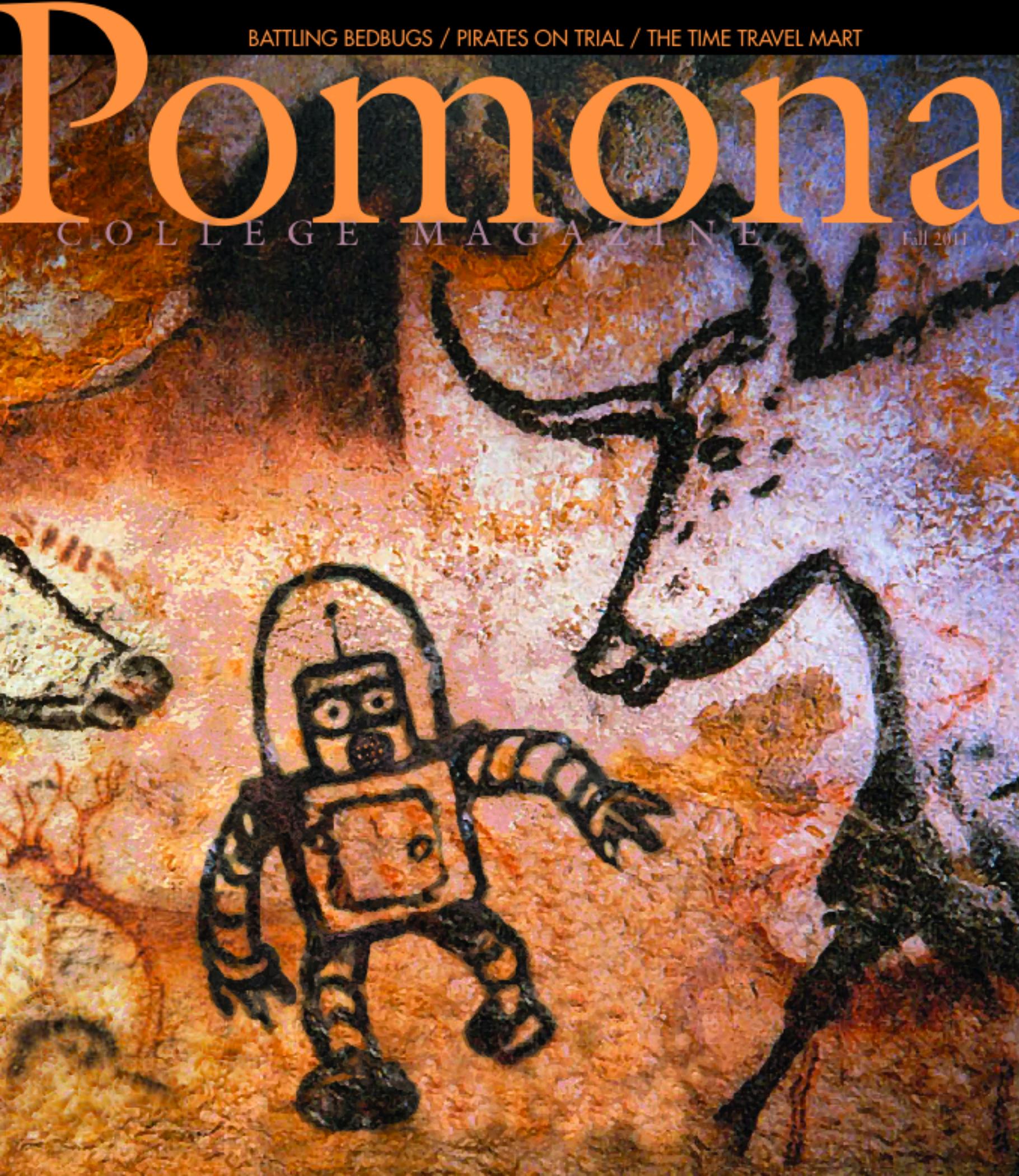


BATTLING BEDBUGS / PIRATES ON TRIAL / THE TIME TRAVEL MART

Pomona

COLLEGE MAGAZINE

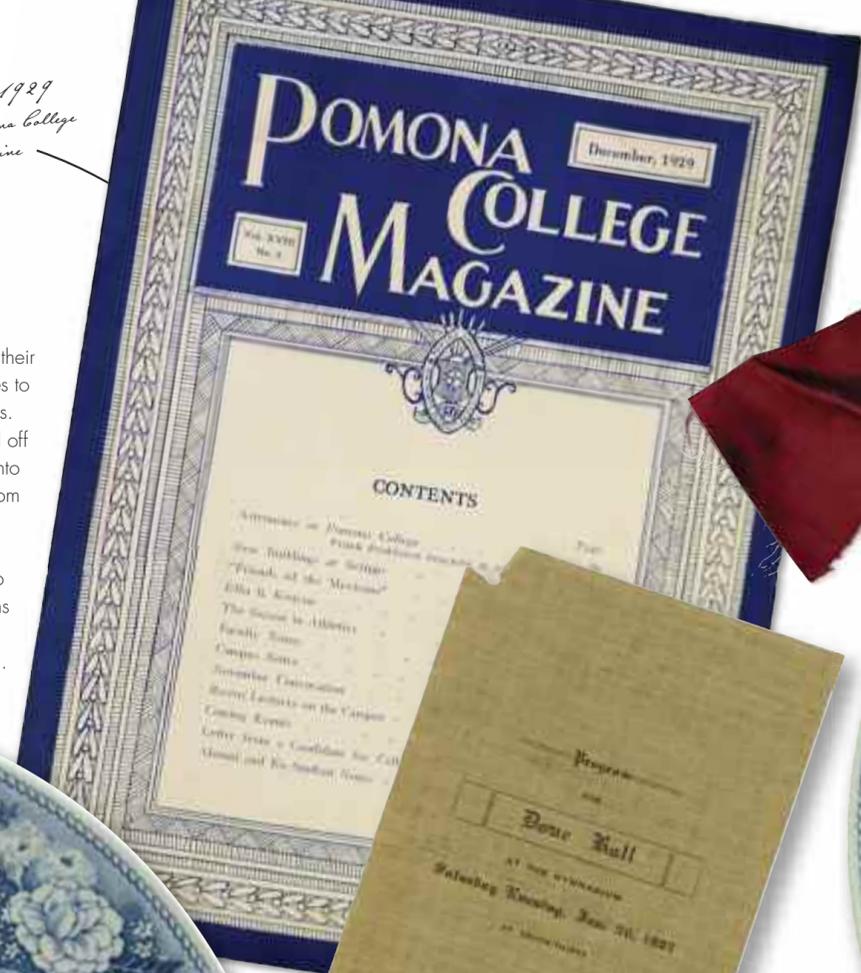
Fall 2011



A December 1929 issue of Pomona College Magazine

TimeCapsule

Pomona alumni from long ago hold on to more than memories. They keep stuff, too. And it's not unusual for their Pomona paraphernalia, cherished mementos of their ties to the College, to eventually make its way back to campus. This is the case with the treasure trove recently dropped off by Susan Lindquist of Oakland, Calif. Neatly packed into three cardboard storage boxes were items—ranging from Pomona basketball tickets to century-old publications to plateware with campus scenes—saved by Lindquist's mother, JoAnn (Hawkins) Hayward '42, and by her two great aunts, Vera Hawkins 1909 and Georgia Hawkins 1912. Lindquist reports that her mother, now 90, was very pleased to know the items had made it to Pomona.



A tiny lunner from 1910



Packet of football and basketball tickets from 1941-42



Program for track meet against rival Occidental, for Feb. 27, 1909



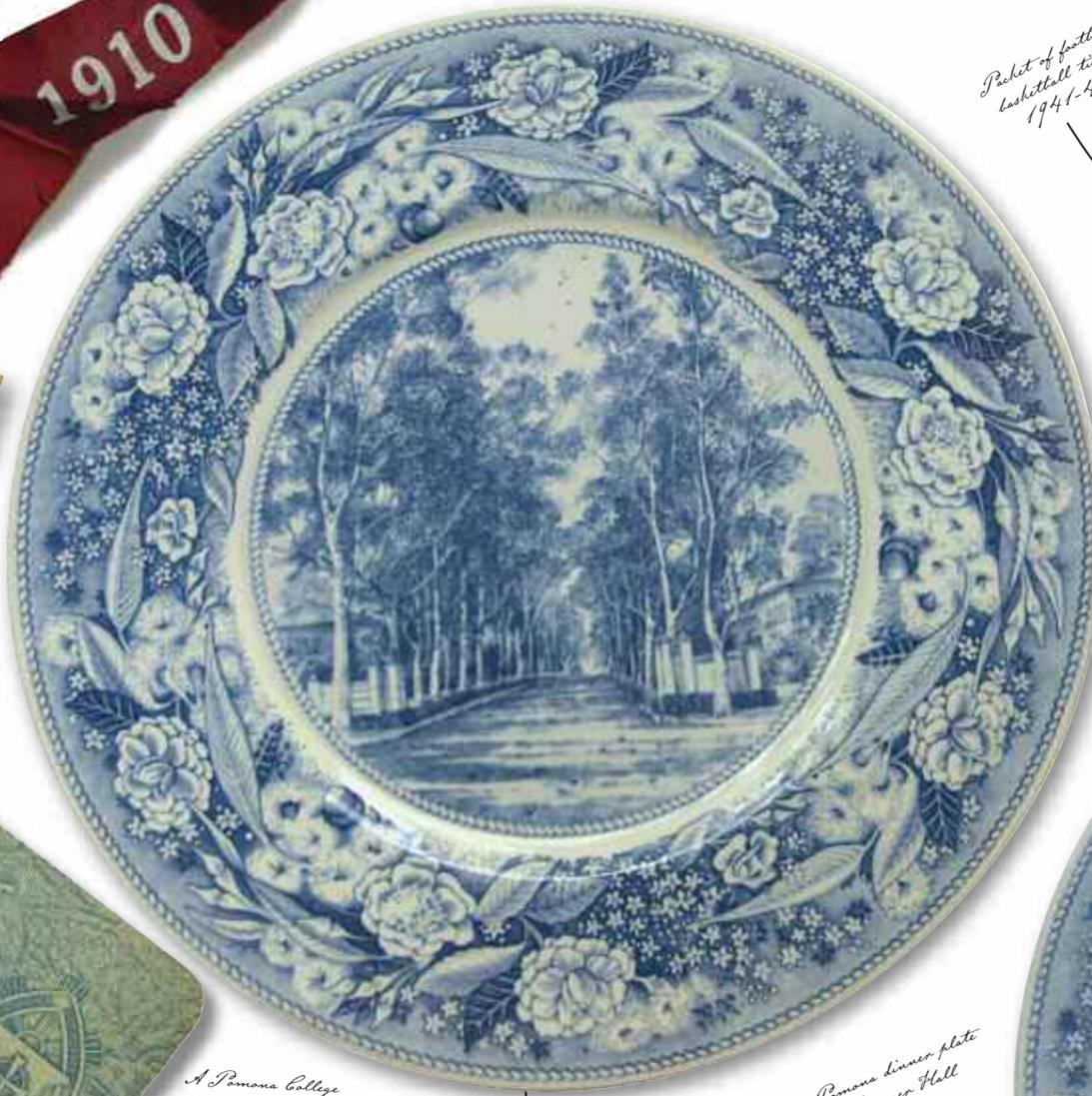
Program and dance card for the Dove Ball, Jan. 26, 1907



One of eight dinner plates in a set of Pomona College Wedgwood china, produced and sold in the 1930s, depicting Bridle Fountain



A Pomona College pocket calendar for 1938-39



Another Pomona dinner plate depicting the College Gates

Another Pomona dinner plate depicting Summer Hall



Another Pomona dinner plate depicting Bridges Hall of Music

Pomona College

Time and Again

“What then is time? If no one asks me, I know what it is. If I wish to explain it to him who asks, I do not know.” (Saint Augustine)

We talk so casually about time that it’s easy to forget what a fundamentally mysterious and indescribable subject it really is. So, you may ask, what on earth do I have to add to the literature on the topic? The answer is not much. But a few other people have said things worth remembering.

“The only reason for time is so that everything doesn’t happen at once.”
(Albert Einstein)

For physicists, relativity has nothing to do with time dragging in a dentist’s chair. It’s about crazy-hard mathematics and concepts guaranteed to make your head spin. A journalist once asked Sir Arthur Eddington if it was true that only three people in the world understood relativity. “Who’s the third?” he reportedly replied.

“Time is an illusion. Lunchtime doubly so.” (Douglas Adams)

For the rest of us, however, relativity is about the week we spend in line at the DMV or the 30 minutes it takes for a vacation to become a memory. The speed of time also seems to be directly proportional to age. I’m convinced that time now passes at least five times faster than it did when I was 11. At that age, even summers seemed to last for eons. Now they pass in the blink of an eye.

“Nothing is as far away as one minute ago.” (Jim Bishop)

That’s why some part of me has come to dread vacations—even to equate them with the fleeting nature of life itself. Don’t get me wrong—I still go and I still have a good time, but in the back of my mind, I’m always aware that it will be over soon, and of course, it always is. And there’s something sad about that. It’s not just that time is racing—it’s that I’m so aware of its passage. Aware, too, that in some ways, time has already left me behind.

“Time moves in one direction, memory in another.” (William Gibson)

Sometimes, in fact, I feel like a time traveler stranded in the third millennium, a refugee from the ’60s, or maybe the early ’70s. I know that was the era of Vietnam and Watergate and the Cold War, and yet, when I think of those days, I mainly seem to remember footprints on the moon and Beatles songs and my own astoundingly confident innocence.

“The trouble with our times is that the future is not what it used to be.” (Paul Valery)

The really powerful pangs of nostalgia, however, are reserved not so much for the past as for the expected future that never happened. My memory of the ’60s centers largely on the space race, which seemed to lend purpose and excitement to everything. There was a sense of Manifest Destiny (minus all the ugly, imperialist implications, of course). And then it all died, as T.S. Eliot said, not with a bang but a whimper.

“Time is a great teacher, but unfortunately it kills all its pupils.” (Louis Hector Berlioz)

I suppose, in a way, we’re all time travelers, gawking at all the strange scenery and trying to learn enough of the local customs to pass as natives. I remind myself sometimes that this is the most amazing kind of tourism of all. I think of my grandfather, who traveled all the way from the gaslight 1880s to the trans-lunar 1980s—what a fantastic voyage that had to be. My journey and yours are ongoing, and who knows where—or when—they’ll take us or what amazing sights we’ll see before we’re through.

“Time is but the stream I go a-fishing in.” (Henry David Thoreau)

—Mark Wood

Pomona

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Suzanne Muchnic (“How It Happened Again”) is a former *Los Angeles Times* art writer and author of *Odd Man In: Norton Simon and the Pursuit of Culture*.

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Pomona College is an independent liberal arts college established in 1887. Located in Claremont, Calif., it is the founding member of The Claremont Colleges.

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Leslie's Legacy

WHEN I SAW THE HEADER

ON PAGE 40 OF THE SUMMER 2011 ISSUE WHICH SAID, “AT FIRST GLANCE, THE ELUSIVE LESLIE FARMER ’72 LEFT LITTLE TRACE AT POMONA, BUT UPON HER DEATH, SHE LEFT MILLIONS TO THE COLLEGE. SO WHO WAS SHE?” I SAID ALOUD, ALONE IN MY STUDY, “SHE WAS MY ROOMMATE.”

Leslie and I entered Pomona in the fall of 1963 and lived in a suite (230 Harwood Court) where we shared a room first semester of our first year. I have a clear picture of her in my head: slender, tall-ish (I think we were the same height), often in a long cotton skirt and top, and her light brown hair under a scarf tied behind her neck. She walked with a long stride, head forward, always looking clear in purpose and direction, always alone.

That summer, we had written each other long letters once we discovered we were roommates. I’m sure mine was suitably adolescent and breathless. Hers was not. She had a voice and a view on the world. I distinctly remember her interest in learning Arabic. Or perhaps she was teaching herself Arabic even then. I can’t imagine what I made of that at the time.

Once our college lives started, we lived them differently. I was thrilled with the apparently limitless social opportunities available away from parental oversight, and attended only in fits and starts to what my parents were paying tuition for. Leslie was altogether more serious and more earnest and definitely more solitary. It did not make for a good roommate blend. We weren’t in conflict; we just didn’t connect, and I was making as many connections as I possibly could.

Before the end of the semester, I had found a new roommate who was living in a single in



a suite nearby, and we engineered a switch so that Leslie took the single. I am not proud of that. I don’t think we were cruel in setting it up, and my new roommate and I were very close friends for many years, but I can’t imagine that any young person wouldn’t have felt rejected under the circumstances. I could have seen the year out. Her feelings were clearly not a high priority for me.

I’d like to think that, more than 40 years on, young people like Leslie who don’t fit in the niches generally available are now viewed more positively and appreciated for their unusual strengths and interests, rather than being seen as odd or anti-social. We now know what wonderful accomplishments can come from intensely focused people, what amazingly creative solutions can emerge from interests society finds obscure or not worthwhile, that lives can be lived fully, away from society’s current parameters.

I took away from Mark Kendall’s fine and sensitive piece (accompanied by Mark Wood’s beautiful drawings) the tremendous strength of purpose and will and individuality that propelled her from one interest and concern to the next, and her continual focus, in one way or another, on cultural hotspots in the world, connected to her continued effort to express what she saw, what she learned, what she knew, in writing. That she died, as she often lived, alone is not surprising, but I grieve those lonely and

isolated circumstances, suffering so severely from her paralyzing disease.

I know that Pomona College will use her extraordinary and generous gift well and wisely. I am so pleased that her spirit—her unusual, quirky, complex spirit—will live on.

—Gretel Wandesforde-Smith ’67
Davis, Calif.

Thank you for another outstanding issue. Many of the articles were poignant but none more so for me than the one about Leslie Farmer. She was one year ahead of me, and while I never spoke to her or shared a class, I remember her clearly. During my four years at Pomona, she was the only woman I ever saw who wore pants to class! While we might put on slacks or shorts at the dorm, women always wore skirts or dresses while on campus. There was no rule that I know of, but it was a matter of tradition and respect. So when I saw her striding across the quad in her signature tight black pants and black cape, she was memorable. I must have asked someone her name, but that was all I knew about her then.

Reading your article filled me with sadness. We know so little of the people we walk by every day, but even then she was a loner, eccentric, different. And to me she will always be the girl who wore pants at Pomona.

—Marilynn (Muff) McCann Darling ’68
Colorado Springs, Colo.

I regularly receive *PCM* because I spent a year at Pomona as a French exchange student back in 1964-65. I couldn’t believe my eyes when I saw the article about Leslie Farmer in the summer issue. My year at Pomona is obviously blurred by the passing of time and I don’t have clear memories of all the people I met there. But strangely I have a vivid recollection of Leslie Farmer and I often thought of her, wondering what had become of her. I remember her as a very pretty girl with a pale face, very elegant and wearing a hat. She was very opinionated and spoke a lot about Arab culture, which in those days was very unusual. I was a young student from the University of Aix-en-Provence and meeting this strange young woman in a small California college was to say the least ... an experience. I am extremely moved by your article which has helped me to at least discover who this young lady was.

—Gérard Bardizbanian
Salon-de-Provence, France

Fisk and Pomona

Back home in Maryland, Alfreda Hunt Payne was stunned to get a phone call recently regarding the semester she spent as an exchange student at Pomona in 1969. “You’re talking 40-plus years” ago, she says. “That’s incredible, absolutely incredible.”

The call went out after PCM received several letters from alumni in recent issues reminiscing about the student exchange program Pomona carried on with Nashville’s historically-Black Fisk University during some of the most turbulent years of the Civil Rights Era and into the 1970s.

Three Pomona students proposed an exchange with Fisk in 1949, but the idea didn’t get off the ground until two years later, when an-

“I DON’T THINK THAT I HAD A MOMENT WHEN I WAS NOT ASLEEP THAT SOMEONE WASN’T ASKING ME THE PROVERBIAL QUESTION: ‘WHAT IS IT LIKE TO BE BLACK?’”

other pair of Sagehens, Don Shearn ’53 and Stan Wheeler ’52, traveled to Nashville to attend a race relations conference at Fisk, and then spent the summer hitchhiking through the South. When they returned, Shearn became associated mens’ president and was able to get the exchange quickly put in place for 1952-5 with help from Dean Shelton Beatty.

Nearly a decade later, in 1960, the exchange was in the spotlight when Pomona students at Fisk, including Candice (Anderson) Carawan ’61, were arrested in Nashville for taking part in a sit-in. And as E. Wilson Lyon’s *History of Pomona College: 1887 to 1969* notes, “Pomona students were among the large numbers of college students who went to the South in the summers of the 1960s.”

But in looking back at the Fisk Exchange, we were left with questions: What about the Fisk students who came here? What was Pomona like for them?

Payne is candid in her recollections. “I remember that I didn’t like it that much,” she says of her time at Pomona. “I didn’t like it that much because I think I might have been the only Black

[person] there. At the time, that’s just the way it was.”

“Nobody was mean or cruel,” says Payne, who went on to work for the Library of Congress and the National Association of Social Workers. “But still, when you’re the only one, there’s a difference.”

Payne, a Spanish major who remembers studying Cervantes at Pomona, says the experience did help prepare her for her time in Argentina on a Fulbright after graduation from Fisk, when she went two or three months without seeing another Black person. “It was interesting,” she says of her Pomona semester. “I think it made me a stronger person.”

“In retrospect,” she adds, “It was good.”

Her ambivalence about the exchange experience was pervasive in the Fisk alumni interview for this article.

Mignon Anderson, who visited Pomona in 1964 and today is an English professor at University of Maryland Eastern Shore, remembers that “most of the kids I met were very open, very welcoming, very warm.” They were also very curious, Anderson recalls, and their questions were sometimes exhausting, leading her to feel “like a fly on a cue ball under a microscope. I don’t think that I had a moment when I was not asleep that someone wasn’t asking me the proverbial question: ‘What is it like to be Black?’”

The questions were coming at a time when Anderson was “struggling to find my own identity.” Light-skinned and straight-haired and coming from a relatively-privileged background, Anderson was just beginning to feel the freedom to embrace her Black identity.

Though she felt turmoil on the inside, Anderson did find that Pomona’s location far from the South and the front lines of the civil rights struggle allowed her some breathing room. “California has a different feel to it,” she says. “The very air has a different feel to it.” Pomona students, she adds, “taught me a kind of capacity to relax in the company of white Americans.”

“The kids were fun, they were thoughtful. ... They were concerned and wanted to know as much as they could regarding what was happening in the country.”

Linda Kenney Miller, who was here in 1965 and today is an author in Atlanta, also found “coming to Pomona was a breath of fresh air to me. ... It’s always refreshing when you are in an environment where you are accepted for who you are.”

She also remembers how she felt when she returned to Fisk: “I was very happy to be back.”

—Mark Kendall

Birth and Death From Both Sides

In my four years at Pomona, I had just two roommates, both of whom were also very dear friends. Little could have been more personally poignant than opening the summer issue titled “Birth and Death” to find it featured both of them—one on each side of that dichotomy.

It certainly seems a sad, bizarre and ironic twist of fate to everyone who knew her that my ridiculously fit, vivacious, fearlessly adventurous, ambitious Oldenborg suitemate Mariah Steinwinter would suffer a debilitating stroke at age 28 that would sap her will to live. Thanks so much for the article about her—a lovely and thoughtful profile of her life, and a gentle glimpse into the struggles of her final months.

On the “birth” side: how my other roommate Barbara Suminski and I would have delighted, on giddy nights of freshman-girl-talk in Smiley 1, to know that nine years later she and Torrin Hultgren (subject of many of these talks!) would be happily married and wrapping their first-born little boy in a snugly blue Sagehen blanket for a photo with his Sagehen great-grandma. Thanks, too, for including this happy photo—and for all the ways, from intriguing articles to simple class notes, that *Pomona College Magazine* helps us continue to share in the life stories of our fellow alums.

—Emily Sherman ’02
Nashville, Tenn.

