

SWARTHMORE

COLLEGE BULLETIN

SEPTEMBER 2000



**DISTURBING
THE PEACE
OF RACISM**

SWARTHMORE

COLLEGE BULLETIN

SEPTEMBER 2000



Features

From the Bard to *Beloved*

12

Why the English curriculum is always changing

By Tom Krattenmaker

Disturbing the Peace of Racism

16

Kathryn Morgan's story—in her own words

By Laura Markowitz '85

Cathedrals, Casinos, & Cultural Context

24

*Learning from what you hate,
with architect Steve Izenour '62*

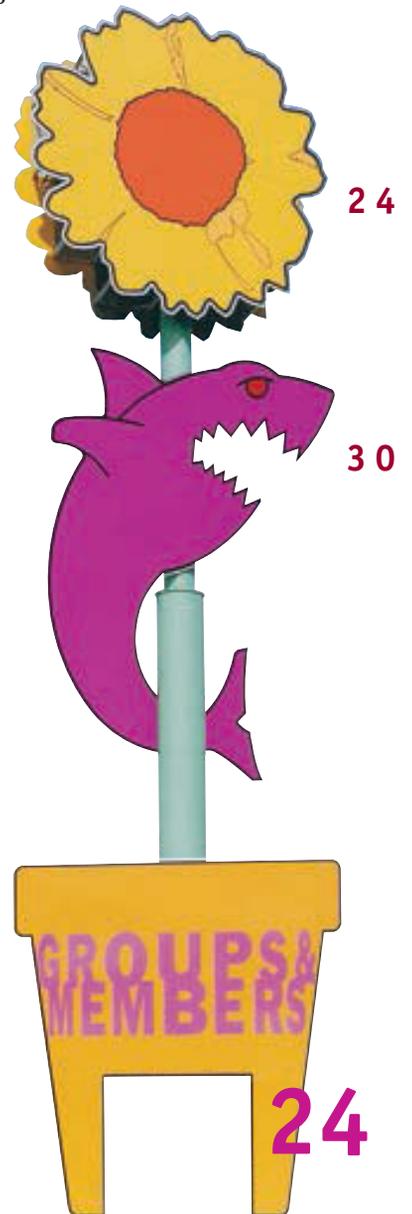
By Bill Kent

Swarthmorisms

30

*A lexicon of Swarthmore
language through the ages*

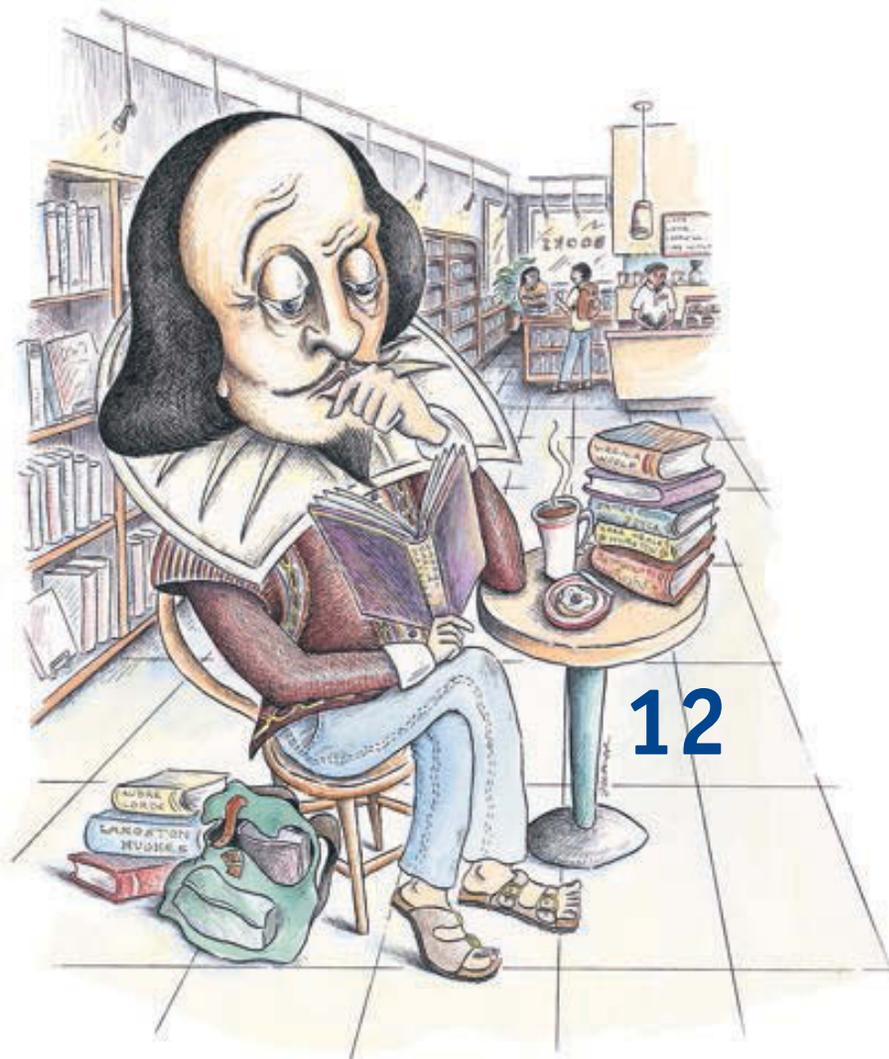
By Andrea Hammer



ON THE COVER:

KATHRYN MORGAN WAS SWARTHMORE'S FIRST AFRICAN-AMERICAN PROFESSOR. AFTER NEARLY A DECADE OF RETIREMENT, SHE SPEAKS ABOUT HER STRUGGLES AND JOYS AT SWARTHMORE.

PHOTOGRAPH BY JIM GRAHAM.



Alumni Profiles

Cosmic Concern 41

Richard Setlow '41 radiates expertise.

By Andrea Juncos '01

On Broadway 58

Jessica Winer '84 paints the Great White Way.

By Audree Penner

Walking for Peace 66

Crispin Clarke '98 seeks harmony with the Earth.

By Jeffrey Lott



Departments

Letters 3

Our "No Smoking" section

Collection 4

Campus and Commencement

Alumni Digest 32

A new alumni director and more

Class Notes 34

See anyone you know?

Deaths 43

Swarthmore remembers

Books & Authors 52

Stop bowling, and read a book

In My Life 64

Learning to pack lightly

By Kirsten Schwind '96

Our Back Pages 72

Han-Chung Meng's wartime journey

Regular readers of this column stop here to learn something about the current issue of the *Bulletin*, but I suspect that a few of you may be reading “Parlor Talk” for the first time, searching for a clue as to what happened to your magazine. It looks different, doesn’t it? Our new designer, Suzanne DeMott Gaadt, has done some serious renovations.

A magazine designer arranges words and images to invite you into our pages and deepen your understanding of our articles. Good design is more than decoration; it complements and enriches the ideas and stories that are the heart of this magazine. Yet, until a magazine’s readers notice a change, they may not ever consider how carefully it’s done.

In colleges as with magazines, change is something we notice. When alumni return to Swarthmore, they comment more frequently on the new than the familiar—new buildings, new faculty members, a more diverse

In colleges as with magazines, change is something we notice. Swarthmore isn’t the same college it was in ... well, you pick the year.

student body, new areas of study. All are examples of the constant, measured change that takes place in the life of a thriving, forward-looking college. Society doesn’t stand still, and neither does knowledge; thus, Swarthmore isn’t the same college it was in ... well, you pick the year.

Several articles in this issue are about change. Tom Krattenmaker writes about new ideas and authors in the English literature curriculum.

Kathryn Morgan, professor emerita of history, speaks her mind about the changes she’s witnessed—and wrought—in the racial consciousness of the College. Throughout these pages, you will find dozens of examples of how Swarthmore students, faculty members, and alumni are agents of change.

Yet there’s one important transformation you might overlook because outwardly it appears to be the same each year—Commencement. To me, this ceremony is the ultimate symbol of change because it celebrates hundreds of young people whose lives have been altered by the experience of Swarthmore College and who will go on, in one way or another, to change the world.

That’s the design of a great college. In the scheme of things, a little change in the *Swarthmore College Bulletin* doesn’t seem like much, does it?

—Jeffrey Lott



SWARTHMORE
COLLEGE BULLETIN

Editor: Jeffrey Lott

Managing Editor: Andrea Hammer

Class Notes Editor: Carol Brévarat-Demm

Collection Editor: Cathleen McCarthy

Staff Writer: Alisa Giardinelli

Desktop Publishing: Audree Penner

Designer: Suzanne DeMott Gaadt

Intern: Andrea Juncos '01

Editor Emerita:

Maralyn Orbison Gillespie '49

Contacting Swarthmore College

College Operator: (610) 328-8000
www.swarthmore.edu

Admissions: (610) 328-8300
admissions@swarthmore.edu

Alumni Relations: (610) 328-8402
alumni@swarthmore.edu

Publications: (610) 328-8568
bulletin@swarthmore.edu

Registrar: (610) 328-8297
registrar@swarthmore.edu

World Wide Web
www.swarthmore.edu

Changes of Address

Send address label along
with new address to:

Alumni Records Office
Swarthmore College
500 College Avenue
Swarthmore PA 19081-1390

Phone: (610) 328-8435. Or e-mail:
alumnirecords@swarthmore.edu.

The *Swarthmore College Bulletin* (ISSN 0888-2126), of which this is volume XCVIII, number 2, is published in August, September, December, March, and June by Swarthmore College, 500 College Avenue, Swarthmore PA 19081-1390. Periodicals postage paid at Swarthmore PA and additional mailing offices. Permit No. 0530-620. Postmaster: Send address changes to *Swarthmore College Bulletin*, 500 College Avenue, Swarthmore PA 19081-1390.

©2000 Swarthmore College
Printed in U.S.A. on recycled paper

LAY OFF THE BEEF

I was very sorry to read in the June *Bulletin* about the fire at the Ingleneuk Tea House.

How many of you worked there? I cleared tables Tuesdays through Fridays and made desserts on Saturdays for three memorable semesters during 1952–53. In addition to lunch and a share of the tips on days worked, we were served dinner also as regular customers. If I chose not to eat dinner, I could take 75 cents in cash or, better, bring a guest on another day. Given the quality of College food in those years, my guests appreciated the opportunity to enjoy dinner at the Ingleneuk.

There was one drawback. Often I forgot to mention to my date ahead of time that we had a \$2 maximum for dinner. So, before we ordered, I had to peer over the top of the large menu and whisper, “Don’t order the roast beef,” which costs \$2.25.

CHARLES “BUCK” JONES ’53
McLean, Va.

**GRAMMAR, LOGIC,
AND RHETORIC**

Professor [T. Kaori] Kitao’s article “The Usefulness of Uselessness” (June *Bulletin*) is a sad and flawed attempt to justify an anachronistic system of education devised centuries ago for an idle elite. It is sad because she seems to feel the need to justify liberal arts courses as a method of improving students’ ability to think and learn. As Professor Kitao indicates, such courses are often intrinsically interesting. They need no further justification.

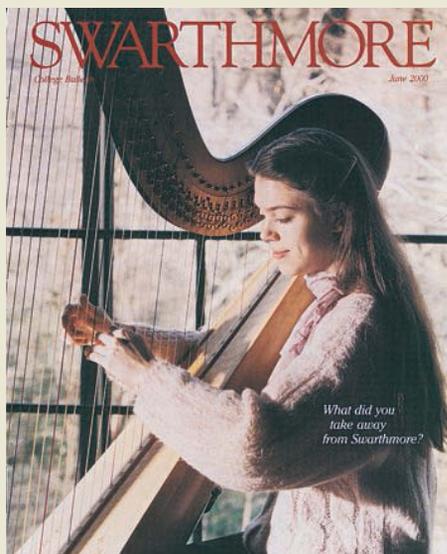
The article is also flawed because there are far more efficient methods of enhancing students’ ability to learn, to think, and to be creative than studying Chaucer and hoping for a serendipitous mind-improvement by-product.

Perhaps a return to the trivium of grammar, logic, and rhetoric should be considered by Swarthmore.

RICHARD KIRSCHNER ’49
Albuquerque, N.M.

**WORK ETHIC IS
A SOCIAL CONSTRUCT**

I read with great interest the article on Empowered Painters (“Collection,” June *Bulletin*). As Swarthmore graduate who worked in Philadelphia’s Kensington neighborhood for almost two years, I became acutely aware of the need for sustainable jobs for residents. Although I applaud the stu-



dents’ efforts, I was greatly disturbed when they implied that most of the workers they employed from Kensington/North Philadelphia did not have the “right work ethic.”

Work ethic is a social construct, and no one has any right to deem one as the correct one. We need to examine people’s situations in the full context of their lives, not judge them by middle- and upper-class values. And any work ethic is difficult to build when jobs are unavailable and do not pay a livable wage. Good, productive work with disempowered people needs to be done not by judging them but rather by trying to get a sense of the full context in which they live.

As Swarthmore alumni, we are privileged. I would hope we use that privilege with a true sense of social responsibility. Impoverished and disempowered neighborhoods do not need moralistic judgment. I do not think any of us wants to resurrect the culture of poverty argument from years ago. I applaud the work Empowered Painters is doing. I hope that the characterization of people from the neighborhoods where the company works changes.

JOANNE WEILL-GREENBERG ’96
Philadelphia

UNHEALTHY BEHAVIOR

I was surprised to see the poem “Last Day” and the accompanying photograph in the June issue of the *Bulletin* (“Collection”). Part of the poem reads: “I sit on the steps / of the dorm and smoke a cigarette,” and the photo depicts a girl, puffing away, surrounded by smoke.

This implicit—if unintentional—endorsement of smoking disturbs me.

We are all aware that cigarette smoking kills. Would you publish a similar poem about students playing Russian roulette in the dorms as if it were the most everyday activity in the world, next to a photograph of a student holding a gun to her head?

If such unhealthy and often fatal behavior were not so socially acceptable, it would not find its way into such forums as the *Bulletin*. Part of the problem with getting people to recognize and accept the dangers of smoking is that it is so deeply entrenched in our society—as American as apple pie. Although a single poem may not convince an adult to take up smoking, thousands of such words and images legitimize smoking, adding to its acceptability and downplaying the danger involved. As the publication of a socially conscious institution, the *Bulletin* should refrain from supporting the harmful status quo.

AMITA SUDHIR ’98
Falls Church, Va.

SMOKING DECEPTION

Reading the June 2000 issue of the *Bulletin*, I was shocked and then angered to see in the “Collection” section a photograph of a young woman smoking and to read the adjacent poem with the line, “I sit on the steps / of the dorm and smoke a cigarette.” The photograph appears to be a portrait of the poet, accompanying her republished literary contribution. In this context, your readers might reasonably expect that the person and her behavior are meant to be admired.

Portraying smoking as admired (or even acceptable) deceives young people who have not seen the ugly truth about nicotine addiction; tobacco-induced carcinogenesis; and the consequent, very painful, fatal diseases. Of all places, I expected Swarthmore would not tolerate the deception.

MARK DEWITTE D.V.M. ’73
Downingtown, Pa.

Editor’s Note: College policy prohibits smoking in all public spaces. According to Linda Echols, director of the Worth Health Center, although the College’s goal is a smoke-free campus, “when we talk about quality of life for the community, we still debate smoking—a person’s right to do so and others’ right not to have to breathe smoky air.” The health center offers smoking cessation programs and provides access to other
Please turn to page 71

Commencement 2000



Amid mortarboards decorated with the requisite trappings of Commencement—happy faces, origami, pinwheels—hundreds of families and friends gathered to cheer the seniors receiving their degrees on Memorial Day.

In addition to the Oak Leaf, Ivy, and McCabe Engineering awards, the presentation of a new special award was added to the ceremony. Established by Eugene Lang '38, the Lang Award is given by the faculty to a graduating senior in recognition of outstanding academic accomplishment. Jacob Krich, a Rhodes Scholar, is its first recipient. Of the 377 graduates, 359 collected the bachelor of arts degree and 21 the bachelor of science. Highest honors were awarded to 10, high honors to 52, and honors to 37.

“We decided long ago never to walk in anyone’s shadow,” said senior-class speaker Rhiana Swartz, a political science major from Amherst, Mass., paraphrasing a line from a song. “Swarthmore gave us all an inner drive stronger than we had ever experienced before. It is this that will stay with us.”

WISDOM AND COMMITMENT

The first to receive one of three honorary degrees was Ian Barbour '44, a theologian and physicist internation-



RHODES SCHOLAR JACOB KRICH '00, WINNER OF THE FIRST LANG AWARD FOR OUTSTANDING SCHOLARSHIP, CHATS WITH EUGENE LANG '38.

ally recognized for his pioneering efforts to forge a dialogue between science and religion. An emeritus professor of religion at Carleton College, Barbour won the Templeton Prize for Progress in Religion in 1999. In his many books, he has also explored social, environmental, and ethical issues related to technology, energy policy, and genetic engineering.



ELIZABETH “BETITA” MARTINEZ '46, HONORARY DEGREE RECIPIENT

Before beginning his prepared remarks, Barbour reminisced about curfews and physics labs in Trotter Hall. He also recalled witnessing as a freshman John Nason’s inauguration as president and expressed gratitude that, at age 95, President Nason was in attendance for the day’s events.

But Barbour’s real message was about the future, not the past. He suggested to the graduates three ways in which new discoveries would challenge their thinking: “Molecular biology will vastly increase our understanding of biological phenomena, and we will be tempted to think that it will be able to explain everything... Astronomy will challenge our ideas of God...

Photographs by Steven Goldblatt '67

Commencement 2000

Technology and the application of science will raise new ethical issues....

"As you leave Swarthmore, you will be under various kinds of pressure to specialize. Some of you will be in competitive jobs in which your success is judged by narrow criteria. Others will be in graduate programs requiring intensive specialization, and it will be tempting to think that your discipline has all the answers. So let me encourage you to keep an interdisciplinary perspective as you encounter the discoveries of the new millennium. I hope you will reflect on the ethical issues arising from your work and seek ways to express your concern on your job and through public interest groups, community organizations, and political processes. My wish for you is wisdom and commitment in working for justice and sustainability on our amazing and beautiful planet."

A DARE TO DANCE

Extemporaneous remarks from a self-described "48-year-old radical" clearly resonated with graduates. In a rich baritone, acclaimed dancer and



FLANKED BY JAMES HORMEL '55 AND PRESIDENT ALFRED H. BLOOM, CHOREOGRAPHER BILL T. JONES RECEIVES HIS HONORARY DEGREE



MARI McCRANN '00

*"My wish
for you is
wisdom and
commitment
in working
for justice and
sustainability."*

—Elizabeth "Betita"

Martinez '46

choreographer Bill T. Jones began by singing a verse from a spiritual, then commented:

"Lovely, isn't it? It's lovely, but it's almost too easy ... good old-fashioned religion. You know, they say African Americans can sing the phone book, and it sounds profound. It can be a cheat, and excuse me in front of such an august company of thinkers to come out with such a performative strategy. I am a performer. And in my world, sometimes [being] a performer means you are lacking intellect. I am a performer. And words like performer equate with narcissism, self-indulgence, alienation, self-involvement—all qualities that have been exorcised from the curriculum of your school, I understand."

"So I say to you, what can I charge you with?" Jones asked, then presented his own philosophy of life: "I'm

Commencement 2000

gonna dance in one door; I'm dancing out the other. I want my dance to be bigger and more generous, and you know what? When people say to me at cocktail parties, 'Oh, I have two left feet; I'm too fat; I'm too old,' I'm saddened by that. Dancing is like your voice.... It's a gift to you. Everyone can do it. I danced with a woman with no arms and legs three years ago in Vienna. What was that dance? It was sexy. It was real. And if dancing is a symbol



DESIREE PETERKIN '00 (CENTER)

of what it means to be alive, I dare you to dance bravely. I dare you to be fierce, and I dare you to be outrageous and generous."

To conclude, Jones sang again, this time part of the chorus from "Brass in Pocket." And then his long frame became a whirlwind of twirling academic robes as he danced across the stage and bowed.

GIVING THANKS

Elizabeth "Betita" Martínez '46, a lifelong advocate for civil and political rights, received an honorary doctor of laws degree. In her remarks, she noted how proud she is to be the College's

HONORARY DEGREE RECIPIENT
IAN BARBOUR '44 (BELOW)



CHRISTINA SORNITO '00 AND SAMANTHA LA
PETER '00 GRADUATED IN STYLE

first Latina graduate. "My father, who immigrated to the United States from Mexico, would be so proud. But I am even prouder of the fact that there were seven more Swarthmore graduates named Martínez in the 1990s! So let me give a special salute to the Latina and Latino graduates here today and all their *familias*."

Recalling her childhood in Washington, D.C., Martínez said she learned about racism and the common experience of blacks and Latinos. She also said that World War II, which started when she was 14 years old, taught her similar lessons about anti-Semitism and the dehumanization of Asian peoples during the internment of Japanese Americans in U.S. concentration camps.

"The great social movements of the 1960s, which I quickly joined, confirmed that people did not have to lie down and let such injustice roll on forever. Women like Ella Baker and Fannie Lou Hamer, men like Corky Gonzales and César Chávez—those are all people who taught that truth and whom I must thank.

"Those were years of great courage, personal sacrifice, and real achievement. But we should also recognize that being part of the global human struggle for social justice can bring a sense of personal fulfillment and happiness. I deeply hope all of you graduates may someday know that kind of happiness."

—Alisa Giardinelli

Human commonality

FROM PRESIDENT ALFRED H. BLOOM'S COMMENCEMENT ADDRESS

Before you set out further into the world, let me draw your attention to a habit of mind that Swarthmore has reinforced in you and that will be critical to the leadership you provide—namely, your readiness to see beyond differences to the astounding commonality in conceptual, emotional, and ethical life, which similar genetic codes, combined with fundamentally similar experience, have conferred on all human beings—a commonality that has become all the more encompassing as global communication and contact have spread common aspirations, and common modes of thinking and valuing, more broadly than ever before.

You have come to recognize that, although the particulars of what is learned will be different, except in case of severe impairment, all human beings share the ability to learn, to stretch conceptual categories, to discriminate among them, to build new ones, to think with words and beyond words, and to combine the words of their own language to capture ideas expressed in another.

You have come to recognize that, although emotions may be expressed or suppressed differently, all human beings share the capacity for being amused or bemused by irony, for being inspired by beauty or heroism, for appreciating a pat on the back or a wink of an eye, for engaging in conscious deception or well-intentioned white lies, for feeling respect in the presence of an admired teacher, or stage fright in the face of a large audience, or a mixture of elation and anxiety at a ceremony marking the passage to a new stage of life.

And you have come to recognize as well that, although virtues and responsibilities will be defined differently, all human beings share a sense of moral obligation to social groups or to religious or ethical principles beyond themselves; judge moral conduct on the basis of both intentions and actions; value qualities akin to integrity, fairness, and trust; expect appropriate reciprocity; appreciate generosity; and resent treatment they deem oppressive or unjust.

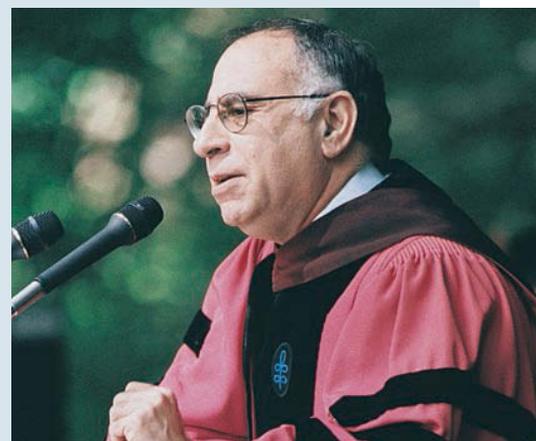
You have built that recognition of fundamental human commonality through exploring the universalities of human physiology, psychology, language, and behavior; through discovering the similar ends for which human institutions, across time and cultures, have been designed; through becoming aware of the contributions that diverse cultures have made to universal advances in mathematics, technology, and science.

