



April 2011

From the Hill

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Recommended Citation

Sims, Pat; Collins, Stephen; Meader, Laura; Farwell, Jackie; Rooks, Douglas; Speer, Brian; Wyman, Willard; and Lazarczyk, Travis (2011) "From the Hill," *Colby Magazine*: Vol. 100 : Iss. 1 , Article 9.
Available at: <https://digitalcommons.colby.edu/colbymagazine/vol100/iss1/9>

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From the Hill

Authors

Pat Sims, Stephen Collins, Laura Meader, Jackie Farwell, Douglas Rooks, Brian Speer, Willard Wyman, and Travis Lazarczyk

Q&A

PAUL JOSEPHSON, A HISTORIAN OF SCIENCE AND TECHNOLOGY, DISCUSSES HIS NEW BOOK *LENIN'S LAUREATE*, TEACHING HIS COURSE LUDDITE RANTINGS, AND LIFE AS "THE FISH-STICK GUY."

GERRY BOYLE INTERVIEW

So are you still teaching Luddite Rantings?

Yes. In fact I'm teaching it this semester.

What is students' reaction when you challenge something as fundamental to their lives as earbuds and iPhones?

For many it's eye opening because they do understand more and more how everything that they do has a direct impact on technology and the technology also has a direct impact on how they do what they do. I had a student this fall, I sent him a note that pointed out that his work was lagging. And he wrote me back a few moments later: "I can't answer fully now because I'm in class."

This must be on your mind more with each passing year.

It's on my mind, but I'm a neo-Luddite, not a Luddite. I don't reject technology. I reject bad technology. So in the course we try to define bad and good technology. And good technology is inherently democratic and bad technology is inherently authoritarian. So a nuclear power station is inherently authoritarian. You need to have armed guards and a police state and you need to have billions of dollars and you need to have someplace to store it. You have to worry about terrorists. Solar power is democratic. Anyone can have it. So technology that's democratic—that's reversible if we discover bad things associated with it—I'm for those, and they exist. But the political and economic system pushes us toward large scale, which are inherently less democratic.

So it's not just communications?

We get to that as well. We do both historical and thematic, so there are communications technologies. I talk about the dumbing down of Americans, including our students, because they've stopped tactile research. They need to hold books and magazines and archival documents in their hands. And to ponder them. Instead they go right to the Internet and if they don't find it within zero point three eight seconds then it doesn't exist. Or if they do find something, they have no idea how to evaluate whether it's valuable or not.

So how do you reverse that?

I make them write using primary sources—that's the requirement of every class I have. Sometimes those primary sources, yes, are accessible through the Internet. But they must evaluate primary sources in their own words, in essays about which they feel proud and strong. That's the only thing I think we can do. Teach critical reading, writing, and thinking by asking them to refrain from the Internet.

Do they find that refreshing?

I think they enjoy it. Maybe not as much as historians do.

So in the future will there always be a small percentage of people who want that tactile experience?

There will always be a large percentage of those people. We are friends of books. We understand the pressures of having things electronic, but electronic journals and books, good ones, are always based on hands-on research experience.

And your last book is an example of that? You immersed yourself in that.

Which one was that?

Lenin's Laureate.

Yes, that was archival research and interviews with Zhores Alferov, this Nobel Prize winner himself.

Is he a friend of yours?

Yes. We met when I was a graduate student doing my doctoral dissertation research. I wrote about the history of Soviet physics before World War II. I focused on the Leningrad physics community, because Leningrad was the cradle of Soviet physics. And I ended up at the institute where he was a leading person and soon became the director. He'd done his Nobel research there in the 1960s. So when he got the Nobel Prize, in 2000, I called him to congratulate him. And then, a year or two later, I thought, this has the makings of a great book.

Was that one tough? It's a pretty dense topic.

I never had such a hard time as writing this book. I wrote two other books in the time I was writing this one because, first of all, although he thinks I'm a physicist, I'm an historian of physics. It was hard for me to master the quantum electrodynamics of the solid state. I can remember him lecturing me and diagrams and things at his desk. I'm sitting there nodding, saying, "Yes, yes, I understand," as all of this stuff is going over my head. I'm telling myself, I'll get to it later.

And did you?

I did. It was extremely difficult. It took about a year before I felt comfortable.

IMAGE BY CHARLOTTE WILDER '11 AND THE COLBY OFFICE OF COMMUNICATIONS



Has Alferov read it?

He has. He loves it. In fact, I just wrote him. I would like it to come out in Russian and asked him to use his contacts to have someone translate it. ... I'm going to have a cookie if you don't mind. I had a long morning. I snowshoed for an hour. I shoveled snow for ninety minutes, and then I ran seven miles, so I'm low on energy.