Maternity and the Medical Machine

I was so pleased to see the topic of birth highlighted in the summer 2011 issue since the mainstream media strives to avoid it. I am a living oxymoron, a health care professional who has worked in various hospitals but did everything I could to avoid giving birth in one knowing that my pregnancy was low-risk. Aside from trying to avoid an unnecessary cesarean birth in a for-profit hospital, there are many other reasons to consider giving birth at a birth center or at home with a trained midwife if you have a low-risk, uneventful pregnancy. Drug-resistant infections are rampant in hospitals. The environment is hostile for a mother who needs focus, relaxation and privacy for the optimal chance to give birth naturally. Also, babies are typically whisked away unnecessarily for several hours and given bottles, reducing the likelihood that a mother will be able to successfully initiate and continue breastfeeding.

I am grateful that we have technological advances for true emergencies, but pregnancy is

not automatically a medical emergency that warrants intervention to progress. Do your research, make an informed decision, be very careful choosing your provider and, if you choose to give birth in a hospital, be prepared for a system that is rarely designed to support the natural birthing process.

—Miranda Crown ’98
Bend, Ore.

As a midwife, I was especially drawn to the profile of Sarah Davis’ important work as a home birth midwife and Nathanael Johnson’s discussion of industrialized birth. While I commend Johnson for his attention to this important issue, I challenge his conclusion that health care consumers are powerless to do anything other than choose a system and surrender as an act of faith. Certainly it is a sad commentary that a newly pregnant couple would resist asking important questions of their health care provider out of concern for sounding “like a crazy person.” In large part the fault lies with the system for resistance to such inquiry. Coupled with this resistance, however, is a competitive interest in patient satisfaction, which does invest the consumer with power.

Certified nurse midwives attend about 10 percent of vaginal births in the U.S., the vast majority in hospitals, and on average have lower cesarean section rates than obstetricians, even when controlling for patient risk factors. This and other favorable birth outcomes are tied to midwifery philosophy, which dictates nonintervention in normal processes and respect for a family’s self-determination. While I agree that our health care system and maternity care specifically need reform, it also is important that we recognize successful models of care and empower ourselves to ask for them.

—Kara Myers ’95
San Francisco, Calif.

Baked Goods and Big Beds

Back in my day, instead of pancakes the week before finals (“Syrupy Beginning,” summer 2011), we had QUEST courses to relieve tension. They were taught by anyone on campus who had a skill to teach, from the janitor to a student to a professor. There were topics like ballroom dancing and how to knit a ski cap; I took a pie baking class taught by Mathematics Professor Mullikin. To this day, everyone compliments me on my pie crust and one of the recipes he gave us, “Miss Clara’s Fudge Pie.”

On the subject of the new housing (“Home Suite Home”), I noted the photograph with the

“full-sized bed.” Gee, I would think that could be a problem, with students competing to get one of those rooms, since the majority of dorm rooms have only a single bed. And if you are trying to utilize space better, a smaller room with a smaller bed would have been the ticket. It’s good for things to be a bit austere during college, so you can really appreciate your first tiny apartment after you graduate.

—Cheryl Nickel Prueher ’83
Harrison, Idaho

Remembering Corwin Hansch

Professor Corwin Hansch will always be for me the ultimate professional mentor.

He was my organic chemistry professor and academic advisor in 1956 and recommended that I change majors to mathematics from chemistry because my “C” grades in the latter and “A” grades in the former subjects strongly suggested I would not professionally succeed in my chosen field. I stubbornly rejected his appropriate advice and indeed earned only a “C” in that fall semester in his lecture course.

Where I excelled was in the laboratory and, in the following semester, as my brain started accepting the theory of the subject, he offered me the then very rare opportunity to be his summer 1957 research assistant on his grant involving plant growth regulator synthesis and testing using oat sprouts. Corwin’s teaching process for me was to tell me the question he wanted solved and then to disappear and leave me alone to use the literature to determine how to select chemicals and apparatus to carry out reactions and to verify results.

I will forever be grateful to him for that learning experience, which by his invitation was duplicated in the summer of 1958, after graduation, on a totally different project. The immersion into doing real chemistry propelled me to complete my Ph.D. thesis in graduate school in a short 2.5 years.

As a career professor of chemistry I mimic his method with undergraduate and graduate students joining my group. Thank you, Corwin, and may your soul rest in peace!

—Richard Partch ’58
Hannawa Falls, N.Y.

Alumni and friends

are invited to send us their letters by email to pcm@pomona.edu or by mail to the address on page 2. Letters are selected for publication based on relevance and interest to our readers and may be edited for length, style and clarity.

Featured Contributors

Sara Faye Lieber ’03 (“Bedbugs are



Back!”) has written essays for *Guer-nica*, *Gigantic*, *Narrative*, *PANK* and *Paste*, among other places. Almost 10 years ago she walked over 2,000 miles in a row on the Appalachian Trail. She has worked as a pyrotechnician, travel writer, editor of encyclo-

pedias, cheese mongress and instructor of undergraduate writing at Columbia University. She lives in the Bedford-Stuyvesant neighborhood of Brooklyn with her boyfriend and cat, and is working on a book about animals that live indoors.

Suzanne Muchnic (“How It Happened



Again”) was the *Los Angeles Times*’ art writer for three decades before retiring to a slightly less busy life of freelancing and international travel. She has many Claremont connections (Scripps ’62, CGU ’63 and wife of Paul Muchnic ’62). The recipient of distinguished

alumna awards from Scripps and CGU, Suzanne is the author of *Odd Man In: Norton Simon and the Pursuit of Culture* and an upcoming biography of artist Helen Lundeberg. Muchnic also is a Los Angeles correspondent to *ARTnews* magazine.

Rick Schmitt (“The Pirate Trials”) was a re-



porter and editor for the *Wall Street Journal* for 20 years. After that, he covered the Justice Department as a Washington, D.C.-based correspondent for the *Los Angeles Times*. He has a law degree and is a member of the D.C. Bar. Now a freelance writer living in Maryland, he is finding a silver lining in the upheaval of the news business, working from home and spending quality time with his wife, two kids and baby grand.

Coming This Fall

Look out for PCM’s revamped website at www.pomona.edu/magazine. The new site will permit commenting on every story, and we’re launching three new blogs to be updated between print issues:

- POMONIANA—The fun stuff from campus: Tidbits, traditions, lore and more.
- BOOKSHELF—Sagehens publish prolifically. We highlight alumni and faculty authors.
- CULTURE—From sculptors to screenwriters, creative Sagehens get the spotlight.



Lectures & Debates

Oct. 11 Literary Series: Novelist Samuel Delany—4:15 p.m., Crookshank 108. A reading by Samuel Delany, the science fiction author of *Through the Valley of the Nest of Spiders*.

Oct. 12 Claremont Center for Mathematical Sciences Colloquium—4:15 p.m., Millikan Auditorium. Ko Honda of USC.

Oct. 13 Economics Department Guest Lecturer: Deirdre McCloskey "Why Economics Can't Explain the Modern World"—4:15 p.m., Hahn 101. Deirdre McCloskey of University of Illinois, Chicago, author of *Bourgeois Dignity: Why Economics Can't Explain the Modern World*.

Oct. 19 Claremont Center for Mathematical Sciences Colloquium—4:15 p.m., Millikan Auditorium. Audrey Terras of UC San Diego.

Oct. 24 Ancient Philosophy Week: "Contemplation and Self-Mastery in Plato's Phaedrus"—4:15 p.m., Pearsons Hall, Room 101. Claremont McKenna Professor Suzanne Obdrzalek.

Oct. 25 Geology Lecture Series: "Multidisciplinary investigations of mantle melting and crustal accretion"—11 a.m., Edmunds Building, Room 130. Patricia Gregg of Oregon State University.

Oct. 25 Clark-Horowitz Lecture: "Sufis and Popular Saints in Early Islam"—11 a.m., Rose Hills Theatre. Ahmet Karamustafa, professor of history and religious studies at Washington University in St. Louis, explores master-disciple relationship in Sufism.

Oct. 26 Faculty Lecture Series—"Literary Fetish and Geopolitical Fantasy: Sacher-Masoch's Slavic Wor(l)ds," 12:10 p.m., Frank Dining Hall, Blue Room. Professor of German Anne Dwyer.

Oct. 26 Pacific Basin Institute: "In/Secure Intimacies: Indonesian Migrants in the Shadow of the State"—4:15 p.m., Hahn 108. Rachel Silvey, professor of geography and planning, University of Toronto.

Oct. 26 Claremont Center for Mathematical Sciences Colloquium—4:15 p.m., Millikan Auditorium. Sheldon Axler, San Francisco State.

Oct. 26 Ancient Philosophy Week: "Wisdom and Self-Restraint in Plato's Protagoras"—4:15 p.m., Pearsons 101. Pomona Professor Richard McKirahan.

Oct. 26 Film: "The Struggle for Ethnic Studies: Precious Knowledge"—6 p.m., Rose Hills Theatre. A documentary screening and discussion with filmmakers Ari Luis Palos and Eren Isabel McGinnis. This

film illustrates what motivates Tucson High School students and teachers to form the front line of an epic civil rights battle.

Oct. 26 "Why I wrote Jasmine and Stars"—7 p.m., Hampton Room, Scripps College. Fatemeh Keshavarz, professor of Persian and comparative literature at Washington University in St. Louis, will talk about the Iran that is left out of Azar Naficy's popular work, *Reading Lolita in Tehran*.

Oct. 27 Clark-Horowitz Lecture: "Cosmopolitan Kinship and Care of the Self: The Legacy of Sa'di of Shiraz"—11 a.m., Rose Hills Theatre. Fatemeh Keshavarz from Washington University of St. Louis will discuss the medieval Persian poet Sa'di.

Oct. 27 Ancient Philosophy Week: "Infancy and Childhood in Ancient Greek Philosophy"—4:15 p.m., Pearsons 101. Professor Malcolm Schofield of Cambridge.

Oct. 27 Claremont Discourse Lecture Series: "Why is California Such a Mess?"—4:15 p.m., Founders Room, Honnold/Mudd Library. Pomona History Professor Victor Silverman will explore how the state of things in California got so bad.

Oct. 27 Distinguished Speaker: Series: Bill McKibben—7 p.m., Bridges Auditorium. Bill McKibben, most recently the author of *Eaarth: Making A Life On A Tough New Planet*, has written a dozen books, beginning with *The End of Nature* (1989), regarded as the first book for a general audience on climate change. He also is a founder of the grassroots climate campaign 350.org. This is a free, ticketed event. Tickets are available to the general public on Mon., Oct. 3. Bridges Auditorium Box Office hours: Mon.-Fri. 11 a.m.-4 p.m. Contact: (909) 621-8031.

Oct. 28 Ancient Philosophy Week: "What's the Good of Greek Philosophical Happiness?"—4:15 p.m., Pearsons 101. Professor Tony Long of UC Berkeley.

Nov. 2 Faculty Lecture Series: "Muslim Women and the Jihad for Gender Justice"—12:10 p.m. Frank Dining Hall, Blue Room. Religious Studies Professor Zayn Kassam will discuss how Muslim women are pursuing gender justice in their writings and activities.

Nov. 2 Claremont Center for Mathematical Sciences Colloquium—4:15 p.m., Millikan Auditorium. Speaker: John Doyle (Caltech)

Nov. 2 English Department Lecture Series: "Small-scale Violence in 17th Century Dutch Still-Life-Painting"—4:30 p.m., Location TBD. Art historian, literary and cultural critic Harry Berger, Jr. of UC Santa Cruz.

Nov. 3 English Department Lecture Series: "Silent Complicity: Emilia's Paths in Othello"—4:30 p.m., Ena Thompson Reading Room, Crookshank Hall. Harry Berger, Jr. of UC Santa Cruz.

Nov. 9 Faculty Lecture Series: "Iron Wars Episode V: Pathogens Strike Back"—12:10 p.m., Frank Dining Hall, Blue Room. Professor of Chemistry Matthew Sazinsky will discuss the biochemistry of iron metabolism, methods used by both pathogens and humans to acquire the metal, and the relationship between iron metabolism and infection, with a specific focus on diabetics. A *Star Wars* theme will be carried throughout the talk.

Nov. 9 "The Making of China in Ten Words": Yu Hua—4:15 p.m., Hahn Building, Room 101. Yu Hua is one of China's most celebrated contemporary authors and his novels include *Cries in the Drizzle* (1991), *To Live* (1992, later made into a feature film by Zhang Yimou), and *Chronicle of a Blood Merchant* (1995). In this talk he will discuss and read from his latest book, a volume of essays entitled *China in Ten Words*, just published in English. (In Chinese, with English interpretation.)

Nov. 9 Claremont Center for Mathematical Sciences Colloquium—4:15 p.m., Millikan Auditorium. Linda Petzold of UC Santa Barbara.

Nov. 11 Conference: Children in Wartime Asia: 1931-1945—1:30-5:30 p.m., Hahn 101. The horrors of World War II affected children in Asia in both predictable and surprising ways: they were hungry, sick, and poorly clothed and housed. But they also were courageous and proved to be more resilient than might be expected. This half-day conference will address this neglected issue, with presentations on children in wartime Taiwan, China and the Philippines.

Nov. 12 Athletic Hall of Fame Induction Dinner—6 p.m., Edmunds Ballroom. Inductees Adam Boardman '01, Meghan Gould '01, Jeremiah Martin '01, Ronee (Morales) Axtell '98.

Nov. 16 Claremont Center for Mathematical Sciences Colloquium—4:15 p.m., Millikan Auditorium. Efim Zelmanov of UC San Diego.

Nov. 30 Pacific Basin Institute: "Korean Nightclub Hostesses in Japan: Money, Law, and Gender"—4:15 p.m., Hahn 108. Haengja Chung, professor of anthropology, Hamilton College.

Nov. 30 Claremont Center for Mathematical Sciences Colloquium—4:15 p.m., Millikan Auditorium. Barry Simon, Caltech.

Dec 1 & 2 Pacific Basin Institute: Student Film Screenings—Noon, Oldenberg Center. Student-produced videos include: Ruiwen Huang '14, *Catholic Migrant Workers in China*; Sam Holden '12, *Demographic Decline, Adaptation, and Renewal in Japanese Countryside*; Colleen Howe '13, *The Linguists*; Cassandra Martinez '13, *Korean Traditional Wear for Today's Korean Women*; Pauline Wang '12, *Public School Education System in Taiwan*.

Dec. 1 Pomona Student Union Debate: On U.S. Aid—7 p.m., Rose Hills

Theatre. Does the U.S. have an obligation to aid the Third World? Panel members are Debra Satz, philosophy professor at Stanford University and David Schmidtz, professor of philosophy and economics at University of Arizona.

Dec. 7 Claremont Center for Mathematical Sciences Colloquium—4:15 p.m., Millikan Auditorium. Mario Bonk, UCLA.

Theatre & Dance

Information and tickets: (909) 607-4375

Oct. 22 & 23 Inland Pacific Ballet: Halloween Spectacular: Vampires, Ghosts and Black Swans—Sat., Oct. 22, 1 p.m. and 7 p.m.; Sun., Oct. 23, 1 p.m., Bridges Auditorium. This performance features selected scenes from its inspired adaptation of Bram Stoker's novel, *Dracula* bringing Count Dracula eerily to life with scenes from Swan Lake. Tickets: \$20-\$38; order online: www.ipballet.org.

Nov. 17-20 "There's One in Every Marriage" by Georges Feydeau—Thurs-Sat 8 p.m., Sat.-Sun., 2 p.m., Seaver Theatre. Beneath the madness and frivolity of the characters lie cutting realism and nightmarish intensity. Directed by Leonard Pronko.

Dec. 1-3 "In the Works-Pomona/Scripps Dance Concert"—8 p.m., Pendleton Dance Center. Original works in progress by senior dance majors with lighting by theatre design students.

Dec. 8 & 9 "Collective Creation"—8 p.m., Seaver Theatre Complex, large studio. A new performance piece inspired by the writings of Eduardo Galeano, Uruguayan journalist and novelist. Directed by Tom Leabhart.

Music

Information: (909) 607-2671 or concerts@pomona.edu

Nov. 5 Cornucopia Baroque Ensemble—8 p.m., Bridges Hall of Music. Alfred Cramer, baroque violin; Roger Lebow, viola da gamba; Carolyn Beck, baroque bassoon; Graydon Beeks, harpsichord; with Scott Pauley '87, lute and theorbo offer a program of 17th-century chamber music.

Nov. 6 Hammers and Sticks—3 p.m., Bridges Hall of Music. Genevieve Feiwen Lee and Nadia Schpachenko, pianos; Nick Terry and Justin DeHart, percussion perform George Crumb's *Music for a Summer Evening*, and *Otherworldly Resonances*, plus Terry will perform Shaun Naidoo's *Nigerian Spam*.

Nov. 13 Chirgilchin Throat Singers—3 p.m., Bridges Hall of Music. Chirgilchin, a group of Tuva musicians from a small Russian province north of Western Mongolia, will sing ancient folk songs while utilizing numerous styles of throat singing.

Nov. 18 & 20 Pomona College Band—Fri., 8 p.m., Sun. 3 p.m., Bridges Hall of Music. Graydon Beeks, conductor. Grainger, Heskest, and others.

Nov. 19 Beth Nitzan Senior Choral Conducting Recital—8 p.m., Lyman Hall, Thatcher Music Building. Brahms, Byrd, Mendelssohn, Monteverdi, Palestrina, Poulenc, Vaughan Williams, Leavitt, and Jeffers.

Nov. 28 Pomona College Mbira Ensemble—8 p.m., Lyman Hall, Thatcher Music Building. Tony Perman, director. Music of Zimbabwe.

Dec. 2 Friday Noon Concert—12:15 p.m., Balch Auditorium, Scripps College. Quartet Euphoria: Rachel Huang, violin; Jonathan Wright, violin; Cynthia Fogg, viola; Tom Flaherty, cello perform music by Ravel.

Dec. 2 & 4 Pomona College Choir—Fri., 8 p.m., Sun., 3 p.m., Bridges Hall of Music. Donna M. Di Grazia, conductor. Bernstein's *Chichester Psalms* and works by Lauridsen, Chesnokov, and others.

Dec. 3 & 4 Pomona College Orchestra—Sat., 8 p.m., Sun., 8 p.m. Garrison Theater, Scripps College. Eric Lindholm, conductor, leads the orchestra in the world premiere of Scott Jepsen's '12 *Rhapsody*, Respighi's *Fountains of Rome* and Bartók's *Concerto for Orchestra*.

Dec. 5 Giri Kusuma: Pomona College Balinese Gamelan—8 p.m., Bridges Hall of Music. Traditional and contemporary Balinese music and dance led by Nyoman Wenten, music director and Nanik Wenten, dance director.

Exhibitions

Pomona College Museum of Art hours: 24/7 from Aug. 30–Nov. 6, as part of Michael Asher's 2011 No Title work; after Nov. 6: Tues.–Fri. 12-5 p.m.; Sat.-Sun. 1-5 p.m.; Thursdays: Art After Hours 5-11 p.m. (909) 621-8283 or museuminfo@pomona.edu visit: www.pomona.edu/museum

Aug 30-Nov 6 "It Happened at Pomona: Art at the Edge of Los Angeles 1969-1973: Part 1: Hal Glicksman at Pomona"—(See description on page 31)

Dec. 3-Feb. 19 "It Happened at Pomona: Art at the Edge of Los Angeles 1969-1973: Part 2: Helene Winer at Pomona"—(See description on page 31)

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On move-in day in August, Rob Ventura '14 ascends the stairs in Mudd-Blaisdell holding aloft an armchair he bought at the "ReCoop" sale. To divert useful stuff from the dumpsters, ReCoop gathers unwanted furniture, appliances and other items when school ends in the spring to be sold to students at fall move-in.

—PHOTO BY JEANINE HILL

/pomoniana/

CAMPUS TIDBITS, TRADITIONS, LORE AND MORE

Capitol Quest



Minnesota State Capitol Building in St. Paul

Soaring dome, gleaming marble, statues galore—you’ve seen one state capitol building, you’ve seen them all, right? Oh, no, no, no, says Sociology Professor Jill Grigsby, who has made it her decade-long hobby to visit these symbols of democracy, “they are very different.”

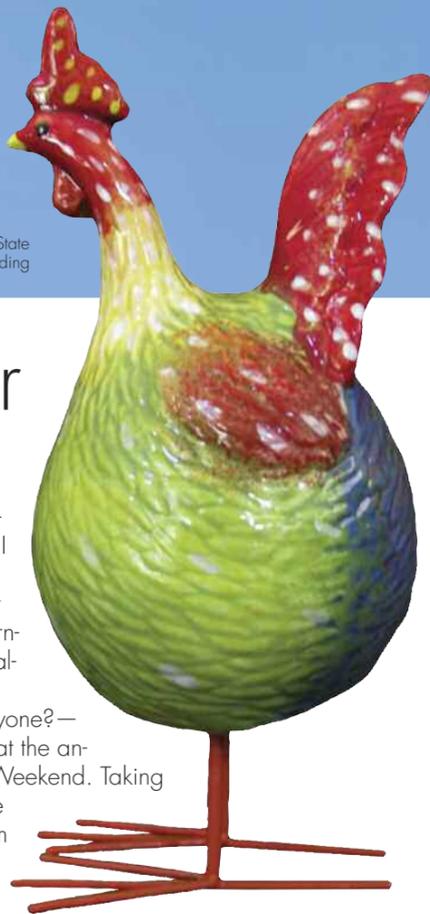
Grigsby has set foot in 32 state capitols so far, most recently hitting Dover, Del., Harrisburg, Pa., Providence, R.I. and Salem, Ore. over summer break. She hopes to visit all 50. The quest began a decade ago when Grigsby and her husband, Computer Science Professor Everett Bull, were on sabbatical taking a cross-country drive. After their first capitol stop in Salt Lake City, it was on to Helena, Mont., and then once you’ve done both of the Dakotas, you’re pretty well committed to the quest.

Bismarck, by the way, has one of the most unique state capitol buildings: a 19-story, art deco-ish tower—no dome—dubbed “the skyscraper on the prairie.” To the east, the attractive capitol buildings in Minnesota and Wisconsin should be visited one after another, says Grigsby, who suspects the neighboring states were trying to outdo each other. “Madison’s is imposing and impressive,” says Grigsby, who blogs as Capitol Diva. “But St. Paul has this gorgeous, gorgeous sculpture on top of the dome.”

After so many capitol trips, Grigsby can offer a few tips. Tagging along on a tour with school kids is great fun because “fourth-graders have wonderful questions.” And while you’re soaking up history, do make a detour to the loo, as the lavish lavatories are usually “amazing.”

Hen Hunter

It’s not part of her official job description, but P.E. Coordinator Lisa Beckett still puts plenty of gusto into her once-a-year hunt for the “weirdest-looking hen I can find at the cheapest possible price.” Scouring the clearance racks at places like Marshalls and Tuesday Morning, the former women’s tennis coach always comes up with perfectly kitschy cluckers—ceramic bobble chicken, anyone?—to serve as prizes for the competitions at the annual tennis events held during Alumni Weekend. Taking home the tacky treasures this year were Brenda Peirce Barnett ’92, Robb Muhm ’91 and Constance Wu ’14, who, we are sure, now have their poultry prizes on proud and prominent display.



47 Things,

2,000 Dollars

If beaches, mountains and L.A.’s ethnic cuisine aren’t enough to lure them off campus, Pomona students now have extra incentive to get out and explore Southern California. Ronald Lee Fleming ’63 has put up a \$2,000 annual prize for the student who completes the greatest number of items on the list of “47 Things Every Sagehen Should Do Before

Cereal Thriller

Cold cereal is a hot topic for Sagehens who rely on General Mills for a fast fill-up before class. Some 664 students responded to an online cereal survey conducted in the spring by the ASPC Food Committee. These favorite cereals, along with three others, will be served in Frank and Frary dining halls this semester.

And if wolfing down a bowl of cereal is often an auto-pilot routine, some students are mixing things up and thinking outside of the cereal box. “Cereal mixing is truly an art,” says Ellen McCormack ’12. “One of my staple breakfasts [while studying abroad] in Ireland was generic Cheerios, plain yogurt, one glob each of peanut butter and Nutella and a ripe banana cut into slices with a knife ... As a bonus, I grossed out my Irish flat mates.”