You have built that recognition of commonality through being moved intellectually, aesthetically, emo-

tionally, and ethically by the voices of other cultures, times, and circumstances, as expressed in their art, literature, music, and philosophy; and by realizing how often those voices speak to ideas, sentiments, and values that are meaningful to you.

You have built that recognition by witnessing in your own engagement with other languages and cultures how many of the subtleties of other worlds can ultimately be understood, precisely because we share the underlying foundations of our conceptual, emotional, and ethical lives.

And I would suggest that no experience has been more critical to developing that habit of recognizing commonality than living and working together in a diverse



community, dedicated to shared goals. It is often harder and more transforming to recognize similarity across divides closer to home—over race, class, sexual orientation, ability, disability, accents, interests, beliefs, or lifestyle—than across more distant and thus less threatening divides. And the diversity of this community has allowed you, in one instance after another, to discover how much you share beyond those socially constructed, initial perceptions of difference.

In a world of unprecedented wealth and opportunity, your readiness to recognize human commonality makes clear that those who have not benefited from that wealth and opportunity are not fundamentally different from yourselves or fundamentally less deserving.

And that recognition prompts you to use your voice and talents to awaken collective responsibility to create conditions that allow everyone the real chance to achieve a better life.

In a world that tends to dismiss humane approaches to conflict resolution as weak or naïve because it perceives those on other sides of international cultural divides as responsive only to threat and punishment, your recognition of human commonality makes clear that responsiveness to extensions of generosity and trust—and capacity to be moved by shared vision—are as distributed in other societies as in our own; and that the results

I believe there is no stronger argument for diversity on college and university campuses than its crucial role in developing an internalized recognition of fundamental human commonality.

Please turn to next page

HUMAN COMMONALITY (CONTINUED)

achieved through affirmative, and particularly mutual, initiatives are more likely to be lastingly embraced than those that are unilaterally imposed.

And that recognition prompts you to use your voice and talents to insist that approaches based on the constructive attributes we share have been adequately tried.

In a world in which single-dimensional human differences are so readily inflated into stereotypes that distance and discount the other as a whole, your recognition of fundamental human commonality compels you, in your personal interactions with individuals and groups, to refuse to define others by their difference and rather to reach for the common ground you know you share.

And that recognition prompts you to use your voice and talents to lead our societies both to respect difference and to understand how easily exaggerating difference can destroy community and undermine justice and peace.

I believe there is no stronger argument for diversity on college and university campuses than its crucial role in developing that internalized recognition of fundamental human commonality.

You, the Class of 2000, have been the most diverse class in the history of this College and have drawn on that essential context to respect what each other brings and to see beyond it to what you share.

In so doing, you have each developed a habit of mind that transforms you into an agent of connection among the individuals and across the groups and societies of our world. And you have collectively defined a clearer standard of distinctive achievement for all future Swarthmore classes to meet.

Thank you, Class of 2000, for that central contribution to this institution's remarkable educational legacy and for the multiple additional ways in which you have helped Swarthmore to become an even finer institution as it enters the 21st century.

POSTDOC PROGRAMS FUNDED

For the past three years, Swarthmore has hosted postdoctoral teaching fellows in several fields in the humanities, such as religion, classics, and philosophy. Now a \$1.5 million matching grant from the Andrew W. Mellon Foundation will help endow the program.

"By creating an endowment for the program, we will be able to continue to attract a more diverse faculty," says Provost Jennie Keith. "We will also be able to enrich the curriculum, especially in small departments in which certain fields may get little or no attention."

The Mellon Foundation also continued its support of a fellowship program intended to increase the number of minority students in Ph.D. programs in the arts and sciences. With funding assured through 2005, an additional 20 Mellon Minority Undergraduate Fellows will be able to participate in the program.



JIM GRAHAM

FORMER DEAN JANET SMITH DICKERSON'S SMILE STILL GRACES PARRISH PARLORS, THANKS TO THIS PORTRAIT PAINTED IN 1991, THE YEAR SHE LEFT SWARTHMORE.

FORMER DEAN GETS TOP PRINCETON POSITION

Janet Smith Dickerson, who served as dean of the College from 1976 to 1991, has been named vice president for campus life at Princeton. She has served as vice president for student affairs at Duke University since 1991. Dickerson will be the first African-American woman to reach the level of vice president at Princeton.

"One of the things that appealed to me about this position was my recognition that Princeton was probably somewhere between Swarthmore and Duke in its size, spirit, culture, and intellectual nature," Dickerson said from her new office. "Swarthmore was a very seminal experience for me."

BOARD ASKS FOR ATHLETIC REVIEW

A committee appointed by the Board of Managers has met four times since February to review the intercollegiate athletics program at Swarthmore and address concerns raised in recent years by the Admissions Office as well as coaches and student athletes.

The Athletics Review Committee is charged with assessing "the health of the intercollegiate athletics program"—in particular, the quality of experience it offers to student athletes—and of "the relationship between that program and the mission of the College." Members of the committee will decide which areas need improvement and make recommendations in December.

"The overall goal is for us to have a strong intercollegiate sports program," explains Provost Jennie Keith, chair of the committee. "There have been tremendous changes in college athletics in recent years, and we are trying to understand the impact these changes have had on our program."

Committee members include the president, the dean, the dean of admissions, five members of the faculty, five members of the Board of Managers, and four students. "We're hoping that the work of the committee will strengthen the quality of the athletics program and the experience it provides student athletes as well as the quality of the College's admissions," Keith says. "It's an incredibly broad charge."

NEW JOURNAL

Teaching emerging diseases and using computer technology in science education were some of the subjects tackled in the first issue of *Microbiology Education*, a new quarterly journal put out by the American Society for Microbiology, published in May. Amy Cheng Vollmer, associate professor of biology, spent several years helping to develop the journal and now chairs its editorial committee.

FANTASY FOOTBALL GURU



TED CHAN '02

Pro football is back in season, which means ultrabusy Sunday afternoons for Ted Chan '02.

Besides watching a couple National Football League (NFL) games at a time on television, Chan can be found monitoring another half-dozen matches via the Internet. Who's piling up the yardage and touchdowns? Who's been injured? Who's earning a one-way ticket to the bench?

It's more than football fanaticism that drives Chan to keep track of the NFL the way day traders watch the market. Despite his mere 20 years of age, Chan is a nationally known pro-football sage, part of a team that writes *The Guru Report* for the growing legions of fantasy football enthusiasts across America. The report has its own Web site (www.gurureport.com) and is also seen by thousands on ESPN.com, one of the most popular sports sites on the Internet.

"Most readers don't know my age," says Chan, a Boston-area native and New England Patriots fan who became a "guru" at 15. "The editor of *The Guru Report* didn't know for the first two or three years I wrote for him." By the time he found out, Chan was a senior writer with a big following.

For the uninitiated, fantasy sports are a wildly popular spin-off of real sports that allows fans to form and run their own teams and compete against one another. "Owners" accumulate points based on the real-life performances of players they acquire in their leagues' annual draft or auction. Although fantasy basketball, baseball, and football leagues have been around for decades, the pastime has grown exponentially since the advent of the Internet, with a satellite

industry of league management tools and inside information sources booming alongside it.

Game-day action is only one part of the seven-day-a-week, year-round job of staying on top of pro football. Midweek, Chan, an Honors history major and member of the varsity wrestling team, is busy keeping track of roster moves and analyzing upcoming games. How will the Colts' Edgerrin James perform on natural grass Sunday? How effective does the San Diego defense figure to be against the Browns?

Chan, known to many of his fellow Swarthmore students for his outspoken sports columns in *The Phoenix*, was first introduced to fantasy sports in seventh grade when two math teachers at his school started a basketball league to teach students about statistics. "My best friend, who's now at Harvard, took part in the league with me, and we both got completely hooked," Chan says. "Within two years, I was doing football, baseball, hockey, and basketball on the Internet and in local leagues."

By the time he was 15, Chan was specializing in his favorite, fantasy football. Also interested in journalism, he wrote a sample article for the fledgling *Guru Report* and submitted it to founder and publisher John Hansen, who quickly brought him on board. This season, he is fielding questions for the call-in segment of a Sunday pregame radio show broadcast in St. Louis.

"People say I have a knack for seeing talent well in advance," Chan says. "Watching a lot of college football helps me spot talent. I also read football insider reports and absorb any

other information I can get."

Chan has developed his own pet theories about how best to build a fantasy football team. His advice in one recent *Guru Report* column: If you can't get a big-name quarterback in the first or second round of your draft, wait until much later—you can probably get someone good on the cheap. Not so with wide receivers and running backs; the field of top performers is not as deep. Chan advises getting pass catchers and ball carriers early or risk being stuck with comparative deadbeats at those key positions.

His approach is being put to the test this fall in one of the biggest and most high-profile challenges of his fantasy sports career. Chan is running *The Guru Report's* franchise in a new superleague that is pitting the top insider reports against one another. Going head-to-head against such rivals as *Pro Football Weekly*, *The Sporting News*, and *Rotonews* can be a little daunting, he admits. "I don't want to let *The Guru Report* down," Chan says. "A lot of money and visibility are at stake. You also realize that when you're dealing with such top-notch competition, much of it will come down to luck."

Despite his apparent career track, Chan does not plan to pursue sports-writing after Swarthmore; the field offers too little security, he says. He is more likely to become a technology entrepreneur, he says, and, toward that end, has already started a Web design and marketing company. Not that he wouldn't love to find a professional niche in sports. His dream job: owner or general manager of a real major league sports team.

—Tom Krattenmaker

Saving the birds

When a “Green Team” was formed to advise on the environmental aspects of the College’s new science center—an 80,000-square-foot complex projected to begin construction next June—its members did not have birds in mind. The group was to research and report on such matters as recycling building materials; reducing storm water runoff outside and energy usage inside; and the cost-effectiveness of wind turbines, ground-source heat pumps, and solar hot-water heaters.

Now, minimizing bird deaths has been added to the list. It seems that the center’s Science Commons, designed, in part, by Margaret Helfand ’69, an architect of Kohlberg Hall, will involve two stories of plate glass looking out on Crum Woods. There, students and faculty members will be able to relax and observe, firsthand, the natural sciences at work.

But plate glass can be hazardous to the wildlife it makes so beautifully accessible. This fact was evident in a report forwarded to the Green Team last spring by Guido Grasso-Knight and Michael Waddington, then senior biology majors who had conducted a study of bird deaths on campus for an ornithology class taught by Professor of Biology Timothy Williams ’64.

Although they found only one dead bird during their research, reports from around campus and smudges on windows led them to estimate that about 100 birds die each year from hitting the windows of College buildings. Another six birds were found dead and four seriously injured under windows last spring that were not recorded in the study, Williams adds. Downed birds are quickly eaten by other animals, the students reported, so evidence of collisions is difficult to track. Although they admit their methods of recording evidence were “less than optimal,” their findings leave no doubt that the danger zones for birds are Kohlberg Hall and the Cornell Science and Engineering Library, both of which sport large plate-glass windows. Kohlberg alone accounted for 75 of the 100 estimated deaths.

Soon after reviewing this study, the Green Team invited Dr. Daniel Klem Jr., a professor of biology at Muhlenberg College, to lecture on bird collisions, a topic on which he has written dozens of papers. Klem estimates that “window mortality” claims as many as 975 million birds in North America—10 percent of the bird population—each year. The evolution of flight among birds, he explains, has not yet adapted to man-made phenomena like tall buildings, artificial light, and large expanses of glass.

Two years ago, five hummingbirds were found dead in Kohlberg Hall’s Cosby Courtyard, a garden surrounded on three sides by plate-glass windows. Associate Professor of Biology Sara Hiebert ’79, who studies hummingbirds, says that those five represented a substantial part of the hummingbird population on campus.

“The Scott Arboretum staff had planted certain bushes in the courtyard to attract birds and butterflies,” says Professor Williams. “They didn’t realize that they were actually

attracting the birds into a death trap. After they realized the problem in 1999, they removed the nectar-producing bushes, and we only had one or two hummingbirds killed that year.”

Now the Green Team has begun its own research into the problem. Their primary concern is how to prevent the College’s newest building from becoming another “death trap.” Carr Everbach, associate professor of engineering and chair of the Green Team, explains that “either birds are looking through the glass to the other side and trying to fly through, or they see a reflection of trees and sky and fly into it.”

“Hawk silhouettes,” the black bird-shaped deterrents that adhere to windows, are useless at warning birds off, Everbach adds. Unfortunately, he concludes, bird collisions are “a problem without a perfect solution. Klem has made a plea for nonreflective matte-finished glass, but this is very expensive and would be impractical for this project,” he says. “Any window larger than 4 square inches looks like an opening to most birds. If birds think they’re seeing a path, however narrow, they will try to fly through. The only real solution is to build buildings with no windows, but that won’t happen.”

“In fact, birds rarely collide with any window smaller than 1 foot across, although it does happen,” Williams adds. “The windows of other buildings such as Parrish and Martin rarely have bird collisions. It is only since the construction of Cornell that there have been reports of collisions at the College. Kohlberg was the first building on campus to bring the bird mortality to crisis levels and the first to use massive open-glass areas.”

Among the bird-friendly measures being considered, Everbach says, is the proper placement of bird feeders. “One of Klem’s observations is that if bird feeders are placed two to three feet from the glass, birds won’t get up enough speed, flying from the feeder, to be seriously injured,” Everbach says. Feeders placed 10 or more feet from the glass, on the other hand, are deadly. “So item 1 is to put feeders up against the glass of the new building—which will also be nice for people who want to watch the birds.”

Another idea the Green Team is considering is the placement of finely woven, transparent mesh about a foot from window exteriors. “A bird would hit a trampoline, essentially, and bounce off,” Everbach explains. “The netting would be mostly invisible from inside the building. It would help during the bird migration season but would have to be removed during the fall and winter when leaves and snow would stick to it. Our idea is to have motorized rolls of this flexible mesh that roll out under the eaves, then retract during winter.” (More information on the Green Team’s research—and a detailed look at current plans for the entire science building—is available at <http://sciencecenter.swarthmore.edu>.)

—Cathleen McCarthy





GEORGE WIDMAN

COACH KAREN BORBEE TEACHES LACROSSE DAY CAMPERS IN JUNE.

Day camping

While parts of the College campus are deserted during the summer, the athletic fields are bustling. Look closely, however, and you notice that the athletes are often smaller than usual.

Summer is sports camp time at Swarthmore, when coaches find themselves teaching children the tricks of the game. This summer, four Swarthmore coaches ran sports camps. Women's basketball coach Adrienne Shibbes and men's lacrosse coach Pat Gress each ran 5-day day camps, for 8- to 14-year-olds. Wrestling coach Ron Tirpak taught wrestling to high schoolers in the evenings for two weeks in June. And Karen Borbee, coach of the women's field hockey and lacrosse teams, ran two 5-day camps for 10- to 15-year-olds: one for field hockey and one for lacrosse.

Borbee started her sports day

camps at the College seven years ago, aiming at middle school students. "Now I work with students as young as 8—if they're really interested—and as old as high school freshmen," she says. "My philosophy is to teach the beginner and intermediate. These are introduction camps. We provide the equipment and let children try out the sport and see if they like it.

"Teaching girls this young is fun in a different way," Borbee says. "You're introducing a sport to a child. But the funny thing is, as different as these kids are in age and experience from college students, they're also very similar. I use the same philosophy that I use on my college students. Basically, I want it to be fun. I want them to learn the skills and basic strategies, but mostly I want them to enjoy playing a sport. If it's not fun, they won't continue—and we want them to continue."

Borbee says Swarthmore is an ideal location for sports camps. "We have beautiful fields, and we're centrally located to so many schools where lacrosse and field hockey are popular," she says. "With kids starting sports younger and younger, associations and youth clubs are springing up all over the area. Working parents are looking for places to send their kids in the summer and trying to be more specific about their interests."

She can see the effects of sports camps on her college student athletes. "You can tell the kids who've gone to camp. They have good basic skills because that's what camps emphasize. Those who just jump into scrimmaging and game situations are often missing that."

—Cathleen McCarthy

NEWLY TENURED

The following faculty members have recently been promoted to the rank of associate professor with tenure: Sara Hiebert, biology; Haili Kong, Chinese; Lisa Meeden, computer science; Philip Jefferson, economics; Nora Johnson, English literature; Patricia White, English literature; Timothy Burke, history; Michael Brown, physics; Cynthia Halpern, political science; Frank Durgin, psychology; Sarah Willie, sociology; and Maria Luisa Guardiola, Spanish.

this year's fall

I think about breath all the time. the breath of sky on our hands, breath of wind turning this red autumn into another half-moon memory. this city eases me into smaller days, sun falling in-between the hours and I watch the breath of air along my back. this city cringes letters back at night and writes an encrypted message: the mystery of our ancient hearts.

I touch stones, hands skimming wet, broken rock and feel the loss of another city, each town returned to oblivion. maybe it's how death storms. or the threat of (another) war but I'm tired of writing these letters that crumble at the touch. I've heard the echo of endless grief and what it means to be eternal.

I can't call this the eternal city yet. I'm too young and stories that rise out of milkshops and cemeteries only make me tired. this fall cools summer's slum as I watch a river gleam with the memory of mythic babies. eternal. this place. it shifts words back into a language I thought I knew but autumn has turned this fall into ruins, the breath of wandering.

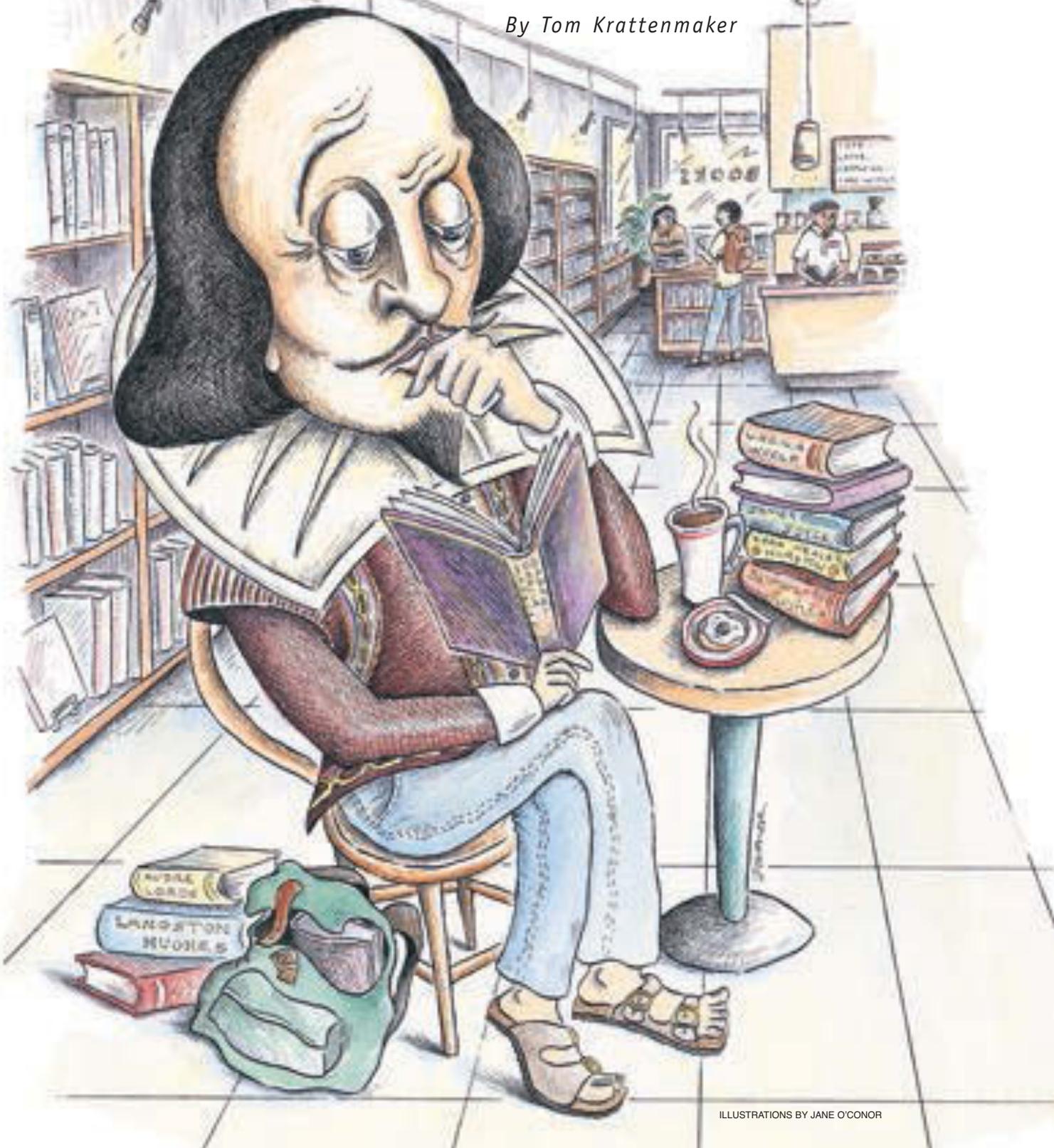
—Lena Sze '01

Lena Sze is a classics major from New York City. She was studying in Rome last fall when she wrote this poem. It was first published in the winter 1999 issue of *Small Craft Warnings*, a student literary magazine.

From the Bard to *Beloved*

IN ENGLISH CLASSES, SHAKESPEARE
AND OTHER ICONS ARE SHARING THE
SPOTLIGHT WITH NEWER WRITERS.

By Tom Krattenmaker



ILLUSTRATIONS BY JANE O'CONNOR

There it is in black and white in Swarthmore's course catalog—evidence of what some claim is a politically driven preoccupation with present-day issues like race and gender in America's English literature departments.

As the catalog puts it, "A special effort is made to keep in view, at all times, the application of the works studied to the life and problems of the present day." One problem: The passage comes from the College's 1930 catalog.

Perennial charges that English literature curricula are mired in political correctness and disrespect for the Western canon were back in the news in recent months, prompted by a well-publicized report from the right-leaning National Association of Scholars (NAS).

"Want to major in English at one of America's 'top' universities?" asked the headline of the news release issued by the NAS last spring. "Don't expect to learn much about great literature or authors."

But as the English faculty members at Swarthmore are quick to point out, the NAS report and similar broadsides exaggerate the extent to which Shakespeare and other icons of the Western canon have yielded turf to newer writers. Although today's English literature students read a somewhat different mix of writers than previous generations—and surely with different critical approaches—two constants remain: high standards for analysis and writing and the inevitability of curricular change.

"Looking over the old catalogs, it's clear that the whole enterprise has always been in flux," said Charles James, the Sara Lawrence Lightfoot Professor of English Literature and chair of the department, as he paged through the 1930 edition, "and that is as it should be.

"There is also stability. No matter what year's catalog you look at, you're going to find lots of Shakespeare. Our critics say they are concerned about tradition. But in our view, change, alongside an appropriate amount of stability, is an important part of that tradition."

The report by the Princeton, N.J.-based NAS, which generated coverage by the *Chronicle of Higher Education* and scattered newspapers around the country, went on to detail a supposed dumping-down and politicization of the English curricula at 25 leading liberal arts colleges. Swarthmore was listed as a chief offender.

Among the principal charges: That courses dealing with race, gender, and sex—almost unheard of 40 years ago—are proliferating, revealing "an infusion of terminology more ide-

ological than literary"; that traditional greats such as Shakespeare, Henry Fielding, and Jonathan Swift are being crowded out by the likes of Toni Morrison and Zora Neale Hurston; and that broad survey courses are waning, as they are replaced by tightly focused and highly theoretical courses that leave English majors without an adequate literary foundation.