It must have been a fun snowshoe.

It was, but I was the second person into the woods. Damn it.

So the book?

I immerse myself fully and entirely. That's all you really can do. But I think the key to being productive, all of my colleagues will tell you, is if you write a page or two a day, then everything is fine. A page or two a day is five-hundred pages a year, which is a book. Not all of what you write is good, but if you do it every day, the editing process is easy, you never stumble, you're always making some progress. The second thing I do is I like to have a second

or third project going on, because if you get tired of one you can do research and writing on another and you're ready to plow ahead when the previous project is done.

Like the fish-sticks article. What was the title?

"The Ocean's Hot Dog: The Development of the Fish Stick." That came out of research I'd done for the book *Industrialized Nature*.

And your thesis was?

No one ever demanded them. The fishing industry used advertising to create demand once they figured out how to turn big frozen blocks of fish into sticks using industrial band saws—and how to bread them. And the big blocks of fish came from increased ability to catch and process vast quantities of fish at sea because of technological revolutions in plastics for bigger and stronger nets, sonar to locate fish, refrigeration and freezing, and simply bigger ships—trawlers—that came out of military applications during World War II.

Interesting. But still, when you told people you were writing about fish sticks, did you get a few chuckles?

At first people were skeptical. They thought it was funny, they thought it was Josephson being Josephson. Since then a lot of people having read the final version have said, "This is really great. I use it in my courses." And the *Frankfurter Allgemeine Zeitung* [newspaper] wrote an article about fish sticks based on this article. So a German friend sent me a copy. He said German scholars wait their whole lives to be in the *Frankfurter Allgemeine Zeitung*.

So the fish-stick article attracted some notice.

Yes, but the neatest thing that happened was, I was sitting at a conference and the guy next to me was talking about something about environmental history. He turned to me suddenly and he said, "Wait a minute—you're the fish-stick guy."



John Campbell '09 at a student orientation in Kabul, Afghanistan.

Collaboration in Kabul

AFGHAN SCHOLARS INITIATIVE TAKES JOHN CAMPBELL DOWN UNEXPECTED PATHS

PAT SIMS AND STEPHEN COLLINS '74 STORY QIAMUDDIN AMIRY '09 PHOTOS

"God, no," John Campbell '09 blurted after being asked if he ever imagined visiting Kabul. "If you told me that, a year and a half out of college now, I would be more or less self-employed as the executive director of a nonprofit that brings students from Afghanistan to the United States for high school, and college even, I never would have believed that."

But as executive director of the Afghan Scholars Initiative (ASI), which he cofounded with Qiamuddin Amiry '09, what was unthinkable has become Campbell's life.

Since the program began in 2007, seven ASI scholars have enrolled at top-flight secondary schools in the United States and India. The first two, Meetra Ameni and Sikandar Ahmadi, won scholarships to Smith and Williams, respectively, after graduating from Gould Academy last year. Now there's a steady pipeline.

ASI is a collaboration forged during the four years Campbell and Amiry spent together on Mayflower Hill. "Qiam lived across the hall from me freshman year, in West Quad," Campbell said. "He was more or less

"If you told me that, a year and a half out of college now, I would be executive director of a nonprofit that brings students from Afghanistan to the United States ... I never would have believed that."

John Campbell '09, executive director of Afghan Scholars Initiative



John Campbell '09 with Qiamuddin Amiry's nieces in Kabul.

the first person I met at Colby." Campbell's parents, impressed by the neatness of the room across the corridor, pulled Amiry into their son's room in hopes the tidiness might rub off. The two also ended up together on COOT.

It was Amiry, a Davis United World College Scholar grateful for his educational opportunity and hungry to pass his good fortune forward, who conceived a program to bring top Afghan students to U.S. secondary schools and prepare them for college. Campbell, an English/creative writing and government double major, wrote an essay about Amiry's idea, and the gears started to engage.

Amiry, now finishing a master's at the Fletcher School of Law and Diplomacy at Tufts, dreamed up the scholarship program; Campbell went to work to create a formal structure. "By the end of senior year it was a big part of what I was doing every day," he said. "I spent ... way longer than it should have taken incorporating as a nonprofit organization."

Last June Campbell travelled to Kabul to join Amiry and recruit this year's incoming ASI scholars. Just getting his visa almost broke his spirit. It required an 11th-hour, one-day round trip from New England to Washington, D.C., to visit the Afghan consulate, which had held his passport for a month and a half without granting him permission to visit the country. Assured by a consulate staffer that he would have to reapply, which meant his nonrefundable plane ticket for the following day was no good, Campbell recalls that he simply put his head on the counter in despair.