Leaving Pomona.” Kicked off by President David Oxtoby in 2004 to encourage students to get out of the Claremont bubble, the list ranges from “Watch the sun set at Joshua Tree National Park” to “See the Watts Towers” to “Plug into some great music at Disney Concert Hall.” Along with enticing students to soak up SoCal culture, the Ronald Lee Fleming ’63 Cognoscenti Fund will give some students their first crack at philanthropy by allowing the winner to pick a College department, program or organization to receive a matching gift on top of their own prize. And in case you were worried pursuing the list could lead to too much California fun, students must be in good academic standing to qualify for the prize.



Weather Anomaly

College “best” lists are proliferating faster than fungi on a dorm-room futon, and we at PCM can’t keep up with them all, but we did notice one curious discrepancy in the 2011 *Daily Beast/Newsweek* rankings. Pomona got lots of love, landing in the Top 10 on lists for “Accessible Professors,” “Activists” and “Brainiacs.” And the other Claremont Colleges were recognized on plenty of lists as well. What we couldn’t quite figure out was why Harvey Mudd was the only one of the Claremonts to make the “Best Weather” list. It seems implausible that nature has spawned some sort of distinct and perfect microclimate 500 yards to the north of our campus. More likely: those sharp Mudders have been engineering an invisible climate-control dome in secret. Drat!

Catchy Classes

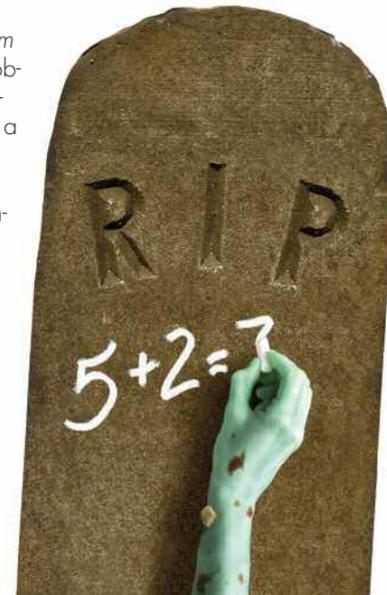
Each fall semester brings a new batch of critical inquiry courses, the intensive writing seminars that all first-year-students take. As a side benefit, the titles and descriptions for these creatively-conceived classes always enliven the course catalog. Read these blurbs and you’ll wish you could enroll:

Nanotechnology in Science and Fiction Professor David Tanenbaum. “Nanotechnology ... is currently one of the most heavily funded and fastest growing areas of science. Depending upon what you read, nanotechnology may consume our world or enable unlimited new materials, destroy life as we know it or enable immortality, lead us to squalor or utopia, or simply make better electronic gadgets. ...”

Fragrant Ecstasies: A Cultural History of the Sense of Smell Professor Hans Rindisbacher. “The reek of a Kansas feed lot, the aroma of fresh-baked bread, the scent of jasmine on a breezy spring day... Smells connect to perfumery and luxury, to chemistry and neuroscience, to aromatherapy and advertisement, to stench and death—but always also to the erotic and sex. It is an interdisciplinary field par excellence ...”

Can Zombies Do Math? Professor Gisem Karaali. “We have all heard of the objective and universal nature of mathematics. Bertrand Russell talked about a beauty cold and austere. Are these perceptions of mathematics related? Accurate? Can anyone but the warm-blooded humans that we are do math? Does a zombie have what it takes to comprehend and appreciate the aesthetics of mathematics? ...”

—Mark Kendall, Lauri Valerio ’12 and Cynthia Peters



HOW TO BECOME POMONA'S MOUNTAIN MAN

Martin Crawford runs Pomona's new Outdoor Education Center, which actively encourages students to explore the mountains, deserts and beaches of Southern California and beyond. At the College since 2009, Crawford started on the trail to this woodsy role decades ago...

FOR MORE, SEE PAGE 48.



1

Grow up in a piney little town just outside of Yosemite. Take annual school field trips to the top of Half Dome. Spend your free time digging for arrowheads with your teacher-anthropologist dad. Learn to love—and respect—the wilderness.

2

Take an aptitude test to determine the best college major for you. Get results recommending "tourism and recreation management." Enroll as a tourism and recreation management major at Cal State Northridge.

3

After graduation, launch your own outdoor guide company. Lead backpacking trips in Costa Rica and Hawaii. Hold team-building events at mountain camps. Teach outdoor skills classes at your alma mater.

4

Get married to Marie in a ceremony in Yosemite Valley below majestic Yosemite Falls. Name your first son Canyon. Buy a cabin in the San Bernardino Mountains for your first home. Give Canyon a little sister, Mahalia, to explore the woods together.

5

Land a part-time gig at Pomona overseeing Orientation Adventure and other outdoors programs. Train student trip leaders in wilderness safety and survival. Go full-time to run the College's new Outdoor Education Center within the new Pomona Hall.

6

Enjoy having a spacious new launching point for students' outdoor adventures. Work to create a certification program for students seeking more wilderness training. Move with your family into campus housing in the new dorms. Hold on to that cabin in the mountains for the occasional weekend getaway.

—Mark Kendall

On Board

Two new members of Pomona's Board of Trustees began their terms this summer:

Alison Rempel Brown '80 has been chief of staff and chief financial officer at the California Academy of Sciences since 1999. Prior to that, she was chief financial officer of StayWell, a patient education publishing firm. She has been named three times to the *San Francisco Business Times*' list of "Most Influential Women in Bay Area Business." The publication also named her CFO of the Year.



Brown comes from a long line of Pomona alumni, starting with her grandfather, William Rempel '20. Her parents, Janie Pace Rempel '50 and the late Robert C. Rempel '48, brother, Steve Rempel '76; aunt Dorothy Rempel Munroe '49 and great grand uncle Herb Rempel '23 also attended Pomona. Brown's three children followed their family's path to Pomona: Aaron Brown '11, Jacob Brown '13 and Hannah Brown '15.

As a student, Brown majored in economics with an emphasis in mathematics, and studied abroad in Athens. She was co-chair of her 30th reunion fund committee. Brown is also on the boards of San Francisco Botanical Gardens and Blood Centers of the Pacific. Brown received her M.B.A. from the University of Chicago.

Jennifer "Jenn" Marie Wilcox '08, of New York City, works as an investment associate at Summit Rock Advisors, where she helps foundations, endowments and other clients invest their assets. Prior to joining Summit Rock, Wilcox worked in the Investment Banking Division of Goldman Sachs in San Francisco, where she



focused on financing public sector and infrastructure projects. She serves on the board of directors for Spark, a nonprofit focused on investing in grassroots women's organizations, and was the founding member of SparkNYC.

At Pomona, Wilcox majored in economics, and studied abroad at Oxford. She served as vice president of the Pomona Student Union and played on the women's tennis team, twice being named captain. As a senior, Wilcox worked on the Claremont Consulting Group project to bring Zipcar to campus. She enjoys volunteering as an alumni interviewer for the Admissions Office and serving as an alumni advisor to the economics senior seminar focused on corporate strategy.

FUN & BRAINS

How Claremont's Braineaters Ultimate Frisbee team learned to loosen up and get its game back.

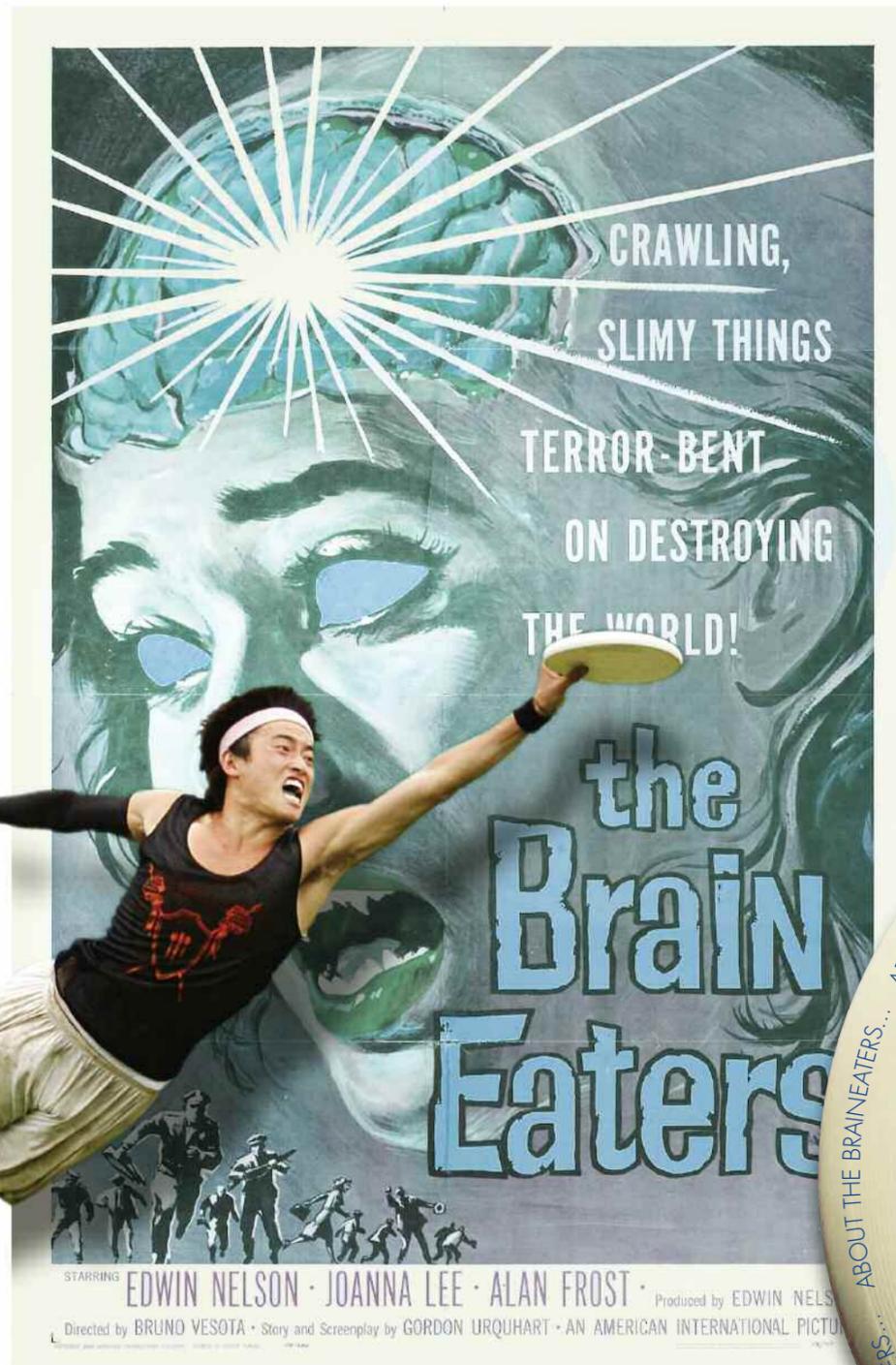
Ultimate Frisbee has a long, successful and slightly wacky history in Claremont. Over the decades, the five-college men's team, the Braineaters, has held its own against much larger schools and has developed traditions that build a strong sense of team identity.

The Ultimate team wasn't the main reason Riley MacPhee '11 enrolled at Pomona. But it definitely was a selling point for MacPhee, who grew up in the Ultimate stronghold of Seattle and has been playing since sixth grade. Playing on the Braineaters "was probably the most important part of my freshman year," says MacPhee, who went on to become captain the next year.

So when the team began to fall apart in the 2010 spring semester, during his junior year, MacPhee says the situation "pretty much crushed me." Attendance at practice was way down, and the guys were divided over just how frequently and how hard to practice. "There was not much of a team and people weren't having fun," MacPhee recalls.

Things did not improve the next semester. Over winter break, MacPhee and the team's other leaders came to the realization that most potential players just weren't as into Ultimate Frisbee as they were. "When I came here as a freshman, I was all about working out and being strict and rigid," says Tommy Li '12, one of the team's current captains. "I think that's why we didn't do so well. It took me a while to get it."

The solution: Lighten up and build team spirit. The team gathered for dinner after each practice. The guys hung out the night before each tournament. Parties were thrown. And guess what? Attendance at practice soon doubled to more than 30 guys. "We chose to focus more on the team and being friends with each other," says MacPhee. "That really made all of the difference."



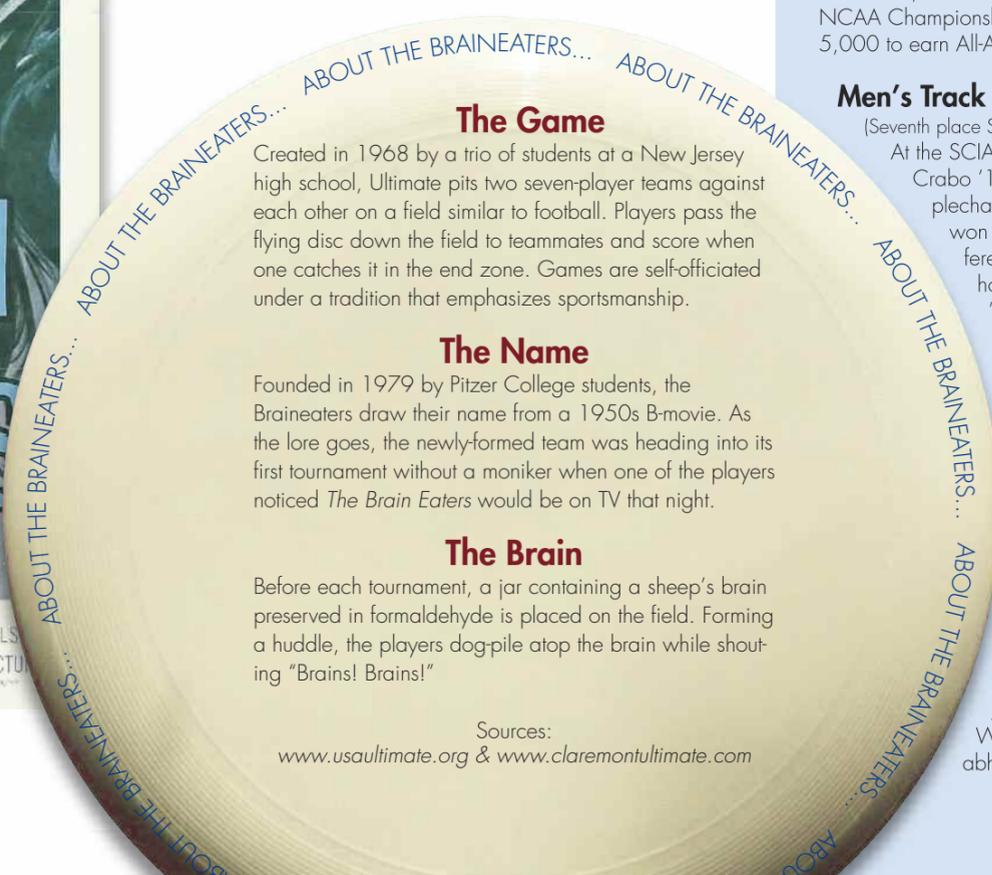
Tommy Li '12 pictured with a poster from the 1958 movie for which the team took its name.

As the camaraderie built, so did players' commitment to the team. Weekend scrimmages plus extra time running on the track were added to their routine of twice-a-week practices. In games, their dramatic, go-long offense helped create a sense of excitement. But a bit of strategic caution also helped when it came to post-season play. After competing in Division I in the past, the Braineaters decided this time to focus on competing in Division III, leading to the newly formalized Div. III national tournament.

In April, the Braineaters won the regional championship held on their home turf in Claremont. The next month, it was on to nationals in Buffalo, N.Y., where the Braineaters crushed Colby, swatted aside Swarthmore and beat a slew of other teams on their way to the final game against the St. John's Bad Ass Monks. Coming from behind, the Braineaters pulled off an 11-9 win to become national champions.

Best of all, they had a good time getting there. Lesson learned: "Frisbee is Frisbee," says Li. "People play Frisbee because they want to have fun."

—Mark Kendall



The Game

Created in 1968 by a trio of students at a New Jersey high school, Ultimate pits two seven-player teams against each other on a field similar to football. Players pass the flying disc down the field to teammates and score when one catches it in the end zone. Games are self-officiated under a tradition that emphasizes sportsmanship.

The Name

Founded in 1979 by Pitzer College students, the Braineaters draw their name from a 1950s B-movie. As the lore goes, the newly-formed team was heading into its first tournament without a moniker when one of the players noticed *The Brain Eaters* would be on TV that night.

The Brain

Before each tournament, a jar containing a sheep's brain preserved in formaldehyde is placed on the field. Forming a huddle, the players dog-pile atop the brain while shouting "Brains! Brains!"

Sources:
www.usultimate.org & www.claremontultimate.com

Sports Report / Spring 2011

Softball

(16-23 overall, 6-18 SCIAC)
Competing against several national ranked teams, the Sagehens continued to improve throughout the season, highlighted by a two-game sweep of rival Chapman University, and a 10-7 road win over SCIAC champs Redlands, only the second win over the Bulldogs in program history. Ali Corley '11 was named to the All-SCIAC first team and Caitlyn Hynes '14 was named to the All-SCIAC second team.

Baseball

(27-12 overall, 17-11 SCIAC)
David Colvin PI '11 led the conference in strikeouts, innings pitched and complete games, and was named to the All-SCIAC first team, his fourth all-conference selection. Nick Frederick '11, selected to the All-SCIAC first team, led the conference in batting and total hits, and was second in RBIs. Erik Munzer PI '13 and Tim Novom '14 were named to the all-conference second team.

Women's Track and Field

(Seventh place SCIAC)
Annie Lydens '13 won the 1,500- and 5,000-meter events to earn All-SCIAC honors, along with the 4-by-400 relay team of Dot Silverman '14, Isabelle Ambler '13, Heidi Leonard '12 and Roxy Cook PI '13. Lydens also qualified in both the 1,500- and 5,000-meter events for the NCAA Championships, finishing second in the 5,000 to earn All-American honors.

Men's Track and Field

(Seventh place SCIAC)
At the SCIAC Championships, Anders Crabo '12 won the 3000-meter steeplechase and Colin Flynn PI '12 won the 1500, garnering all-conference recognition. All-SCIAC honors also went to John Lewis '12, Charles Enscoe '11, Alex Johnson PI '13, Mike Grier '11 and Matt Owen PI '14. Crabo and Enscoe both qualified for nationals in the steeplechase.

Women's Tennis

(17-4 overall, 9-1 SCIAC)
The Sagehens won the SCIAC Championship tournament title, earning an automatic bid to the NCAA tournament and the top seed in the West region. Jamie Solomon PI '13, Kara Wang '13 and Arthi Padmanabhan '14 were named to the

All-SCIAC first team, while Nicole Holsted '12 and Samantha Chao '14 were named to the second team. The team was ranked second in the West region and seventh in the nation. Solomon qualified for the NCAA Championship Tournament in singles while Solomon and Wang competed in doubles. Solomon was named ITA West Region "Player to Watch," and Assistant Coach Brittany Biebl was named ITA West Region Assistant Coach of the Year.

Men's Tennis

(17-4 overall, 7-2 SCIAC)
The Sagehens finished second in the conference, third place in the West region and seventh in the country, qualifying for the NCAA tournament for the first time since 2001. Tommy Meyer '12 and Chris Wiechert PI '14 were named to the All-SCIAC first team, while Frankie Allinson '13 made the second team. Meyer advanced to the quarterfinals in the NCAA singles championships, hosted by Pomona-Pitzer, and was named an NCAA Singles All-American, his second consecutive award. Wiechert was named ITA West Region Rookie of the Year and ITA National Rookie of the Year. Head Coach Ben Belleto was named ITA West Region Coach of the Year.

Men's Golf

(Sixth place SCIAC)
John Hasse '12 was named to the All-SCIAC second team.

Women's Golf

The women's golf team completed its first season as a varsity sport, and recorded the program's first win against Occidental.

Women's Water Polo

(9-19 overall, 5-5 SCIAC)
The Sagehens finished fourth in conference, but defeated SCIAC champion Redlands as well as nationally ranked Cal State Bakersfield. Tamara Perea PI '11 was named SCIAC Player of the Year for the second consecutive year. Perri Hopkins PI '12 was named to the all-conference first team, while Annie Oxborough-Yankus PI '12 was named to the second team.

Women's Lacrosse

(10-8 overall, 4-6 SCIAC)
The Sagehens had their first winning season and advanced to the SCIAC tournament championship game. In the tournament semifinals, the team recorded the biggest win in program history, upsetting Redlands in triple overtime. Casey Leek PI '14, Logan Galansky '14 and Marlene Haggblade '14 were selected to the All-SCIAC first team, while Jana London PI '14 and Hannah T'Kindt '11 made the second team.

LIKE OTHERS BEFORE HIM, AFGHANISTAN WAR VETERAN PHILLIP KANTOR '12 SAYS HIS STINT IN THE SERVICE HELPED PREPARE HIM FOR POMONA.

Military Time

By Steven K. Wagner

As a jackhammer blasted within earshot of campus, Phillip Kantor '12 froze. "It sounded like a machine gun," says the Afghanistan War veteran, recalling the moment from his first year at Pomona. "It startled me."

That little jolt was out of the ordinary, though, and Kantor says Pomona has been a good fit for him since he enrolled here in 2010. "I've had many students thank me for my service, and it's very nice," he says. "I'm happy to talk about the path I took to get where I am."

The 26-year-old economics major attended Miami University in his home state of Ohio before enlisting in the Marines. He was seeking direction, something he found through the discipline instilled in the corps and in his military training, which included studying Korean at the Defense Language Institute on his way to becoming an intelligence analyst. That eventually led him to a combat tour in Afghanistan in 2009, where he was stationed in Helmand Province and attached to a reconnaissance battalion which came under fire numerous times.

After his discharge from the military in 2010, Kantor looked at several colleges in Southern California, where his long-time girlfriend (and now fiancée) Erika Jones lives. He picked Pomona because he wanted a small liberal arts school.

While older than most students, the youthful-looking Kantor fits in well. He has many friends, studies on campus with them and is active with Sagehen Capital Management, a student-managed investment fund. "What I enjoyed about the Marines was the camaraderie," Kantor says. "I get that same sense of camaraderie at Pomona College."

He attends Pomona under the Post-9/11 GI Bill and the supplemental Yellow Ribbon GI Education Enhancement Program, in which participating schools help fund tuition expenses that go beyond what the GI Bill pays for. When Pomona signed on for the Yellow Ribbon program in 2009, shortly after the new GI Bill went into effect, President David Oxtoby noted that the experience of returning veterans "would add a great deal to the conversations on campus and would strengthen our community in important ways."

Kantor, too, believes his life experiences can add to the conversation. "In my Foreign Policy class I may have an insight into the on-the-ground reality of a theoretical foreign policy piece we're reading," he says. "However, in Calculus II, we're all in the same boat."

He never discusses his Marine Corps experience unnecessarily. But it does come up, both in the classroom and outside it.

"I tend to assert myself when I believe my background is relevant," Kantor says. "Professor Elliott, my Foreign Policy professor, called on me last year in those situations. One of the nice things about Pomona is that others also have an opportunity to bring their life experiences to the table."

For Kantor, the "table" is a full one. He arrives on campus at around 9 a.m., reviews class material, attends class, eats lunch with friends in Frary Dining Hall, heads to class again in the afternoon, studies or attends group or club meetings from 4 p.m. to 6 p.m., then remains on campus to participate in a group project or listen to a lecture—or, he heads home to Pasadena. He approaches school like a Marine Corps assignment or a full-time job, leaving only when the work is finished.

Kantor did an internship at Google's Mountain View, Calif., headquarters this summer, and he plans to go into the business world after graduation, though his plans are still forming.

"The Marine Corps gave me some really good habits, including a strong work ethic," he says. "Now, Pomona is giving me the intellectual tools to take advantage of those habits."