The report concludes: "Many of the graduates of these programs, though no doubt priding themselves on having received a first-class literary education, must possess only the most rudimentary knowledge of English literature's longer history, or of its greatest writers and works. What they've probably gotten instead is ... an exposure to dubious 'theoretical insights' and a familiarity with trendy authors of approved identity and outlook, likely to soon be forgotten. Anyone concerned about preserving our rich and creative literary culture has good reason to be alarmed."

The trend to which the NAS objects is typified in many ways by English 054, "Faulkner, Morrison, and the Representation of Race," a course taught by the Alexander Griswold Cummins Professor of English Literature Philip Weinstein, who joined the faculty in 1971. One of the department's advanced offerings, Weinstein's course juxtaposes two great American writers of different eras, sexes, and races and assesses their achievement with an eye toward the role of race as well as more traditional criteria.

"The central argument of the course is that race is primary, but that lots of other questions are as well," Weinstein says. "We need to acknowledge race and what it brings to these writers' unique voices but also see that whiteness and blackness are not the only things affecting their work."

Weinstein, who is a former department chair, says he designed the course as a way to stake out a middle ground between two extreme approaches to English literature. In one such approach, which prevailed until the 1960s, race is deemed irrelevant. Literary masterpieces are thought to possess a universal greatness because they capture the timeless essence of the human condition. The fact that most of the favored writers are white males from long ago doesn't matter from this viewpoint. Until things began to change in the 1960s, "hardly anyone," Weinstein said, "ever talked about race as a shaping factor."

According to the other extreme position he sees, race is the *only* issue. From this angle, the recognition accorded the supposed masterpieces is merely the product of the privi-

AUTHOR, AUTHOR!

The 1999-2000 Swarthmore course catalog listed more than 100 courses in the Department of English Literature. All of the authors mentioned in course descriptions are noted on these pages. (Thanks to intern—and English major—Andrea Juncos '01 for compiling this list.) Read full descriptions of these courses at www.swarthmore.edu/Home/Academic/-catalog/dept/english.html.

Chinua Achebe Theodor Adorno Aijaz Ahmad Ama Ata Aidoo Chantal Akerman Sherman Alexie Dorothy Allison Samir Amin Hannah Arendt Nancy Armstrong Matthew Arnold Isaac Asimov Margaret Atwood W.H. Auden Jane Austen Mariama Ba Francis Bacon Joanna Baillie Mikhail Bakhtin James Baldwin Charles-Pierre Baudelaire Samuel Beckett Aphra Behn René Benjamin John Berger Marshall Berman William Blake Eavan Boland Jorge Luis Borges David Bradley Bertold Brecht Split Britches The Brontës Elizabeth Barrett Browning Robert Browning Emil Brunner Edmund Burke Fanny Burney Judith Butler Octavia Butler Lord Byron Italo Calvino Maria Campbell Elias Canetti Thomas Carlyle Ciaran Carson Angela Carter Elizabeth Cary Willa Cather Aime Cesaire Theresa Hak Kyung Cha Raymond Chandler Geoffrey Chaucer Charles Chesnutt Lydia Maria Child Noam Chomsky Kate Chopin Caryl Churchill Sandra Cisneros Arthur C. Clarke Jean Cocteau Judith Ortiz Cofer Samuel Taylor Coleridge Wilkie Collins Joseph Conrad Stephen Crane e.e. cummings Tsitsi Dangarembga Dante Charles Darwin Maria Amparo Ruiz de Burton Michel de Certeau Daniel Defoe Thomas Dekker Martin Delany Teresa de Lauretis Nuala Ni Dhomnaill Charles Dickens Emily Dickinson

Although today's students read a two constants remain: high standards for and the inevitability

leged positions of the white men who wrote them and the other white men who taught them in colleges and universities. From this viewpoint, no work is inherently better than any other; everything is relative and the product of the writer's orientation. By this approach, "we can no longer speak of literary masterpieces because all we're talking about is literary politics," Weinstein says.

"My aim with the Faulkner–Morrison course is to give race and gender the full play they deserve while keeping Faulkner from disappearing into his white maleness and Morrison from fading into her black femaleness."

Weinstein's is hardly the only course at Swarthmore examining literature with an eye toward the issues of the late 20th and early 21st centuries. For example, Assistant Professor Carolyn Lesjak teaches "Modern Bodies in the Making: The 19th-Century Novel," which examines works by Austen, Dickens, Eliot, and others to explore the formation of class, gender, and racial identities. Associate Professor Nora Johnson teaches a course called "Renaissance Sexualities," which mines Renaissance-era texts to understand the sexuality of that time. How were concepts of chastity, friendship, marriage, and homosexuality different in the Renaissance? "This is the place where we study the canon and at the same time use a tool that has the excitement of postmodern inquiry," Johnson explains.

Is this legitimate grist for the Swarthmore classroom? Absolutely, says Associate Provost and Professor Craig Williamson, a scholar of medieval British literature and former department chair. "Is love in Elizabethan England the same as in today's America?" he asks. "Is the idea of gender the same? If not, how is it different? Is the idea of sin the same? The answer to all these is 'no, not exactly,' and it's important to understand the differences. Without courses like these, students are tempted to talk about love in Shakespeare as if Shakespeare were the person living around the corner from them. Many things change in culture, and that's one of the dialogues we're trying to create. What is consistent? What is different? If you're really going to understand Shakespeare, you have to know."

Johnson disagrees with the NAS contention that questions such as these are better left to historians. "No, this

WILLIAM FAULKNER



Hilda Doolittle John Donne Fyodor Dostoevsky Frederick Douglass Rita Dove Sir Arthur Conan Doyle Theodore Dreiser W.E.B. Du Bois
 Marguerite Duras George Eliot Queen Elizabeth I Ralph Ellison Buchi Emecheta Olaudah Equiano Louise Erdrich Franz Fanon William Faulkner
 Henry Fielding Gustave Flaubert John Ford Maria Irene Fornes Edward Morgan Forster Michel Foucault Mary Wilkins Freeman Sigmund Freud
 Ernest Gaines Gabriel Garcia Marquez John Gardner Elizabeth Cleghorn Gaskell William Gibson George Gissing Susan Glaspell Guillermo Gomez-Pena
 Sue Grafton Radclyffe Hall Dashiell Hammett Peter Handke Donna Haraway Thomas Hardy David Harvey Nathaniel Hawthorne Eliza Haywood
 Seamus Heaney Felicia Hemans Ernest Hemingway George Herbert Mary Herbert Robert Herrick Ety Hillesum Alfred Hitchcock bell hooks
 W.D. Howells Langston Hughes Ted Hughes Zora Neale Hurston Aldous Huxley David Henry Hwang Luce Irigaray Henrik Isben Henry James
 Fredric Jameson Charles Johnson James Weldon Johnson Ben Jonson James Joyce Franz Kafka John Keats Margery Kempe Adrienne Kennedy
 Jack Kerouac Maxine Hong Kingston Jamaica Kincaid Rudyard Kipling Aemilia Lanier Nella Larsen D.H. Lawrence Ursula Le Guin L.E.L.
 Claude Levi-Strauss Matthew Lewis Kenneth Lincoln Audre Lorde Gyorgy Lukacs Thomas Mann Christopher Marlowe Paule Marshall Andrew Marvell
 Karl Marx Medbh McGuckian D'Arcy McNickle Herman Melville James Merrill Thomas Merton Thomas Middleton Tiffany Midge John Stuart Mill

somewhat different mix of writers,
analysis and writing
of curricular change.

TONI MORRISON



kind of inquiry shouldn't be the *only* thing we do in English literature," she says. "We still need to study the beautiful words. But knowledge has changed so much over the last century that we need to have this kind of conversation."

Although critics of curricular change contend that today's scholars have no business imposing their concerns on the great old literature, Weinstein and others contend that this approach has always been the practice and, in truth, is the only possible way to read literature.

"There's nothing else we can do," Weinstein says.

"We can't take off our year-2000 glasses. They're not exchangeable. What you can do is be aware that you're wearing those lenses and seek to accent them as much as possible with what you can learn about the lenses of a different time. But you can never put yourself back in time in some naive way and see Hamlet as a man or woman in the 1600s would."

Speaking of *Hamlet*, *Beowulf*, and the like, have they really gone the way of the literary buffalo? Contrary to the claims of the conservative critics, James notes that Shakespeare and other members of the pantheon still have a strong presence on Swarthmore syllabi. Fourteen of the 18 introductory English courses offered in the 1999–2000 course catalog include works by the Bard. By comparison, Toni Morrison, the Nobel Prize-winning author whose inclusion in the English curriculum is decried by the NAS, is taught in just 2 of the 18 and Zora Neale Hurston in 1. It is true, as the NAS charges, that studying Shakespeare is not required of English majors, but as Williamson notes, nearly all majors do so at some point in their Swarthmore career. Further deepening the department's roots, Williamson's survey course, "*Beowulf* to Milton," covers the literature of Anglo-Saxon, Middle English, Renaissance, and 17th-century periods.

Like other elite liberal arts colleges, Swarthmore hasn't crowded out the canonical authors. Rather, the College has simply expanded the universe to accommodate newer writers without displacing the old. Excluding theater courses, the department offered just 24 courses in 1964; by this year, the number had grown to more than 100.

The worthiness of newcomers like Morrison for a place in that wider universe is another question, one that Williamson, the medievalist, answers passionately. The NAS and other conservative critics, he believes, "want to teach *The Norton Anthology* from 30 years ago." That many of the new-

Please turn to page 69

John Milton Anchee Min N. Scott Momaday Cherrie Moraga Sir Thomas More William Morris Toni Morrison Paul Muldoon Bharati Mukherjee
Friedrich Nietzsche Flora Nwapa Flannery O'Connor Sharon Olds Eugene O'Neill Sembene Ousmane Sara Paretsky Marge Piercy Harold Pinter
Luigi Pirandello Alexander Pope Katherine Anne Porter Marcel Proust Thomas Pynchon Ann Radcliffe Ishmael Reed Adrienne Rich
Samuel Richardson Rainer Maria Rilke Tomas Rivera Mary Robinson Richard Rodriguez Salman Rushdie Joanna Russ Edward W. Said Sapphire
Ferdinand de Saussure Olive Schreiner William Shakespeare Ntokaze Shange Mary Wollstonecraft Shelley Percy Bysshe Shelley Julie Shikeguni
Sir Philip Sidney Leslie Silko Georg Simmel Susan Sontag Gary Soto Stephen Spender Edmund Spenser Olaf Stapledon Gertrude Stein
Wallace Stevens Sara Suleri Henry Howard, Earl of Surrey Jonathan Swift Torquato Tasso Drew Hayden Taylor Alfred, Lord Tennyson Ngugi Wa Thiong'o
Dylan Thomas Henry David Thoreau James Tiptree Jr. Leo Tolstoy John Kennedy Toole Jean Toomer Amos Tutuola Mark Twain Jules Verne Virgil
Gerald Vizenor Alice Walker Ian Watt Max Weber John Webster Rebecca Wells Nathanael West Edith Wharton Walt Whitman Oscar Wilde
Raymond Williams Terry Tempest Williams William Carlos Williams Barbara Wilson Jeanette Winterson Virginia Woolf Dorothy Wordsworth
William Wordsworth Richard Wright Mary Wroth Sir Thomas Wyatt Wakako Yamauchi William Butler Yeats Ray A. Young Bear

DISTURBING THE PEACE OF RACISM

AN ORAL HISTORY OF THE ORAL HISTORIAN KATHRYN MORGAN

By Laura Markowitz '85



I came to
Lounging on her sofa on a bright summer afternoon at Swarthmore's Strath Haven Condominiums, the Sara Lawrence Lightfoot Professor Emerita of History Kathryn Morgan grins and tells you she was not your typical Swarthmore professor. No sir, Morgan says, she was not typical at all. She was the first African-American woman to be given tenure at Swarthmore; in fact, she was the first-ever African-American professor the College hired.

Swarthmore College in
That was back in the early 1970s, and Morgan was a pioneer. A graduate of Howard University, she completed her doctorate at the University of Pennsylvania, the only African American in the program. "It takes a toll on you at times, it does, being the only one," she says. "When I came to Swarthmore, it was because I thought the students here needed me—not just the black students, but I knew they needed an African American on the faculty. I mean, there wasn't even one!"

1970
Today, Swarthmore has a much better record on faculty diversity. Of the 166 full-time instructional faculty, 25 are minorities, and 14 of those are African American (8 with tenure). Among the faculty hired into tenure-track positions in the last 5 years, 25 percent are people of color.

acc
The College's Minority Scholars in Residence Program, begun in the 1980s by President David Fraser, has been an important strategy for bringing more people of color onto the faculty, says Provost Jennie Keith. Minority scholars are invited to be resident on campus during the period just before or after they receive a Ph.D. The program provides time to complete a dissertation or launch postdoctoral research—along with the opportunity to teach in a liberal arts setting. Several minority scholars have joined the permanent faculty after this program.

of
But when Kathryn Morgan first came to Swarthmore, there were no such programs. She was breaking new ground. "I was not what they were used to," she remembers about her interview with Harrison Wright, then-chair of the department. "I was not a white person in black skin. I was a black woman, OK? And they hired me! They wanted me to come! That speaks well of Swarthmore!" she says, with her trademark laugh—half-giggle, half-cackle.

to
For more than 20 years, Morgan taught Swarthmore students oral history, folklore, and folklife—an alternative view of history preserved in oral tradition, sometimes handed down from generation to generation. During her childhood in Philadelphia, Morgan was raised on those kinds of stories of her own mother's families and her great-grandmother, Caddy Buffers, who was born a slave. Morgan's book *Children of Strangers: The Stories of a Black Family* is an oral history of her mother's family.

to
"I heard stories all my life," she says. "This is the history that people kept alive. We need a history in which we can see ourselves reflected." Morgan paraphrases a quote from one of her favorite thinkers and writers, W.E.B. DuBois: "History that has been accurately written is just a pinpoint in the sea of human experiences," she says. "He called attention to the significance of oral traditions. We all have stories. And the thing I like about oral history is the fact that it's ever changing. It's not static."

to
To Morgan, and to many students who felt history come alive in her courses, oral

JIM GRAHAM



COURTESY OF KATHRYN MORGAN

history is the deepest kind of poetry. Personal accounts of struggle and wisdom and triumph against the backdrop of larger events—wars, social movements, and economic changes—reveal the essence of humanity, says Morgan. “It is absolutely beautiful because it reveals what people know in their souls. So many academics are concerned with objective truths, but if they’re really interested in where ideas come from, they would also be interested in oral history,” and then she shakes a finger at you and laughs again, “You know exactly what I’m talking about!”

This is Kathryn Morgan’s story about racism as she experienced it at Swarthmore College. As she will tell you about any oral history, even her own, “This is my story. I am speaking for only myself as I perceived it.”

When I was a little girl—I was about 10 years old because I know that my feet didn’t touch the floor when I sat in a chair—we had this movie house down the street from us that was all white, and they made black children sit up in what was called the “nigger gallery.” This was the late 1930s in Philadelphia. My mother said it was wrong, and she wouldn’t let us go to the movies on Saturday, which we thought was a punishment for something that we hadn’t done. So one day, my mother, tired of me standing by the window, looking all dreary and crying because I couldn’t go to the movies—I didn’t understand that she didn’t want us to sit up in the nigger section—so she said, “OK. You want to go to the movies? I’m going to take you to the movies!”

Now, my mother looked white. She had blue eyes and light hair and white skin, so we had a problem every time we went out together. Anyway, she took me to the movies and she said, “There’s one condition. You’re not going to sit up in the ‘nigger’ gallery.

**“YOU COULDN’T BE A
COWARD WITH
CHILDREN IN THOSE
DAYS BECAUSE IF
YOU WERE, YOU
WOULD BRING UP
COWARDLY CHILDREN.”**

LEFT: PROFESSOR EMERITA OF HISTORY KATHRYN MORGAN. ABOVE: MORGAN AND HER AUNT ADELINE IN PHILADELPHIA, CA. 1930.

You’re going to sit down in the front with the white people.” That was all right with me because I thought she was going to go with me. But she said to me—and this is a very important lesson—she said, “Go in there, and you sit there in the front, and don’t you move. Don’t come home. Don’t do anything. Don’t you move.” My mother was worried about what was going to happen to me and my personality if I was discriminated against and accepted that I was inferior and all the nonsense that comes along with racism.

So there I was, at the movies and terrified. I remember the picture; it was Shirley Temple and some little something or other she was doing with Bojangles. Yes. She was tap dancing up the steps. I remember that even today. So then a little usher came down, and he said to me, “Nigger, you’re not supposed to be here. You’re supposed to be upstairs.”

And I said, “I can’t move because my mama told me not to move.”

He said, “I’m going to get the police on you. You’re breaking the law.”

***"I THOUGHT, 'OH
GOD. A POLICEMAN
WALKING ME HOME!
WHAT'S MAMA GOING
TO SAY?' I WASN'T
SCARED OF THE
POLICE, BUT I WAS
SCARED TO DEATH OF
MAMA."***

KATHRYN MORGAN FIRST TAUGHT AT SWARTHMORE IN 1970—THE FIRST AFRICAN AMERICAN ON THE FACULTY. DESPITE HER DEGREES FROM HOWARD UNIVERSITY AND THE UNIVERSITY OF PENNSYLVANIA, SHE SAYS SHE FELT "MORE IN COMMON WITH THE BLACK PEOPLE WHO CAME TO CLEAN, COOK, AND SERVE" AT THE COLLEGE.



Well, I was so scared that he'd put me out, but I couldn't go upstairs [to the nigger gallery] because my mama told me not to go upstairs. So he pushed me out the front door, and I ran home. And she was standing in the kitchen cooking. I never will forget this. She said, "What are you doing home? You wanted to go to the movies!" I told her what happened. She said, "All right. Where's your money? Did you get your money back?" I didn't get my money back. They just put me out of the movies, right? She said, "All right. We're going back, and we're going to get your money. We're going back to that movie. Now I'm going to sit downstairs with you," she said. Well, we went back to the movies, and she went in front of me instead of next to me. The little man didn't know that she was my mother. He thought I was trying to get back into the white section again by myself. So he grabbed me. He said, "Sister," and he pulled me back, and she turned on him. She said, "Does she look like your sister to you?" The boy was so shocked. What's this white woman doing here? He was so upset that we went right on down in the white section and sat again, my mother and I, both of us. We didn't know that he had gone to call the police. She said, "I'm leaving, and you are sitting."

She left me there. So when the police came, I was crying. I can still remember the little tears. I wasn't even looking at the movie. I was looking at my feet and praying that I would live long enough so that my feet one day would hit the ground [laughing]! The policeman came down. I remember this as clear as if it was yesterday. He had really red hair, brilliant red hair, because that's all I remember. He said to me, "Little girl, we have a report that you're disturbing the peace. Are you disturbing the peace?"

I said, "I don't know. My mama told me to do this. I don't know."

He said, "Well, look. This little girl is disturbing the peace. I'm going to have to sit down here with her to see that she doesn't disturb the peace." People just left empty seats all around. So he took off his cap, and he sat right next to me. He was sitting there, and he said, "Little girl, are you all right? Are you disturbing the peace?" I wasn't looking at the movies. I was praying. I wanted that movie to end so badly. I

tell you, I wanted that movie to end. When it finally ended, he said, "Little girl, I'm going to walk you home."

I thought, "Oh, God. A policeman walking me home! What's Mama going to say? I'll be in all kinds of trouble." I wasn't scared of the police, but I was scared to death of Mama.

He said, "Do you want an ice cream cone?"

I said, "Yes." So he bought me an ice cream cone. I was too scared to eat it. So it was dripping all down. I said, "Would you do me a favor?"

He said, "What?"

I said, "Don't walk me home!"

I ran home with this melting ice cream cone, and my mother was still in the kitchen. She turned around, and she said, "How are you?" or something like that. I don't remember exactly, but I know she said, "Where did you get that ice cream cone?"

I said, "The cop bought it for me," or something like that.

She took the ice cream cone and threw it away. She said, "There are certain times in life when you must disturb the peace. You must disturb the peace of racism. You must disturb the peace. You must never, ever be peaceful in the fight." You couldn't be a coward with children in those days because if you were, you would bring up cowardly children, and you had to remember that there were certain things worth dying for. So I learned at 10 years old to disturb the peace of racism, and I will continue doing so for as long as I live.

Years later, I wrote my book [an oral history] about my mother's family, the Gordon family. My mother was a Southern migrant in Philadelphia. My mother nurtured me on stories of my grandmother and especially my great-grandmother, Caddy. I loved them, and they were my inspiration. I would always say, "What would Caddy do in a situation like this?" I would tell myself, "This situation, no matter how bad it is, could not possibly be as bad as being kidnapped when you were 8 years old and sold into slavery."

When I came to Swarthmore College in 1970, it was quite an accident. I never heard of Swarthmore, even though I was raised in Philadelphia. I had a master's from Howard, and I went to Penn for another master's and



MARTIN NATVIG

a Ph.D. When the semester started, a professor came to a department meeting. He said, “We have the best people in our class. They come from the highest academic circles. We have students from Harvard, and we have students from Princeton. So, therefore, you all are in a wonderful group, with the exception of you,” and he pointed to me—the only black person in the room—and said, “I understand you have come from an inferior educational background.” I’m not lying to you. He said that. He said, “You have come from an inferior educational background, so we’ll make exceptions in your case.” It was 1966. I was the only African American in the entire program.

I sat there, and I said to myself, “I’m not going to let him get away with this— even if I get thrown out of graduate school.” And I said to myself, “Disturb it! Disturb it! Because you can’t let him get away with it! Disturb it! Disturb it! Because you can’t allow it!” So I said, “I’ve only taken one course here, but I agree with you. That course (which he taught) was totally inferior to what I have been used to.”

He said, “I’m sorry. I’m sorry.” Do you know, that man turned out to be

“WHAT I RESPECTED, WHAT GOT ME THROUGH, WERE THE STUDENTS ... HOW BRIGHT THEY WERE AND HOW THEY THOUGHT. I ALSO WANTED TO BE HERE FOR THE BLACK STUDENTS.”

DENIED TENURE, MORGAN WENT TO COURT, JOINING A DISCRIMINATION SUIT BROUGHT BY SEVERAL FEMALE EMPLOYEES. BEFORE THE VERDICT, THE COLLEGE CHANGED ITS MIND.

my best friend in graduate school? He really got me through. He said he was young. He was inexperienced, and he had a graduate school class that was overwhelming for him. And he didn’t know what else to do. He was totally insensitive. He didn’t know, and he became my best friend. He’s dead now, but I will never forget him.

So I had gotten a Danforth Fellowship, along with a white woman. We became friends, and she lived in Swarthmore. I had never heard of Swarthmore. She had never known any African Americans. Anyway, she called me up one night. She said, “You’re going to kill me.”

I said, “Why? What have you done?”

She said, “I’ve dropped your name. Swarthmore College is a wonderful college. It’s very unique, and people are dying to go there. Well, they were saying they couldn’t find any African Americans qualified to teach at Swarthmore College. So I dropped your name, and they will be in touch with you.”

I wanted to teach, but my ambition was to go to Lincoln University, a black university right up here in Pennsylvania, not too far from Swarthmore. I thought, “If they can’t find any qualified African Americans, then I don’t

“SO MANY ACADEMICS ARE CONCERNED WITH OBJECTIVE TRUTHS, BUT IF THEY’RE REALLY INTERESTED IN WHERE IDEAS COME FROM, THEY WOULD ALSO BE INTERESTED IN ORAL HISTORY.”