Only after the staffer engaged Campbell's girlfriend in conversation did

events take a productive turn. The visa was granted, and two days later the Colby friends were reunited in Kabul.

But that wasn't the hard part, Campbell says.

"It actually took more time and effort to get my girlfriend okay with the idea of me going over than it took to get there or to get the clearance or anything else," he said. "That was a full-time job." Then there was the family at home in Braintree, Mass. Campbell had travelled with his family to Canada as a kid but had never been farther abroad, much less to a country at war. "My mother was not happy about me going over [to Afghanistan]," he said. "She was very worried. My dad thought it was okay. He understood."

Campbell's trip was successful. He recalls walking sleep-deprived through ranks of empty parking lots at Kabul's airport, passing a guard post, and embracing Amiry, who was waiting for him. "The only time I was afraid for my life in this whole span was in the fifteen minutes that [my girlfriend's] sister's boyfriend was driving us back from the Providence [R.I.] airport to her house," he said.

Thanks to ASI's partner organizations in Afghanistan, a steady stream of students is available without Campbell and Amiry having to arm wrestle Afghan government officials, who in the past were more eager to help the politically well-connected. "Now there's no authority from Afghanistan telling us what to do," said Campbell. On the receiving end for these students are six elite secondary schools. (For more about partner schools and students in the program, see sidebar at www.colby.edu/mag.)

As they refined the selection process, Campbell and Amiry observed the dilemmas encountered by their first two students, Ameni and Ahmadi, as they navigated a new school in a new country. The ASI founders focused on how to prepare future students for challenges they would inevitably face.

A tutor in the United States is now assigned to each incoming student. "The tutorial program took on a life of its own and became much more robust," said Campbell. After six months in a rigid curriculum, "Things get more interesting; students start writing personal narratives. You can't believe where these students are at fifteen or sixteen years old."

Maihan Wali, 16, is one of six students (three girls and three boys) currently in the tutorial program. She helped establish a national women's basketball league in Afghanistan that now includes more than 400 women, and she spoke at a conference for Women Deliver, a global advocacy organization, in Washington, D.C.

"Students like Maihan are exactly the kind we want to empower," said Campbell. "Imagine what she can do when she goes home with a college degree."

Asked about future travel to Afghanistan, Campbell replied: "We're planning on going back this summer. The main purpose would be to select our next group of students and start them in our tutorial program."

Then, after a long pause, "And to get some of Qiam's mom's food."

Doing Good

STEFANIE SOLAR SAYS PHILANTHROPY ISN'T ONLY FOR THE WEALTHY

LAURA MEADER STORY DOUGLAS JONES ILLUSTRATION

On the same August day in 2005 that Hurricane Katrina roared through New Orleans, Stefanie Solar '11 was celebrating her 16th birthday in Houston. Sweetening her birthday was the unexpected presence of friends who had been evacuated from their school in Louisiana. But, as news of the hurricane's destruction spread, Solar's birthday turned bittersweet.

Katrina, however, launched Solar on a path of volunteering and fundraising that led her to establish the Maine Philanthropy Awards her first year at Colby.



Stefanie Solar '11

The brainchild of Solar and her brother Bryan '08 (cofounder of Lazy Mule Laundry at Colby), the Maine Philanthropy Awards, now in their fourth year, celebrate philanthropy and community service in Maine. Awards are given in four

categories: statewide, central Maine, Colby student, and high school student.

In establishing the awards, Solar aimed to inspire people who dismiss philanthropy as something solely for the wealthy. "You don't have to be a millionaire to do something," Solar said.

Solar was a Girl Scout growing up and did service projects at her Catholic school. Her parents, who were active in the Houston community, encouraged Solar and her three older brothers to give back to their community. But Katrina was "a huge turning point" in her life, she said.

Shortly after the hurricane hit, Solar's Dominican Catholic all-girls high school, St.

Agnes Academy, absorbed about 60 students from its sister school in New Orleans. Solar and her friends immediately saw these new students' needs—school supplies and clothing most apparent—and ached to help. The young Houstonites put their heads together and decided to hold a fundraiser. Enter Operation Dominican Spirit.

Without prior experience, Solar and her friends organized and hosted a \$100-a-seat dinner and a silent auction at a New Orleans-style restaurant in Houston. They raised \$30,000—all of which stayed in the Houston area for hurricane relief.

The Katrina fundraiser motivated Solar to entertain the possibility of a career in the social sector. She volunteered widely her senior year of high school to learn about nonprofits and development work. For her efforts Solar received the Rising Latina Leader award in 2007 from the League of United Latin American Citizens. She also received a 2007 Presidential Volunteer Service Gold Award for more than 500 hours of annual service.