PHOTO BY JOHN LUCAS



GI Cecils *Sagehens of many generations have found a stint in the military helped put them on unpredictable paths to Pomona.*

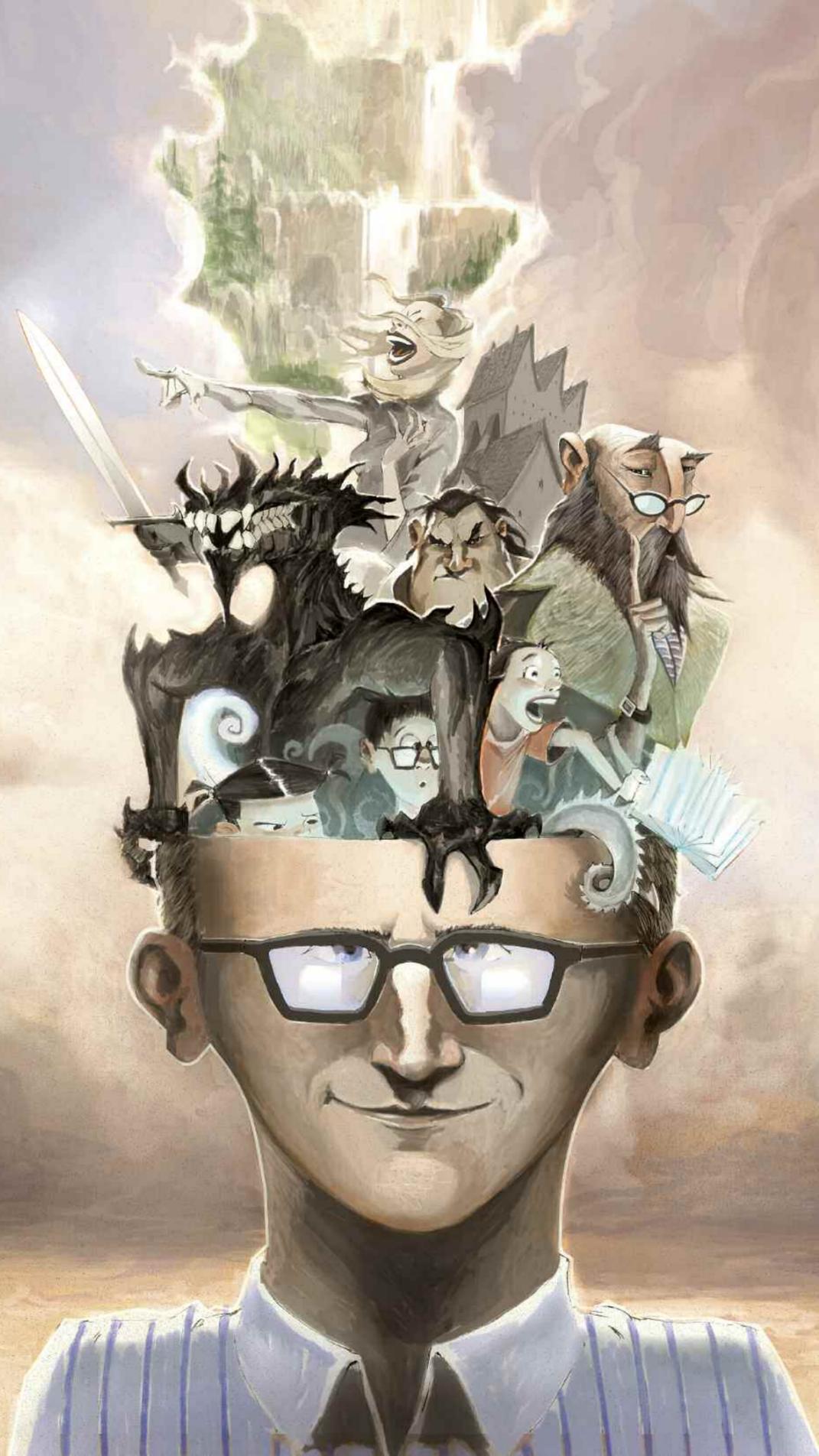
Richard Gist '49 was set on attending Cornell University, just like his father and grandfather before him. Raised in Pomona, he felt the namesake college was too close to home. But World War II was still raging when he turned 18 in 1943 and he soon found himself fighting as part of the Army's 94th Infantry Division in Europe, where he was wounded in the Battle of the Bulge. Coming home, Gist, like many of the friends he grew up with, eventually enrolled at Pomona College. They weren't expecting to stay, but most all of them did. "After being away, Pomona seemed pretty good," recalls Gist, now retired and living in Sacramento. "No one had the desire to get away for college and get away from home. We'd done that. It was just nice to be back on familiar territory again." Twenty-one years old and probably the only student on campus with a leg amputation, Gist was elected president of the freshman class, which consisted of a mix of 18-year-olds who had come along after the war and older students like Gist whose college entry had been delayed by the conflict. But he made friends with both groups and graduated a year early. "It was just so different," he says of that time of post-war transition on campus. "I don't think it's likely to ever be repeated."

Growing up in East L.A. in the 1960s, Alex Gonzalez '72 had little expectation of attending college. After high school, he and a buddy set off to enlist in the Navy. The Navy recruiter wasn't in when they visited, though, and they wound up signing on for the Air Force. Gonzalez wouldn't see his friend again for the next four years, but he saw the world while learning leadership skills and how to work within an organization. The military "exposed me to a much, much broader society," he says. "What I learned was I could compete with anyone." While stationed in the Philippines, he had plenty of time to read and consider his next move in life. Upon his discharge in 1967, Gonzalez enrolled at East L.A. College, where he met Edward Cisneros '54, who told him about Pomona and encouraged Gonzalez to apply. Arriving at the age of 23 as a rare veteran on campus, Gonzalez was more seasoned than a typical straight-out-of-high-school student. "I was very clear on what my goals were," he recalls. "I knew what I wanted to do and I really focused on the education that I got there." Gonzalez went on to attend Harvard Law School and then to earn his Ph.D. in psychology from UC Santa Cruz on the way to a long career in higher education. Today he is president of Cal State Sacramento and a member of Pomona's Board of Trustees. He credits military service for helping set his life course and without it, he says, "I would have never gone to Pomona."

Matt Muller '03 was "a classic smart but lazy high school student" before he surprised everyone by deciding to join the Marines. Muller knew he needed to gain maturity and discipline, and in the service he quickly shed pounds and his lackadaisical attitude. Stationed in Okinawa, Japan, he worked for an off-base newspaper and, playing trumpet in the Marine Corps Band, he visited nations as disparate as Australia and the United Arab Emirates. The experience, he says, "opened up my eyes." Post-Marines, Muller returned home to Sacramento eager to put the sort of discipline required to scrub toilets with a toothbrush to work on more rewarding intellectual pursuits. First enrolling in community college, he soon was set on pursuing a major in science, technology and society. It was available at Stanford, but he was looking for a smaller school and someone there pointed him to Pomona. Muller was skeptical about moving to Southern California, but he fell in love with the College upon visiting. Making the most of his time as a student, he helped organize Orientation Adventure trips and contributed to research on political campaign finance, among many other pursuits, on his way to graduating summa cum laude. "I was able to take advantage of a lot of things I wouldn't have otherwise because I was willing to work like crazy," says Muller, who went on to Harvard Law School and now is an attorney in the Bay Area focusing on immigration issues.

—Mark Kendall

Phillip Kantor '12 on campus (inset) and returning from a patrol in Helmand Province, Afghanistan, in Fall 2009.



THE TALK OF THE PUBLISHING INDUSTRY BEFORE ITS LAUNCH, **THE EMERALD ATLAS** BY JOHN STEPHENS '94 IS AN EPIC START TO A NEW CHILDREN'S FANTASY TRILOGY.

A ROMP THROUGH TIME

Story by Glenn Whipp / Illustration by August Hall

John Stephens '94 grew up reading fantasy literature, devouring both the classics such as J.R.R. Tolkien's *The Hobbit* and just about any well-worn, paperback sci-fi novel he could find. He read them all and dreamed of writing one of his own someday. So when Stephens decided to delve into the genre, pulling double-duty with his daytime job as a television writer, he knew the tropes of fantasy literature better than most. And he was determined both to tweak them and bring his own voice to *The Emerald Atlas*, the first novel in what will eventually become a children's fantasy trilogy. ►

"Of course, tweaking those tropes is easier said than done," Stephens says, laughing. "But you have to address that from the outset, particularly with the fantasy genre, because fantasy stories come from fairy tales and we all know the tropes of fairy tales—the evil queen, the damsel in distress—so well. Everyone grew up reading them and watching them in Disney movies, so they're square in your mind the minute you start reading fantasy literature."

Given the reception that has greeted *Atlas* since its April release, Stephens seems to have succeeded in contributing his own witty, modern sensibility to the genre. *The Wall Street Journal* praised the book, writing that a "great story is all in the telling, and in *The Emerald Atlas* the telling is superb." *The School Library Journal* gave it a starred review, saying, "Echoes of other popular fantasy series, from *Harry Potter* to the *Narnia* books, are easily found, but debut author Stephens has created a new and appealing read that will leave readers looking forward to the next volumes in this projected trilogy."

Atlas tells the tale of three children—14-year-old Kate, 12-year-old Michael and 11-year-old Emma—who discover an odd blank book which magically transports them back 15 years in time, plopping them in the middle of a battle royale between a beautiful, evil witch and a kind wizard. The children soon grasp that they have

the power to change the course of history and find out the truth behind the sudden disappearance of their parents.

"I really tried to get to a different level of emotional reality for the three main kids," Stephens says. "If you read the *Narnia* books, the emotions of the kids are really flat. It's not like the Pevensie children are all that fleshed out, at least not in the way we expect today. You don't get inside their emotions or how they really feel. Kids reading today want to really identify with children's characters and you do that through the specificity of their emotions. That's what I thought I could bring to the table."

Stephens' love for the otherworldly predates the decade he spent writing and producing television shows like *Gilmore Girls*, *The O.C.* and *Gossip Girl*, springing from the evenings when his father read *The Hobbit* to him as a young boy. During a leisurely conversation on the front porch of his American Craftsman home in Hollywood's Beachwood Canyon community, Stephens recalls later re-reading the book on his own when he was 12, calling it a formative experience that shaped the rest of his creative life.

"Tolkien creates the kind of reading experience I like, one



that takes you on a grand adventure into another world," Stephens says. It's mid-afternoon and 39-year-old Stephens, trim and boyish, his face framed by rectangular glasses, is enjoying a cup of fresh-brewed coffee, something of a necessity for a man who typically begins his work day at 4:30 in the morning. His wife, Arianne Groth '94, and 13-week-old son, Dashiell, are napping inside.

After graduating from Pomona, Stephens spent a year abroad and then went home to Virginia, earning his M.F.A. from the University of Virginia. But what he learned at graduate school didn't mesh particularly well with his natural skill set. "Nothing will teach you not to want to write fiction like getting your M.F.A.," Stephens jokes. Translation: His interest in writing grand adventure stories ran contrary to his program's emphasis on focusing on life's small epiphanies.

Shortly after graduating, as he was watching the NBC hit medical drama *ER* on television one night, Stephens thought,

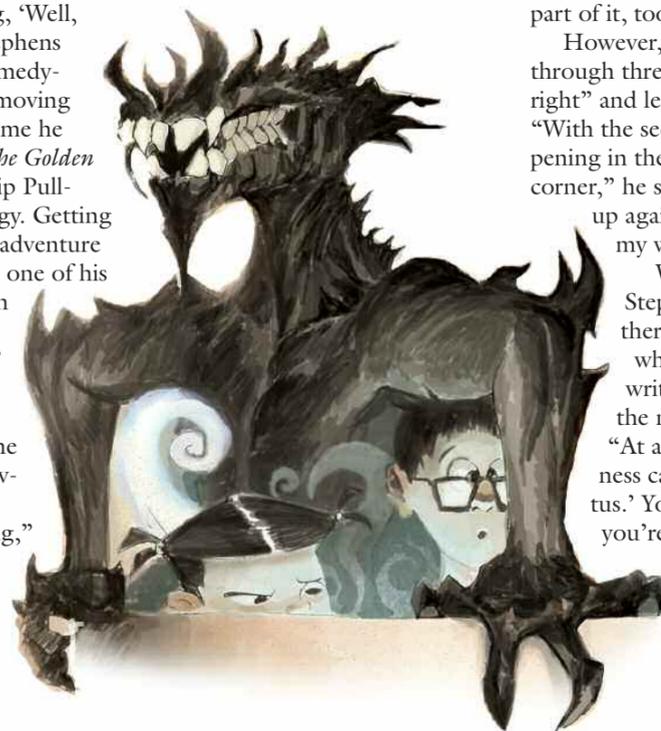
"You know ... somebody writes this stuff." And with just that one thought in his head (and a lifelong love for movies and TV), he packed the car and moved to Los Angeles. Stephens' one contact in town set him up with a manager, and he spent a year and a half writing coverage—that is, assessing and grading scripts—and doing a bit of journalism. Stephens then wrote a couple of spec scripts, which landed him an agent and a meeting with *Gilmore Girls* creator Amy Sherman-Palladino.

"She asked me to tell her about my favorite shows and I spent the next 45

minutes talking about *Buffy the Vampire Slayer*," Stephens recalls.

"I walked out of there thinking, 'Well, that was a disaster.'" Nope. Stephens wrote for the well-regarded comedy-drama for four seasons before moving over to *The O.C.* Around the time he changed jobs, Stephens read *The Golden Compass*, the first novel in Philip Pullman's *His Dark Materials* trilogy. Getting caught up in this great fantasy-adventure reawakened his desire to create one of his own. "It was like that Proustian moment: 'Oh yeah, this is it. This is the thing I like doing,'" Stephens says.

Stephens spent four years writing *The Emerald Atlas* in the early morning hours before leaving for his television day job. "John has a deep love of writing," Stephens' friend and *Gossip Girl* co-creator Stephanie Savage says. "It's what he does.



So for him to write in different forms—for different audiences—only makes sense. It wouldn't surprise me if he wrote a Broadway musical, a true crime thriller or an epic poem someday."

But his choice of children's fantasy was fortunate, since the genre is still booming, even in the post-*Harry Potter* era. In 2010, a year before the book's publication, *Publisher's Weekly* reported that *Atlas* created "the biggest buzz" at the Bologna Children's Book Fair, the annual international event at which rights to children's books are sold. (In Stephens' case, there was such strong interest that Knopf had snapped up the rights to the trilogy in an auction just before the fair was held.) *PW* also noted that the book got a big promotional push, including movie theatre advertising, and *Atlas* landed on *The New York Times* children's bestsellers list in the spring.

Bookstore owner Maureen Palacios "fell in love" with *Atlas* after getting an advance copy, and she recalls later reading the first two or three pages to a group of elementary school students visiting her Once Upon A Time bookshop in Montrose, Calif. When she shut the book, "you could hear a pin drop," she says. And later "their parents were calling begging me for the book. We sold out that day."

So Stephens has an audience—and two more books to finish. He's been working full-time for the past year on the second book, which is set to be published mid-2012. "The first book, you write for yourself," says Michelle Frey, Stephens' editor at Knopf. "Now you've got a bunch of people waiting for the next one. It's a big difference."

And, at times, Stephens says, a pretty big struggle. Before writing *The Emerald Atlas*, Stephens sketched an outline for the entire trilogy. He marked the big signposts, but he didn't want to fill in too many details, fearing that too much planning would result in flat, programmed writing. "You read books that feel too outlined," Stephens says, "books that read like screenplays. I wanted to know where I was going, but I like the journey to be part of it, too."

However, Stephens found that as that journey progresses through three books, it becomes more about "getting the math right" and less about the thrill of discovering the characters. "With the second book especially, I'm conscious of what's happening in the third book and not wanting to paint myself into a corner," he says. "I have to make things happen where I'm not up against the eight ball in the third one and have to fight my way out."

When he finishes writing the third book next year, Stephens would like to return to his old job, believing there's a "great, balanced career out there," one in which he could both develop television projects and write novels. "I'm not temperamentally suited to spend the next 15 years by myself in a room," Stephens says. "At a certain point, you can take a year off a show business career fairly easily. People figure, 'Oh, a creative hiatus.' You take two or three years off and people wonder if you're in a Tibetan monastery or a really intense rehab program. So, yes, it's a big commitment. You hope the books work out and, if they don't, that the career is still there when you get back."

TIME TRAVEL IN THEORY & PRACTICE...



MULTIVERSE TIME TRAVEL



Changes to the past create new branches in time.



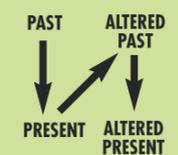
PREDESTINATION PARADOX



Travel to the past creates a circle of causation.



MUTABLE TIME STREAMS



Changes to the past alter the one and only present.

After John Stephens '94 finished the first draft of *The Emerald Atlas*, he handed it to his agent, who immediately asked: "So what theory of time travel are you using?" Stephens' reply: "Well ... uh ... the one I'm making up."

That answer didn't pass muster, so Stephens began to research the different time travel theories frequently used in fiction. He found three common models. In multiverse time travel, featured recently in the mind-bending, sci-fi TV show *Heroes*, those going back and changing the past create a new branch of time.

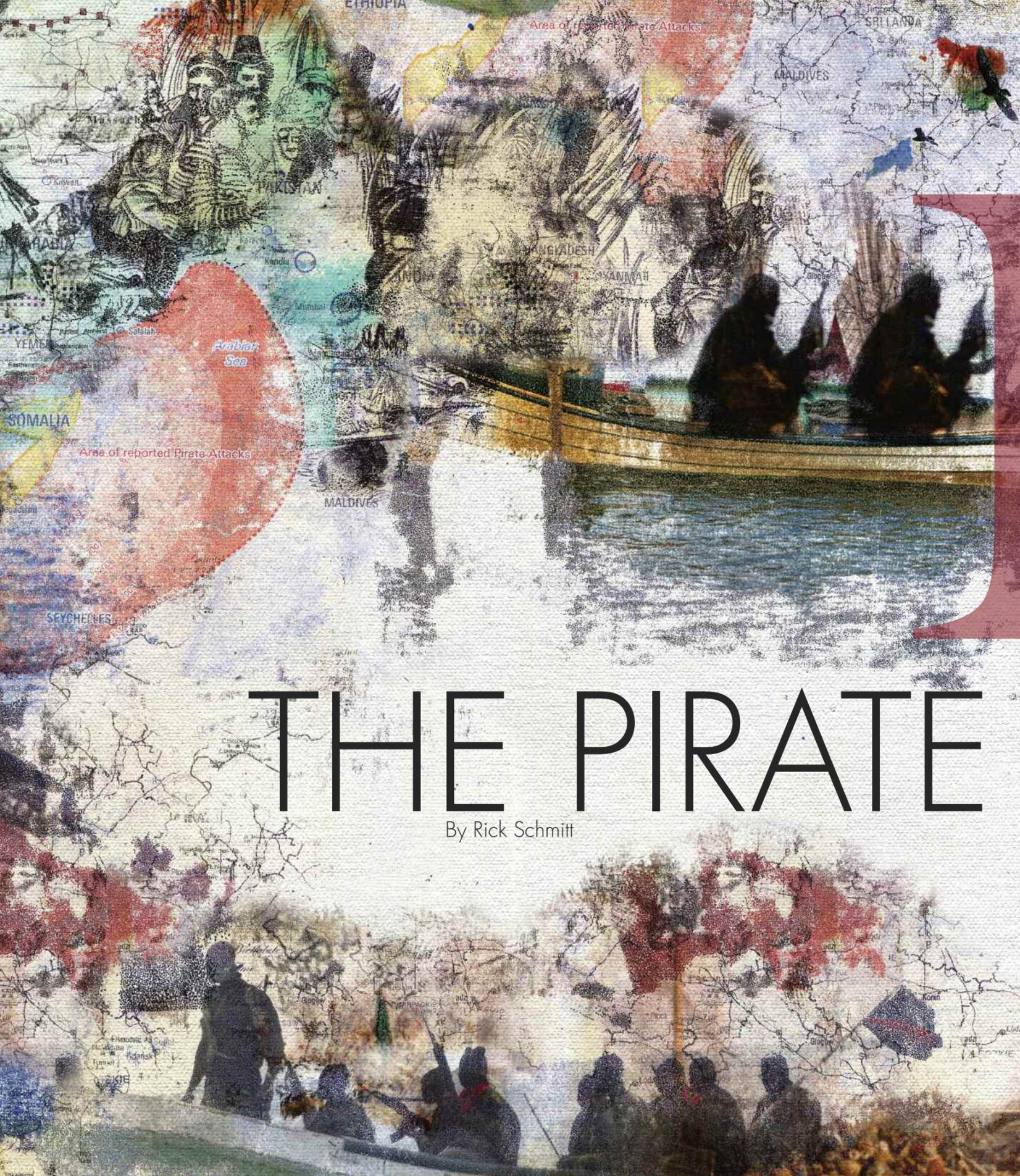
At the other end of the spectrum is what's called the predestination paradox, where a time traveler's action in the past can wind up causing the historical event they're investigating. J.K. Rowling employed that method in *Harry Potter and the Prisoner of Azkaban*, the third novel in her blockbuster series.

And then there's the theory that Stephens wound up using in *The Emerald Atlas*, the idea of a single, changeable time stream that ripples and shifts every instance a time traveler visits the past. Example: Marty McFly goes back in time and alters the circumstances surrounding his parents' first kiss in *Back to the Future*, and, when he returns to the present, mom and dad are well-adjusted and successful.

"That model is the most fun," Stephens says. "You can watch things change. And you get to feel like you're in on a big cosmic joke. Like I remember watching the end of *Back to the Future* where Michael J. Fox plays guitar at the prom, thinking, 'Yeah, I know who Chuck Berry is.'"

But while mutable timelines might be the most fun, they're also the most demanding on writers because of all the rippling changes. Since Stephens has always been the kind of reader who looked to see if writers were obeying the rules of the worlds they created, he was scrupulous to make sure his constructs held up, keeping elaborate flow charts on the wall of his office while writing *Atlas*.

"He was extremely meticulous about the time-travel elements of the story," says Michelle Frey, Stephens' editor at Knopf. "I couldn't poke a hole in anything and, believe me, I tried."



A SERIES OF INCIDENTS, INCLUDING THE DEATH OF **JEAN HAWKINS ADAM '66** AND THREE OTHERS, HAS AMERICA'S LEGAL SYSTEM SCRAMBLING TO COPE WITH A LONG-FORGOTTEN SCOURGE.

In November of 1718, the colonial governor of Virginia, Alexander Spotswood, received some disturbing news about an old nemesis.

The pirate known as Blackbeard was fortifying a beachhead in the Outer Banks of North Carolina. The governor there had granted Blackbeard a pardon on the promise of good behavior. But Spotswood smelled a rat. Without telling his neighbors, he personally bankrolled a flotilla of ships to root out the threat he saw to Virginia's southern flank.

In the ensuing bloody and brutal battle, Blackbeard was killed. Fifteen of his crewmen were tried on piracy charges in Williamsburg, and most went to the gallows. On Spotswood's orders, Blackbeard's severed head was perched on a tall pole on a point at the confluence of the Hampton and James rivers, where it stood for years as a warning to would-be buccaneers and marauders.

THE PIRATE TRIALS

By Rick Schmitt

The clash marked the beginning of the end of what was considered the golden age of piracy, when the real pirates of the Caribbean plundered the Atlantic coast and other points.

But now, the pirates are back.

It's July 2011. Three young men dressed in gray prison garb shuffle into a federal courtroom in Norfolk, Va. They stand accused of hijacking a U.S.-flag vessel a half a world away and summarily executing the four Americans aboard while the military was attempting to negotiate their release. The dead include Jean Hawkins Adam '66 and her husband Scott, the owners of a 58-foot sloop they called the *Quest*, and two friends.

Dusting off a statute that dates to the early 19th-century, prosecutors have charged the men with "piracy under the law of nations," as well as kidnapping, hostage-taking and murder.

Eleven of their shipmates have already pleaded guilty to piracy, which carries a mandatory sentence of life in prison. If convicted, the three alleged triggermen could face the death penalty.

The prosecution by the U.S. is a response to an eruption in modern day piracy in the Horn of Africa, where young Somali men have since the mid 2000s largely succeeded at holding the world at bay as they prey upon unarmed merchant ships and other vessels. In the lawlessness of Somalia, piracy has become an organized industry, institutionalized to the point where syndicates sell shares in planned attacks in exchange for a correspondent share of ransoms paid.