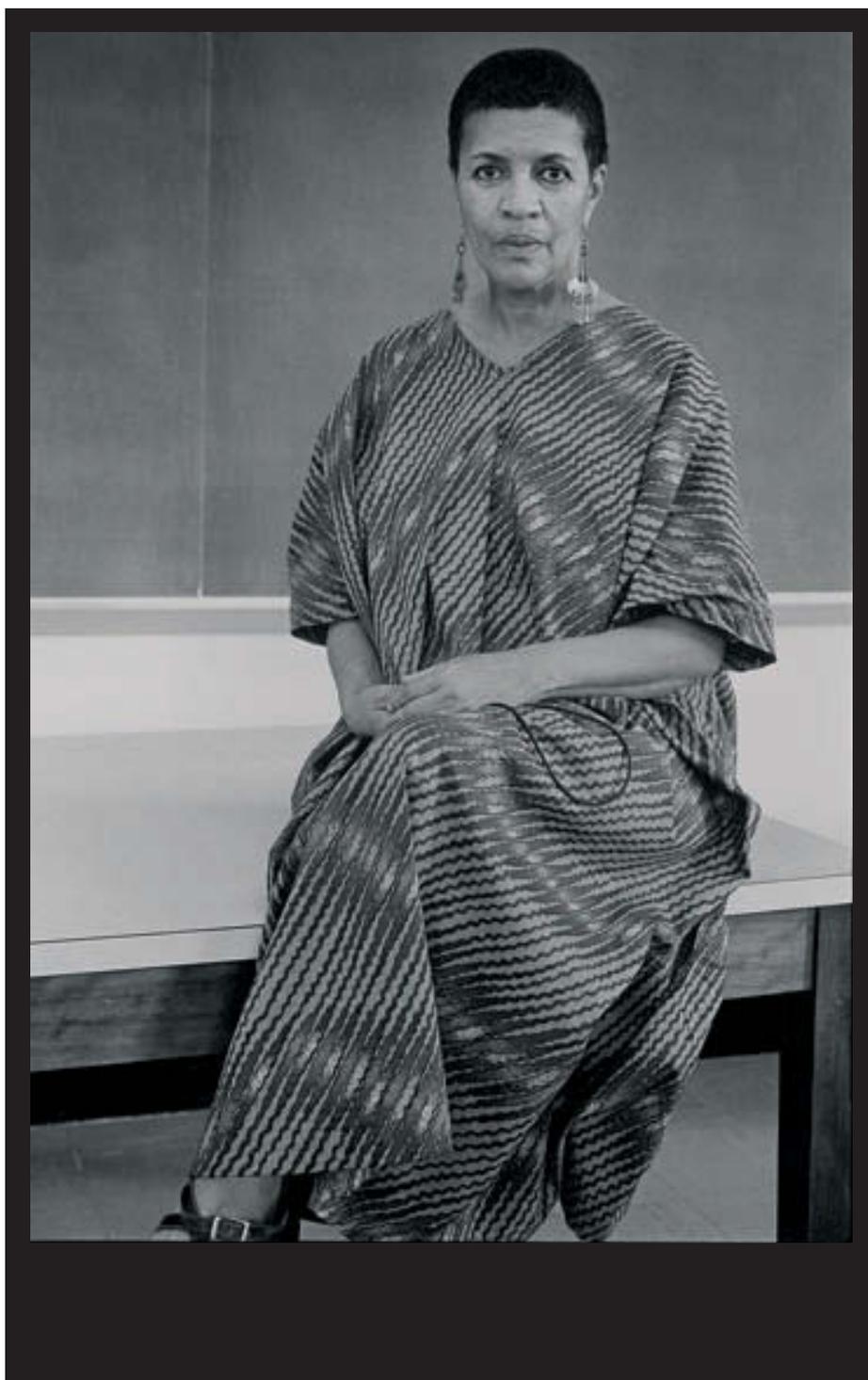
want to go there either!” And then I forgot all about the telephone conversation.

Some time later, I was looking at television, and there came a news story about black students who had taken over the president’s office at a college. I said, “Where is that? Where is that?” Turns out it was at Swarthmore College. I said, “I don’t believe this! That’s really cool!” So when I got the telephone call to come to Swarthmore College, I said, “I’m gonna go!”

I had nothing to wear that looked professional; I didn’t have any stockings because I never wore stockings. But I borrowed a pair of my daughter’s stockings—they were sort of pinkish—and some kind of presentable shoes. So I showed up in that, and I remember the interview process. One of the people on the interview committee said to me, “I know more about Negroes than most people.”

I said, “Really?”

She said, “Yes, and these students here will not even speak to me, won’t even talk with us! They took over the President’s Office, and you know if



A FEMALE COLLEAGUE WARNED MORGAN NOT TO WEAR EARRINGS, LONG DRESSES, AND SANDALS. MORGAN REPLIED, “LOOK, THIS IS ME.... IF YOU WANT BLACK PEOPLE WHO LOOK LIKE WHITE PEOPLE, WHO ACT LIKE WHITE PEOPLE, GET A WHITE PERSON.... IF YOU’RE LOOKING FOR DIVERSITY, YOU WANT THE REAL THING.”

push came to shove, they would lose the battle.”

So I said, “Yes, I bet they would.”

She said, “Now what do you think of Malcolm X?”

I said, “Well, the one thing I remember about Malcolm X, he talked about reciprocal bleeding—if you hit me, I’m going to hit you back by any means necessary. So maybe these students aren’t talking to you. Maybe you could

throw them out, and maybe you would win. But I'll tell you, there will be some reciprocal bleeding up here."

She said, "The interview is over."

The black students asked me why I wanted to teach here. They were smart. I said I didn't particularly want to come until I had seen them on television, and I thought they needed somebody like me. That really was why I came to Swarthmore. It was 1970, there still wasn't one African-American professor on the faculty.

I fully expected not to get an offer. Before I left that day, I said to Harrison Wright, "You've got some problems up here." He was a fair person. I told him I wasn't interested in the position. But I was also thinking Swarthmore was the most beautiful campus I had ever seen. Harrison said, "I really do understand." He knew if he offered me the position I wouldn't take it. So I went home and forgot about Swarthmore College. Then I got a telephone call. Harrison Wright had asked the head of the Black Students' Association to offer me the position in the History Department.

I asked, "Well, why didn't he call me himself?"

She said, "Because he felt that if he called you, you wouldn't accept the position, but if we called you, you might accept the position."

I realized I was probably the first and only African-American professor the College had ever hired in 106 years! Now, they had a couple of African professors up here who, if they didn't behave, they could send back to Africa, but they couldn't send me back to Philly. You understand? There's a difference [laughing]! It's to their credit that they wanted me—because I didn't pull any punches. I was letting them know I was someone who would disturb the peace of racism. And they offered me the position. How do I know why? There were some very radical people up here at that time. I had allies from the very beginning.

I taught one course at Swarthmore in 1970. Then, I accepted a position in the English Department at the University of Delaware and went back to Swarthmore as an assistant professor with a three-year appointment. They told me it was not sure I would get tenure with my next appointment, and I accepted that. I said yes because I didn't know what I was doing. I had no

idea how very political and very racist Swarthmore could be. Yes, some people at Swarthmore would not believe how racist it really is. Yes, I'm saying it, yes. They do not understand the dynamics of racism, how deep it goes, and how I understand it on an entirely different level.

For example, when I moved into my apartment [30 years ago], I was the only African American in the building [Strath Haven Condominiums] and still today there is only one other African-American couple living here. The swim club in town did not allow blacks in the pool when I first moved here, and they had to desegregate that. These are the kinds of things most of the white students and faculty never have to put up with, but we African Americans know.

**ONE OF THE PEOPLE
ON THE INTERVIEW
COMMITTEE SAID TO
ME, "I KNOW MORE
ABOUT NEGROES
THAN MOST PEOPLE."**

I SAID, "REALLY?"

There were also other differences. My people don't come from money, but several of my colleagues in the History Department had family money. I had more in common with the black people who came to clean, cook, and serve at Swarthmore College. But when I first came to Swarthmore and was looking for black community, I found that they didn't want to be too close to me. Some of them were making below minimum wage after 25 years, you see? So I joined a group of

faculty who were trying to get them unionized so they could get better salaries. The attempt failed because the black workers voted it down. They were afraid they were going to lose their jobs. But some of those people really took pride in everything I did. One, in particular, would come out at graduation and say, "Kathryn, you gonna wear your gown?" I would do it because it mattered to her. Most of them I had deep respect for, and they had deep respect for me.

Being African American at Swarthmore, you almost have to fight for your identity every single day. For me, as a professor, it's different from a student because a student has other students to relate to. I had no African American colleagues until Jerry Wood was also hired in the History Department soon after I came. And then Chuck James came into the English Department. Both of them are wonderful, talented people, and I was glad to have them here.

So I taught, and my courses were popular. But there was politics in the department. Some professors were hostile because they thought oral history and folklore were not "real" history. They even told students—white students—not to take my courses because they weren't historically valid, and they wouldn't learn anything. Some students came and disrespected the whole thing until they began to listen, and then they grew to love oral history and folklore. But it was hard, day by day, to be in a department where some of your colleagues looked down on your field.

There were other issues. One female colleague, who was the most sincere and nice, told me, "I want you to get tenure in the worst way. I'm going to tell you something. Don't wear those long earrings to work, and don't wear your hair like that." I had a natural hairstyle. "And don't wear those dresses that you wear, those long dresses, and those sandals. We don't wear sandals."

I said, "Look. This is me. This is me, and I am going to be like I am. If you want black people who look like white people, who act like white people, get a white person! You don't need a carbon copy of a white person. If you're looking for diversity, you want the real

thing." I mean, I did not come here to be a "diverse." You understand me? I am not your diversity. I'm a human being with a unique body of knowledge to pass on.

But what I respected, what got me through, were the students. I respected the students at Swarthmore, how bright they were and how they thought. I also wanted to be here for the black students. I thought there should be more black students. I thought more black professors would be hired, but it has not been done yet.

When I came up for tenure, the committee asked Chuck James if he would come up at the same time. He was not scheduled to come up until the next year. But now they wanted him to come up for tenure a year early. He didn't know what the politics were. He said sure. So they gave him tenure and denied me tenure.

The place blew up! I mean, white students, black students—it all came out. I mean, this campus was in a riot! It was 1976. People who didn't even know me came out and said this was wrong. It was wrong. They had signs and protested. All over the place. I mean, they had loud speakers. The black students started it. They asked the white students to join them in protesting the fact that the college was getting rid of their one African-American woman teacher who taught courses on their lives, their history. Oh, I felt so good! Most of them were white students who never even took my classes!

Lots of professors joined in from all the departments. I had a lot of supporters. One, in particular, was Carl

**"AT LEAST
SWARTHMORE WAS
TRYING TO DO
SOMETHING.... I HAD
WHITE ALLIES FROM
THE BEGINNING—
EVEN WHEN I WAS
DISTURBING THE
PEACE."**

**"MY EARLY LESSON STAYED WITH ME: DISTURB THE
PEACE OF RACISM BY NOT MOVING WHEN THEY
WANT YOU TO MOVE. EVENTUALLY, I MENDED
RELATIONSHIPS WITH THE PEOPLE WHO HAD
FOUGHT AGAINST ME. I STAYED ALMOST 24 YEARS!"**

Barus in the Engineering Department. Chuck James was upset about what had happened. It was purported that he told them, "You're not playing me off against another African American." It was a mess. Harrison Wright was behind me 100 percent. He was behind me, but he couldn't come out and say, "I'm behind her." But it was reported that he supported me—not to me, but to others.

Then I was approached by a woman professor who was involved in a class action discrimination suit against the college with two other women. I agreed to join it, and now I had eight attorneys! They came and said, "You've got to appear in court to testify against the College about its discrimination against women. When you go up on the witness stand, don't bring the racist thing in because we don't want to spoil our case."

So I got up there, and the judge asked me questions. I answered the questions honestly. And then I said to myself, "This is not right. You've got to bring the racist thing in here whether they like it or not." So I said, "I know that this is a case about women, but I'm a black woman, an African-American woman." And I looked right at the judge because they told me to look at the judge whenever I had something to say. "And judge," I said, "I cannot—under any circumstances—separate myself into a woman, just a woman, when I'm a black woman. I can't do that."

The court ruled that there was no question that I should have gotten tenure. I was the only woman in the





MARTIN NATVIG

suit who won. The others lost. But the day before I was to go on the stand, the College granted me tenure. I went on the stand anyway. After that, the College started hiring more women—but not African-American women. It has taken them 20 years to hire 4 more! Here I am, disturbing the peace of racism in the *Swarthmore College Bulletin!* I hope they let us print this!

I was tired and worn out from all the fighting. A lot of friends and family said, “You ought to leave after this is finished.” It was hard to stay, knowing I had not been wanted, but some people had wanted me to stay, and I felt I was needed. And my early lesson stayed with me: Disturb the peace of racism by not moving when they want you to move. Eventually, I mended relationships with people who had fought against me. I stayed almost 24 more years! I knew I was respected by the students, and that is always what has mattered most to me. I am a teacher. My reward was the excitement of teaching here. I mean, the students kept me going!

I can still get angry about racism; injustice is something to be angry about! But I remained at Swarthmore. I didn’t have to stay, did I? I could have

**“I CAN STILL GET
VERY ANGRY ABOUT
RACISM; INJUSTICE IS
SOMETHING TO BE
ANGRY ABOUT.”**

IN 1991, MORGAN WAS THE FIRST RECIPIENT OF AN AWARD NAMED IN HER HONOR. THE KATHRYN MORGAN AWARD, HONORING SIGNIFICANT CONTRIBUTIONS TO THE BLACK COMMUNITY AT THE COLLEGE, WAS PRESENTED ON BEHALF OF HER FORMER STUDENTS BY CAROLYN MITCHELL '74.

gone somewhere else. I stayed because I wanted to stay because I actually liked the place. I liked the fact that Swarthmore encompassed the Quaker philosophy about the Light inside. The philosophy is that there’s an inner Light inside each one of us. And this goodness within you, if you worked hard enough, you’d get to that Light. At least Swarthmore was trying to do something about moving toward that goodness. It wasn’t and isn’t perfect, but at least you had people up here who were trying. And I had white allies even from the beginning. Swarthmore has that sort of Light, and it made it possible for us to work together—even when I was disturbing the peace of Swarthmore College. I don’t regret a minute here. ■

Laura Markowitz '85 conducted a three-hour interview with Kathryn Morgan on June 30 and selected the portions of that conversation published here. During her senior year, Markowitz took Morgan’s course on oral history. She has used interview techniques learned in that course throughout her career as an award-winning journalist and editor/publisher of In the Family magazine.

Cathedrals, Casinos, & Cultural Context

ARCHITECT STEVE IZENOUR '62 FINDS BEAUTY IN COMMON THINGS.

By Bill Kent

STEVEN IZENOUR



Steve Izenour adores pink flamingos, porcelain lawn statues, and the speedy efficiency of roadside hamburger joints.

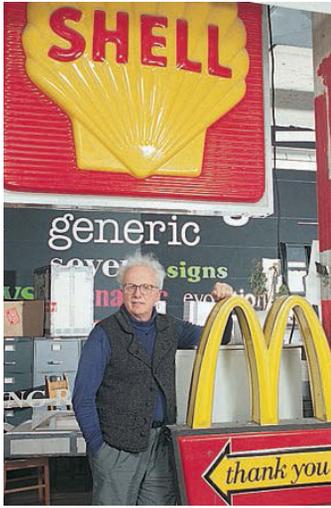
A partner in the Philadelphia-based Venturi, Scott Brown and Associates (VSBA), one of the world's most controversial architectural firms, Izenour, age 60, eschews flashy clothes. In good weather, a cotton shirt and cargo pants are better to commute by bicycle from his house near the University of Pennsylvania, where he teaches, to his firm's Manayunk office, where he works six to seven days a week with Robert Venturi and Denise Scott Brown, Venturi's wife.

Of the firm's controversial body of work, Izenour says, "We're just a bunch of architects who want to design good buildings and teach on the side. If we have a characteristic, it's that we're unpredictable. You never know what we're going to come up with next."

DRAWING FROM THE ROADSIDE VERNACULAR OF A-FRAMES AND LOBSTER SHACKS, VENTURI, SCOTT BROWN AND ASSOCIATES CREATED A HOME FOR A SUMMER ARTS PROJECT IN MAINE. THE BUILDING IS TYPICAL OF THE FIRM'S WORK, WHICH OFTEN CELEBRATES THE EXTRAORDINARY IN THE ORDINARY.

But their writings and innovative use of decoration, unexpected cultural references, and graphic displays show there is more to architecture—and art—than the austere geometric glass-and-steel boxes of the 20th-century modernism.

Swarthmore's William R. Kenan, Jr., Professor of Art History T. Kaori Kitao put it this way: "Though he denies that he is the creator of postmodernism, Robert Venturi is, in fact, that. Modernism emphasized innovation and form. In their writ-



JULIE MARQUART

ARCHITECT STEVE IZENOUR '62

VENTURI, SCOTT BROWN AND ASSOCIATES

ings, Venturi, Scott Brown, and Izenour inquired into the meaning of the form. They looked at architecture as a cultural language. In a sense, their contribution is the revelation that buildings speak to us. We may not hear what buildings say, but, on some level, what is said becomes part of a larger, richer cultural conversation that has been going on since before any of us were born, and continues, whether or not we choose to take part.”

Though he has been involved in one way or another with a lot of the firm’s work, the projects on which Izenour has been the lead designer have been what he calls “the fun stuff,” such as the Children’s Garden at the New Jersey Aquarium in Camden and the spectacular animated lighting of the Benjamin Franklin Bridge, a collaboration with his father, lighting and theater designer George Izenour (who, in the late 1980s, designed Swarthmore’s Pearson-Hall Theater).

He has also kept one foot riveted in what he calls “the basement of the ivory tower,” teaching seminars and architectural studios (postgraduate classes involving research, analysis, and design) at Yale, Drexel, and the University of Pennsylvania on such flamboyantly low-brow subjects as the



LEARNING FROM LAS VEGAS, THE 1971 BOOK BY ROBERT VENTURI, DENISE SCOTT BROWN, AND STEVE IZENOUR, BECAME A MANIFESTO FOR THE POSTMODERN DESIGN REVOLUTION. IT ARGUED THAT THE GAUDY, MATERIALISTIC BUILDINGS OF THE VEGAS STRIP WERE VALUABLE REFLECTIONS OF THE COMMERCIAL CULTURE OF THE LATE 20TH CENTURY.

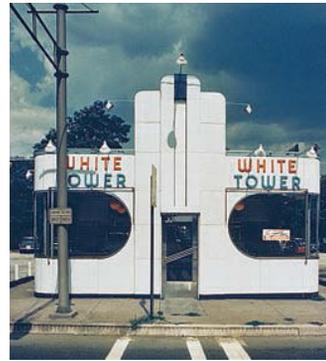
Las Vegas casino strip; Levittown housing facades; the Atlantic City and Wildwood, N.J., boardwalks; and, most recently, South Jersey suburban sprawl. Studying what is now called “vernacular” architecture is “considered not quite serious in most architecture schools,” Izenour says, “but it’s tolerated if you don’t stick your neck out too far. A few years ago, I had to go to bat for a student who did a master’s dissertation on miniature golf courses, but the treatment he got was nothing like the antagonism and resistance I had when I

started doing it.”

In 1963, when Izenour teamed up with architecture professors Robert Venturi and Denise Scott Brown at the University of Pennsylvania, “to look seriously at anything that wasn’t Bauhaus or Mies van der Rohe was considered subversive, insulting, highly annoying, and offensive. I just had to see what all the fuss was about.”

It started with toys: Legos, construction toys, “things you put together that don’t have to be put together correctly to be played with, so if it’s dumb or weird, you can either pretend it’s really cool or take it apart so nobody will know how dumb it was.”

As a child growing up in New Haven, Conn., Izenour didn’t care that buildings were created by designers called architects, but his father did. George Izenour had worked with numerous architects in designing theatrical lighting systems and acoustic environments and soon began to take his son to visit building sites and architectural studios, including



VENTURI, SCOTT BROWN AND ASSOCIATES

IZENOUR COWROTE *WHITE TOWERS*, A BOOK ON THE EVOLUTION OF THE WHITE TOWER HAMBURGER STAND. “BURGER JOINTS ARE DEMOCRACY IN ACTION,” HE SAYS.

MATT WARGO



Frank Lloyd Wright’s Taliesin studios in Wisconsin and Arizona.

“Wright had just died, but he might as well have been alive. His ghost walked the halls. For a while, I became a complete Wright aficionado because of the way his buildings seemed to mean something beyond just being shelter.”

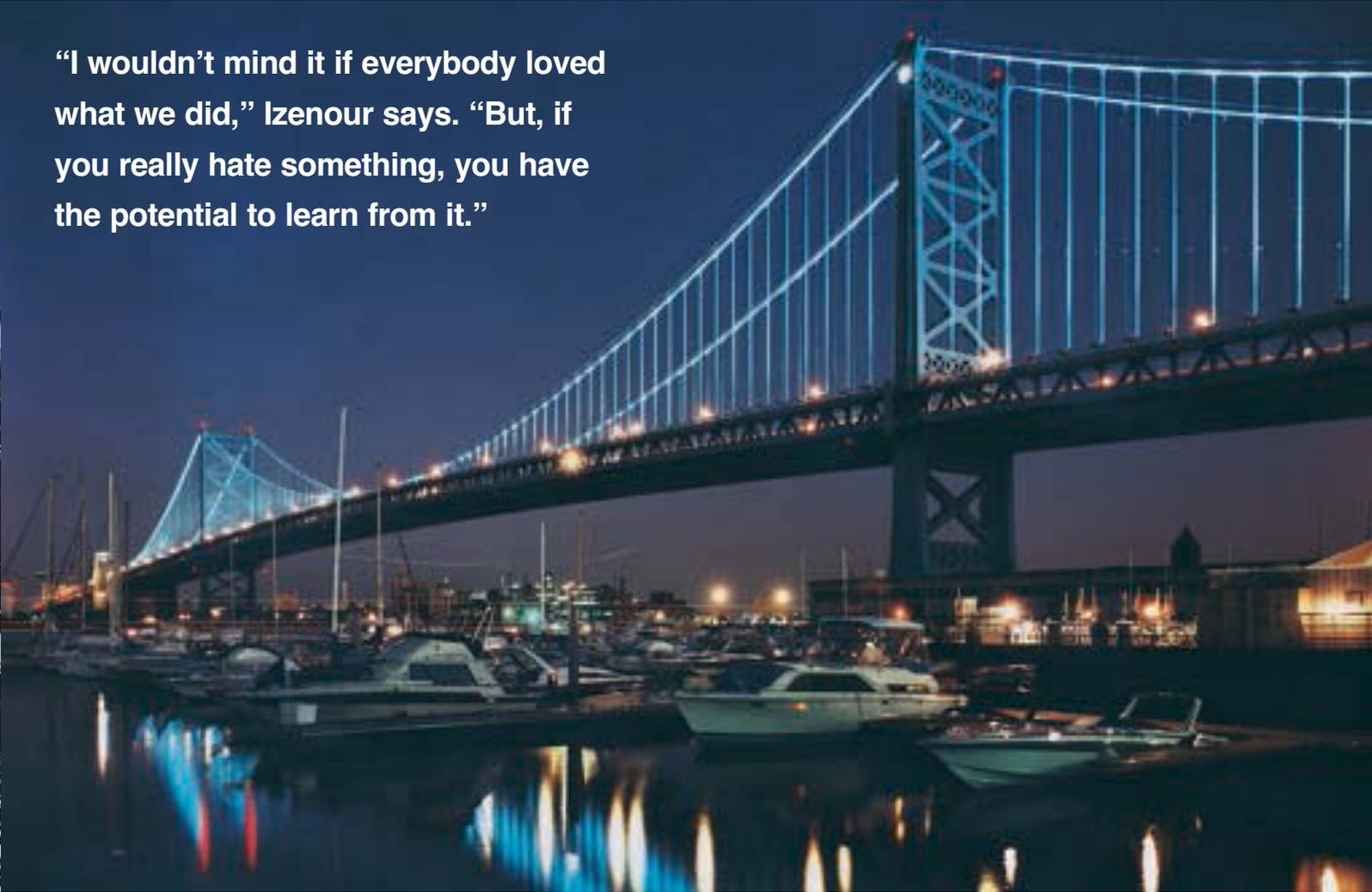
The younger Izenour came to Swarthmore because it was “small, close, and had that great reputation as a school where social conscience is very important. I thought it

THE CAMDEN (N.J.) CHILDREN’S GARDEN, PART OF A WATERFRONT REDEVELOPMENT PROJECT, INVITES KIDS TO LEARN ABOUT AND ENJOY PLANTS. COMBINED WITH THE ADJACENT STATE AQUARIUM, THE COMPLEX HAS A BOLD, GRAPHIC IMPACT ON THE URBAN WATERFRONT.