These awards reinforced the value of recognition for work well done. As Solar prepared to come to Colby, she investigated whether or not there were any philanthropy awards in Maine. There were not, so the Solar siblings set out to change that.

"My brother and I realized that what's always great about these award ceremonies is that they inspire other people to be more active," Solar said.

Carol Wishcamper agrees. Wishcamper, along with her husband, Joe, received the 2010 statewide philanthropy award. "It's nice to have people more aware of the role that philanthropy plays in supporting community organizations," she said.

The Wishcampers, who live and work in Freeport, have been generous donors to many projects over the years (the Nature Conservancy and the University of Southern Maine are among the beneficiaries of their giving) but never thought of themselves as philanthropists. Receiving the award changed that. "It was affirming in a way to know how other people were seeing and regarding what we were doing," Wishcamper said.

Colby students who have received an award include Jamie Goldring '09, founder of Luzicare, an initiative to bring affordable health care to Malawi; Qiamuddin Amiry '09 and John Campbell '09 for their Afghan Scholars Initiative (see story, P. 26); and Stephen Erario '10 for his economic and energy conservation work for the city of Waterville. This year's recipients were Julia Bruss '11 and John Perkins '11, co-directors of the Colby Volunteer Center.

"My brother and I realized that what's always great about these award ceremonies is that they inspire other people to be more active."

Stefanie Solar '11



Bruss has volunteered for a suicide hotline, a domestic abuse shelter, Waterville-area schools, and Hardy Girls Healthy Women; Perkins has served with Colby Emergency Response, coached youth soccer, and volunteered at the Mid-Maine Homeless Shelter.

The Maine Philanthropy Awards are a program of Colby's Goldfarb Center for Public Affairs and Civic Engagement, which each year facilitates the placement of hundreds of student volunteers in various capacities throughout central Maine. Since the student volunteers rely on the generosity and expertise of mentors with whom they work, the awards allow Colby the "opportunity to recognize people who make it possible for our students to do this kind of work," said Alice Elliott, associate director of the Goldfarb Center.

Elliott believes that volunteering and philanthropy have a strong intellectual

component. Working at a soup kitchen through the Colby Volunteer Center or mentoring an elementary student through the Colby Cares About Kids program, for example, gives students opportunities to begin to understand the complexity of solving community problems. "I want our students to be thinking not about how good it feels to serve," Elliott said, "but how to eliminate the problem."

As a Colby student, Solar, an international studies and anthropology double major, employs just that kind of thinking. Each summer she undertook an internship at a nonprofit organization, including positions with the Houston A+ Challenge, Children's Defense Fund in Houston, the Global Fund for Children in Washington, D.C., and Educational Pioneers in Houston. She also sits on the board of the Waterville nonprofit Hardy Girls Healthy Women and is a student manager for the Colby Fund's phonathon.

Solar's most powerful lessons, however, came during her junior semester abroad. While in India and South Africa, she was dismayed at what she saw as the failure of many development projects she witnessed. She saw a disconnect between the reality of life in these countries and decisions made half a world away. Solar questioned her belief that development work could change the world and realized that, "If anything was going to change, I had to start at the bottom—and education was the number one thing on my mind."

After graduation Solar will return to Houston, where she'll work for Teach for America. But not without acknowledging the significant mark she's left at Colby.

"[The Maine Philanthropy Awards] are a sign of success for me," she said. "I'm able to check it off and say, 'I did my work here. We really made this go.'"



Foreclosure Disclosure

MAINE LAWYER THOMAS COX TRIGGERS NATIONAL INVESTIGATION OF BANKING PRACTICES

JACKIE FARWELL STORY TIM GREENWAY PHOTO

Attorney Thomas Cox '66 knew something was off the moment he cast his eyes on a foreclosure affidavit signed by GMAC Mortgage employee Jeffrey Stephan. What Cox couldn't have known was that he was about to help ignite an uproar over the mishandling of foreclosure cases by some of the nation's most prominent lenders. Neither could he have guessed the nickname Stephan would soon earn courtesy of the national press: the "robo-signer."

By exposing Stephan, who casually admitted to Cox that he signed hundreds of foreclosure documents a day with little knowledge of their accuracy, Cox last fall helped to trigger a foreclosure investigation by all 50 states' attorneys general into heavyweight mortgage lenders and servicers: GMAC, Bank of America, and JPMorgan Chase among them.

Tripping up some of the country's largest mortgage companies was an unlikely outcome for Cox, 67, who had abandoned practicing law a decade earlier after his work calling in business loans for a Maine bank left his conscience torn and his marriage battered.