Despite heightened international awareness, and patrols from navies across the globe, the scourge has continued, largely unabated. While international law and treaties give countries the right to try pirates they capture in their own domestic courts, they have shown little disposition to do so except in cases that involve their own citizens or ships.

A few have resorted to an old-style sort of summary justice. In a 2010 case, Russian authorities, after apprehending 10 Somali pirates who had seized an oil tanker, decided to cast the suspects adrift in the Indian Ocean, in an inflatable boat. Without navigational equipment, the men likely perished.

But in the vast majority of cases, captured pirates are returned home. Suffering few consequences, they try again and again, a cycle that the United States has until recently helped perpetuate.

As a result, piracy continues to escalate. Attacks on the world's seas rose 35 percent in the first half of 2011 compared with a year earlier, with Somali pirates accounting for the majority of incidents, according to the London-based International Maritime Bureau. At mid-year, Somali pirates were holding 20 vessels and 420 crew members from around the world, demanding ransoms in the millions, the bureau said.

"There is this race between the pirates and the international community, and progressively that race is being won by the pirates," said Jack Lang, United Nations Special Adviser on Somali Piracy, in an address to the U.N. Security Council last January.

WHY AND HOW THE QUEST CASE landed here in southeast Virginia, an area rich in pirate lore and naval history (the Civil War battle of the ironclads *Monitor* and *Merrimac* was fought in the same waters that Spotswood's men sailed a century before to go after Blackbeard) is in part an accident of history.

Two U.S. ships that pirates attacked in separate incidents in April 2010 while on patrol in the Gulf of Aden are part of the Norfolk-based Atlantic fleet, the largest naval operation in the world. The pair of attacks, nearly a year before the *Quest* incident and Jean Adam's death, helped spur the U.S. government to get back into the business of trying foreign pirates on U.S. soil.

The federal judicial district that includes Norfolk has been the scene of a growing number of international cases in recent years, including a number involving alleged acts of terrorism. Because the district includes the Pentagon, it had jurisdiction over ►

some of the first cases related to the 9/11 attacks. The district is also known as the “rocket docket” because of the speed with which judges move cases along, making it an ideal venue for a government looking to send a signal to the world that it is finally getting serious about piracy.

Last November, prosecutors here won the first piracy conviction in two centuries, against five Somalis in connection with the 2010 attack on the U.S. Navy frigate Nicholas. The last conviction under the federal piracy statute was in 1820, when Thomas Smith was convicted of plundering a Spanish ship from a private armed vessel he commandeered known as the Irresistible.

But the legal cases are not slam dunks. While it is one of the oldest laws on the books, the federal piracy statute is also one of the least used. That has lawyers on both sides plumbing the law books and ancient precedents in an attempt to discern the intent of Congress at a time when an infant U.S. Navy was trying to fend off pirate attacks on U.S. merchant vessels off the Barbary Coast of Africa. The two federal judges here that have had piracy cases have reached different conclusions about the scope of the law, and the issue is now before a federal appeals court.

THE ADAMS—she a dentist, he a film and TV producer in Hollywood—had retired and embarked on a multi-year trip around the world. They were both highly skilled and experienced sailors, as well as people of faith. They delivered Bibles to residents of remote villages in the Fiji Islands and French Polynesia, among other exotic locales. After more than six years of roaming the globe together, however, they had decided to participate in an organized rally of ships for a leg of their journey from southeast Asia to the Mediterranean, in part for the added security it offered for the trek through the pirate-infested Gulf of Aden.

In January, the Adams joined the new group in Thailand, and took

Off on Another Adventure

The day before she died at the hands of Somali pirates, **Jean Hawkins Adam** '66 wrote a short letter to her two grown sons, Brad and Drew. On a sheet of yellow legal paper, Jean told them she didn't know how the situation was going to turn out, but she wanted them to know that she and Scott loved each other, had had wonderful lives and were doing exactly what they wanted to be doing, according to their father and Jean's first husband, Bill Savage '64.

Having the presence of mind to pen that succinct letter was very much in character for Jean, who was always focused and had a tremendous ability to get things done, says Savage.



Photo of Jean and Scott Adam at their memorial service.

Born in 1944 and raised primarily in Indio, Calif., Jean made it through Pomona through work and scholarships. Savage remembers the time a classmate asked Jean how she was able to take part in all the social events while everyone else had their noses to the grindstone. “She very blithely looked up and said ‘I learned how to study and pay attention in class,’” recalls Savage.

The pair wed in 1965. While Savage finished his M.B.A. at The Wharton School at the University of Pennsylvania, Jean took a position with an anthropologist studying early childhood cranial bone development, which sparked her interest in dentistry. The couple returned to California, and Jean went on to dental school at UCLA, establishing a practice in Santa Monica. She became involved in the California Dental Association, American Dental Association and the California State Board of Dental Examiners, for

which she served as president for two terms.

Jean was widely admired and well liked, says Savage, adding that the one “exception would be people uncomfortable with women in positions of power and influence.” No matter: “She would just plow right through them like a steamroller,” recalls Savage. “That was Jean. Enormous focus. Enormous ability to execute.”

Even after they divorced in 1991, Jean and her ex-husband remained friends and spent holidays together with the boys.

Through the years, Jean also remained close with a group of four other Pomona classmates, who called themselves the Sagechicks. Her decisive, outspoken side was balanced by her “inclusive and caring and very giving” nature, says Jackie Showalter '66, who recalls that Jean would provide free dental work to low-income kids.

Jean had taken up piano and she would host “talent nights” at her home to give friends a chance to perform. She had a distinctly ebullient laugh. “You knew it was Jean” when you heard it, says Showalter.

There was depth as well. “A key thing for my memory of Jean in college, religion was very important to her,” says Showalter. “She would do her devotional every evening. I remember her sitting on her bed

and doing her Bible reading.” When Jean met Scott Adam in the mid-'90s, both were already avid boaters. After they wed, they took their journeys to more distant waters. Jean got her captain's license and their 58-foot sloop, *Quest*, logged more than 200,000 miles as the couple sailed the globe for adventure and to deliver Bibles to remote places. Jean was constantly updating the *Quest* website (still at www.svquest.com) and emailing updates to friends. “You would open it with anticipation,” says Margaret Haberland Noce '66.

Noce also recalls Jean's enthusiasm when she joined the couple on excursions to places such as Catalina and Santa Cruz islands. “She would say ‘OK, we're off on another adventure,’” says Noce. “And we were. You always learned something when you were with Jean.”

—Mark Kendall

aboard two kindred spirits, Phyllis Macay and Bob Riggle of Seattle, who had been on another boat. Together, they passed through Galle, Sri Lanka and Cochin, India, making a brief refueling stop in Mumbai before heading across the Indian Ocean.

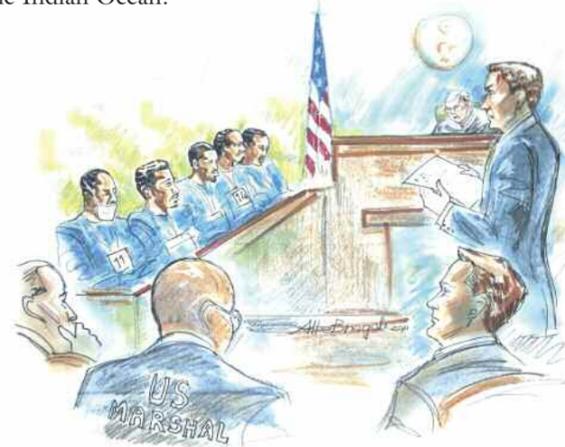
Next stop: Oman. “I have NO idea what will happen in these ports,” Jean had written on a website she had created to chronicle the adventure, “but perhaps we'll do some local touring.”

They never made it that far.

Organizers for Blue Water Rallies have said the *Quest* chose to take “an independent route” from Mumbai to Oman, leaving the organized rally on Feb. 15. But family members question that account. Bill Savage '64, Jean's first husband, points out that both Jean and Scott were highly skilled sailors.

“There is nothing that they did that was spur-of-the-moment ... or not carefully thought through,” he says. “The notion that they would leave the protection of a professionally established routing service to go off on their own ... is not credible to the family.”

“It is sad to learn that the family doubt our account,” says Richard Bolt, a Blue Water director, in an email. “We steadfastly maintain our true version of events that the crew on *Quest* left Mumbai on their own, on a route of their own, which was not recommended by Blue Water Rallies Ltd.” He adds: “There were no members of the company present in Mumbai when this occurred and we can shed no further light on why they took their decisions.” Blue Water announced in March that it was suspending operations, citing the economic downturn and rising piracy in the Indian Ocean.



AROUND THE SAME TIME the *Quest* departed Mumbai, court documents allege, 19 men pushed off in a skiff from Xaafuun in northern Somalia looking for a merchant ship to snatch. Like many before them, they were young, with little or no schooling, and little or nothing to lose. They were provisioned with bags of beans and rice, barrels of fuel and the tools of the modern pirate's trade: ladders for boarding larger vessels, a cache of weapons including AK-47 assault rifles and a rocket-propelled grenade launcher.

The onboard leader was a 33-year-old former Somali police officer, Mohamud Hirs Issa Ali, a first-time pirate looking for money to support his two wives, five children and a father in

poor health, according to his lawyer, Jon Babineau of Norfolk. The ex-cop had approached a pirate boss in Somalia for a loan, but was persuaded to make a career change. “I will make you more money than you can imagine. You will never have to work again,” Ali was told, Babineau says. “You can take care of all of your family. Just make one trip for me.”

A motivated Ali assembled a crew and set out on his piratical voyage, the first order of business being to find a bigger boat. After two days at sea, he and his mates found one, hijacking a Yemeni fishing trawler.

Six days later, on Feb. 18, a few hundred miles off the coast of Oman, the paths of the *Quest* and the pirate ship converged. “My guy said he saw the big masts on the horizon and thought it was the mast of a merchant ship,” says Babineau. “They should have turned around and gone the other way. But they didn't.”

The pirates commandeered the *Quest*, took their four hostages, and brought aboard their arms and equipment. They allowed the four Yemeni crewmates to take their trawler and leave. The pirates steered the *Quest* towards northern Somalia.

The first word of the hijacking broke within hours of the siege. Scott Adam had transmitted an emergency SOS to the other boaters in the rally, who apparently alerted nearby merchant ships. The U.S. Navy was soon on the case; news outlets around the world broke the story. A four-day, prime-time drama at sea began. Four warships from the Navy's Fifth Fleet were re-routed to make contact with the pirates and try to negotiate the release of the hostages. According to court documents, the pirates insisted they would negotiate only when they had returned with the *Quest* to Somalia.

According to the Navy, on the morning of Feb. 22, a pirate later identified as “Basher” fired a rocket-propelled grenade in the vicinity of the U.S.S. *Sterett*, the lead ship trailing the *Quest*. The Navy said the move was unprovoked and a surprise, since two of the pirates had boarded the *Sterett* to negotiate. An eruption of small-arms fire from the yacht followed the rocket-propelled grenade. In response, a party of 15 Navy SEALs raided the *Quest*. Two pirates were killed. Two were found already dead, killed by fellow pirates as they attempted to shield the hostages from gunfire. Jean and Scott Adam and their two new friends from Seattle were found mortally wounded. Fifteen suspects were captured.

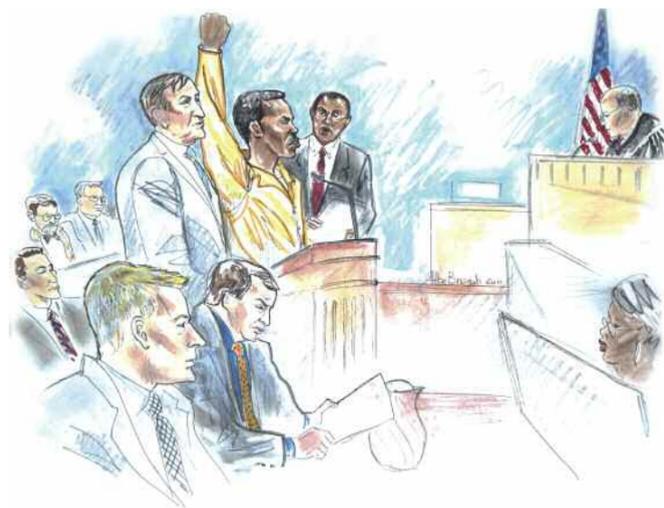
While not disputing that the pirates fired first, Babineau and other lawyers for the defendants contend that the Navy took steps that compounded the situation. They say the Navy refused to allow the two pirates who had boarded the *Sterett* to return to the *Quest*, which angered their cohorts. They also contend that the Navy SEALs were already in the water approaching the *Quest* as part of a middle-of-the-night rescue attempt when the pirates saw them and began firing.

“The Navy took them on the ship and said, ‘Now you are ours. We are not letting you guys go back,’” Babineau says. “Unfortunately, that started to escalate things.” A spokesman for the U.S. Naval Forces Central Command declined comment.

The suspects were jailed in a brig aboard the aircraft carrier *Enterprise*, another Norfolk-based vessel, where they were interrogated by FBI agents and housed for two weeks while a decision was made where to send them and what to charge them with. ▶

One of the suspects, a juvenile, was returned to his family.

The bodies of Jean, Scott, Phyllis and Bob were brought to the Enterprise, where an honor guard watched over their caskets for three days, according to Savage. A memorial ceremony was held on the deck of the carrier attended by several thousand sailors and officers in full dress before the bodies were flown back to the United States. The 14 prisoners were flown on a U.S. Air Force plane to Norfolk. The next day, a federal grand jury indicted them on piracy charges.



FOR CENTURIES, PIRATES were dealt with not in the courts, but at sea, summarily executed or cut adrift in a boat.

“Pirates were considered beyond the pale. They were outlaws. You could basically string them up ... and nobody was going to ask any questions,” says Lindley Butler, a historian and author of the book, *Pirates, Privateers, and Rebel Raiders of the Carolina Coast*. They were universally condemned as “enemies of mankind,” attacking outside the territorial waters of states, without regard to the nationality of ships or crews, he says.

Blackbeard himself got something of a raw deal, Butler says, because the preemptive strike Gov. Spotswood launched was illegal. While he cultivated a murderous reputation, there is no evidence the infamous pirate ever actually murdered anyone, at least outside of combat, says Butler, who has participated in dives that have located artifacts from Blackbeard’s flagship, the Queen Anne’s Revenge, off the Carolina coast.

But due process for pirates also has a surprisingly long history.

In colonial America, accused pirates and necessary witnesses had to be shipped back to Britain for trial in admiralty court, as was the case with Captain William Kidd (who had made a fortune plundering French shipping as a privateer for the King of England until he got sideways with some of his colonial investors).

That changed in 1700 when Parliament authorized trials abroad before seven-member “commissions.” The statute provided explicit due process guarantees: commissioners had to swear an oath of impartiality, and defendants had explicit rights, including the right to produce witnesses. Under the law, any conviction as a pirate required either the testimony of two witnesses or a confession.

In 1819, relying on language in the Constitution that gave it the power “to define and punish piracies and felonies committed on the high seas,” Congress adopted a version of the British statute. The law authorized “public armed vessels” to seize “piratical vessels” and permitted trials of those who committed “the crime of piracy, as defined by the law of nations,” on the high seas, if they are “brought into or found in the United States.” This language remains essentially intact in the U.S. criminal code to this day.

Two centuries later, however, the scope of the law remains unsettled, in part because there have been so few piracy cases over the years. Before 2009, the last pirate trial in the U.S. involved the captain and 11 crew members of the Confederate vessel Savannah who were captured after attacking a Union warship in 1861 during the Civil War. The jury deadlocked.

Two judges here in Norfolk have come out differently on exactly what constitutes piracy in separate cases involving groups of Somali pirates that fired on the Nicholas and the U.S.S. Ashland, while the ships were patrolling the Indian Ocean in April 2010.

U.S. District Court Judge Raymond A. Jackson threw out the piracy charges against the group that fired on the Ashland, an amphibious landing ship, ruling that the definition of piracy in the federal law must be limited to the definition understood at the time the law was enacted—in 1819—when piracy was limited to robbery on the high seas. Since the attack on the Ashland was unsuccessful—no robbery took place and the pirate ship was destroyed after the Ashland returned fire—the judge dismissed the piracy charge.

But Judge Mark S. Davis of the same federal district court reached the opposite conclusion in the Nicholas case. He held that the original law was written in broad enough terms that Congress must have intended that the meaning of piracy would evolve over the years. Piracy today, he ruled, unquestionably covers attacks on the high seas that do not include the taking of hostages or goods.

Davis cited a 1958 convention adopted by the United Nations Law of the Sea that incorporates a sweeping definition of piracy to include “any illegal acts of violence, detention or any act of depredation.” Davis ruled that the attack on the Nicholas could be prosecuted as piracy. The five defendants were subsequently convicted in a trial last November, and sentenced to life in prison.

Federal public defenders representing some of the accused pirates have criticized Davis’s reasoning. By referring in the original statute to piracy “under the law of nations,” their argument goes, Congress meant to include only crimes that were rooted in natural law, and were thus immutable.

The idea that law comes from a transcendent authority has long been in disrepute. But the intent of the writers and thinkers of that era is still relevant in understanding what Congress had in mind when it came to piracy, the lawyers contend. They have cited such authorities as Samuel Johnson’s *Dictionary of the English Language* and the works of 17th-century theorist and philosopher Hugo Grotius as proof that piracy had a limited meaning.

Other legal experts say both law and common sense militate against defining piracy narrowly. “A legitimate Somali fisherman might carry one AK-47 for protection,” says David Glazier, a

professor at Loyola Law School in Los Angeles, and a specialist in international law. “But a legitimate fisherman does not carry boarding ladders, rocket-propelled grenade launchers and a dozen AK-47s.” Any vessel found in international waters with that kind of gear should be presumed a pirate vessel, and anyone on board should be presumed a pirate, Glazier says.

A federal appeals court in Richmond heard arguments on the Nicholas case this fall. A defeat would be a blow to the U.S. anti-piracy effort, although it would not be expected to affect cases such as the Quest where the perpetrators succeeded in actually commandeering a vessel and the people on board.



TRUE TO THE COURT’S “rocket docket” reputation, the government secures agreements with 11 of the defendants in the Quest case to plead guilty to piracy and hostage-taking, barely two months after they land in the United States.

The price is a steep one: the deals mean each faces a mandatory life sentence, but they also avoid the possibility of being tried on murder-related charges that could bring the death penalty.

The interrogations have already yielded one central figure, a man named Mohammad Saaili Shibin, an onshore operator based in Somalia and experienced negotiator in piracy cases, whose specialty is divining the ransom value of hostages on the Internet.

The government alleges that, the day before they were killed, Shibin was doing research on the Americans to identify family members he could contact about a ransom. He was also to have been the point man in negotiations with the Navy if the hostages had made it back to Somalia alive. Shibin was arrested in Somalia in early April, following a joint U.S. military-FBI investigation.

Besides piracy charges related to the taking of the Quest, Shibin is also charged with acting as a negotiator in the case of a German vessel that was pirated in May 2010, and with extracting from the owners of the ship a ransom that was dropped from an aircraft into the ocean for the pirates to retrieve. The charges related to the German hijacking are among the first the U.S. has charged against a foreigner for piracy where neither the hostages nor the vessel had connections to the United States.

On July 20, the three accused triggermen in the Quest case are arraigned on murder charges before a magistrate judge in a

Norfolk courtroom that is filled with lawyers, the bulk of whom represent the defendants. A superseding indictment alleges that the three “intentionally shot and killed” the four Americans “without provocation.” Their 11 co-conspirators have agreed to testify against their fellow pirates in exchange for leniency.

“We have 11 cooperating witnesses in this case,” Benjamin L. Hatch, the lead prosecutor, says at the hearing. One of them is the former Somali cop who convinced prosecutors that he was ousted as the leader of the group before the firing began and did not participate in the shootings. Hatch also reveals that the Navy has video of the events surrounding the hostage ordeal that could be introduced into evidence at a trial.

The Quest itself, the government says in a court filing, has returned to the United States after being sailed to Djibouti by the Navy after the attack. It is to remain in the custody of the Navy, a crime scene made available for defense lawyers to inspect at the Naval Base in Norfolk, until the end of September. After that, arrangements are to be made to return the yacht to the Adams’ family.

With little or no ability to read and write, the defendants have the indictments read to them by translators. Polite, clean-shaven and quietly defiant, they each profess their innocence.

“This is not a crime I have committed,” Shani Nurani Shiekh Abrar, at 29, the oldest of the three, says through a translator. “It is just an allegation. I have never killed anyone.” Abrar is also charged with firing a warning shot over the head of Scott Adam, and ordering him, through another pirate who spoke some English, to tell the Navy that if they came closer the Americans would be killed.

The prosecutors agree to put off further proceedings until April. Among other things, the government needs to go through a process at the Justice Department to decide whether it will ask for the death penalty if the men are convicted. The chances are considered good that such a request will be approved; the prosecution has recently added a lawyer to its team who won the last death penalty verdict in Virginia, in a murder-for-hire plot that resulted in the death of a Navy officer.

The defense lawyers—who will have the right to appear before Justice to argue against death—say they need time to prepare. Some have started contacting private investigators with contacts in Somalia who may be able to find out mitigating information about their clients they could use to argue against death. But for now the lawyers are operating with a blank slate.

“This case is so much different than anything we are used to facing,” says Stephen Hudgins, a lawyer for Abrar.

In his office in Alexandria, Va., Neil H. MacBride, the U.S. Attorney for the Eastern District of Virginia, says he hopes such prosecutions will send a message about the resolve the U.S. now has for dealing with piracy, as well as provide a degree of closure to families of the victims.

“It is our hope that stiff sentences will get the attention of would-be pirates, and stop the attacks,” he says in an interview. “Piracy is a dangerous, deadly business. My kids love *Pirates of the Caribbean*, but that swashbuckling, romanticized notion of Hollywood movies bears no resemblance to the cases that we are seeing today.”

ATTENTION TIMEWARP SHOPPERS...



Jon Korn '02 (left) and
Mac Barnett '04 at the
Echo Park Time Travel Mart

CREATED BY
SAGEHENS MAC
BARNETT '04 AND
JON KORN '02,
**THE ECHO PARK
TIME TRAVEL MART**
REPRESENTS THE
FUTURE (AND
PAST) OF RETAIL.

Story by Jason Mandell '01 / Illustration by Mark Wood / Photos by Iris Schneider,
Pro Photography Network



he strangest store in Los Angeles was born of a brainstorming session between two Sagehen smart guys.

Just two years out of school, Mac Barnett '04 was the executive director of 826LA, the Los Angeles chapter of a national nonprofit that runs tutoring centers fronted by quirkily-themed retail shops that help pay the rent. Put in charge of opening a new 826 center in L.A.'s Echo Park neighborhood, Barnett needed a clever concept, and he knew just the man to call.

Jon Korn '02 and Barnett had met while both were performing in Without a Box, Claremont's beloved five-college improv comedy troupe. Kindred comedic spirits, the two shared an offbeat intellectual humor that Barnett sensed would be perfect for his new venture.

So he asked Korn, who was working as a programmer of independent film festivals, if he'd help toss around some ideas, just like in the good old days.

"The answer was immediately 'yes,'" says Korn, who laughs almost as easily as Barnett does.

After throwing out a few wacky ideas, such as a detective store and a submarine supply outlet, the pair settled on a truly bizarre concept: a Time Travel Mart. The "mart" aspect was meant as an homage to L.A.'s strip mall culture. The time travel theme simply tickled their mutual funny bone. ▶

This was in keeping with the 826 shopping schtick. Founded a decade ago by respected author Dave Eggers, the organization's first tutoring center at 826 Valencia St. in San Francisco had added on a "pirate store" to meet the locale's retail zoning requirements. The format stuck as 826 opened new centers, bringing a spy store to Chicago and a superhero supply shop to Brooklyn, to name a few.

For the Echo Park Time Travel Mart, Barnett and Korn decided that, rather than sell genuine artifacts from other eras (an expensive and uninspiring undertaking), they would create their own humorous and cheaply produced versions of historical and futuristic relics to fill the store's shelves.