“I wouldn’t mind it if everybody loved what we did,” Izenour says. “But, if you really hate something, you have the potential to learn from it.”

would be the right place to go to make up my mind about being an architect.”

He was an indifferent student, at best, spending “entirely too much time exploring the aesthetics of Frisbee” and taking pictures for the student newspaper and yearbook—until he took a course with Hedley Rhys, Swarthmore’s architectural historian. “He kind of adopted me, sat me down, and



TOM BERNARD

ABOVE: IZENOUR HELPED DEVELOP A NEW LIGHTING SCHEME FOR THE BENJAMIN FRANKLIN BRIDGE, WHICH LINKS PHILADELPHIA WITH CAMDEN, N.J. INNOVATIVE TECHNOLOGY ALLOWS THE LIGHTS TO BE SWITCHED ON AND OFF RAPIDLY—A SHIMMERING EFFECT TRIGGERED BY THE FREQUENT PASSAGE OF COMMUTER TRAINS ACROSS THE DELAWARE RIVER.

LEFT: IZENOUR DESIGNED THIS CONNECTICUT SHORE HOME FOR HIS PARENTS IN THE EARLY 1980S.

asked, “What can we do to keep you in school?””

Izenour took every course taught by Rhys. “I couldn’t get enough of him. It got to the point that I would look for excuses to sit in on his classes, even after I’d taken them. It was a case of fanatical discipleship. I’d carry his notes, run his slides—anything.”

While helping Rhys with his slides, Izenour met his future wife, Elisabeth Gemmill ’63. Two of their three children, Tessa ’90, a painter who is now Swarthmore’s graphics and photo curator, and John ’95, who runs VSBA’s computers, also went to Swarthmore. VSBA also currently employs Lauren Jacobi ’98 and has welcomed numerous Swarthmore students as interns over the years.

As a student, Izenour also became a fan of courses taught by Bob Walker, professor of art history. “Walker was an amazing architecture groupie, a really sweet guy. He had the only modernist house in Swarthmore, and he had a fabulous

knowledge of Philadelphia’s architectural history. Bob could show you that Philadelphia wasn’t just a museum of different architectural periods and styles, but that the buildings kind of resonated with each other. He made a walk through the city a very dramatic, fun thing to do.

During his college days, Izenour sat in on a lecture at the University of Pennsylvania by Architecture Professor Robert Venturi and “just like it was with Rhys, Bob and I sort of clicked. Bob’s ideas about architecture just blew me away.” They didn’t especially please the architecture faculty at the University of Pennsylvania, however. “Bob knew he was controversial, and when the Yale position opened up, he went for it, and I followed him.”

When Izenour, who was finishing a Yale M.E.D., returned from a Fulbright year in Denmark and Sweden in 1967, Scott Brown persuaded her husband to bring him and other students out to the Nevada desert to study the animated electric signs that were enticing gamblers to Las Vegas.

“It was Denise’s idea to study stuff that nobody liked, that

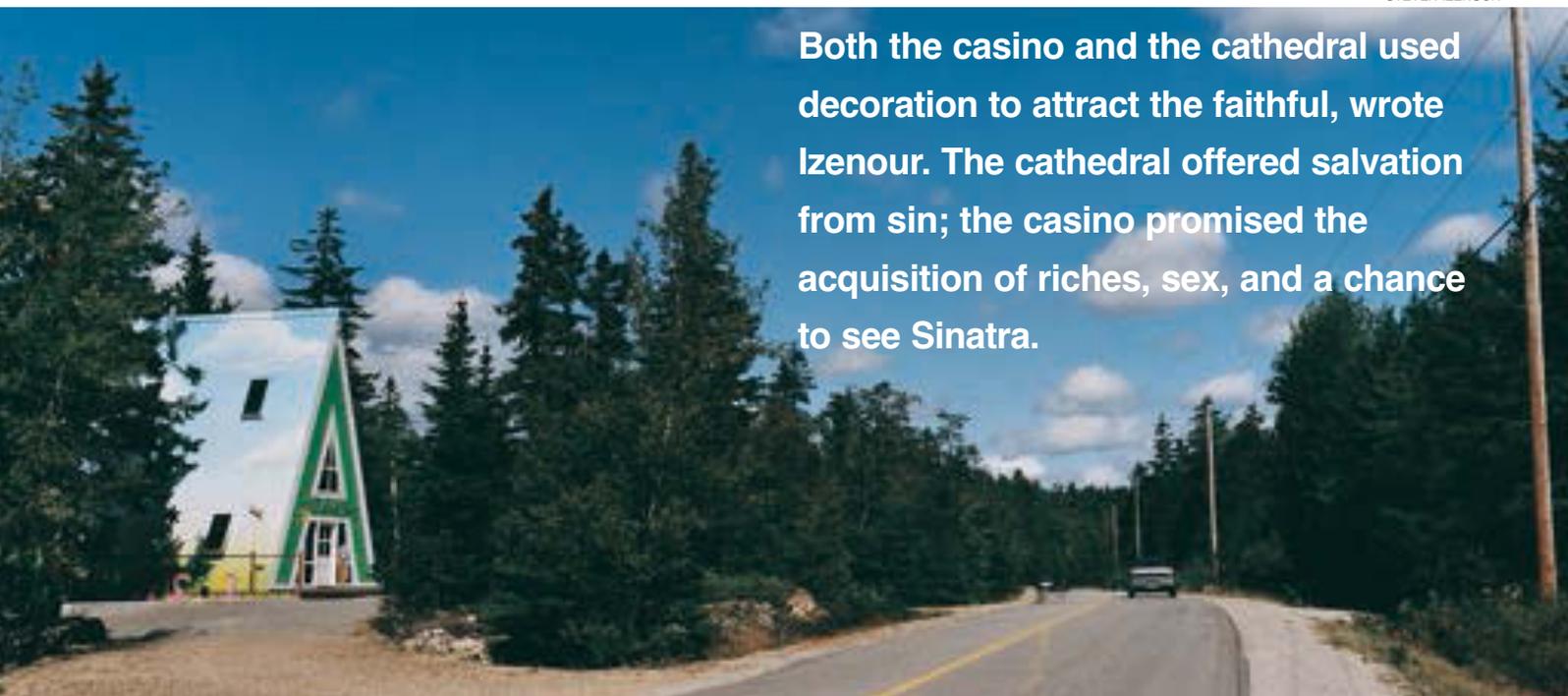
French cathedral and showed how both were responding to a specific cultural milieu. Both used decoration to attract the faithful and offer “propaganda.” The cathedral’s propaganda was salvation, redemption from sin; the casino sign promised the acquisition of riches, glamour, sex, and a chance to see Sinatra.

The book “made a splash” when it was published, Izenour says, “because it was obvious that these big imposing modernist buildings that had become the symbol of urban development weren’t doing what they were supposed to do: They weren’t turning the downtown, urban core of a city into a place that people wanted to live in. The suburbs had already replaced the cities as the symbol of the good life, and sterile modernist downtowns, with their elitism and exclusivity, appeared to be a good reason to stay out.”

Izenour is also co-author of the 1979 book *White Towers* with architect Paul Hirschorn on the evolution of the now-forgotten White Tower hamburger stands.

The postmodern solution that *Learning From Las Vegas*

STEVEN IZENOUR



Both the casino and the cathedral used decoration to attract the faithful, wrote Izenour. The cathedral offered salvation from sin; the casino promised the acquisition of riches, sex, and a chance to see Sinatra.

was considered low or junk culture,” Izenour remembers. “She came up with the concept of learning from what you hate or don’t understand.”

Las Vegas was considered to be the absolute nadir of crass materialism and bad taste. But what surprised Izenour was the cleverness of the place, the “way it seemed to wink at you, like this was all some vaguely naughty party and weren’t we lucky that we’d been invited.” That and the fact that the wild signs were part of a commercial culture that had some similarities to forms of so-called high culture halloved by academics.

The result of their findings, published in 1971 in a slim book called *Learning From Las Vegas: The Forgotten Symbol of Architectural Form*, became a manifesto for the postmodern design revolution. In the book, Venturi, Scott Brown, and Izenour compared a casino strip sign with the facade of a

“DESPITE EVERYTHING THAT HAS HAPPENED WITH POSTMODERNISM SINCE BOB VENTURI STARTED TALKING ABOUT IT, WE’RE STILL LIVING IN A MODERNIST WORLD,” SAYS IZENOUR. “ARCHITECTS ARE STILL MOSTLY IGNORING THE CULTURAL OR HUMAN CONTEXT THAT A BUILDING INHABITS.”

recommended was to design buildings that learned from the existing cityscape, buildings that used familiar cultural cues to communicate more upbeat, inviting, amusing, and otherwise humanistic values.

In the nearly 30 years since *Learning From Las Vegas* was published, the Venturi firm has grown from a six-person office on Philadelphia’s Antiques Row to a 50-employee operation whose buildings have won awards and become the subject of numerous academic studies. Izenour himself has a



TOM BERNARD



MARTIN NATVIG

ONE PROJECT THAT IS CLOSE TO STEVE IZENOUR'S HEART IS THE 1985 RENOVATION OF CLOTHIER HALL TO INCLUDE THE TARBLE STUDENT CENTER. "TARBLE IN CLOTHIER" INVOLVED A BOLD PLAN THAT HOLLOWED OUT THE EXISTING CLOTHIER THEATER, WHICH VENTURI DESCRIBED AS "BUILDING A SHIP IN A BOTTLE" TO CREATE AN ENTIRELY NEW SPACE.

shelf of design awards, including an American Institute of Architects award for a house on the Long Island Sound that Izenour designed in 1982 for his parents.

He admits to being a workaholic who also organizes many of his firm's design competitions and graphic displays and balances what Scott Brown calls "the firm's tendency toward gravitas with an exuberance, wit, and intelligence."

Says Tessa Izenour: "As early as I can remember, my father has been working on dozens of different things at once. Though I get much of my artistic sense from my mother, from my father I get this appreciation for the visual, how things look, and why they look the way they do."

Adds John, who runs the firm's graphic computers, "my father has an irreverent side that he hides, but it comes out in different ways. He has a playfulness that I can see in the Children's Garden or in the Ben Franklin Bridge lighting. When things get tense, he can come into a situation and say something funny that'll usually solve the problem without anybody thinking the solution came from him."

Izenour continues to teach because "I have a lot of respect for the idea of discipleship—that you can bump along aimlessly in life until you meet the right teacher, and, like Hedley Rhys did for me, he's there to give you just what you need to get to the next level and find your own voice. Also, there's a lot of very interesting stuff out there that's worth studying because of what it reveals about ourselves."

He tends to avoid studying contemporary architecture because "despite everything that happened with postmodernism when Bob started talking about it, we're still living in a modernist world. Architects are still mostly ignoring the cultural or human context that a building inhabits and going for the guts 'n glory stuff that flatters the client and wins commissions. I run into entirely too many architects who say, 'Uh-huh, we get it: fancy facades, wild colors, weird shapes, decoration that doesn't look like it belongs on a building and maybe an ironic cultural reference thrown in.' They've come up with buildings that look like they're going trick-or-treating on Halloween. Or they go the expressive route and make buildings that go so far away from being functional that they end up looking like oversized abstract lawn sculpture, you know, the stuff people put in their yard that makes you stop and say, 'What's that?' rather than take a good look at that great pink flamingo."

That some people stop and say similar things about Izenour's buildings is not necessarily a bad thing, Izenour says, taking refuge in Venturi's famous quote that because no work of art is ever accepted completely in its time, "what matters is only that the right people hate it."

"I wouldn't mind it if everybody loved what we did," Izenour says. "But, if you really hate something, you have the potential to learn from it. At worst, you learn why you hate something. At best, you come up with new ways of appreciating things that you used to think were unworthy." ■

Bill Kent saw his first VSBA building as a student at Oberlin College. He is the author of five books and teaches novel writing at the University of Pennsylvania.

Swarthmorisms

AN INSIDERS' GUIDE TO COLLEGE LINGO

By Andrea Hammer

Like many cultures, the **Swarthmorean** (see *later entry*) community has created code expressions and coined terminology to describe campus life. Some of the following entries—which acknowledge many generous contributors after each item—are dated according to the periods recalled by these sources, even though some may have used these terms at other times, at the College or elsewhere. As a smattering of the many musical words and phrases that Swarthmore's language is composed of, this selected list is offered in joyous celebration of College life, lore, and lingo, cultivated over the years.

dip: Reporting on a mixer for new students, *The Phoenix* (Oct. 24, 1933) described a dancing class for freshman girls: "Here the uninitiated may learn the mysteries of the Swarthmore dip from upper-class girls who can lead" (Alisa Giardinelli, staff writer).

Anywhere else it would have been an A! This current expression, popular on T-shirts, claims that Swarthmore's high standards make a *B* at the College equivalent to an *A* elsewhere (Andrea Juncos '01).

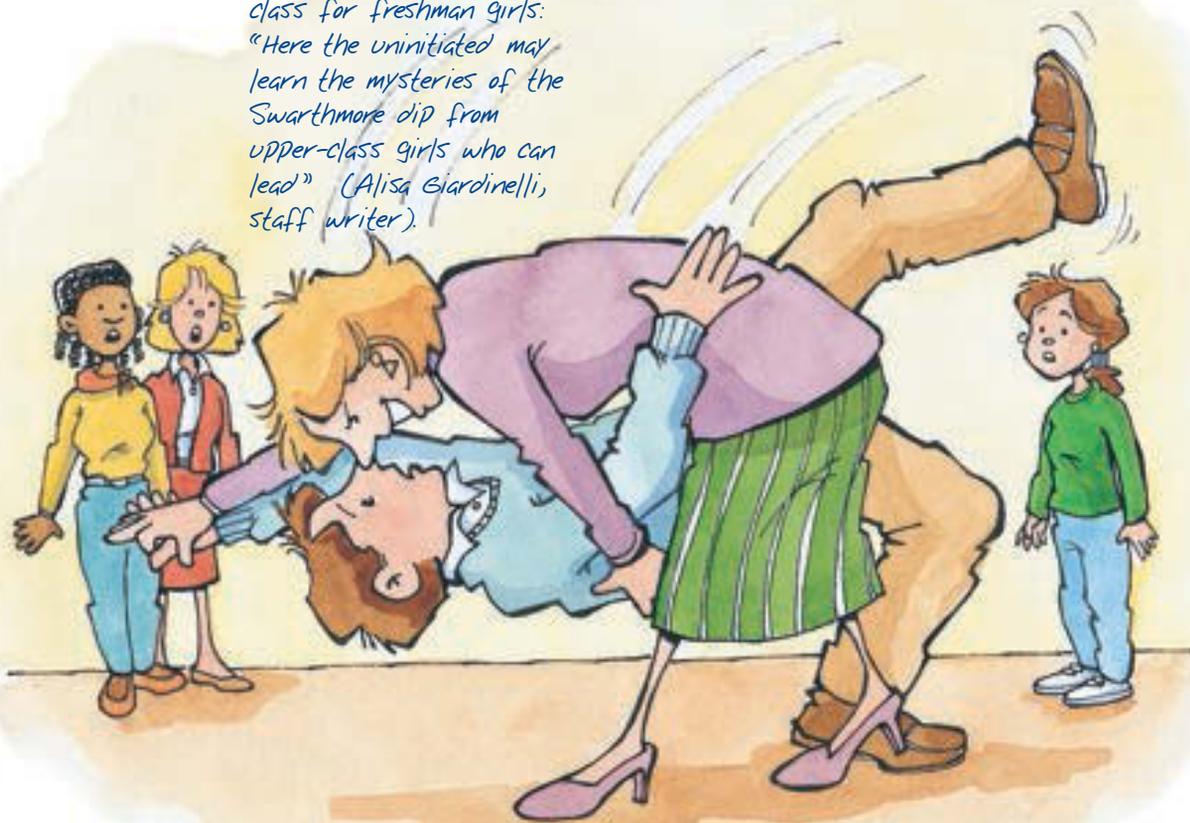
asphaltum: In the 1934–38 era, this term referred to Magill Walk from the train station to Parrish (Marjorie VanDeusen Edwards '38).

barnies: This word refers to people who live in The Barn off campus (Michal Zadara '99).

beaver: During 1942–43, someone who studied aggressively or constantly would say, I "gotta beaver for this test"; later synonym: **turkey** (Dick Burrowes '45*).

bird dog: This V-12 term, which came about in the winter of 1943–44 and may have lived in only Wharton (i.e., *USS Swarthmore*), referred to a sailor who tips off his mates about a bed check or surprise inspection. This coinage was developed by one of the "colorful and pleasant" chief athletic specialists, Chief Kelleher, who was cross when his attempts to catch absences or errors were thwarted (Dick Burrowes '45).

BMOC: What would freshman week have been without the big man on campus? (Dick Burrowes '45).



ILLUSTRATIONS BY JENNY CAMPBELL

bode: In the 1960s, a beatnik, or bohemian-style, student was crowned with this title (Chris King '68).

Book Bill: In 1934–38, each student had a deposit of \$50 available to spend in the College bookstore. Ostensibly, it was for books; however, because the store carried many other things then, as now, they could be purchased with one's "Book Bill" (Marjorie VanDeusen Edwards '38).

can: The term for the men's bathroom, used in 1934–38 at the College and elsewhere, is still current for many today (Marjorie VanDeusen Edwards '38).

catchin': This lively word was used to answer the important question about a date, "Yeah, but did you do any catchin'?" (*see also pitchin'*) (Dick Burrowes '45).

clinking: In 1942–43, this magical custom—occasionally embarrassing to a few but mostly an expression of joy—was the sound of spoons against water glasses, in the dining room, as a tribute for any purpose or celebrity. For example, a shy man coming in with a date, a returning athletic team, or a newly "pinned" couple was often recognized with a storm of clinks! Eleanor Roosevelt's visit to the campus in 1941 evoked the grandest clink ever. Like many merry rituals, this one ended abruptly on the arrival of the Navy (Dick Burrowes '45).

Crum Regatta: During this annual event, students continue to build their own creative "boats" and race them on the Crum Creek (Arlene Bowes '72).

cutterboy (man): In 1942–43, this suave fellow was noted for his interest in women (Dick Burrowes '45).

druggie: Unlike its use today, this word referred to Michael's College Pharmacy—one of the nearest sources for non-College eats, most notably, sticky buns à la mode—in the 1930s and 1940s (Marjorie VanDeusen Edwards '38, Dick Burrowes '45, and Robert Bartle '47).

flush it: In 1942–43, this phrase was used interchangeably with "cut a class," "blow a test," and "quit a course" (Dick Burrowes '45).

Friend: For those new to the College community, the salutation "Dear Friend" in e-mail messages and letters strikes the uninitiated reader as an unusually warm greeting until its Quaker reference is understood (Andrea Hammer, managing editor).

fussing: During the 1920s to 1930s, an unchaperoned "date" was permitted in a first-floor classroom in Parrish for an hour after dinner. Freshmen were not entitled to this privilege, which theoretically allowed a male and female student to be alone together in a pair, until after Thanksgiving (Mary Ellen Grafflin Chijioko '67 to Andrea Juncos '01).

gruesome twosome: In 1942–43, this type of couple was preoccupied with each other (Dick Burrowes '45).

Hit it!: In 1942–43, this expression was used when a student did well on a test or paper (Dick Burrowes '45).

Hot to go!: Minus the sexual overtones implied today, this 1942–43 exclamation meant "Ready and eager!" (Dick Burrowes '45).

How to go!: This remark—or "Way to go!"—was used as a loud approval of any athletic turn (Dick Burrowes '45).

huah: In the 1940s, this exclamation was one's reaction to almost any displeasure as in, "How do you like the liver?" (Dick Burrowes '45) or the mystery balls (*see later entry*)—or anything objectionable (Robert Bartle '47).

I am interested, Juergen Heberle: This universal signature on sign-up sheets was used in 1944–48, even though Juergen Heberle '45 was no longer at the College (Robert Bartle '47).

**We send Dick Burrowes '45 heartfelt thanks for enthusiastically dropping all of his other projects midair to prepare so many generous entries for this list.*



Stretch: "Stretch was a game we played after meals often, using butter knives thrown a distance within a knife's length of a bare foot. The person at whom it was thrown had to move his or her foot out that distance, circulating around the group until there was only one person left standing, stretched to his or her limit" (Maurice Eldridge '61).

late train: In 1942–43, the last train from Philadelphia arrived in Swarthmore at 1:20 a.m. Women were required to sign out for "late train" if they wanted to stay in town that late. In accord with the parietal rules (which most students probably couldn't

define, even though they followed them with care), the several "late" privileges were limited more strictly for freshmen. On late arrival back at the dormitory, one always hoped, if apprehended, to be found by Mr. Gresley rather than by Miss Stilz! (Dick Burrowes '45).

McCabe Mile: This race is held annually (when sufficient word is spread) in the basement of McCabe Library. The winner receives a roll of Scott toilet paper (Arlene Bowes '72).

misery poker: As a current way of competing for who has the worst load of work, one student might say, "I have a paper and a lab report due at 8 a.m." His friend would then say, "Oh yeah? I have two papers due in two hours, and I haven't started either of them" (Jenny Briggs '99 and Tom Krattenmaker, director of news and information).

moverman: Surprisingly not someone who moves another's belongings, this 1942–43 word described someone soon to be a **BMOC** (*see earlier*) (Dick Burrowes '45).

mystery balls: These dining hall gems were served as chicken croquettes (Dick Burrowes '45) or ground meat (Robert Bartle '47).

Nice eye!: This comment, popular in 1942–43, was on a great gambit or a gross gaffe or error—often personalized as in, "Nice eye, Charlie!"

pet: This sofa, which sat outside the old dining hall in Parrish (now the Admissions Office) was removed or disappeared in March 1931. Although no hard evidence is available, some speculate that a sofa in the Alumni Office is the "pet." A spring from the sofa now resides in

please turn to page 70

Connections

SWARTHMORE GATHERINGS NEAR YOU

UPCOMING EVENTS

Boston, Metro NYC, and Metro DC/Baltimore: Connections will host faculty members in their cities this fall. Watch your mail for more details.

Charlottesville, Va.: A new Swarthmore Connection was established by Alison Meloy '94 this summer. She's eager to hear from those who would like to offer ideas or help in organizing activities for alumni, parents, and friends in the area. You may contact her via the Alumni Office at (610) 328-8402.

Kansas City, Mo.: Swarthmore faculty members are being featured this year in the Linda Hall Library's annual lecture series. Michael Brown, associate professor of physics, will lecture on "Quests for Controlled Fusion Energy" on Thursday, Sept. 14. Amy Cheng Vollmer, associate professor of biology, will speak on Thursday, Oct. 12.

RECENT EVENTS

Austin, Texas: Gary Albright '75 and wife Stephanie Sant'Ambrogio, concert-mistress of the San Antonio Symphony, invited alums to the Cactus Pear Music Festival. The programs took place in four locations in south Texas.

Durham, N.C.: Connection chair George Telford '84 organized the fifth annual Triangle Connection Potluck. Alumni enjoyed an afternoon of activities that included swimming, volleyball, soccer, and good food.

Pittsburgh: Alums joined Connection chair Melissa Kelley '80 to cheer on the Pirates in a game against the Phillies. Fans took home free golf umbrellas as souvenirs. Parents, alums, and friends also got together with Melissa for a Third Thursday Luncheon.