A plastic bottle of water was repackaged as "Anti-Robot Fluid." A single white glove was boxed and labeled a "Duel Starter Kit." Dog food became "Caveman Candy." A ball of steel wool? "Robot Toupee."

For the lawyer who has everything, Barnett and Korn decided to sell "dead languages," such as Latin, in amber medical bottles. A favorite Father's Day gift is an "ism" in a bottle—there's Reaganism, Socialism, Optimism (bottled in 1967), Romanticism and, of course, Antidisestablishmentarianism.

With the help of the highly-sought-out designer Stefan G. Bucher, these simple oddities became lovely, meticulously crafted objects that appeal to aesthetes, hipsters and history buffs alike. Korn says the products' quirks did present some vexing questions, such as: What should a bottle of elixir of eternal life cost? (Answer: \$8.)

Barnett and Korn also wrote lengthy and often ludicrous copy for each item that went far beyond the necessary product information. They seized every bit of knowledge gleaned from fulfilling their Pomona PAC requirements and respective majors—Korn's was history and Barnett's was English with a concentration in Viking poetry—to create packaging rich with historical and literary inside jokes.

Take "Van Warwijck's Dodo Chow," which is really just a bag of birdseed.

"It's a Dutch brand of dodo feed," explains Barnett, who now works as an author of children's books. "In the list of ingredients, 'dodo poison' is in there. That's the only reference to the fact that the Dutch killed the dodos. You would have to both know that the Dutch exterminated the dodos and read the entire 50-

name ingredient list to get this one joke. It's about rewarding that one person."

They're esoteric, but the jokes work. "Every day people come in, they walk around the store, they pick stuff up, they read it and then they laugh," says Shannon Losorelli, a manager at the store. "And they always say, 'Whoever wrote this is brilliant.'"

Barnett credits their training in *Without a Box* for fueling their freewheeling imaginations. "A big part of improv is saying 'yes,'" he explains. "That whole theory is drilled into you. If somebody puts out an idea, you agree with it and build on it. That's the way we worked on this."

In the end, the duo's unorthodox approach to retail development worked. Three years after opening on Sunset Boulevard, smack in the heart of one of L.A.'s most up-and-coming neighborhoods, the Echo Park Time Travel Mart is a hit. The store has sold out of almost every product at least once, and each month a new item hits the shelves.

The mart's quirky, '70s-style aesthetic has made it an unlikely local landmark. Its burnt orange signage and brightly lit interior bring a kind of strip mall chic to an otherwise ordinary block. It's not uncommon to see passersby stop in their tracks as they gaze up at the store and its dizzying slogan: "Wherever you are, we're already then."

Most importantly, the mart yields enough revenue to pay the rent, which keeps the backroom tutoring center running. As many as a hundred kids show up every day after school, and a roster of thousands of volunteers rotate in and out of the center, helping students complete their homework and school projects, write stories, and even publish books.

"The most fun I've ever had is going to the publishing parties," says Korn. "Thirteen-year-olds do a book signing, their parents come, everyone eats cake."

Thanks in part to the connections of 826 founder Dave Eggers, the Echo Park tutoring center has scored major support from celebrities including comedy kingpin Judd Apatow, ex-Lakers coach Phil Jackson and writer-director J. J. Abrams, whose production crew designed the caveman-meets-robot display in the storefront window.

But the Time Travel Mart's customer base remains as diverse as the neighborhood itself. The other day, a priest who works at the church down the street stopped in and bought "Elixir of Eternal Life." When Losorelli, the store's manager, told Korn about the sale, he jokingly chided her: "You should have tried to upsell him on Latin."

DODO CHOW
\$5.99

TIME TRAVEL SICKNESS PILLS
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ROMANTICISM (BOTTLED)
\$15.99

LEECHES
\$8.99

VIKING ODORANT
\$6.99

MAMMOTH CHUNKS
\$9.99

DINOSAUR EGGS
\$9.99

ROBOT EMOTIONS
(CHOOSE BETWEEN GRATITUDE, FEAR, ENVY, LOVE, BOREDOM, RAGE AND MORE)
\$18.99

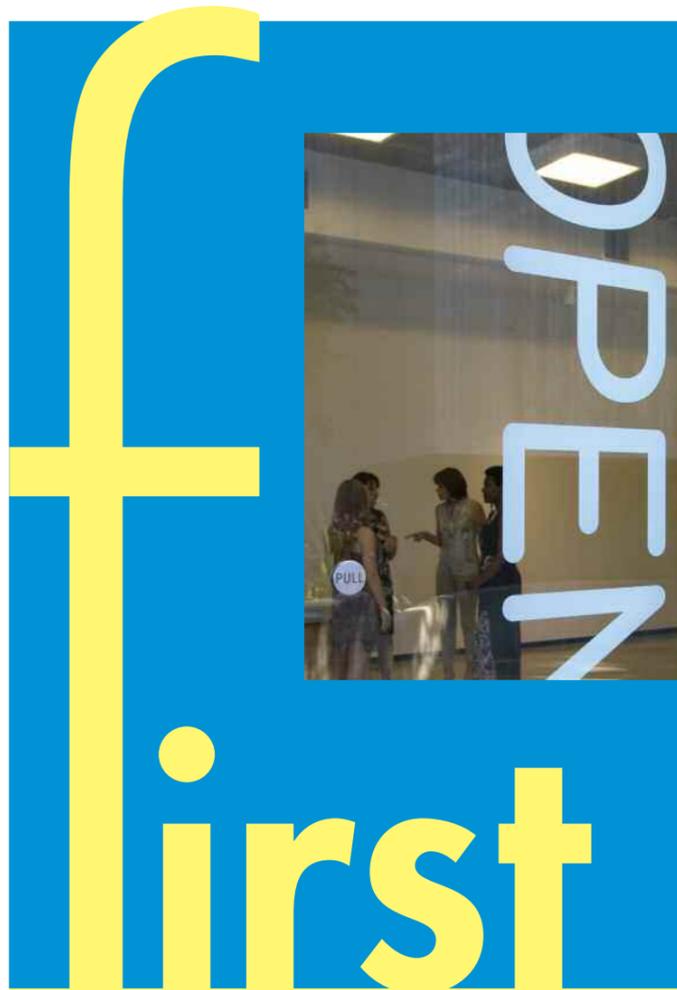


POMONA COLLEGE MUSEUM CURATOR REBECCA MCGREW '85 AND THE MAKING OF **IT HAPPENED AT POMONA...**

how it happened **again**

Story by Suzanne Muchnic / Photos by John Lucas

Rebecca McGrew '85
in the recreation of
Tom Eatherton's "Rise"



came the stories. Wild tales of artistic feats that transformed Pomona College's tranquil campus into a hotbed of avant-garde action some 40 years ago.

Then curiosity took over. Could the stories be true? If so, why did all that creative energy explode at that particular time and place? And why was it extinguished? Rebecca McGrew '85, senior curator of the Pomona College Museum of Art, could only listen to so many recollections before investigating a chapter of college history that had acquired mythic status in the minds of alumni artists. If nothing else, she had to sort out the facts.

The result was a four-year project that has culminated in *It Happened at Pomona: Art at the Edge of Los Angeles 1969-1973*, the most ambitious exhibition ever undertaken by the museum. The three-part show, organized by McGrew and Glenn Phillips, a contemporary art specialist at the Getty Research Institute, will fill the museum throughout the entire 2011-12 academic year. Developed as part of *Pacific Standard Time: Art in L.A. 1945-1980*—an enormous collaborative exploration of Southern California art history initiated by the Getty Foundation—Pomona's exhibition will be enhanced by an authoritative catalog and a performance series.

Viewed from the mountain of research done by McGrew and her colleagues, Pomona's flash of radical brilliance is astonishing. In the catalog, scholar and critic Thomas Crow '69 writes that the art created and presented at the College from 1969 to 1973 may have been "as salient to art history as any being made and shown anywhere else in the world at that time. Then a quiet, socially conservative college ... the Pomona campus attracted some of the most distinctive artists working anywhere in the world. It also gave them, for that brief historical moment, an exceptionally sympathetic platform and showcase that succeeded in inflecting the terms of serious art making across a vastly wider terrain."

It's a period when a confluence of sharply focused faculty, curators, visiting artists and students produced ground-breaking installations, performance art pieces and other innovative projects that paralleled or foreshadowed developments in Los Angeles and beyond. Mowry Baden '58, a widely admired but under-recognized artist, chaired the Art Department, and two forward-thinking curators, Hal Glicksman followed by Helene Winer, organized exhibitions by young local artists who bridged the gap between Post-Minimalist and Conceptual art.

As creative forces in the art world, they were more interested in ideas, performances and experiments with light, space and sound than static objects. The work of luminaries such as Michael Asher, Lewis Baltz, Jack Goldstein, Robert Irwin and Allen Ruppersberg inspired Pomona students who would also become renowned artists, including Chris Burden '69, Judy Fiskin '66, Peter Shelton '73 and James Turrell '65.

But the aberrational moment ended without being fully recorded. McGrew's primary source was a mental archive, mostly

composed of stories. There was one about Burden tossing lighted matches at a nude woman in a performance watched on a video monitor; another about Asher reconfiguring the galleries into a mind-altering environment, open 24 hours a day; and another about Ron Cooper setting up an electromagnet to drop a heavy ball bearing on a sheet of glass. McGrew also heard about experiments with water, balloons and fireworks. But the most frequently—and variously—told tale concerned Wolfgang Stoerchle, who got naked and urinated during a performance at the museum. The event was said to have cost Winer her job, provoking the studio art faculty to resign in protest.

"James Turrell, Peter Shelton, Mowry Baden and Barbara Smith all talked about this crazy time and the notorious perform-



Hal Glicksman's time as curator/director of Pomona's Museum of Art, from 1969 to 1970, is the focus of Part 1 of the exhibition.

ance that became such a big thing," McGrew said, recalling conversations with artists over a decade or so during preparations for exhibitions of their work at the museum. "It was so intriguing; I thought I would dig into it. But when I started looking through files, there was a much bigger story about the radical art being made at Pomona and how that happened." What she didn't know was how complicated it would be to reconstruct.

McGrew officially began her quest in the fall of 2007, when she applied for a Curatorial Research Fellowship from the Getty Foundation. Her proposal was accepted, but before she began a three-month stint of traveling and interviewing, the Getty invited the museum to apply for a research grant for an exploration of Los Angeles art history. That program led to another round of grants, enabling dozens of museums and educational

It Happened at Pomona: Art at the Edge of Los Angeles 1969-1973

This three-part exhibition at the Pomona College Museum of Art, running throughout the 2011-12 academic year, will document a transformative moment for art history that occurred on campus between 1969 and 1973. The exhibition is part of the Getty Foundation's *Pacific Standard Time: Art in L.A. 1945-1980*, a collaboration of more than 60 cultural institutions across Southern California to tell the story of the birth of the Los Angeles art scene and how it became a major new force in the art world.

Part 1: Hal Glicksman at Pomona Aug. 30–Nov. 6, 2011

Focusing on 1969-70, when Hal Glicksman was curator/director of the museum, this exhibition features works by Michal Asher, Lewis Baltz, Judy Chicago, Ron Cooper, Tom Eatherton, Lloyd Hamrol and Robert Irwin.

Part 2: Helene Winer at Pomona Dec. 3, 2011–Feb. 19, 2012

This exhibition focuses on the cutting-edge curatorial programs that Helene Winer presented at the museum from 1970-72, including works by Bas Jan Ader, John Baldessari, Chris Burden '69, Gervan Elk, Jack Goldstein, Joe Goode, Hirokazu Kosaka, William Leavitt, John McCracken, Ed Moses, Allen Ruppersberg, Wolfgang Stoerchle, William Wegman and John White.

Part 3: At Pomona March 10–May 13, 2012

This exhibition focuses upon the vibrant atmosphere for the arts created on the Pomona campus by the exhibitions organized by Glicksman and Winer, featuring works by Mowry Baden '58, Lewis Baltz, Michael Brewster '68, Chris Burden '69, Judy Fiskin '66, David Gray, Peter Shelton '73, Hap Tivey '69, James Turrell '65 and Guy Williams.

Performance at Pomona Jan. 21, 2012, 4:30 to 6:30 p.m.

This Saturday afternoon event consists of three performance pieces by artists representing each of the three segments of the *It Happened at Pomona* exhibition.

- *A Butterfly for Pomona*: A new pyrotechnic performance by Judy Chicago (Merritt Field), based on her *Atmosphere* performances of the early 1970s.
- *Burning Bridges*: A recreation of James Turrell's flare performance (Bridges Auditorium).
- *Preparation F*: A 1971 performance by John M. White involving the College's football team (Memorial Gymnasium, Rains Center).

More information: www.pomona.edu/museum



institutions to develop the exhibitions in *Pacific Standard Time*.

"I was going to proceed with this project regardless," McGrew says, "but *Pacific Standard Time* allowed us to expand. It gave us funds to assemble a research team, work with Hal and Helene, travel for interviews with artists, buy digital recorders and have the interviews transcribed. We talked to everyone we could. The catalog has texts for all 29 artists in the exhibition. Some of the interviews were 20,000 words. They had to be cut down to 3,000 or 4,000 words for publication, but we kept some of the more anecdotal stories because they are just fascinating."

Hap Tivey '69, for example, says that he "wanted to be an artist who didn't make something that would be commodified. The whole idea then was that art was not a thing, art was an experience." His *Fire Arch*, made with Turrell for a theatrical nighttime event dreamed up by Professor Dick Barnes '54 and staged in the quarry east of the campus, was an enormous structure illuminated by red phosphorous flares and blue carbon arc searchlights. "You walked through a shimmering red fire and heard the amplified sound of all those flares hissing," Tivey recalls. "It was like walking through the entrance of hell. Two thousand people wandered through an atmosphere of churning red light with this huge blue bar behind it, which was Jim's two carbon arc searchlights, facing each other. There was about half a mile of beam across the top of the pit."

Another artist, Tom Eatherton, muses about *Rise*, his meditative light environment consisting of incandescent bulbs, two layers of nylon diffusion material and a wood support structure, inaugurated at Pomona in 1970 and reconstructed for the first segment of the exhibition. "All we needed was a little negative air pressure behind where the lights were," he says. "The air goes through the cloth front surface, which is this beautiful nylon, but it does not go through the plastic behind. It makes a big balloon, a big tube that goes all the way around that curve. Nobody can see that. All they can see is the quality of light, and people go up to that cloth and ... it's moving. I mean I wasn't trying to trick anybody. But an old girlfriend of mine took her 6-year-old son to *Rise*, and he reached down to feel the floor he was standing on, to see if it was there."

Throughout the project, McGrew often felt like a detective—digging up facts, comparing stories and finding artworks. And it wasn't easy. Glicksman shared his rich archive of photographs and documentation of his year at Pomona, 1969-70. But Winer's records were sketchier and memories fade. Even coming up with a comprehensive list of exhibitions and their contents was daunting.

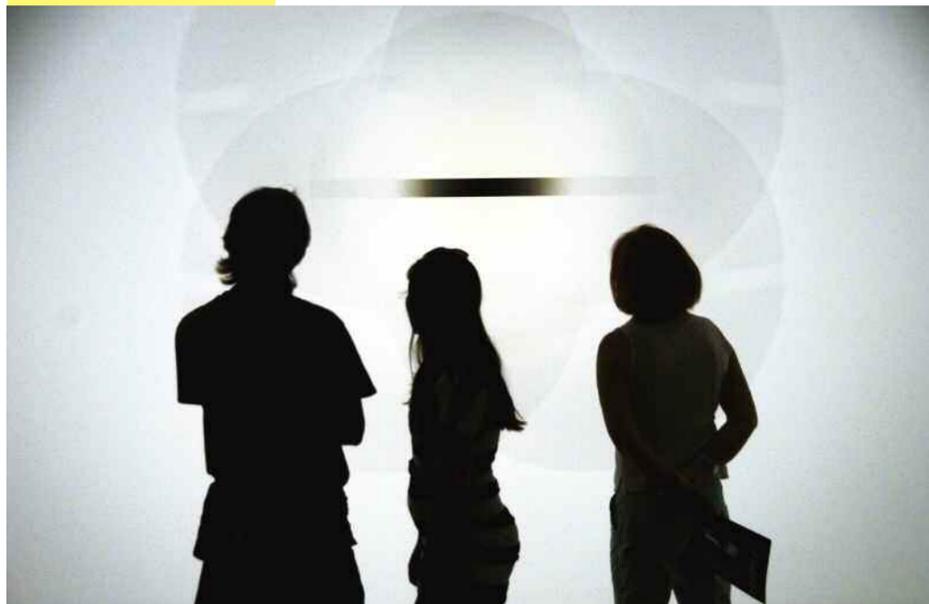
"Our files were so slim," she says. "In some cases there wasn't a checklist of works in an exhibition. For John McCracken [who died in 2011], we could never verify. We know he had a show [in 1971] because there was a press release. We know that he showed three works, but he had no recollection of what three works. All we have is a photograph

of a long, horizontal red piece, which we published in the catalog." In the exhibition, the artist is represented by *Black Resin Painting I*, a polyester-on-plywood work borrowed from the Orange County Museum of Art.

She also had a hard time tracking down examples of work by sculptor David Gray, who taught at Pomona from 1967 to 1973 and died in 2001. "I finally found that his ex-wife, who taught art at Claremont High School for decades after they moved here from Wisconsin, was still living in town," McGrew says. "She had a 12-by-16-inch sculpture, made around 1971, that had been in their garden for decades. It was completely rusted, with holes in it. But we found a conservator to refinish it. It's just beautiful." Another piece, made of welded steel, lacquer, chrome plate and flock, turned up at the Music Center in Los Angeles. And after the catalog had gone to press, a long forgotten trove of photographs of Gray's work appeared. McGrew was distraught, but now she views the belated discovery as the beginning of another project. "One of our goals is to bring the work of the lesser known artists to light," she says.

Locating the right paintings by another faculty member, Guy Williams, who died in 2004, was yet another challenge. Old friends remembered particularly beautiful works made during his Pomona years, but it took a long time to find a fine example in a private collection whose owner agreed to lend. Then McGrew got a call from the artist's grandson, saying that he had found another one in a storage unit. It was too late to include a reproduction of the painting in the catalog, but it will be in the exhibition.

Students take in a light sculpture by Robert Irwin similar to one he installed at Pomona's Museum of Art in 1969.



As for what actually went on at Stoerchle's performance and how that event related to Winer's departure, some questions have been answered and others remain.

McGrew thought she had struck gold when a videotape

labeled *Pomona Performance* turned up in the Wolfgang Stoerchle archive at the Getty Research Institute. "We were so excited because people recounted different versions of the peeing thing," she says. "John White remembers Wolfgang shooting diamonds out of his foreskin. Other people said he was standing there trying to get an erection. They were conflating different performances. We thought we had found this wonderful thing that would show us what happened. All there was on the video was footage of him urinating, but we are going to show that on a little monitor because it was such a pivotal thing."

Phillips, the contemporary art specialist, provides a more



Lloyd Hamrol makes a few final adjustments to the recreation of his "Situational Construction for Pomona College."

complete account in the catalog. Stoerchle started his five-part performance in March 1972 with an illusion of levitation, thanks to a strategically placed mirror. Then an assistant pulled a rug out from under him, causing the artist to fall on the floor, where he shed his clothes and stuck a toothpick up his nose to provoke a sneezing attack. "With each sneeze, he moved closer to a vertical position," Phillips writes. "Finally, he moved back to the edge of the carpet, and urinated on the carpet in a series of short spurts."

McGrew discovered that tales of Winer's dismissal as an immediate consequence of the performance were untrue. But at the end of the academic year, her contract was not renewed. Stoerchle's night at the museum was one of several issues—including her refusal to pour at a faculty tea—"that caused the administration some discomfort," as Winer puts it.

In a catalog essay, McGrew writes that "one of the common outcomes of the turmoil of the late '60s was the desire to return to conservative and traditional values in the arts, as well as in the wider social context." David Alexander became the College's president in 1969, in a tumultuous cultural climate. "Almost be-

cause of the turmoil at the time, the Art Department could slip through and do a lot of things," McGrew says. "I think David Alexander was fed up with the Art Department because the artists were pushing boundaries and taking advantage. It was difficult for Pomona, fundamentally a traditional place, to really embrace that."

The challenge of crafting a coherent exhibition on such a complex topic was probably greater than doing the research. After considering many possibilities, McGrew's team came up with a three-part show: the first focusing on Glicksman's program of artists' residencies and projects; the second, on exhibitions during Winer's curatorial tenure; and the third, on the work of faculty and students.

"This is a tiny museum," McGrew says. "If we had the space of the Museum of Contemporary Art or the Los Angeles County Museum of Art, we would do this as one big show. It would probably be better that way, but we didn't want to cram it in. With a staff of six, it's been a huge, huge project for us, figuring out what works to show and where they would fit. But all the artists, gallerists and collectors have been so helpful and generous in lending material."

In terms of installation, the first segment of the exhibition was most difficult because Glicksman worked with artists who produced phenomenologically-oriented abstract sculpture and environments. Initially, McGrew hoped that Asher would recreate his piece, which would have occupied a large portion of the gallery space, but he decided to do a new, conceptually related work, which takes up no space at all. The untitled piece consists of leaving the museum open continuously until Nov. 6, when the first show closes. That called for additional security and adjusting light levels to avoid damaging works on display. But Asher's plan left room to recreate Eatherton's *Rise* and Lloyd Hamrol's *Situational Construction for Pomona College*, an installation of balloons, lead wire, plastic sheeting, water and colored light.

Winer concentrated on artists who adapted experiences associated with Minimalist and Post-Minimalist sculpture to performance art, video and conceptual photography. *Part 2: Helene Winer at Pomona* will include works by John Baldessari, Joe Goode, William Leavitt and William Wegman that grapple with meanings of art. *Part 3: At Pomona* will offer a broader view of the artistic community at the College and show how the programs organized by Glicksman and Winer contributed to a dynamic creative environment.

In the end, McGrew says, an inquiry that started with stories shifted its emphasis to "honoring and recognizing the careers of Hal Glicksman and Helene Winer and their phenomenal achievements and then to the artists who were here, the great faculty and students, and how it all coalesced. It was one of those key moments when things just jelled."

BEDBUGS

ARE BACK!

By Sara Faye
Lieber '03

Lumberjacks, convicts, exiles, housewives, soldiers, sailors, concentration camp prisoners, Anna Karenina and the Ancient Egyptians all had bedbugs. The parasitic insects have pestered resters long enough for Americans to blame them on the British, for the Brits to blame them on the Americans, Asians and Africans, for cowboys to blame them on Indians, and vice versa. The Old World claimed bedbugs came from the New World, and the New World insisted they were brought over in boats from the old one. ▶

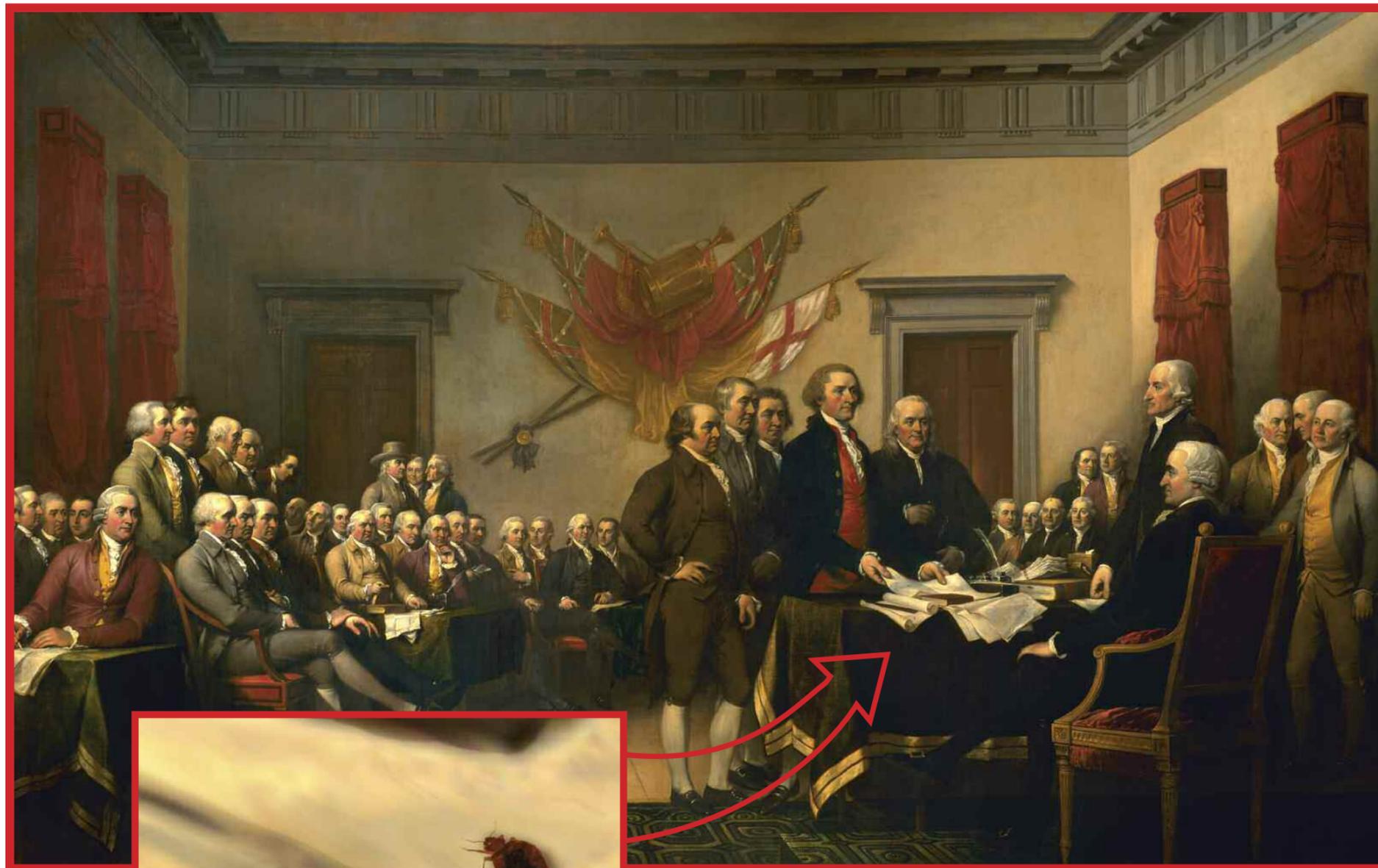


In their travels, bedbugs acquired countless nicknames: wallpaper flounder, nightrider, red rover, red coat, bed goblin and crimson rambler, to name a few, with many of the names referring to the color bedbugs turn when they have just fed and are full of blood. Hungry or newly hatched, the wee vampires are translucent, flat and colorless, deflated like a microscopic used condom. Their knack for biologically changing costumes inspired early victims to believe bedbugs had the power to magically transform themselves, the better to disappear into cracks and crevices and surprise their hosts.

People tried just about everything they could think of to get rid of bedbugs in the past. Mattress springs were “candled” with a candle or a blowtorch. Bodies were rubbed with tobacco, pepper or cedar leaves; beds were coated with sperm whale blubber, lard or whiskey. Pure mercury was poured straight into cracks in the floor, or kerosene was poured over the bed and injected into cracks and crevices around the bed (which significantly increased the number of house fires in America and England). So many dangerous poisons were used in houses and tenements infested with bedbugs that it was often impossible to tell if someone who died from overexposure to the remedies had been killed accidentally or on purpose.

The hard-to-kill bugs flourished in spite of it all, their populations increasing with the Industrial Revolution and the global shifts to cities that accompanied transoceanic travel. It wasn't until the discovery of the insecticidal properties of DDT in the 1940s and its widespread use in the 1950s that the problem was largely (if only temporarily) eliminated in the majority of the United States. Paul Herman Muller, who made the discovery, was awarded the Nobel Prize because of DDT's potential to control insect-spread diseases such as typhus and malaria on other parts of the planet.

In the 1960s, the publication of Rachel Carson's landmark anti-pesticide manifesto *Silent Spring* catalyzed a paradigm shift in the way the world dealt with pests, beginning with the banning of DDT, continuing with exterminators slowly switching the tools of their trade to be less toxic and more local, and culminating with the green-friendly, chemical-free products many of us use to clean our homes today. This predominantly positive detoxification of the American home and environment has had one unanticipated side effect—it has created a loophole that bedbugs have been able to creep through, steadily multiply inside of and recently explode out of. Gone just long enough for us to be caught completely unawares by their comeback tour, bedbugs have proliferated enough to bring major infestations to New York



The inkling that my private library had become a breeding ground for another species began with a series of small scarlet welts clustered around my wrists, neck and ankles. The arthropods living in my apartment were wingless and lazy, I would later learn, and thus attack areas on the body with the most pronounced veins. Once they have found one they will continue biting until their small bodies cannot hold a drop more, skulking slowly back to their hiding places amidst (in most cases) the seams of a mattress or (in my case) the pages of books, supposedly leaving rusty trails in the sheets after they arrive at their sixth and final life phase and have grown large enough to waste such precious food. “Breakfast, lunch and dinner” is the way this bite pattern is tagged in urban legend, the only legend in which my attackers were listed as I searched for confirmation of what was biting me from a more reputable source and found none.

Meanwhile, in the absence of an authoritative reference on bedbugs, I dredged the Internet hoping for clues on how to finally find one in my apartment and feel like I had earned the right to call an exterminator. The physician, dermatologist and, eventually, psychiatrist I'd consulted were convinced that my “chronic hives” were psychosomatic, and these professionals used their misinformation about bedbugs living only in old, dirty mattresses to advise me against what I later learned would have been the most reasonable, affordable and healthy thing to do. I should have contacted a reputable bedbug exterminator, if only for an inspection, which costs a mere \$125. But I was convinced I had to find a bug before I called an exterminator, which is like waiting until you can actually feel a tumor before having a mammogram.

Alfred Barnard, the exterminator I later followed on his route around New York, would not be the first or the last person I spoke with

and Toronto, and are rapidly spreading to other urban areas in the United States like bumps on a freshly-bitten victim.



Unfortunately, there is a personal reason for all of this research into bedbugs. Four years ago, when the parasitic insects invaded my home, fed off my flesh and infested my texts, I was working 60 hours a week in the New York office of Oxford University Press, editing online reference products that, not so long ago, were known as encyclopedias. I brought heavy boxes of manuscripts to happy hour after work in the evenings, and fell asleep in bed at night surrounded by the innards of some once-multivolume-soon-to-be-searchable-electronic-database, the corners of the tall piles of alphabetical entries forming jagged islands in my oasis of comforters and quilts.

to liken a bedbug infestation to cancer. Sanga, the exterminator who finally took care of my problem, and Lou Sorkin, the bedbug specialist at The American Museum of Natural History, agree that once the bugs have become big and dark enough to match the photos of them available online and pictured in newspapers as reputable as *The New York Times*, they have reached their final adult phase and are laying eggs all over the place, like a tumor left to metastasize.

Sanga was a delicate Trinidadian man with an accent that sounded British to my ears, aquiline features, two long French braids and a prison record he openly listed as one of the reasons he chose extermination as his profession. It didn't matter to me however, after he came to my apartment and effectively gave me my nights and life back. After three months of constant ▶

searching for information, Sanga was the only person I'd talked to who had anything to say about bedbugs that made any sense or had any practical use.

As a thank-you gift, I offered to send Sanga any reference book he would like. He thought for a moment and then requested a famous book in his profession called *Rodent Killer*. He said it was a classic. He also said he wished there was such a tome about bedbugs, so that he could recommend it to his clients who bombarded him with more questions than he could answer as soon as he showed up at their door with his spray can.

It was then, and in the months that followed, that the idea and need for a print reference on bedbugs started to form in my mind. I wrote an essay about the epidemic in New York for *Guernica Magazine*, and, in the year since it was published, I've talked about five friends of friends per week, counseling them on what to do when they have bedbugs or other pests, how to insist their landlords operate within their legal obligations to exterminate, what to do when they refuse, and the answers to a million other questions fresh victims have when bitten by the foot soldiers of a global pandemic that keeps them up at night.



In 2010, *The New York Daily News* reported that one in 10 New Yorkers had dealt with bedbugs in their residence, and the number of bedbug complaints made by 311 callers in the Big Apple has increased from 537 in 2004 to more than 31,719 in 2010, according to the New York City Department of Housing Preservation and Development. This year in Atlanta, the main pest control company, Orkin, reported a 300 percent increase in bedbug complaints in Florida and Georgia. The National Pest Management Association reports that Americans spent \$258 million of their own money in 2010 to exterminate bedbugs, three times as much as in 2008.

However, contrary to what much of the sensationalist coverage of the epidemic would have you believe, the nationwide spread of bedbugs is not inevitable and bedbug victims are not doomed to an uncertain, unending future of sleepless, itchy nights. Most modern-day exterminators who specialize in bedbugs use a cocktail of three relatively safe chemicals that when correctly applied to a properly prepped home is effective in ending an infestation. The first two are pyrethrins and pyrethroids. Before the discovery of DDT as an insecticide, the most successful treatment for bedbugs was the use of a powdered form of pyrethrin and fumigation. Since the banning of DDT and other harsh chemical pesticides, pyrethrins, which are natural poisons made from the extracts of chrysanthemum flowers, and pyrethroids, which are synthetic replicas of those extracts, have come back into use.

The third ingredient in most bedbug specialists' spray can is a brand name chemical called Gentrol, which exterminators often refer to as "the growth regulator." Because bedbugs only eat warm human blood, it is very difficult to get them to consume enough pyrethrins and pyrethroids to kill them, which is a major characteristic that separates them from other pests like cockroaches that are comparatively easy to kill with baits and traps. Gentrol is crucial in controlling a bedbug population because it

keeps them from reproducing. The founder of Zoëcon, the company that makes Gentrol and other hormonal insecticides that battle hard-to-poison insects by sterilizing them, is a scientist named Dr. Carl Djerassi. He is also one of the chemists credited with synthesizing the modern birth control pill.

Pesticide can be contraception as well as poison. In *Silent Spring*, Rachel Carson argued for a reactionary approach to pests as opposed to a preventative one, writing with extreme conviction that it was immoral to spray chemicals where we live. While quite reasonably and necessarily fighting for the protection of outdoor spaces (which at the time were being indiscriminately sprayed with DDT from airplanes without the consent of the people who lived in or near them so wantonly that public swimming pools had to be closed because of contamination), Carson neglected to discuss the use of relatively safe pesticides such as

THE NUMBER OF BEDBUG COMPLAINTS MADE BY 311 CALLERS IN THE BIG APPLE HAS INCREASED FROM 537 IN 2004 TO MORE THAN 31,719 IN 2010, ACCORDING TO THE NEW YORK CITY DEPARTMENT OF HOUSING PRESERVATION AND DEVELOPMENT.

pyrethrins in urban environments such as New York City, where they are most needed and least likely to affect the harmony she prized so highly in the outdoors. To be clear, this is not in any way an attack on Carson, who is a heroine in my book, both literally and figuratively. Nor is it an argument for the return of DDT and other harsh chemicals in the United States. (Carson never argued against their use anywhere else, and her critics who say she is responsible for the spread of malaria in other parts of the world are overreaching.)

But my weekly conversations consulting friends of friends and other victims of bedbugs have turned me into something of an unlikely activist. Though cities such as New York have recently passed laws requiring landlords and building management companies to pay for the extermination of bedbugs, these laws are not enforced and so not followed. Landlords and building management companies must be forced to pay for safe and effective chemical extermination by trained professionals before bedbugs (and all pest problems, for that matter) reach a point at which a home or apartment becomes unlivable and the infestation begins spreading to neighbors.

We should know better by now. Insects that live primarily indoors, have very few natural predators, feed exclusively on humans, infest our belongings, spread rapidly and indiscriminately, are able to live for 18 months without food and can lay up to 500 eggs in a matter of weeks should be exterminated as swiftly and safely as possible. It is an investment that makes sense for anyone who is at all future-minded, not just the unfortunate souls whose sweet dreams bedbugs happen to be stealing in the present.



ANNOYING: The Science of What Bugs Us

BY JOE PALCA '74 AND FLORA LICHTMAN

WILEY 2011 / 262 PAGES / \$25.95

"A constant struggle

against being annoyed all the time may be a phenomenon limited to New Yorkers," says Joe Palca '74. The relocated Upper West Sider knows of what he speaks when it comes to irritable straphangers, but he has also established himself as one of the world's experts on annoyance with *Annoying: The Science of What Bugs Us*, a book that's about just what you think it's about, and which the NPR science correspondent co-wrote with NPR multimedia editor Flora Lichtman.

Palca earned his Ph.D. in psychology at UC Santa Cruz after graduating from Pomona, where he got his start on radio at KSPC. "We just brought our record collections to the station and played what we would have listened to anyway," he says of his radio days in Claremont.

These days, Palca spends his time in Washington, D.C., although he also recently logged six months back in Southern California as the science writer-in-residence at the Huntington Library. The catalytic annoyance that inspired this study of all things annoying arrived—and it's tempting to write "of course"—on the New York City subway. Palca spoke to *PCM* about how he came to study annoyingness, the reasons why you—and everyone else, everywhere—hate the sound of fingernails on a blackboard, and his as-yet-unfulfilled quest for the definitive annoying experience.

As a sentient human living in a major American city, you are more or less guaranteed multiple annoyance triggers in a given day. Can you put your finger on a moment when that workaday annoyance started to seem like something worth writing a book about?

The finger-putting moment for the book actually came from my co-author, Flora Lichtman. She was riding on the subway from Brooklyn to Manhattan, and the guy sitting next to her on the train was clipping his nails. She found herself becoming increasingly annoyed as the clipping seemed to continue way longer than necessary for someone with only 10 digits. She asked me if I thought exploring why this experience annoyed her so could make a book, and I said, "Sure." I pitched her idea to an editor at Wiley, he loved it, and though we ultimately had interest from several publishers, Wiley won a bidding war.

In *Annoying*, you identify an experience's unpleasantness as a fundamental aspect of its annoyingness, which seems hard to argue with. There's no accounting for taste on the question of pleasantness-versus-unpleasantness, but did you find anything that annoyed more or less everyone, everywhere?

I suppose the quintessential universal annoyance is fingernails on a blackboard, although with the disappearance of blackboards that may change. Rubbing Styrofoam boxes together captures some of the same awfulness. Skunk smell also seems to be a nearly universal annoyance. Why? Hard to say for sure. Fingernails on a blackboard has an acoustic signature similar to a human scream or a primate's warning call. Skunk spray's smell comes from sulfur, and high sulfur environments tend to be low oxygen environments. Perhaps these things evoke a primal avoidance reaction, which we have modified over evolutionary time to be merely annoying.

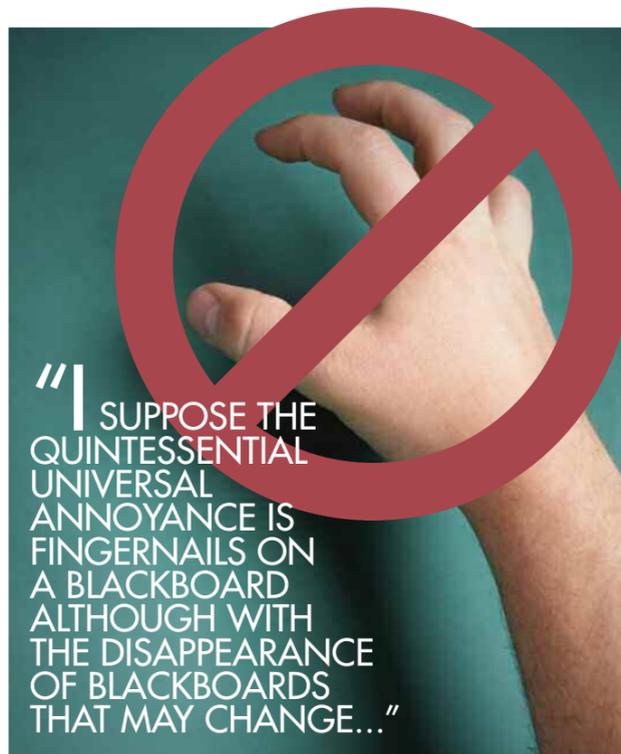
No one really likes overhearing half of someone else's phone conversation, but I was surprised to learn that our brains are actually wired to listen to and attempt to interpret that sort of "halfa-logue." To what extent is being annoyed attributable to unhelpful reflexes like that? And can we do anything to change that?

Annoyances can seem reflexive, but in nearly all cases they are learned. Does that mean we can train ourselves not to be annoyed? Not really. We can try to become calmer people, of course, but once something's annoying it usually stays annoying. But you can, with practice, learn not to respond. You can't prevent your leg from twitching when a doctor taps your patellar tendon with a hammer. If you can, you have problems that go way beyond annoyance.

You pin down three main factors that go into making experiences annoying—they're unpleasant, unpredictable and of an uncertain duration. Excluding three-for-three flukes like getting stuck in traffic with a screaming baby and a car radio inexplicably stuck on a Black Eyed Peas marathon, what would be your ultimate annoying experience?

For me, being stuck in a noisy, hot waiting room for a flight or train that is delayed with no explanation is close to my ultimate annoyance. The absence of information is what pushes me from everyday annoyance into the top echelon. I have to fudge on whether it's the ultimate annoyance, though. I feel life is full of discoveries, and I hope I have yet to discover my ultimate annoyance.

—Interview by David Roth '00

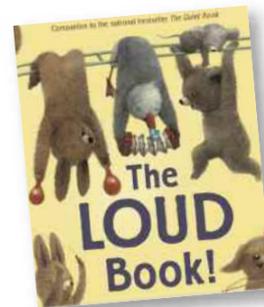


Kid's Stuff

"I once heard someone say that people become children's writers either because they have kids or because they actually are kids," says Deborah Underwood '83. "For me, it's the latter. I'm always a little amazed when I go up to a car rental counter and they let me have a car—I want to say, 'Are you crazy? I'm 6!'"

Underwood has been at it for a decade, and her *New York Times* children's bestseller, *The Quiet Book*, recently was named an Association for Library Service to Children 2011 Notable Children's Book. And *Booklist* notes its sequel, *The Loud Book*, is "fortified with the same charm and humor as the first book."

Writing Background: "I tried various kinds of writing in the years after college. I had some astounding beginner's luck with article writing: the very first thing I sent out sold to *Glamour* for \$1,000, which back then was four times my rent! So I mistakenly thought that a writing career was going to be a piece of cake ... Books were tremendously important to me when I was a kid, and even now I'd rather read kids' books than adult books."



The Loud Book
By Deborah Underwood '83

Houghton Mifflin, 2011
32 pages / Ages 4–8 / \$12.95

A Day in the Life: "If a book has recently come out, I might spend the bulk of my time doing promotion. If I'm in the middle of writing a longer manuscript, I make myself write a certain number of words per day so I don't lose momentum. If I have a nonfiction project due, I might work on that exclusively for a while. I also spend time critiquing other people's work, going to writers' meetings, and preparing talks. Years ago I heard a well-known author say he writes for two hours a day and spends the rest of his time on administrative things; now I understand!"

Challenges: "If you're writing a traditional picture book, you have to do the same things a novelist does—create strong characters, develop a compelling plot and tie everything together with a satisfying resolution—but you have to do it in 500 words. And since another creative professional will be stepping in to tell half the story, you need to write in a way that won't tie the illustrator's hands. It's tricky."

Rewards: "Good reviews are gratifying, but the biggest thrill of all is when parents or teachers tell me their kids love my books. What could be better than that?"

—Interview by Ratna Kamath '11

Bookmarks / Alumni and Faculty Authors



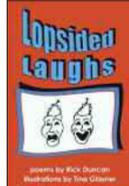
She Cried for Mother Russia
A Princess in San Luis Obispo
Friedl E. Semans Bell '60 uncovers the story of how her deceased former neighbor, Russian princess Tatiana Volkonsky, escaped the Bolsheviks and started a new life in California.
Graphic Comm. Institute at Cal Poly, 2009 / 224 pages / \$21.95

My Kind of Animal
In his eighth chapbook, Jefferson Carter '65 melds humor and irreverence to provide an unsentimental collection of raucous poems.
Chax Press, 2010 / 36 pages / \$12



Reputation 360
Creating Power through Personal Branding
Corporate and personal branding expert Lida Citroën '86 explains how to construct the kind of persona that people remember you for.
Palisades Publishing, 2011 / 178 pages / \$18.95

Lopsided Laughs
Tina Glasner '76 illustrates this series of Rick Duncan's ironic and playful poems for adults with quirky artwork that pokes fun at society's more preposterous customs.
AuthorHouse, 2010 / 200 pages / \$24.99



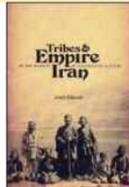
Dead Man's Switch
Launching the Kate Reilly Racing Mystery Series, Tammy Kaehler '92 takes readers out for a spin with a racecar driver faced with solving a murder mystery on the track.
Poisoned Pen Press, 2011 / 290 pages / \$24.95

Love/Imperfect
Christopher T. Leland '73 tells the imperfect love stories of a diversity of characters, fleshed out through Leland's graceful, nuanced prose.
Wayne State University Press, 2011 / 176 pages / \$18.95



Leona Wood
Aisha Ali, Mardi Rollow '63 and Susan Marshall showcase more than 40 of 20th-century artist Leona Wood's paintings and describe the inspirations behind Wood's life and art.
Leona Wood Projects, 2011 / 48 pages / \$25

Tribes & Empire on the Margins of Nineteenth-Century Iran
History Professor Arash Khazeni draws on Persian chronicles, tribal histories and archival sources to trace the progression of the Bakhtiari confederacy of the Zagros Mountains.
University of Washington, 2010 / 304 pages / \$30



Neuroscience / The Human Brain

In Class

With Professor Nicole Weekes

For today's lecture on The Human Brain, Professor Nicole Weekes is focusing on the prefrontal cortex and what happens to higher level cognitive functioning when it is damaged. She also talks about the age-old debate between Cartesian dualists, who argue that the mind is a non-biological entity that determines our personalities and defines our humanness, and monists, who assert that the



mind and body are one. "Witness the prefrontal lobe," says Weekes in this abridged and adapted snippet of discussion, "and you'll find the answers."

WEEKES: Dualists and monists don't disagree about how we move around; dualists and monists don't disagree about how we take in sensory information. What they disagree about is how we start to integrate that sensory information higher and higher up in the system. When you get up that level of functioning, dualists argue there has to be something else. Conscious awareness re-

quires more than just the meat on top of your neck. It has to be immaterial. It can't just be the structure of the brain.

BRIAN: What do the dualists say about the monkey who learned sign language? That's pretty high-level cognitive functioning.

WEEKES: I don't know that much about that particular study but I think there was some debate about whether the monkey was signing at the level of creativity and complexity that you would see in humans or whether it was just mimicking humans. It's a good question. Maybe dualists would say that monkey has a little bit of spirit. We know that lower-level animals are capable of some level of cognitive functioning. But what about personality? What is it that makes us human and what is it that makes us so different from one another?

A number of researchers have done studies looking at people with brain damage. In 1923, Feuchtwanger studied 200 individuals who had frontal lobe gunshot wounds and 200 with non-frontal lobe gunshot wounds. One of the interesting points he made was that, unlike individuals with non-frontal lobe damage to the cortex, those with damage actually showed less deficit in intellectual function—basic motor and sensory and even in basic memory and language functions that we think of as being higher-level cognitive functioning. Frontal lobe-damaged individuals had far fewer of those deficits.

What was fascinating, even back in 1923, is we had some understanding that the frontal cortex seemed to affect more dramatically people's attitudes, their moral functioning, even people's personality. I can't think of higher-level functioning than that.

If you have damage to the most anterior parts of the brain, you're going to have problems making those decisions you usually can make. "That looks fun, but maybe that's dangerous," or "that looks fun, but I have an exam in three weeks." That's what your prefrontal cortex gives you, the ability to say, "No, thank you; I think I'll just pass on this." As my father used to say when I was about 16, and he would let me free for a couple of hours, "I just want to say this to you, Nicole. I want you to use your better judgment, not the judgment you usually use." It's because he was hoping my prefrontal cortex would develop faster than most people's do.