CAMPUS EVENTS

Volunteer Leadership Weekend
Sept. 22-23

Alumni Council Fall Meeting
Oct. 27-29

Homecoming
Oct. 28

Career Networking Dinner
Oct. 28

Metro NYC: Alumni Council member David Wright '69 teamed with National Connection chair Don Fujihira '69 in hosting alums at the Australian Wine Olympics. The wine director of the Australian Trade Commission led the tasting.

San Diego: Yongsoo Park '94 hosted alumni and friends at the screening of his film *Free Country* at the University of San Diego's Asian Film Festival.

Seattle: Connection chair Deb Read '87 led a hike into Sawmill Creek and the Kelly Butte Roadless territory. Connection members explored the native forest, with old-growth cedars and abundant wildlife, within the Green River watershed area.

Lisa Lee '81 is new alumni director

Lisa Lee '81 has been appointed Swarthmore's new director of alumni relations, replacing Associate Vice President for External Affairs Barbara Haddad Ryan '59, who left the College in August to return to a career in journalism and public affairs.

Lee comes to Swarthmore from Duke University, where she has been director of recruiting and admissions for the Global Executive M.B.A. Program at the Fuqua School of Business. She previously held positions in graduate school admissions at the Paul Nitze School of Advanced International Studies at The Johns Hopkins University and at The Wharton School of the University of Pennsylvania.

Lee majored in psychology at Swarthmore and received a master's degree in special education at Boston University in 1983.

"I loved my time at Swarthmore and am very excited to come back to a liberal arts environment," she said. "The Alumni Rela-



LISA LEE HAS SPENT HER CAREER IN HIGHER EDUCATION, SPECIALIZING IN GRADUATE SCHOOL ADMISSIONS.

tions Office does an excellent job, and I look forward to continuing that work." As director of the College's alumni relations programs, Lee will be responsible for alumni travel programs; the Connections program in more than a dozen cities around the world; the biannual Alumni College; and campus events for alumni, including Alumni Weekend.

Dan West, vice president for alumni, development, and public relations, praised Lee's strong emphasis on communication with alumni using technology: "She has impressive database management skills and experience in developing Web sites and publications. She has organized many recruiting and orientation events. We feel fortunate to have attracted this young, enthusiastic, creative administrator to join our team."

"Swarthmore alumni are a marvelous, creative, intelligent, and committed group of people," said Lee. "I look forward to reconnecting with them."

ALUMNI COUNCIL

YOUR OFFICIAL LINK TO SWARTHMORE

ALUMNI ASSOCIATION

President

Elenor G. Reid '67

President-Designate

Richard R. Truitt '66

Vice President

James P. DiFalco '82

Vice President

Roberta A. Chicos '77

Secretary

William J. Pichardo '71

ZONE A

Delaware, Pennsylvania

Allison Anderson

Acevedo '89³

Philadelphia, PA

Robin Shiels

Bronkema '89¹

Wallingford, PA

Susan Rico Connolly '78²

Villanova, PA

J. Randolph Lawlace '73³

Wynnewood, PA

Henry B. Leader '42⁴

York, PA

Hugh P. Nesbitt '61²

Wexford, PA

Richard I.P. Ortega '73¹

Glen Mills, PA

ZONE B

New Jersey, New York

Rikki Abzug '86³

New York, NY

Lauren S. Basta '98³

Oyster Bay, NY

Glenn S. Davis '73²

Kingston, NJ

Nancy L. Hengen '73¹

New York, NY

Karen J. Ohland '83⁴

Lyndhurst, NJ

Anna C. Orgera '83²

Harrison, NY

Jed S. Rakoff '64⁴

Larchmont, NY

Isaac H. Schambelan '61³

New York, NY

Gaurav Seth '98³

New York, NY

ZONE C

Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont

Martha Sanders Beshers '77³

Barrington, RI

Christopher B. Branson '84²

Falmouth, ME

Andrew A. Caffrey '99¹

Somerville, MA

Kevin C. Chu '72¹

Falmouth, MA

Rosemary Werner Putnam '62²

Lexington, MA

Dorothy K. Robinson '72¹

Hamden, CT



To contact a member of the Alumni Council, consult your Alumni Directory (also accessible through the Swarthmore On-Line Community at <http://alumni.swarthmore.edu>), or call the Alumni Office at (610) 328-8402. The e-mail address is alumni@swarthmore.edu.

ZONE D

District of Columbia, Maryland, and Virginia

Margaret W. Capron '69³

Arlington, VA

Steven D. Gordon '71¹

Falls Church, VA

Elizabeth Probasco Kutchai '66²

Charlottesville, VA

M. Regina Maisog '89¹

Baltimore, MD

David A. Maybee '62³

Rockville, MD

David M. Uhlmann '84²

Silver Spring, MD

1 Term ends 2002.

2 Term ends 2003.

3 Term ends 2001.

4 Nominating committee.

ZONE E

Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, Oklahoma, South Dakota, Texas, West Virginia, and Wisconsin

Martha A. Easton '89¹

Minneapolis, MN

Robert G. Grossman '53²

Houston, TX

Vida A. Praitis '88²

Chicago, IL

Ashwin L. Rao '99¹

Hinckley, OH

Joel S. Taylor '65³

Bexley, OH

Burnham Terrell '45¹

Minneapolis, MN

Hugh M. Weber '00²

Watertown, SD

Lesley C. Wright '79³

Iowa City, IA

ZONE F

Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, territories, dependencies, and foreign countries

Olushola I. Abidoye '97⁴

Accra-North, Ghana

Robert J. Amdur '81³

Lebanon, NH

Jonathan S. Berck '81²

Tuscaloosa, AL

P. William Curreri '58¹

Daphne, AL

Donna C. Llewellyn '80³

Marietta, GA

Eric Osterweil '56³

Brussels, Belgium

Joanna R. Vondrasek '94²

Chapel Hill, NC

Katharine E. Winkler '93¹

Durham, NC

ZONE G

Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming

Virginia L. Boucher '73¹

Santa Ynez, CA

Wilburn T. Boykin Jr. '77²

Parker, CO

Virginia Paine DeForest '58²

Mercer Island, WA

Ariss DerHovanessian '00²

Glendale, CA

Richard W. Kirschner '49¹

Albuquerque, NM

Carola B. Sullam '72³

San Francisco, CA

David D. Wright '69¹

Santa Barbara, CA

MEMBERS AT LARGE

Marialuz Castro '98

Philadelphia, PA

Cynthia Graae '62

Washington, DC

Dawn Porter '88

New York, NY

CONNECTION

REPRESENTATIVES

Jon Safran '94

Austin, TX

Marilee Roberg '73

Evanston, IL

Jenna Lisl Cochran Bond '97

Los Angeles, CA

Kathy Stevens '89

Silver Spring, MD

Sanda J. Balaban '94

New York, NY

Deborah Branker Harrod '89

Jersey City, NJ

Alison J. Meloy '94

Charlottesville, VA

George Brown Telford III '84

Durham, NC

Robert Owen '74

Paris, France

Bruce Gould '54

Philadelphia, PA

Jim Moskowitz '88

Philadelphia, PA

Melissa Kelley '80

Pittsburgh, PA

Neal D. Finkelstein '86

Oakland, CA

Rebecca L. Johnson '86

Oakland, CA

Deborah Read '87

Seattle, WA

Leah Gotcsik '97

Somerville, MA

NATIONAL CHAIR

Don Fujihira '69

New York, NY



PHOTOGRAPHS FROM FRIENDS HISTORICAL LIBRARY

Get Out the Vote

Idealism at Swarthmore is nothing new—and neither is involvement in politics. In 1942, many students rallied behind the congressional candidacy of Vernon O'Rourke, a young political science professor running against Republican incumbent James Wolfenden, a member of the entrenched Delaware County machine.

A 50-member student committee organized legions of canvassers, who fanned out across the county, knocking on doors for O'Rourke (*seen speaking in the photo at left*). The student campaign drew national attention but not enough votes to send a Swarthmore professor to Congress.

Among the students active in the campaign were George Strauss '44, Mary Louise Rogers Munts '45, the late J. Allan Hovey Jr. '48, Howard Bowman '47, and Jean Parker Castore '44, who recalls: "That was a ball."

Cosmic Concern

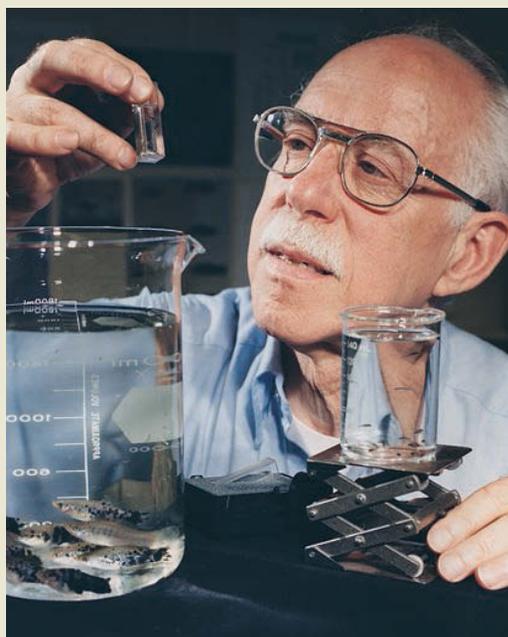
BIOPHYSICIST RICHARD SETLOW '41 RADIATES EXPERTISE.

Almost 60 years after his graduation from Swarthmore, Richard Setlow '41 is still making important contributions to the world of science. A senior biophysicist at Brookhaven National Laboratory, Setlow recently received a three-year grant from NASA to study the effects of cosmic radiation on astronauts traveling in deep space. According to Setlow, NASA has been planning to send astronauts to Mars, which is deeper in space than humans have ever gone before. He warns that outside the earth's magnetosphere, cosmic rays are filled with heavy, high-energy particles capable of damaging, mutating, and killing human cells. Setlow says: "On a trip to Mars and back, without the appropriate shielding, about every cell in the body would be traversed by one of these heavier particles."

To date, the exact dangers of such high-energy particles are unknown. Numerous studies have examined their effects on simple biological systems, but only one experiment, conducted almost 10 years ago, has ever attempted to determine their role in causing cancer. However, the results were frighteningly significant. They showed that cosmic rays were 40 times more likely to induce cancers in mice than X-rays would be. Setlow concludes: "That's a big number, and that's the only experiment.... So obviously, you need more experiments."

Such experiments require the use of particle accelerators that can produce the types of particles found in deep space. But access to this type of machinery is limited. So Setlow and his colleagues have convinced NASA to build an addition to one of Brookhaven's accelerators, which will be available to them for the next three years.

Scientists at Brookhaven will use the new accelerator to test the effects of high-energy particles on small Japanese fish called medaka. In doing so, they hope to answer the following question: "How damaging are such heavy particles in inducing germ cell mutations—ones that would be



FOR MORE THAN 25 YEARS, RICHARD SETLOW '41 OF BROOKHAVEN NATIONAL LAB HAS MADE IMPORTANT DISCOVERIES ABOUT THE DANGERS OF RADIATION.

expressed in the offspring?" As Setlow explains, in addition to the risks of cancer and other cell damage to the astronauts, cosmic radiation could produce cell mutations in their children as well. For these reasons, he advised NASA to learn more about the dangers of cosmic rays before planning a mission to Mars that could put astronauts and their families at risk.

Setlow's recent work at Brookhaven follows a lengthy and impressive career in biology and physics. After graduating from Swarthmore in 1941, he earned a Ph.D. in physics at Yale, where he went on to conduct research and teach physics and biophysics until 1961. He then moved to the Biology Division at Oak Ridge National Laboratory in Tennessee. Among his accomplishments at Oak Ridge were his discovery of DNA repair in 1963 and the first demonstration, in 1968, that ultraviolet (UV) light damages DNA. In 1974, Setlow joined Brookhaven National Lab, where, in 1993, he found that malignant melanoma, the most serious form of skin cancer, is caused by both

UVB and UVA rays.

Today, Setlow continues to share his expertise with scientists around the world. Since July 1998, he has served as a visiting director of the Radiation Effects Research Foundation (RERF) in Hiroshima, Japan. RERF is a joint Japanese and American research organization that studies the effects of radiation exposure on the atomic-bomb survivors and their children. Setlow emphasizes the unique importance of RERF's sample population, explaining that because we know the cause and the dose of their radiation exposure, "the atomic-bomb survivors make up one of very few good data sets indicating the hazards of ionizing radiation." As one of 10 members of RERF's binational board of directors, he travels to Japan once a year to advise the foundation in its research activities.

In light of his many years of studying the effects of radiation, Setlow reflects: "It's a lot of fun.... I didn't deliberately go out to find out anything of this sort—I was just curious."

He credits Swarthmore for developing this curiosity throughout his college years. He says: "Swarthmore makes one see the world and understand other people and other subjects." As a physics major, he took advantage of all that Swarthmore has to offer, taking courses in a variety of subjects such as chemistry, mathematics, and philosophy. Although he never enrolled in a single biology course, the accomplished biophysicist enjoyed discussing his interest in the field with members of the Biology Department—an opportunity he attributes to Swarthmore's small size. His continued enthusiasm for the College is perhaps best illustrated by the fact that two of his children, Peter Setlow '64 and Katherine Setlow O'Brien '68, are also alumni.

With a lifetime of ground-breaking discoveries behind him, Setlow is still pursuing his curiosity in true Swarthmore fashion. He says: "I have been at Brookhaven for 25 years—that's longer than any other place I've been.... I love it!"

—Andrea Juncos '01

Bowling Alone

PUBLIC SERVICE THROUGH SOCIAL SCIENCE

Robert D. Putnam '63, *Bowling Alone: The Collapse and Revival of American Community*, New York, Simon & Schuster, 2000

Robert Putnam's new book has eagerly been awaited since 1995, when he first coined his famous metaphor for civic disengagement. Remember the black-and-white scenes in the movie *Pleasantville*, depicting a bowling league of scared traditionalists? That was a sarcastic allusion to Putnam's idea that America is more and more "bowling alone." Putnam asserted that even though bowling remained popular, bowling in leagues is disappearing, and a similar mutual disengagement has occurred in almost every aspect of our social and political life.

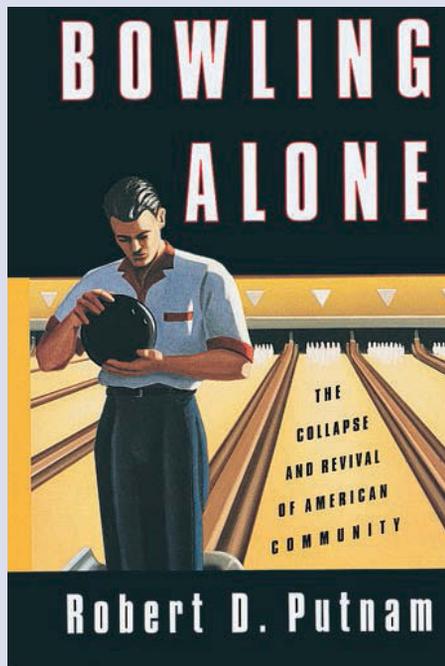
But despite the anticipatory buzz, *Bowling Alone* has received somewhat mixed, if generally respectful, reviews, even though Putnam has definitively documented his claim. The long wait for the book surely has something to do with this, for expectations could not have been higher. But there is more at work here. This is a book that delivers some bad news. Are the mixed reviews a case of healthy skepticism, or are they instead whistling past the graveyard?

Bowling Alone is overflowing with reams of fresh data, laboriously collected, analyzed, and presented. Putnam's handling of these data is assured and remarkably more sprightly than any other work of social science that presents this many new facts and numbers. But there is a ton of stuff here to digest.

In the aggregate, Putnam shows that by percentages and degrees—which are, in social-science terms, quite enormous—Americans have indeed stopped being as civic, philanthropic, religious, trustful, participatory, and sociable as they used to be. He is as good a social scientist as they come, so he checked everything there is to check. And the more he checked, the more he realized he was right.

Having proved his thesis with these data, Putnam then explores why this huge behavioral change has happened.

Many factors are at work. Increased freedom to travel, greater economic



THIS BOOK DELIVERS SOME BAD NEWS:

AMERICANS HAVE STOPPED BEING AS CIVIC, PHILANTHROPIC, RELIGIOUS, TRUSTFUL, PARTICIPATORY, AND SOCIABLE AS THEY USED TO BE.

opportunity, and new forms of mass entertainment are all statistically associated with the overall change in behavior. Then there are the changes that have swept through the workplace, such as flextime, frequent job or career changes, unpaid white-collar overtime, and two-career families with adolescents in the workforce. There isn't a lot of time and energy left for being civic or even sociable and religious.

Suburbanization also plays a role because it promotes residential seclusion and involves a lot of commuting time. New communications technologies, particularly the spread of television, keep people sedentary and at home for long stretches of time.

Here some of his critics say, in effect, "Gee, you want to give all that up?" Repeatedly, however, Putnam politely notes that he is not yearning for times gone by. The real issue, he points out, is creatively responding to the *impact* of our changed circumstances, *not* getting rid of the circumstances themselves.

A subtler point often overlooked by

critics is that some changes have had far more of an effect than others. Here Putnam gets to the part that is hardest to take: We're the problem. You and me—and just about everybody you and I know. Causally, the most important independent variable "explaining" behavioral change is generational change. *Why* we baby boomers and Generation Xers are different Putnam doesn't say. That would be a separate book, but there are many possibilities: prosperity, perhaps, or the completion of nation-building tasks, or the impact on character of consumerism.

The ultimate question is: Does it matter? What real price is there to pay for these changes in our habits? Has there ever been a time when America had it better? We're the richest country on earth; everyone in the world wants to move here; and if they can't move here, they want to watch the television shows and movies we make.

Or so the case against worrying too much about this book's message might go. The philosopher Alan Ryan, reviewing Putnam's book in *The New York Review of Books*, pointed out that such perceptions may explain why there has been less buzz about *Bowling Alone* than one might have expected. Ultimately, though, this book is going to have a great impact—and for a simple reason: It's superb social science. It is a towering achievement comparable with Gunnar Myrdal's *An American Dilemma*.

Such an extraordinary book could only come from an extraordinary person. It says a great deal about Putnam's self-discipline and the clarity of his insight and thought that, despite the extremely high expectations of his work, he did not dither in getting it out. As Paul Starr, the Princeton sociologist, pointed out in *The New Republic*, this book is itself an act of civic engagement. I like to think that Swarthmore had something to do with that. Learning political science at Swarthmore might have introduced Putnam to the idea of public service through social science. If so, he has finally brought that ethic to exemplary fruition.

—Rick Valeyly '75
Professor of Political Science

RECENT BOOKS

Margaret Lavinia Anderson '63, *Practicing Democracy: Elections and Political Culture in Imperial Germany*, Princeton University Press, 2000. This picture of electoral culture in Imperial Germany discusses manhood suffrage in a hierarchical society in 1867 and how it resulted in an increasingly democratic culture before 1914.

Ellen Argyros '83, "Without Any Check of Proud Reserve": *Sympathy and Its Limits in George Eliot's Novels*, *Studies in 19th-Century British Literature*, vol. 8, Peter Lang, 1999. This book describes the literary and philosophical influences on George Eliot's conception of sympathy.

Russell Cartwright Stroup, *Letters From the Pacific: A Combat Chaplain in World War II*, edited with an introduction by **Richard Cartwright Austin '56**, University of Missouri Press, 2000. This book, from a chaplain's perspective, offers insights into the effects of war.

Bernard Beitman '64, *The Psychotherapist's Guide to Cost Containment: How to Survive and Thrive in an Age of Managed Care*, Sage Publications, 1998. The author discusses the new economic order—managed care—and outlines potential solutions.

David Bressoud '71, *A Course in Computational Number Theory*, Key College Publishing, 2000. This textbook, accompanied by a CD-ROM, is a one-semester introduction to number theory.

Andrew Maikovich and **Michele Brown '76** (eds.), *Sports Quotations: Maxims, Quips, and Pronouncements for Writers and Fans*, 2nd ed., McFarland and Co., 2000. This updated collection of nearly 3,000 sports quotations is divided into 27 major sports categories.

John Cheydleur '66, *Called to Counsel*, Tyndale House Publishers, 1999. This book, with a biblical framework, is a tool for anyone counseling those in crises.

Liza (Crichfield) Dalby '72, *The Tale of Murasaki*, Nan A. Talese/Doubleday, 2000. The author presents a "literary archaeology" in recreating the life of Lady Murasaki Shikibu, member of the Japanese Imperial Court and author of *The Tale of Genji*.

Linda Gordon '61, *The Great Arizona Orphan Abduction*, Harvard University Press, 1999. Evoking the daily lives of inhabitants of an Arizona mining town,

the author describes the racial boundaries along the Mexican border.

Kevin Hassett '84 and R. Glenn Hubbard, *The Magic Mountain: A Guide to Defining and Using a Budget Surplus*, AEI Press, 1999. This book examines measuring a budget deficit or surplus.

Won-Ldy Paye and **Margaret (Hodgkin) Lippert '64**, *Why Leopard Has Spots: Dan Stories From Liberia*, Fulcrum Publishing, 1998. This collection of authentic folktales introduces the vibrant Dan culture of Liberia.

Lowell Livezey '66, *Public Religion and Urban Transformation: Faith in the City*, New York University Press, 2000. The author examines the changing American metropolis and ways church leaders and members cope.

Michael Meeropol '64, *Surrender: How the Clinton Administration Completed the Reagan Revolution*, The University of Michigan Press, 2000. In an examination of myth, propaganda, and economic illusion, the author analyzes the last two decades of economic policy.

Lise Menn '62 and Nan Berstein Ratner (eds.), *Methods for Studying Language Production*, Lawrence Earlbaum Associates, 2000. This book presents approaches to collecting language production data from children and young adults.

Marcus Noland '81, *Avoiding the Apocalypse: The Future of the Two Koreas*, Institute for International Economics, 2000. This study examines the two Koreas in terms of three major crises.

Arielle North Olson '53 and Howard Schwartz, *Ask the Bones: Scary Stories From Around the World*, Viking, 1999. Two master storytellers retell 22 of the world's eeriest folktales.

Lewis Pyenson '69 (ed.), *Memory: Past and Future*, Graduate School, University of Louisiana at Lafayette, 2000. This book contains proceedings of the fifth graduate colloquium at the University of Louisiana at Lafayette.

Thomas Preston '55, *Final Victory: Taking Charge of Your life When You Know the End Is Near*, Prima Publishing, 2000. The author provides information about

ways to reduce suffering in preparation for a peaceful, dignified death.

Karen Eanet and **Julia (Battin) Rauch '57**, *Genetics and Genetic Services: A Child Welfare Worker's Guide*, Child Welfare League of America, 2000. This book helps professionals involved with families dealing with genetic disorders.

Mary McDermott Shideler '38, *The Reconciling: Stage V in Visions and Nightmares, Ends and Beginnings—A Woman's Lifelong Journey*, Scribendi Press, 2000. The late author examines her struggle to create a new identity as a single woman facing her 70s and 80s.

Matthew Sommer '83, *Sex, Law, and Society in Late Imperial China*, Stanford University Press, 2000. This study of the regulation of sexuality during the Qing dynasty explores the social context for sexual behavior criminalized by the Chinese state.

James Finckenauer and **Elin Waring '81**, *Russian Mafia in America: Immigration, Culture, and Crime*, Northeastern University Press, 1998. Examining Russian organized crime both in Russia and the United States, this book investigates the "Russian Mafia."

Chuck Collins and **Felice Yeskel M'79**, *Economic Apartheid in America: A Primer on Economic Inequality and Insecurity*, The New York Press, 2000. This book examines changes in income and wealth distribution.

IN OTHER MEDIA

Jo Francis '72 and John Fuegi, *In the Symphony of the World: A Portrait of Hildegard of Bingen*, Flare Productions and Foreningen Casablanca, 1999. This documentary depicts the medieval spiritual leader's contributions to music, poetry, biology, and medicine.

Kiki (Skagen) Munshi '65 (producer), *Rama Lall Bhopa: Ballads of Rajasthan*, Roop Nivas Palace Hotel, 1999. This CD offers a selection of ballads that are accompanied by the "ravanhatha," a simple folk instrument.

Roger Youman '53, *Tuscan Notes*, MightyWords.com, 2000. This e-book, based on the experiences of a journalist who has covered Italy for 20 years, offers practical tips on sites in Tuscany.

On Broadway

THEATER TRADITIONS INSPIRE THE ART OF JESSICA WINER '84.

The Great White Way has been enhanced by a 14- by 25-foot mural of New York's Broadway legends displayed inside Manhattan's Times Square Visitors Center.

Titled "Curtain Call," it was painted and installed in 1998 by Jessica Winer in only seven weeks. The acrylic-on-canvas mural captures a century of images of renowned Broadway actors, actresses, playwrights, composers, and producers, including Ethel Merman, who is center stage.

New York artist Winer's greatest inspirations come from the theater. Even as a girl, she created show posters for the White Barn Theater in Westport, Conn. At Swarthmore, she painted backdrops for plays written by sister Deborah Winer '83.

Winer received the commission for the project from Gretchen Dykstra, who then headed the Times Square Business Improvement District. Winer had been looking for an outdoor wall to paint, and Dykstra was looking for an artist to paint an inside wall in the soon-to-be-renovated Embassy Theater, now called the Times Square Visitors Center. Ideas were meshed, and Winer undertook the job.

The mural was to have displayed 100 notables, but "a committee was making the decisions as to who should appear," Winer said. "When I got the final list, there were 200 names," Winer continued, her voice still sounding shocked. With the help of "a ton of books," Winer began the project.

Among the people depicted are Helen Hayes, Ira and George Gershwin, Paul Robeson, Laurence Olivier, Ben Vereen, Patti Lupone, Danny Kaye, Chita Rivera, and Arthur Miller.

"I didn't just copy an image from a book. I used the pictures I saw—and there were several for each—and deter-



PHOTOS BY PHILIP GREENBERG

JESSICA WINER'S "CURTAIN CALL" WAS PAINTED FOR MANHATTAN'S TIMES SQUARE VISITORS CENTER.



mined how I would place them in perspective on the canvas," Winer said.

Installing the mural required resourcefulness and ingenuity. But, in theater lingo: The show must go on.

"I was working with an engineer who was going to build the stretchers for the six canvas panels and then install them on the wall. Unfortunately, he broke two ribs and was unable to help out. So my sister and I ended up going to a lumberyard, building the stretcher strips, stretching the canvases, and then screwing the whole thing to the wall in a day and a half," Winer said.

"Two hours before the press were to arrive [on Aug. 31, 1998], the whole place was a mess, with carpenters and workers, and stuff was everywhere. But when the doors opened, everything was in place, including my mural. It was incredible," said Winer, who was followed by a PBS crew for a documentary on the project.

Although Winer was given a small stipend for her costs, the money she received was a token, so contractually

the mural belongs to her. "This means, if anything ever happens to the building, like they want it torn down, I will get the mural back," she said.

Ownership of her art is something she learned about the hard way at Swarthmore.

In the spring of 1983, Winer was asked by Patricia Boyer, then director of the Swarthmore Dance Program, to paint a mural on wood for the Hall Gym (now the site of the Lang Performing Arts Center). When the gym was torn down, no one thought to ask if Winer wanted the mural back, and it was destroyed.

Winer's work is known throughout

Manhattan. Her paintings have appeared on products for the Metropolitan Opera, in *The New Yorker* magazine, and in the windows of Saks Fifth Avenue. She also had two solo shows at Lincoln Center. Her watercolor painting of the famed Flatiron Building was recently acquired by the Museum of the City of New York—a gift from Elizabeth Sanford Carey '82 and her husband, Jeffrey.

"I enjoy working in a large format. You become one with it. It feels like you can walk into the painting. I want that for the spectator, too—to be a part of it," she said.

She remembers hearing Kaori Kitao, the William R. Kenan, Jr., Professor of Art History, give a talk on "Why Be an Art History Major?"

"Her answer was, 'you won't make money. It won't get you a job, but you'll always be happy.'

"Art is what I do best. I understand it better than anything else. I totally get it, and I love doing it."

—Audree Penner

Learning to Pack Lightly

By Kirsten Schwind '96

Today, I'm returning to Guatemala after six months at home in California. I heft my backpack around the metal bar that divides Guatemala from Mexico, shove my passport at an amused immigration official, and squeeze onto a semiretired Blue Bird school bus along with about 70 indigenous farmers and local merchants sitting 6 across. I've made the 14-hour trek from San Cristobal de las Casas, Chiapas, to Guatemala City many times, and it still feels awkward: my backpack, full of stuff that seemed important when I packed that morning, won't fit in the overhead luggage rack along with the modest bundles of the other passengers.

Once again, I lose out in the subtle competition for shoulder space against the seat back and end up leaning forward for two hours with an elderly man's sleepy head knocking at my shoulder blades over the bumps. But the good thing is that I'm next to a window, with a view of some of the most breathtaking scenery in Central America: a soaring black canyon and dramatically tilted plateaus, where improbable cornfields sprout from sheaths of rock. Then I realize my arm is stuck to a pink blob of recently chewed gum squashed on the window pane. My life here isn't always as romantic as I remember it.

Two years in Guatemala and Chiapas have injected me into an experience so incongruous with my comfortable Silicon Valley childhood; Swarthmore academia; and former Washington, D.C., government contract job that I'm still trying to figure out how these worlds can coexist on the same planet.

In my second week of working for Witness for Peace, a social justice organization that educates U.S. activists about the effects of our foreign policy abroad (and stores its archives in the Peace Collection of McCabe Library), I visited survivors of one of Guatemala's 626 government-sponsored massacres of civilians during the 36-year counterinsurgency war that ended in 1996.

I thought the first time hearing massacre testimony must be the hardest,



KIRSTEN SCHWIND

How can people who shoot their neighbors go home to their families? But then, knowing my family's tax money funded U.S. military aid to Guatemala, how can I?

AN ENVIRONMENTAL ACTIVIST ADDRESSES A COMMUNITY MEETING IN NORTHERN GUATEMALA, WHERE REMAINING RAIN-FOREST LANDS ARE HOTLY DISPUTED AMONG OIL, LOGGING, AGRICULTURAL, AND CONSERVATION INTERESTS.

but it wasn't. I got to know the survivors as people I could joke with later that evening over a meal of beans and tortillas around their kitchen fire and came to think of them as no more deserving of tragedy in their lives than I. In Acteal, Chiapas, a Tzotzil Maya village that was the site of Mexico's worst recent massacre in 1997, I was pulled into a throng of dancers bouncing to a buoyant *cumbia* pumped out by the same local band that had played at a mass for the 45 victims a few weeks earlier. "Long live human rights!" they sang. These expressions of defiant joy and fun made their losses most human to me, not just woeful headlines from some underdeveloped country, where these things just happen and will probably always keep happening.

For about a year, my main reaction to hearing about human rights violations was a low-burning, self-righteous outrage. This was evil on a scale I had never met face to face in the United

States, I thought. How can people who shoot their neighbors go home to their families? But then, knowing my family's tax money funded U.S. military aid to Guatemala based on a policy of fear, how can I? My anger became more diffuse and personally uncomfortable as well as tiring. Anger was inhibiting my ability to joke with friends over beans and tortillas and kitchen fires as well as my ability to enjoy life in general.

Although anger was powerful motivation for peace work in the short term, it blocked my ability to see the humanity in the people behind the guns as well. When one family of survivors still lives in the same community with the family that attacked them—not an uncommon situation in Guatemala—fear and anger can prevent communities from healing and becoming functional again in the post-war era. In a more global sense, the people who wage these wars in Guatemala City; Mexico City; and Washington, D.C., are my own neighbors. And they fight these wars in my name.

It's difficult to forgive, but to build a functional global community, what option do I have but to find the courage and love to do so? I mean courage in the sense of looking violence in the face and searching out the role my own lifestyle plays in supporting it, and love in the sense of believing I have enough common ground with my enemies so as to make dialogue possible—having the faith in them to believe that they can eventually hear my voice, whatever form it might take. I also seek the courage and love to create the peace I would like to experience in the world within myself.

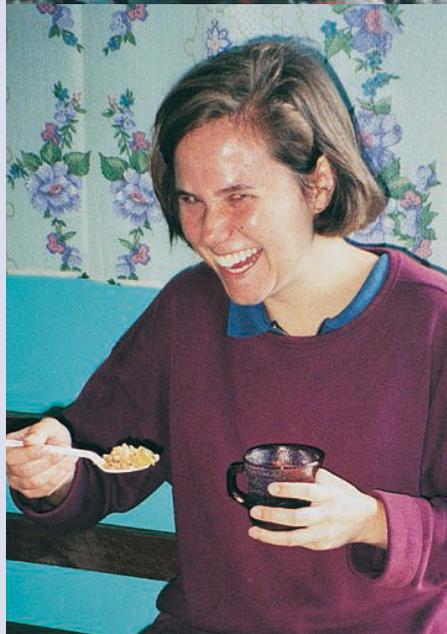
These are new ideas to me and more easily imported into my life in the comfort of phone conversations with my senator's foreign policy aide than in the raw reality of returning to Guatemala City to find friends sweating under new death threats. Most of them keep working; dealing with fear is part of the job description of Guatemalan activists. I've heard that courage is a muscle that strengthens with use, but I haven't undergone this sort of conditioning. I feel my muscle is weaker than theirs.

During my sophomore year at Swarthmore, I attended a talk given by an Argentinian human rights activist



KIRSTEN SCHWIND

MAYAN SCHOOLGIRLS FROM COMALAPA, GUATEMALA, TAKE A BREAK FROM AN ART PROJECT TO CELEBRATE GUATEMALA'S INDEPENDENCE DAY.



JANET AND RICHARD SCHWIND

KIRSTEN SCHWIND SAMPLES A FREE SCHOOL LUNCH—EGGS AND A HOT CORNMEAL DRINK—FROM A PROGRAM STARTED IN SOME GUATEMALAN SCHOOLS AS A RESULT OF THE 1996 PEACE ACCORDS.

about how she struggled through fear, political repression, and even physical pain and torture to continue to raise her voice and speak out about her beliefs. The woman expressed a respect for her own self-expression that startled me at the time—how could she think her opinions were worth so much personal suffering? I personally don't know how much I would be willing to withstand for the sake of being able to express my voice. Luckily, I don't have to know.

All I need is the courage to read the newspaper in the morning without skipping over the articles about war refugees, famine, homelessness, shootings in schools, or dire predictions of global climate change. All I need is the courage to look closely at the roots of suffering, to believe that I am a person with a voice that counts to speak out against it, and to use that voice in the most effective ways possible. ■

After breathing the diesel fumes of Guatemala City for two years, Kirsten Schwind is starting a master's program in natural resources management and environmental justice at the University of Michigan. She is already plotting how to return to Guatemala next summer as well and still learning how to pack lightly.

Walking for Peace

“SPIRITUALITY IS THE HIGHEST FORM OF POLITICS,” SAYS CRISPIN CLARKE '98.

When Crispin Clarke walked into my Parrish Hall office last spring, I thought the conversation was going to be political. The young activist had called a few weeks before, saying he was going to be on campus and would like to discuss an article for the *Bulletin* about the project he is working on—the United Nations’ 55th-Anniversary Global Peace Walk. As sometimes happens when a Swarthmorean gets fired up about a cause, I braced myself for a message, an agenda, and a plea for publicity.

But the conversation wasn’t political at all; it was spiritual. Clarke is walking across the United States because he is searching for something—for himself and for the rest of us. What he is seeking, he says, is “a reestablishment of a spiritual relationship with the elements: earth, water, fire, and air.”

For Clarke, the walk is a way of getting his life “in balance.” He’s been living in a tepee in northern New Mexico (“an Earth ship, made from recycled materials”), learning ceramics and building a kiln (“pottery is from the Earth”), and working to build a sustainable community with others of like mind (“some people weave, some fix cars, and some raise goats and chickens”).

But instead of planting vegetables in Taos this spring, he joined a group of about 20 other seekers of peace on a trek from San Francisco to New York that will end at the United Nations on Oct. 25, the world body’s 55th anniversary.

Led by Yusen Yamato, a Buddhist monk from Japan, the marchers carry drums, chimes, flags, and signs. They stop at cities and towns along the way, declaring “global peace zones,” holding rallies and Indian-style powwows and seeking local support for causes that range from stopping nuclear proliferation to alternative medicine and from the use of industrial hemp as a natural material to changing the calendar to a year of 13 moons.

The main goal, however, is “a pro-



JIM GRAHAM

CRISPIN CLARKE '98 IS WALKING FROM SAN FRANCISCO TO NEW YORK AS PART OF THE UNITED NATIONS' 55TH-ANNIVERSARY GLOBAL PEACE WALK. THE WALKERS HOPE TO REACH WASHINGTON, D.C., BY EARLY OCTOBER AND WILL THEN MOVE ON TO NEW YORK, WITH A PROJECTED STOP IN SWARTHMORE. FOR MORE INFORMATION, VISIT WWW.GLOBALPEACENOW.ORG.

found spiritual and environmental summit at the United Nations” this fall.

If it sounds way out and counter-cultural, it is. But as Clarke talked, his mind jumping from issue to issue, he kept returning to the meaning it had for him. “A lot of it is internal,” he said, recalling a trip to post-civil-war El Salvador, where he was able to “peer inside” and see that “the First World lives in a bubble while the Third World is suffering behind barbed wire fences and pollution, barely hanging on to its culture in the face of poverty.” He saw much of the same in the troubled Mexican province of Chiapas, where he went as an undergraduate, part of a peace studies mission led by Assistant Professor of Spanish Aurora Camacho de Schmidt.

Clarke thinks that the First World, with its nuclear weapons and power plants, appetite for natural resources, and attitudes that celebrate human dominance over the environment, has a lot to learn. He sighs as he talks about the “velocity of modern society,” how it’s spinning out of control. “On the walk, the trees stand still, and the trucks fly by. It’s actually dangerous; one little swerve of the wheel and....”

He’s quiet for a moment, waiting for another question from me. But I’m quiet, too. We listen as birds rustle in the shrubs outside the open office window. It’s a fine spring day.

Yet questions come: Why are you doing this? Why spend a year of your life trying to change things that most people think cannot be changed? What is the source of your idealism?

In a Zen-like answer, he refers back to ceramics, to the clay, and our relationship to the Earth: “It starts with the relations between your neighbor and yourself. People have to learn to cooperate beyond race, gender, ideology, and religion in order to protect our land and life for future generations. If I don’t make this walk, what will happen to Mother Earth? You just have to try to do something.”

—Jeffrey Lott

Bard to Beloved *continued from page 15*

comers are women and nonwhite is not political correctness, Williamson says, but a reflection of the history of the last century.

"In the 20th century, many disenfranchised and colonized peoples have found the freedom and means with which to use the English language to articulate their own literary visions," he says. "So when India is free, when African countries are free, you begin to discover postcolonial literary traditions emerging in those places." Virtually the same point can be made about American minorities. Hence, Swarthmore offers courses such as "Literature of the Asian Diaspora," "The Black African Writer," "Asian American Literature," and "The Harlem Renaissance."

Conservative critics also lament that Swarthmore and its peer schools rely less on foundational survey courses than was the custom 30 years ago. Up through the 1960s, students at Swarthmore and elsewhere could count on a required introductory course that covered the essential writers as determined by the faculty—an English 101 of sorts. Of course, choosing which authors to teach was an often-rancorous process, James notes, that led to dramatically divergent results from school to school.

Two survey courses remain at Swarthmore—both of them at the advanced level but neither of them required. Although Swarthmore English majors are not required to take an "English 101," James notes that the College is using different means to accomplish the larger purpose behind the old survey courses. To ensure breadth, the department requires that majors complete at least three courses in the pre-1830 period and at least three in the post-1830 period.

Then, there is the menu of introductory courses that freshmen and sophomores must choose from before enrolling in the department's advanced offerings. With names like "Fictions of Identity," "Science and the Literary Imagination," and "Native American Literature," the 18 choices don't sound like the survey courses of old, yet they have a uniform purpose and method. Each covers a broad swath of literary ground, with a focused theme in mind, and each stresses the art of effective argument and cogent writing—the latter accomplished through frequent short papers with a premium on feedback and rewriting. Although professors are free to design the introductory

courses to reflect their own interests, they seem to agree on the merits of Shakespeare. Most introductory courses include at least one of his plays.

"To me, the decline of introductory survey courses is a welcome development," says James, who, like his colleagues, believes such an approach is inherently superficial. "Because of their depth and emphasis on writing and argument, our introductory courses are, in my view, a much more effective way to equip students with the tools they'll need to go on."

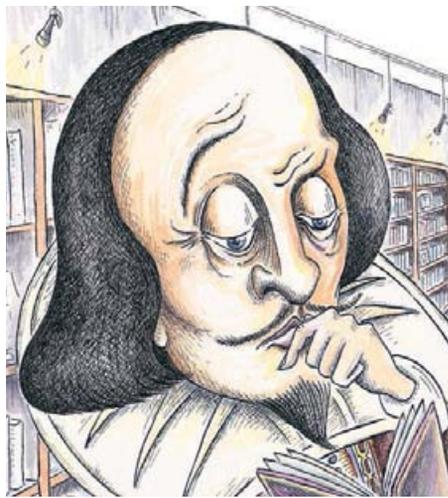
Implicit in the recent report by the NAS is the notion that the English curriculum had achieved an ideal state in 1964, the year the organization uses as the basis for comparison with today. That year is not exactly arbitrary; it marked the beginning of the move away from the so-called New Criticism toward the critical approaches taken today at Swarthmore and elsewhere.

Yet enshrining that juncture ignores that the 1964 curriculum was itself the product of curricular evolution that no doubt had 1930s "purists" up in arms, James contends. Gone by 1964 was the prominence of many writers who were commonly found on syllabi from earlier in the century, such as Robert Southey, William Hazlitt, Alfred Lord Tennyson, Henry Longfellow, and Anne Bradstreet. "Shouldn't the NAS be concerned about who usurped those writers' places?" James asks. (Gone, too, were courses in public and extemporaneous speaking, which had reflected the belief that the discipline should be dedicated, in part, to "the speaking of clear, forceful, idiomatic English," as the 1930 catalog stated.)

As James says, things do change. The declaration in the 1930 catalog that a "special effort" be made to apply the works to the problems of the present day was nowhere to be found in Swarthmore's course catalogs by the late 1930s or in the approach to English literature commonly taken over the next several decades. The discipline changed, and now it has changed again.

To perfect the English literature curriculum is, of course, an impossible goal. "This is a negotiation that no one wins," Weinstein says. "You try to be as honest and responsible as possible. You keep in mind that your perspective is in many ways shaped by the age in which you live, and you try to be alert to the existence of other perspectives. You're open to criticism; when it gets powerful, you take it seriously. And you soldier on." ■

Tom Krattenmaker is the College's director of news and information.



JANE O'CONNOR

"Many things change in culture, and that's one of the dialogues we're trying to create. What is consistent? What is different? If you're really going to understand Shakespeare, you have to know."

Swarthmorisms *continued from page 31*

Friends Historical Library, with a plaque reading: "Presented to the College in the fall of 1882 by Edward Egder of the Board of Managers.... Found in the possession of an innkeeper near Reading, Pa. Renovated and re-presented to the College on Class Day, June 3, 1939, as the 25th reunion gift of the Class of 1914" (Mary Ellen Grafflin Chijioke '67 to Andrea Juncos '01).

pitchin'?: The properly worded question was, "How was your date—were you pitchin'?" (see also **catchin'**) (Dick Burrowes '45).

Plushie's: In 1942–43, this "dive," near the abandoned Plush Mills on Baltimore Pike, required a tortuous night walk through Crum Woods and was the location of much "learning" (Dick Burrowes '45).

poor: This 1942–43 response, widely applied to all disappointments, followed: "How did you do on the quiz/ball game/date?" The answer was always just the one word, especially with the Philadelphia rhythm: "po-er" (Dick Burrowes '45).

Prexy: In 1934–38, this phrase was used for the president (Marjorie VanDeusen Edwards '38).

Quaker matchbox: A longtime phenomenon at the College, this term still describes **Swatties** (see also **s'moron**) marrying other alumni (Jenny Briggs '99).

Ranger Joe: In 1942–43, this local (Chester-produced) honeyed, puffed wheat was an alternative to whatever was on the College menu (Dick Burrowes '45).

rattin': In 1934–38, this term referred to entering another's room at Swarthmore (largely confined to the male population!) and messing it up completely—even to the point of tossing contents out the window (Marjorie VanDeusen Edwards '38).

screw: This annual act involves setting up a roommate on a blind date. During a raucous gathering at Sharples, the dates are revealed in a series of embarrassing acts (e.g., singing from the balcony or climbing a rope with a rose between one's teeth). Later, the new pair attends a formal dance together (Jenny Briggs '99).

See ya 'round the campus from day to day: This 1942–43 farewell ranged from a gentle, pleasant, and expectant renewal—perhaps the same day—to an angry dismissal *after* parting with a former friend (Dick Burrowes '45).

sexiled: This word, bandied on campus today, describes a roommate who is banned from his or her dorm room because of the other roomie's "company" (Jenny Briggs '99).

short weed: In 1942–43, this cigarette break (before the serious health risks of smoking had been widely publicized) could be the briefest form of a date (Dick Burrowes '45).

S'moron: This word "almost sounds like a cross of the sticky campfire dessert (a *s'more*) and someone who has no sense (a *moron*), but this is how I used to refer to myself and cronies when talking about folks who attended Swarthmore—kind of a *S'moron* community (Laurie Stearns Trescott '79). **Swarthmorons** (Arlene Bowes '72), **Swarthmoreans**, and **Swatties** also refer to Swarthmore alumni, and **Swat** and **S'more** are used by more recent graduates to describe the College.

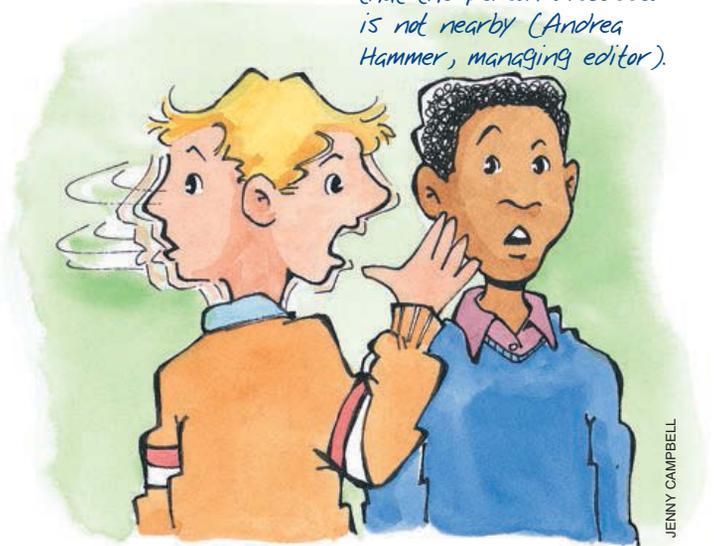
spec: This term, meaning perspective student, has probably been used forever—but certainly from 1994–2000 (Melissa Morrell '99).

steliot: Perhaps unique to Delta Upsilon in the 1960s, this word was used for toilets (spelled backward!) (Chris King '68).

subbie: In 1942–43, the glorious sandwich was new to most and nowhere better *ever!* (Dick Burrowes '45).