ASHA: Is that why they want to raise the age for teen drivers?

WEEKES: Yes, there is no reason why teenagers should be able to drive until they're 27 [laughter]. Because it isn't until your mid 20s that you fully have developed and refined your pre-frontal cortex. The sad part is you get about 15 years before it starts to die off, at about 40.

Another interesting thing about the frontal cortex is that it is very well connected, so just about every other area of the brain connects up the frontal lobe and that's both in terms of external and sensory information and internal limbic information. So, that frontal cortex is getting a lot of information from your sensory cortices behind it; visual information, auditory information from the—

MELANIE: Temporal lobe.

WEEKES: The types of deficits you see following damage are partly dependent on what part of the frontal lobe we're talking about. You can imagine that there is going to be heterogeneity in the symptoms that result from damage to different parts of the frontal cortex. If everyone is talking to the frontal cortex, presumably it has a role in all sorts of functions.

You can think about the complexity of these functions and we can talk about the fact that the frontal cortex is so connected to other parts of the brain and how the pathways from other parts of the brain and back again may be responsible for giving rise to this level of complexity.

Neuroscientists have also made the argument that dualists assume the brains of humans are the same as the brains of other beasts. Maybe the brains of a beast can't do these higher-level functions. Humans don't have the brains of the beasts; humans have evolved to have more complex tissue, particularly witnessed in the complexity of the prefrontal cortex.

And that the higher level of structure, mostly of the prefrontal cortex, is capable of higher-level functioning. You don't need a spirit, you don't need a soul in order to explain why you have personality, why you make the decisions you do. No, you just need part of the frontal lobe called the prefrontal cortex.

The Professor

On Pomona's faculty since 1998, Professor of Neuroscience Nicole Weekes is a graduate of Boston University, and she received her M.A. and Ph.D. from UCLA. Her research interests include the effects of biological sex, stress and hormone levels, hemispheric specialization and memory functioning. A three-time recipient of the Wig Distinguished Professor Award for Excellence in Teaching, Weekes also has received the Emerging Black Scholars Award.

The Class

Co-taught by Weekes and Richard Lewis, professor of psychology and neuroscience, The Human Brain is an advanced laboratory course on the relationships between structure and function that exist in the human nervous system. Topics include sensation and perception, cognition and emotion, movement, regulatory systems and social behavior.

Reading List

Neuroscience: Exploring the Brain (3rd ed.) by Mark F. Bear, Barry W. Connors and Michael A. Paradiso

Cognitive Neuroscience: The Biology of the Mind (2nd ed.) by Michael S. Gazzaniga and Richard B. Ivry, George R. Mangun

Fundamentals of Human Neuropsychology (6th ed.) by Bryan Kolb and Ian Q. Whishaw





Professor Jonathan Matsui (right) working in his lab with student researcher Alexander Groth '12

Research / Professor Jonathan Matsui

Gone Fishing

A fish that can be found in almost any pet store may hold the key to therapies that can restore damaged vision and hearing in humans. Like other species of non-mammalian vertebrates, the zebrafish (*Danio rerio*) has the ability to regenerate cells responsible for vision and hearing, sometimes in as little as a few days.

The freshwater fish has been the subject of a long-term research project by Jonathan Matsui, who joined the Pomona faculty two years ago as an assistant professor of biology and neuroscience. Last year, he received a \$440,159 National Institutes

of Health (NIH) grant for the project.

Aging, poor genetics and environmental stresses caused by listening to an iPod too loudly for too long can cause our sensory hair cells in the inner ear to die, leading to irreversible deafness or difficulties with balance. Cells in the human retina are subject to similar degeneration, causing diminished eyesight or blindness. Unfortunately, unlike fish, frogs and birds, we do not have the ability to regenerate these sensory receptors.

We do, however, share certain similarities with the zebrafish, which makes it an ideal model for research on degeneration and regeneration of sensory systems, says Matsui. Although the fish doesn't have a cochlea, which is the auditory portion of our inner ear, they do have a vestibular (balance) system which is almost identical to humans. The retina is also almost the same, adds Matsui.

The NIH grant funds research into mutant zebrafish lines that have smaller eyes due to reduced cellular proliferation in the ciliary marginal zone, a part of the retina that produces precursor cells, which can become all of the other types of cells

found in the growing retina. Similarly, the inner ear of the fish has "supporting cells," which are the source for new sensory hair cells. For Matsui, "this raises the question of whether there is a redundancy between sensory systems."

"If the role of supporting cells in the ear is comparable to that of the ciliary marginal zone in the retina, do these mutant fish have defects in their sensory hair cell development and/or regenerative abilities?" asks Matsui. "Preliminary data indicates that these mutants have fewer hair cells. Funds from the grant will help us further characterize these fish and identify the genes causing the small eye phenomenon." Understanding the genetics of cell proliferation in non-mammalian vertebrates could ultimately lead to therapies to restore lost hearing and vision in humans by revealing genes that regulate cells found in the eye and ear.

Matsui, whose interest in studying sensory systems started in high school, continued his research as an undergraduate at the University of Washington, where he worked in one of the laboratories that discovered it was possible for chickens to re-

generate sensory hair cells in the inner ear. During his postdoctoral fellowship at Harvard University, Matsui began to focus on zebrafish to see if he could find commonalities between vision and hearing.

Matsui developed more than a research interest at Harvard. As the faculty advisor for students majoring in neurobiology, he discovered he enjoyed working with undergraduates, which he says is the main reason he chose to teach at Pomona. In his lab at Seaver South, he works with a cohort of students during the summer and throughout the academic year. This past summer, two students focused on research funded by the NIH grant, while another four students did related research on topics that included the effects of ethanol on the development of sensory systems (fetal alcohol syndrome) and genetic causes of degeneration of vision and hearing.

"I like the students' enthusiasm," says Matsui, "and seeing that spark when they find something that they hadn't thought about or, possibly, when they realize that maybe it's something that no one else in the world has ever seen before."

—Mary Marvin

The 2011 Wig Awards

Each year, juniors and seniors help select the recipients of the Wig Distinguished Professor Award for Excellence in Teaching, the highest honor bestowed on Pomona faculty. In their anonymously written nomination comments, students offered high praise for the six professors who were honored at Commencement in May:

About **Oona Eisenstadt**, the Fred Krinsky Professor of Jewish Studies and associate professor of religious studies: "Whether she's translating obscure ancient Hebrew texts on the fly or having dinner with students, the level of her intellect and the fluency with which she speaks of her areas of expertise never ceases to amaze."



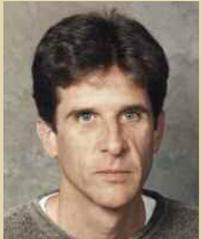
About **Pierre Englebert**, professor of politics: "There are very few professors anywhere who are able to make a three-hour-long stats seminar that begins at 7 p.m. interesting or educational, and Englebert is one of those few."



About **Richard Hazlett**, the Stephen M. Pauley M.D. '62 Professor of Environmental Science and professor of geology: "Most inspiring, knowledgeable, passionate, approachable and amicable professor ever. ... He has also inspired me to do something meaningful in this world, to make a change, and to take on the world's environmental issues with hope and courage."



About **Richard Lewis**, professor of psychology and neuroscience: "His lectures are well thought-out and tell an interesting story. His classroom style uses a combination of intelligent commentary, wit and anecdotes that make the material more accessible and interesting."



About **Nicole Weekes**, professor of neuroscience: "Her lectures are engaging and thought-provoking, and she is always so welcoming of questions, be they silly or mundane. She has also been incredibly accessible outside of class, and I have felt respected and understood."



About **Samuel Yamashita**, the Henry E. Sheffield Professor of History: "He is so knowledgeable and imparts it in an even, measured and considered pace, keeping the class entranced. It's not just the way in which he works with the students that's so remarkable—his choice of outside reading matter ... would bring even nominally interested students into the fold."



Adam Buchholz '12,

a director of On the Loose (OTL), has led nine OTL trips and participated in seven others since joining the student outdoors club as a freshman. A biology major from Olympia, Wash., Buchholz says that when he was weighing his decision about where to go to college, OTL tipped the scale in favor of Pomona.

Favorite first-year trip: "Definitely Moab. It's one of the best places in the world for mountain biking. I'd never done it before, but we were with a very knowledgeable group from OTL, and by the time we reached a classic part of the trail called Porcupine Rim, I felt a lot more secure. That section is about a foot and a half wide; you're dodging boulders, and about 10 to 15 feet on your right is a 1,000-foot cliff that drops down to this beautiful green river and red rock. It was very scenic, exciting and memorable."

It's not just the scenery: "Part of what I enjoy about OTL is the community because it brings together so many people who are excited about the same thing. It's easy to feel sort of stuck in the Claremont bubble and OTL trips are a great way to get out and have a completely different experience."

Just outside the bubble: "Joshua Tree, which is only two hours away, is a great destination for rock climbing. Another place that's close by is Mt. Baldy. Our most heavily attended event of the year is the Baldy Speedo Hike, which is an experience every Pomona student should have. We hike to the top wearing Speedos, hiking boots and knee socks and bond over the strange looks we get from people."

Reaching the top: "It can take weeks to figure out how to do a climb; you try it over and over and one day you come at it from a different angle, and you finally reach the top. Sometimes you find a climb, like 'Necessary Evil' in Apple Valley, that is in a beautiful setting and the line you're climbing is perfect. It's just a question of trusting it and making yourself push through the exhaustion and fear. And it's exhilarating when you reach the top."

The Outdoor Education Center: "The great thing about it is it provides a lot of formal opportunities to be educated and gain wilderness skills, and it provides certification. If you're not experienced, planning an outdoors trip can be a very daunting task, and OEC can provide that kind of expertise professors need to integrate field trips into their curriculum."

Daring Minds: "One of the OTL commandments, which comes right after 'being safe,' is 'going big.' What that encourages you to do is go out and try something like hiking Mt. Baldy, which is about a 10-mile-long trail and 3,950 feet of elevation gain. Most students would say, 'no way,' but when you get a group of people together who know what they're doing and know how to do it safely, you can push your boundaries and accomplish things that you never would have done on your own."

—Mary Marvin

"WHEN YOU GET A GROUP OF PEOPLE TOGETHER WHO KNOW WHAT THEY'RE DOING AND KNOW HOW TO DO IT SAFELY, YOU CAN PUSH YOUR BOUNDARIES AND ACCOMPLISH THINGS THAT YOU NEVER WOULD HAVE DONE ON YOUR OWN..."



See page 10 for a feature on Martin Crawford, head of the Outdoor Education Center.

Campaign Pomona / Building Local and Global Connections

Arango/Aramont Gift Supports Outdoor Education

Pomona College students quickly learn the wilderness is within easy reach and it's full of experiential learning opportunities. For years, freshmen in Orientation Adventure, students from On the Loose (OTL) and various field-trip-oriented faculty members have been taking advantage of these opportunities to learn and explore in the Mojave Desert, Joshua Tree, the Channel Islands and other Southern California spots.

Now, Pomona's new Outdoor Education Center (OEC) will be the organizing force behind recreation and learning in the College's environs. The center, which has been in the planning stages for about two years, is a part of an initiative to "build local and global connections" in *Campaign Pomona: Daring Minds*. It has received a generous \$600,000 gift from Lucila Arango '88 and the Aramont Foundation to help fund the initial startup costs of the center and provide annual support.

"I came to Pomona from a high school with an active outdoor program and, as an undergrad, missed having that as part of my college experience," says Arango, an avid biker, climber and hiker who has summited Mt. Whitney and Mt. Kilimanjaro.

On a recent rock-climbing trip to France, Arango and her son had a chance meeting with another American climber who happened to be a recent Pomona graduate and told them about the heavy interest in outdoor activities among today's Sagehens. "I wanted to help encourage that interest," says Arango. "After many conversations with President Oxtoby, I was convinced that Pomona could create a first-class Outdoor Education Center."

With almost 500 students participating in

OTL trips each year, and the entire incoming class of first-year students taking part in Orientation Adventure, the cramped rooms in Walker Lounge could no longer support the demand for storage and meeting space. In its location in Pomona Hall, one of the College's new residence halls, the OEC offers a large storage space for equipment, easy access for loading vehicles and a library of books and maps, as well as serving as an organizational center for OA, the student-led On the Loose outdoors club, and other campus groups and faculty who want to arrange field trips. It also is an educational center with workshops, new credited Physical Education classes and a new three-level Outdoor Leadership Series certification program.

"You progress through levels through your college career," says Martin Crawford, senior coordinator for the OEC. "By level three, you are helping to arrange trips for the faculty and putting on workshops at the OEC."

This organized approach to outdoor exploration and learning also will assist faculty with planning field trips and providing trained student guides. Astronomy Professor Bryan Penprase has gone on several trips in the past with professors and classes in other disciplines and is planning another for November, now with the OEC and Crawford involved. In a trip to the Mojave National Preserve, Penprase will bring his Earth's Cosmic Origins class and lead a "star party" at night. Anthropology Professor Jennifer Perry will discuss prehistoric rock art, Geology Professor Bob Gaines will discuss the geological landscape and Crawford will lead a trip into a lava tube.

"It's an amazing thing to mix classes of students and subjects, and take people out of the box a little bit and get them out of their usual classroom mode," says Penprase. "I think both the professors and students find that refreshing, and the outdoor settings around here are so amazing."

—Laura Tiffany



www.pomona.edu/daringminds

I rarely worry about what I am going to wear. I usually have comfortable slacks and a jacket to wear out to dinner and, with a modification or two, they can go to a memorial service. The same pair of REI Merrell slip-on shoes is adequate for both occasions. Everything else I own is for gardening: stained t-shirts, comfortable sweat pants or jeans, worn sweatshirts, piles of dirty sneakers and boots. And, most important, the smartest wool socks to keep my toes dry. Plenty.

But a few years ago I accompanied my husband John to his 50th Pomona College reunion and, preferring not to embarrass him in front of his best and longest friendships, I surveyed my gardening wardrobe and saw that it was, indeed, unfit. Reluctantly, I went shopping.

The wardrobe survey had revealed a pair of good black slacks and a blue-green linen suit worn once, 10 or 12 years ago, when my own college's president visited Seattle. A color palette, of sorts. But no shoes, short of the worn Merrells or mud-stained sneakers.

To prepare myself for the coming ordeal, I tried to imagine I was shopping for plants. Before I shop for plants, I survey the garden, looking for areas where plants are much too big for their britches or have settled in so comfortably their knees are baggy. I study the borders, monitoring color balance, leaf texture and shape, ultimate height and rhythm—too many orange grasses, not enough lime green. If it's particular sorts of plant I want, I search Web references, visit others' gardens and favorite nurseries, review catalogs. Before long, I have a list of appropriate possibilities and, with luck, several places to find them. I feel confident; I know how to shop for plants.

But when it comes to shopping for my own clothes and shoes, my dismal lack of confidence is only surpassed by my ignorance.

Other shoppers are better prepared. It seems to me that every customer at the cosmetics counter—intimidatingly placed at the entrance of the department store—already owns enough lipstick and mascara. They're wearing it. Their clothes

match, and they show just the right amount of flesh between jeans and tank top. And women looking for clothes already seem to know what size they wear. They don't seem shocked at the prices. (I could buy a tree peony for the cost of that shirt.) And the sales personnel know them by name.

I trudge in and out of the dressing room, trying out colors and shapes, asking myself if the colors of this pale pink and sea-green blouse will complement my old linen suit, wishing I had worn it. And remembering an earlier time when my color memory failed me, and I planted a brilliant vermilion climbing nasturtium too close to a dusky violet-purple *Clematis Purpurea Plena Elegans*. Tacky. I still cannot choose which of these treasures to remove.

Ultimately, I buy a white silk shirt to wear with the linen suit, and a dressy cream blouse and black silk jacket with Chinese knotted buttons to wear with my good black slacks. I even survive the icy disbelief

of the shoe salesman, who clearly views my comfortable Merrells as if they were dandelions among his most treasured roses. I escape with suitable shoes, but only tattered dignity.

The reunion was a success. Folks wore what they wanted to wear; they were comfortable. With a bit of clever weeding, I could have worn the clothes I already owned. And there were plenty of folks standing around in the equivalent of my worn Merrells. For all I know, they, too, were gardeners. John would not have been embarrassed, and instead of spending time shopping, I could have spent a whole afternoon deciding how to garb the garden so neither it, nor I, will be embarrassed the next time one of John's college classmates comes to visit.

Lee C. Neff is married to Dr. John Neff '55.

Reunion Shopping

By Lee C. Neff



PHOTO-ILLUSTRATION BY MARK WOOD

Corwin H. Hansch Professor of Chemistry Emeritus 1918–2011

Corwin H. Hansch, professor of chemistry at Pomona College from 1946 to 1988, died May 8, 2011, after a long bout with pneumonia. He had served on the Pomona College faculty from 1946 until 1988, and even after retiring from teaching he had continued with his research in the Chemistry Department until 2010. He was 92.

Hansch, the founder of Quantitative Structure Activity Relationships (QSAR), received his B.S. in chemistry from the University of Illinois and his Ph.D. from New York University. After a brief post-doctoral stint at the University of Illinois, Chicago, he worked on the Manhattan Project at University of Chicago and at DuPont Nemours in Richland, Wash. After World War II ended, he took a position as research chemist at Du Pont Nemours, but left soon thereafter, coming to Pomona College in 1946. During his tenure, he completed two sabbaticals, one at the Swiss Federal Institute of Technology in Zurich and the other in Rolf Huisgren's laboratory at the University of Munich.

Shortly after arriving at Pomona, he met a Pomona botany professor, Robert Muir, and their mutual interest in understanding the workings of plant hormones led to his pioneering work in QSAR. Hansch soon changed the direction of his research from the study of high temperature dehydrogenations to the correlation of biological activity with chemical structure; this led to the publication of his early, seminal works in QSAR, ably aided by Toshio Fujita. The founder of QSAR, Hansch came to be recognized as the "father of computer-assisted molecular design," and the methodology he spawned is now utilized in most pharmaceuticals and biotechnology companies.

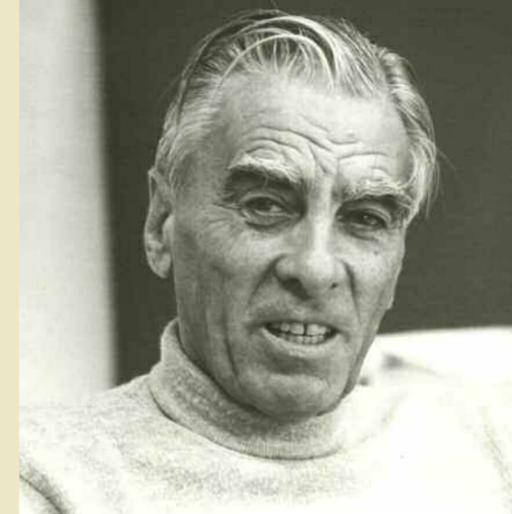
The author of numerous books running the gamut from organic chemistry texts to medicinal chemistry to QSAR treatises, he also wrote or co-authored more than 400 publications in all. During the period of 1965 to 1978, he was one of the 300 most cited scientists in the world. He also received many awards, including two Pomona College Wig Awards for excellence in teaching, two Guggenheim Fellowships and numerous accolades from the American, Italian and Japanese Chemical Societies. He was the first recipient of the American Chemical Society (ACS) Award for Research at an Undergraduate Institution (1986), as well as the first recipient of the Smissman-Bristol-Myers-Squibb Award from the ACS's Division of Medicinal Chemistry (1975). In 1990, he was elected to the Royal Society of Chemistry and in 2007, he was inducted into the ACS's Medicinal Chemistry Hall of Fame.

Mentor to a large number of undergraduate students and more than 40 visiting scientists and postdoctoral scholars from the U.S. and around the world, Hansch helped raise the profile of research at primarily undergraduate institutions and was instrumental in establishing the Fred J. Robbins Lectureship in Chemistry which helps to bring scientists of Nobel Laureate stature to the Pomona College campus.

In recent years, he devoted his time and effort to developing and organizing QSAR equations based on data generated internally and from global literature. His electronic database CQSAR, now contains more than 22,000 mathematical models. He was especially interested in comparing chemical QSAR with biological QSAR to gain insight into how chemicals interact with biological receptors.

Hansch was a voracious reader, his reading tastes ranging from scientific literature and politics to economics and film. He and his wife, Gloria, who was instrumental to his success, loved to travel, and their adventures spanned the globe. He was an avid skier and loved to ski Mt. Baldy, Aspen, the Alps and the Andes.

—Cynthia Selassie



Dr. Hansch taught me to think about science at the molecular level, and that has made all the difference in my career. I returned to Pomona for my 25th reunion and found Dr. Hansch in the new science library, poring over journals like always. He looked up and immediately recognized me, smiled and told me how good it was to see me again after all those years. I am sad to learn that he has passed, however I am extremely grateful to have known him.

—Mark A. Reynolds '78, Ph.D.



Hansch (right) with Robbins Lecturer Francis Crick in 1965

His example became an embedded influence in my subsequent success in medicine, including teaching and helping others. The memory of visiting with him some years ago while at a class reunion remains vivid and lasting. His legacy is rich for so many of us who benefited from his presence in our lives. For me his legacy lives on whenever I am able to follow his example in my own endeavors and pass those lessons on to subsequent generations.

—Gary Nye '61, MD

Cryptic Wordokus Answers on Page 56
by Lynne Willems Zold '67 and Angela Zold

This puzzle is a type of Sudoku in which letters replace the numbers 1 through 9. The letters to be entered in the grid are written in a scrambled order below the puzzle. When you solve the puzzle in the usual way, a word will be formed in the shaded boxes of the grid reading left to right in the columns. There's also a cryptic for each puzzle, which, when solved, will also give you the answer to the scrambled 9-letter word.

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A								L
	G					U Y T		
R	A					G		
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		T		I			U	
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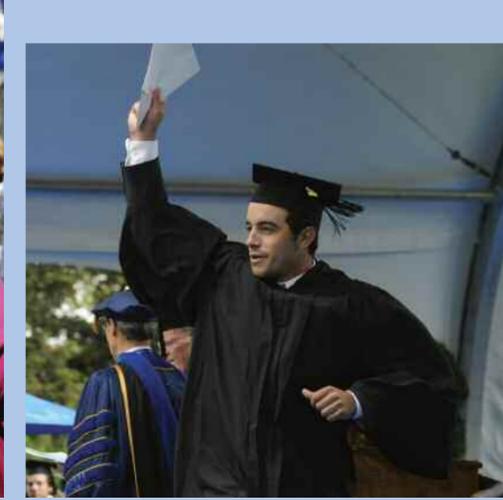
Y I G U F T A L R
Cryptic clue: Faulty rig exploded and then patched together: cheapness.

		H		E L				
C								H
	E					U S P		
L	C					E		
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		P		I			U	
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E S				U				C
			B L					

E P S I B L H U C
Cryptic clue: X-rated pieces make good investments.

As a rainy morning gave way to sunshine, approximately 390 students received their diplomas during the College's 118th Commencement ceremony on May 15 on Marston Quad. Speakers included President David Oxtoby, Senior Class President Meredith Willis '11 and Senior Class Speaker Leah Steuer '11. Honorary degrees were conferred upon Judy Burton, president and chief executive officer of the Alliance for College-Ready Public Schools; Edwin Krupp '66, director of the Griffith Observatory; author Douglas Preston '78; and U.S. Secretary of Energy Steven Chu, who delivered the commencement address.

2011 Commencement



CLOCKWISE FROM TOP LEFT: U.S. Secretary of Energy Steven Chu speaks; a mother hugs her graduate; a senior waves his new diploma; the singing of the national anthem; Chu and President Oxtoby applauding as graduates-to-be process; a student having lunch with her family on the Quad following the ceremony; President Oxtoby (center) with honorary degree recipients (from left) Judy Burton, Edwin Krupp '66, Steven Chu and Douglas Preston '78; senior class speaker Leah Steuer '11; and a student receiving her diploma from President Oxtoby.