Swarthmore Pants: This mascot was proposed for Swarthmore by Wilson

Swivel: Popular today in the College snack bar or Renato Pizza in the ville, this fluid motion—swinging the head over both shoulders to eyeball who is within earshot before sharing juicy "news"—ensures that the person discussed is not nearby (Andrea Hammer, managing editor).



JENNY CAMPBELL

Kello '98; also **Swarthmore LadyPants** (Michal Zadara '00).

table parties: In 1934–38, these involved "mixed tables" once or twice a week, when men and women ate together by prearrangement and then went to Bond for an hour of ballroom dancing, using old records (Earle '36 and Marjorie VanDeusen Edwards '38). In 1942–43, the five fraternities had short dances in their separate lodges on Friday evenings when registered ahead with the dean of women (Dick Burrowes '45).

Toonerville: In 1944–48, this musical word referred to the commuter train to and from Philadelphia (Robert Bartle '47).

Ville: Remembered as early as 1944–48, this word still refers to the town of Swarthmore (Robert Bartle '47). During this period, the word was especially targeted for scorn as being a kind of baby talk by V-12ers from elsewhere (see also **druggie**) (Dick Burrowes '45).

Ville kids: This term is used instead of the more usual "townies" (Michal Zadara '99).

Walk of shame: During 1995–99, this walk involved returning to your dorm room in the morning, wearing the same clothes you wore the night before—signaling that you had never returned the previous evening (Jenny Briggs '99).

WSGA: Pronounced "wizgah" in 1942–43, this acronym for the Women's Student Government Association was unique to the campus and—to the extent that the other acronymic groups (e.g., GWIMP, KWINK, and MEC) were "dull, secretive, or both"—a very popular force. The WSGA formal was eagerly anticipated, planned, and held, including during the austere times of the war (Dick Burrowes '45).

Yo!: Still popular in South Philly, this happy greeting, saying "hi" to any and all on campus, was an almost universal custom dropped with the V-12 (Dick Burrowes '45).

Yo, Doc: In 1944–48, this was the standard greeting among civilian men (Robert Bartle '47). ■

Letters

continued from page 3

methods such as nicotine patches and gum. Echols estimates that 10 to 15 percent of students smoke and that about half of those who try to quit are successful.

ANOTHER TALE OF DAYS GONE BY

I was interested to read the article "A Melody From Days Gone By" in the June *Bulletin* about the shipboard band who played their way to Europe on the *Europa* in 1937. For several years, I was manager of the College Glee Club, and I remember Drew Young '37 very well from the days when he was its director.

In the summer of 1939, I, too, was a member of a shipboard band on a luxury liner, the French ship *Normandie*, bound for Europe. John Crowley '41 had organized a shipboard band a year earlier, and this was his second time around. We had John on trombone, the late Jack Myers '40 on sax, the late Stewart Thorn '39 on piano, and I played drums. There was a trumpet player too, but he wasn't at the College.

As with the band in the article, we played primarily for second-class passengers, but every now and again, we would go up to first class or down to third. They served only wine with all meals, including breakfast. I'd never drunk wine in my life, and I had to ask the waiters to bring me water.

On the way over to Europe, we ran into a severe storm with very heavy seas. The *Normandie* was 1,000 feet long but very narrow relative to her length, so she rolled violently in the swell. My drums were rolling across the floor; the piano slid away; and a lot of passengers got sick, including all the band members (except for me).

When we docked in Le Havre, we headed straight for Paris. It was fascinating. The Europeans were preparing for war. In France, they were putting up sandbag barriers in the streets and removing all the stained glass from the church windows in anticipation of the firing and bombing.

It was the summer of 1939. In September of that year, Hitler invaded Poland. I figure, they got us out just in time. As it turned out, our voyage was the last but one that the *Normandie* would make as a passenger liner. She

was converted into a troop ship, and one year later, she burned and sank at her pier in New York.

Since those days, I've been and am still active as a physician, among other things, and I've made several more recent trips to Europe, including to Germany, as drummer and band physician for the Hobo Band of Pitman, N.J.

Reading the *Bulletin* article brought the memories flooding back, and I'd love to know what my fellow band members are up to these days and would really appreciate hearing from them or from others who know of them.

JAMES KEHLER '40
Woodbury, N.J.

WITH GLEE

I was delighted to see Drew Young's ['37] face smiling at me from the pages of the June *Bulletin*. Naturally, I read this article first, and because I have a brother-in-law who made several similar trips, I found it entertaining.

But I looked in vain among the details of Drew's years after the cruise for the part of his career that brought us together. When I got to Swarthmore as a freshman in the fall of 1937, Drew was the director of the glee club. Fortunately, I passed his audition and enjoyed his leadership for four years. Whether or not he continued in that activity beyond the spring of 1941, I don't know. But I do know he left his mark on a lot of young Swarthmore male students over at least four years.

ROBERT TAYLOR '41
Wilmington, Del.

Editor's Note: Drew Young reports that he has fond memories of Robert Taylor. Young has continued to direct choruses as an avocation and has been a church organist for many years.

UNDEFEATED—AND IGNORED

When I received the June *Bulletin*, I turned eagerly to the spring sports highlights, only to be disappointed not to see anything about women's rugby. I believe it is the only Swarthmore team in the College to be undefeated in its regular season this year—they even pulled out a win over Princeton (nationally ranked No. 2) in their final game.

I know that this is technically a club sport, but it is a very popular one, and the women who play on the team are every bit as dedicated athletes as any in the College. My daughter, Emily

Wilkins '01, has played since she was a freshman, and next year will be the captain and president of a team that attracted more than 40 new players this year. They are a very varied group, involved in all aspects of College life. I hate to see their achievements ignored in the alumni publication, which should be celebrating such success.

LUCINDA KIDDER '66
Northfield, Mass.

AUTHORS' QUERIES

Professor Wolfgang Köhler

If you studied psychology with Professor Wolfgang Köhler (at Swarthmore during 1936–55) and would like to share your impressions and memories, please help with my research project about his work and life in America.

KATHARINA KLOSS
University of Cologne
c/o Bergisch-Gladbacher Straße 876
51069 Cologne, Germany
keissi@gmx.de

Margaret "Peggy" Burks '67

For a biography of Margaret "Peggy" Burks '67, who died of cancer in 1995, I would like to hear from fellow students, friends, or faculty members who knew her. Any recollections could be of great importance to me.

JAMES CAHALAN
1776 Mansfield Road
Georgetown SC 29440
(843) 545-7395
mansfield_plantation@prodigy.net

CORRECTIONS

Sam Schulhofer-Wohl '98 ("The New Swarthmore Journalists," June) was front-page designer at the *Birmingham Post-Herald*, not the *Milwaukee Journal Sentinel*, as reported in a caption. Schulhofer-Wohl also did not serve as editor of *The Phoenix* as a student. He was the paper's publisher throughout 1996.

The photo of the Inglenook Tea House fire ("Back Pages," June) was taken by Nathan Ashby-Kuhlman '02.

WRITE TO US

The *Bulletin* welcomes letters concerning the contents of the magazine or issues relating to the College. All letters must be signed and may be edited for clarity and space. Address your letters to: Editor, *Swarthmore College Bulletin*, 500 College Avenue, Swarthmore PA 19081-1390, or send by e-mail to bulletin@swarthmore.edu.

A Wartime Journey

HAN-CHUNG MENG REMEMBERS SWARTHMORE
IN THE WAR YEARS.

Editor's Note: *The U.S. Navy's V-5 and V-12 programs brought more than 900 men to Swarthmore College between July 1943 and July 1946. Most were here for a short time in programs that trained engineers, line officers, aviation candidates, and premedical and pretheological students. In the spring of 2000, Charles Taylor '49, working with the staff of the Alumni Records Office, attempted to contact as many of the Navy men as College and other records would allow. This project, which preceded a War Years reception at Alumni Weekend, brought many letters and reminiscences. From these, Taylor compiled biographical sketches of more than 80 people whose lives had been touched by Swarthmore during the war.*

One unusual letter came from Han-Chung Meng in Spokane, Wash. Meng was 1 of 49 Chinese naval officers who arrived on campus in the fall of 1943 for nine months of training, primarily to learn English. His account of coming to Swarthmore during the war is a rewarding glimpse into a momentous time and a remarkable life.

During the Sino-Japanese War, China was forced to fight against Japan for her independence and freedom on mainland China. The Japanese Army invaded Manchuria in 1931, then continued the fighting in Northern China, and, in 1937, extended the war to Shanghai—hence, to China as a whole. We tried our best to defend our territory, made a great deal of sacrifices, in all respects, and, with a strong will, we slowed down their advances. That was the time when we fought alone, although we did get a lot of sympathy from different righteous countries in the world.

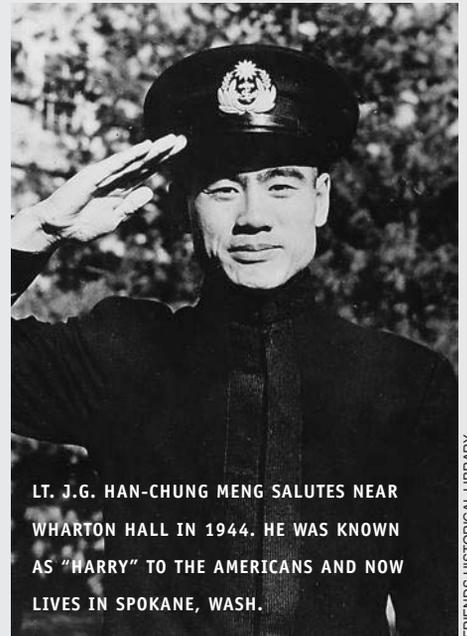
In the early part of December 1941, I was a junior naval officer stationed in a river fortress on the upper gorge of the Yang-Tze River. One day, I saw the big headline—the Japanese had sneaked an attack against the United States at Pearl Harbor. I shouted to my unit, “Look! The Japanese attacked America, and we are not going to fight alone!”

In the succeeding year, Japanese were able to grab the Philippines, Hong Kong, a part of Borneo, Singapore, and Vietnam. The Pacific War had changed its trend after the U.S. Navy stopped Japanese advances to the East by winning the Battle of Midway in June 1942. However, the general situation of the war was still in favor of the enemy. It was at this moment that the U.S. government asked the Chinese government to let Chinese military personnel go to the States for training, so that they could be used jointly with the U.S.

armed forces to fight against the Japanese and win the war together.

It was under this arrangement that we, a group of 49 naval officers, were selected and sent to the States for training in three main fields: general line officers on ships, engineering officers in the shipyards, and naval architecture officers for building ships. I was one of the officers in the first group.

This whole company of officers started their trip from Chongqing, in the interior province of Sezhuan. We rode on two GM trucks to Kunming along the curved, treacherous, and dangerous highways. Then the U.S. Army Air Force took us over the Himalayas, and we arrived in Assam,



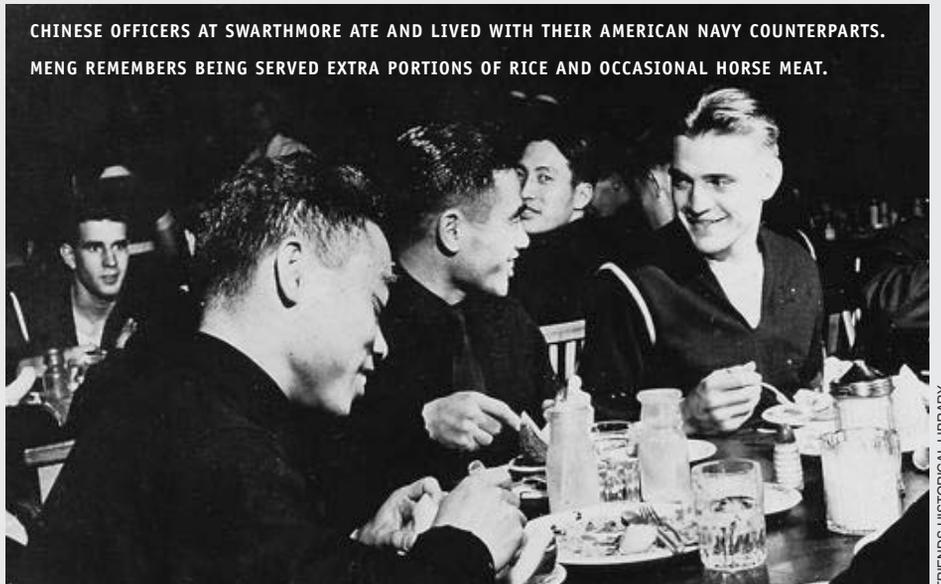
LT. J.G. HAN-CHUNG MENG SALUTES NEAR WHARTON HALL IN 1944. HE WAS KNOWN AS “HARRY” TO THE AMERICANS AND NOW LIVES IN SPOKANE, WASH.

FRIENDS HISTORICAL LIBRARY

India. A narrow-gauged railroad carried us to Calcutta, where we took another train to Bombay. From there, the *USS Hermitage* took us to America via Melbourne, the Society Islands, and Christmas Islands.

Although we had been alarmed to general quarters by several unidentified objects (Japanese submarines) on our voyage, we arrived safely in San Diego, Calif., with a group of Chinese Air Force officers and quite a few orphans from Poland. The U.S. Navy sent a young naval officer, Lt. Cmdr. Henry T. Jarrell, to command our group. He met us there together with our assistant naval attaché, Cmdr. Y.C. Yang, from Washington, D.C. They put us on a train, and we started our

CHINESE OFFICERS AT SWARTHMORE ATE AND LIVED WITH THEIR AMERICAN NAVY COUNTERPARTS. MENG REMEMBERS BEING SERVED EXTRA PORTIONS OF RICE AND OCCASIONAL HORSE MEAT.



FRIENDS HISTORICAL LIBRARY

across-the-country trip to Swarthmore, Pa. The entire journey from Chongqing had taken more than two months.

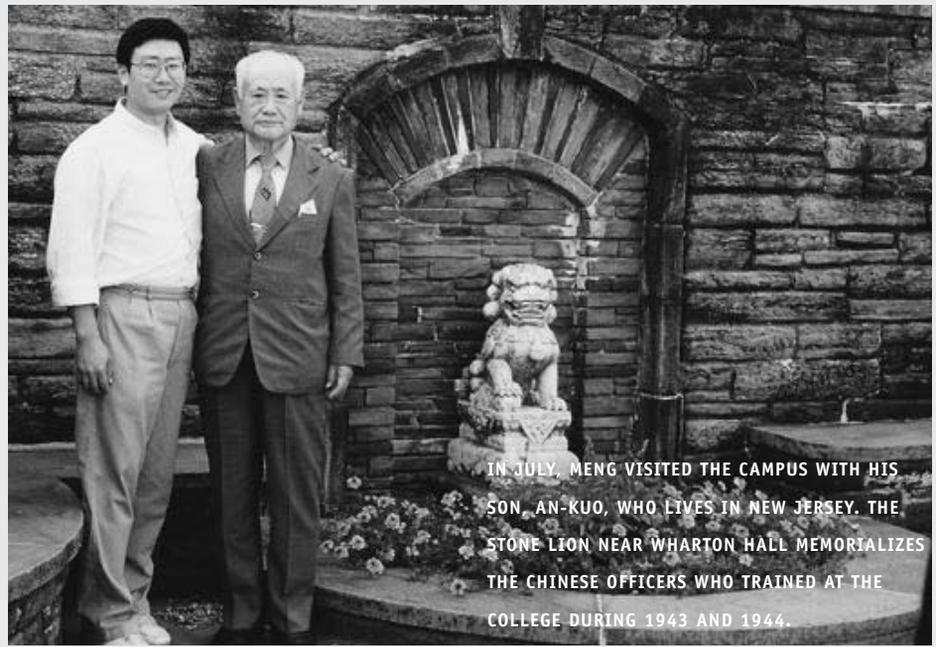
There we entered the famous Quaker college—Swarthmore College. We spent two semesters in that college's Naval V-12 Unit, picking up language and other subjects.

One of the alumni of the College, Mr. McCabe of the Scott Paper Company, thought so honorably of our presence in that school that he donated a dry fountain in front of the dormitory where we stayed [Wharton Hall]. This fountain has a Chinese stone lion guarding a copper plaque on the ground, where all 49 Chinese officers' names are engraved in Chinese calligraphy. I visit my school and this memorable place whenever I am in Philadelphia. Our training there and this memento are 56 years old now. What a great thing to remember!

While we were at Swarthmore, the local inhabitants were kind of pleased to have us around. They invited us to dinner, to the Thanksgiving, and to the New Year celebration. Through these social gatherings, we were able to pick up American culture as well as to present ours. I was in charge of liaison work for a while and had a hard time to send our friends to attend those gatherings because everybody wanted to go. Finally, I had to arrange the attendants to answer the call by the alphabetical order of our names.

To supplement my English study, I often invited my English teacher, Mrs. Lincoln, to go to the movies on Saturday afternoon. We watched a movie, and then she would explain some parts of it to me during our dinner time. We students were not paid very lavishly during the war, but the prices of things or standards of living were not so high either. Five cents for a Coke, a cup of coffee, or a doughnut. Ten cents for bus fare, or you bought three tokens for a quarter.

As to the meals at Swarthmore, we ate, like the midshipmen in our V-12 Unit and other students at the College, the same food with individual plates to follow in line and got our shares in succession. The lady who handled this sometimes gave us special treats: more rice to every Chinese student and horse meat as a delicacy. Then they gave us free milk to drink before we turned in every night to help us sleep



IN JULY, MENG VISITED THE CAMPUS WITH HIS SON, AN-KUO, WHO LIVES IN NEW JERSEY. THE STONE LION NEAR WHARTON HALL MEMORIALIZES THE CHINESE OFFICERS WHO TRAINED AT THE COLLEGE DURING 1943 AND 1944.

COURTESY HAN-CHUNG MENG

*They put us on a train,
and we started our
across-the-country trip
to Swarthmore, Pa.*

*The entire journey from
Chongqing had taken
more than two months.*

and better. The authorities were afraid of several factors and didn't decide on it promptly. However, they finally accepted our suggestion after weighing all the factors, and we all thought that was a wise decision. One of the friends that I made through this keeps close friendship with me no matter where I am, on mainland China or in Taiwan. This gentleman, Mr. Donald Youngblood, lives happily with his wife, Marji, and their family in San Diego now.

Although we stayed at Swarthmore only two semesters, our College president, Mr. John Nason, still honored us with certificates. We all attended the Commencement exercises in 1944, with the honorable Mr. James Forrestal, the secretary of the Navy, who delivered a promising speech. We were so happy that we could share the honor of being students at Swarthmore. ■

—Han-Chung Meng
May 2000

so that we would not be homesick and become sleepless.

One thing that bothered our commanding officers, Captain Jarrell and our Unit Commander, Lt. Bartle, was how to fulfill our request to share our quarters with the American boys. We wanted to be put one in each room with an American student in the dormitory to be mingled with the American boys with the purpose of knowing more about the United States and being able to pick up English sooner

Han-Chung Meng spent 1944–45 at the Naval Academy's postgraduate program and was still in training in the United States when the war ended in August 1945. He returned to China in mid-1946 as an officer aboard a ship given to the Republic of China by the U.S. Navy. Meng served as a naval officer, first on the mainland and later in Taiwan, for more than 20 more years, rising to the rank of captain. He moved to the United States in 1990.

SWARTHMORE HOMECOMING OCTOBER 28



Swarthmore in the fall ... Come to campus to experience the beauty and spirit of Swarthmore today through exhibits, tours, student events, athletic contests, and more.

HIGHLIGHTS

Arboretum Tour

Enjoy a guided tour of the Scott Arboretum featuring some of fall's finest offerings.
Saturday, 10 a.m.–noon

Homecoming Cookout

Join other alumni, parents, and students for lunch beneath the trees. It's free, but reservations are required. E-mail homecoming@swarthmore.edu, or call (610) 328-8628 by Friday, Oct. 13 to sign up.
Saturday, 11:00 a.m.–1:15 p.m., next to the Faulkner Tennis Courts

Cheer the Garnet Tide

- Women's Soccer vs. Haverford
Saturday, noon
- Football vs. Franklin and Marshall
Saturday, 1:30 p.m.
- Men's Soccer vs. Muhlenberg
Saturday, 2 p.m.

List Gallery Exhibition

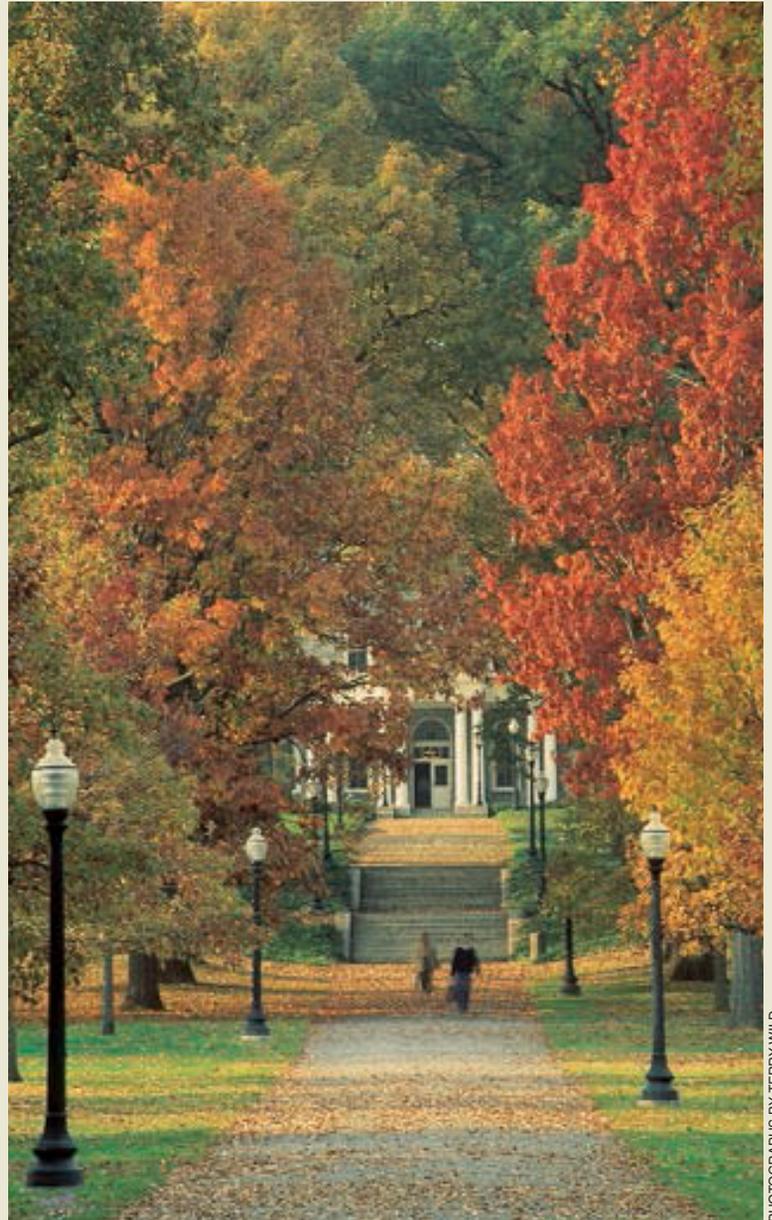
When Tillers Dream, recent sculptures by Steve Donegan

On View

A new outdoor installation by artist-in-residence Patrick Dougherty

TRAVEL DISCOUNTS

The Admissions Office has negotiated discounted airfares for October 27–30 to Philadelphia from the following cities: Atlanta, Chicago, Dallas/Ft. Worth, Detroit, Fresno, Houston, Los Angeles, Miami, and San Francisco. Alumni, parents, and friends of the College may take advantage of these rates by calling Gulf Stream Travel by September 29 at (800) 844-6939 (mention Swarthmore College).



PHOTOGRAPHS BY TERRY WILD



SEE
YOU
IN
OCTOBER!