Many of the small business owners he had worked with had put up their houses as collateral, and he had witnessed the devastating effect his actions had on their lives. It was a far cry from the career he had imagined as a student at Colby, where a course in international law set him on a path to Boston University Law School. "There I was foreclosing on these people's homes," Cox recalled. "These were people I knew."

Volunteering with the nonprofit Pine Tree Legal Services in Portland was supposed to give Cox an opportunity to gingerly dip his toes back into the profession. Instead it led to the most rewarding event in his career when, in September, GMAC agreed to temporarily stall foreclosure sales and evictions in 23 states, including Maine.

"We'd gotten them to pay attention in many, many cases in many, many states," he said. In a strange twist of fate, it was largely because of his experience working the other side of foreclosure cases that Cox "was able to close any doors that remained open for creditors to explain away these issues," according to fellow foreclosure attorney Chet Randall.

Now working pro bono as the head of Maine Attorneys Saving Homes, a project that coordinates pro bono legal referrals for foreclosure cases, Cox stumbled across his own open door when he discovered that GMAC's Stephan was listed on foreclosure affidavits as a "limited signing officer." This was an indication that "all he was was a paper signer," Cox said. "The minute I saw them, I knew they were bogus."

That first affidavit involved a foreclosure case against a woman named Nicolle Bradbury, who had fallen behind on payments for her modest \$75,000 home in Denmark, Maine. Cox took on her case and won approval to depose Stephan in Pennsylvania. "He was totally candid

and not seemingly embarrassed or concerned at all with what he was doing," Cox said.

Stephan acknowledged that, when signing his name to an average of 400 foreclosure affidavits per day, he checked only the balances due and the due date, with no attempt to verify their accuracy. "When you receive a summary judgment affidavit to sign, do you read every paragraph of it?" Cox asked him, according to a transcript of the deposition. "No," Stephan replied.

In sworn depositions, Stephan said he signed as many as 10,000 foreclosure-related documents per month. He has not spoken to the press.

Cox may never know whether the man since dubbed the robo-signer truly grasped the error of his ways. "I can't accept the guy didn't know, but I didn't ask him that, and I didn't ask him that because I had gotten a lot of good information there and I didn't want to risk having [Stephan and his lawyers] walk out saying I was going too far," he said.

Nicolle Bradbury is now one of six Maine plaintiffs in a class-action lawsuit against GMAC that Cox is trying with five other attorneys. In September Stephan was found to have acted in bad faith in Bradbury's case, and the mortgage company was reprimanded for continuing such practices even after a Florida court warned it four years ago about the very same signing procedures.

But as the case awaits resolution in district court, GMAC is at it again, Cox charges. A judge dealt a blow to the plaintiffs in December, ruling that the mortgage company could move forward with foreclosure cases in which the supporting factual information had not been confirmed. And yet, "They're still using Stephan affidavits," Cox said, incredulous.

A measure of relief arrived in late January, when a district court judge in Portland sanctioned GMAC for filing an affidavit signed by Stephan in another case, ruling it "was on notice that the conduct at issue here was unacceptable to the courts" and ordering the loan servicer to pay a portion of the plaintiff's legal fees.

Despite his efforts, GMAC continues to evict Maine people from their homes, a fact Cox feels the Maine Supreme Court has failed to address. He took the microphone to say so in January at the Maine State Bar Association's annual meeting, where he was honored with the prestigious Howard H. Dana Jr. Award for his pro bono foreclosure casework. Before an audience that included three Maine Supreme Court justices, Cox diverged from his prepared remarks to challenge the crowd.

"Nothing is changing in Maine. Foreclosures are still going based on those affidavits," he declared. "I ask everyone in this room, 'How can that be?'"

Editor's note: A version of this story appeared in MaineBiz, a business news magazine where Jackie Farwell is a senior writer.

The Strangest War

PULITZER PRIZE-WINNING HISTORIAN ALAN TAYLOR IS BACK WITH A REVEALING BOOK, THANKS IN PART TO HIS COLBY ADVISOR

DOUGLAS ROOKS '76 STORY

The late 1970s were “a bleak period to be entering graduate school,” said historian Alan Taylor '77. Colleges weren't hiring faculty, and undergraduates like Taylor worried that a Ph.D. might lead to little more than student loans.

Enter Professor Harold Raymond, then chair of Colby's History Department. Raymond read Taylor's senior thesis on Maine's role in the War of 1812. The professor “saw something in me,” Taylor said. “He was enormously encouraging and convinced me to take a shot at it.”

The rest, as they say, is history.

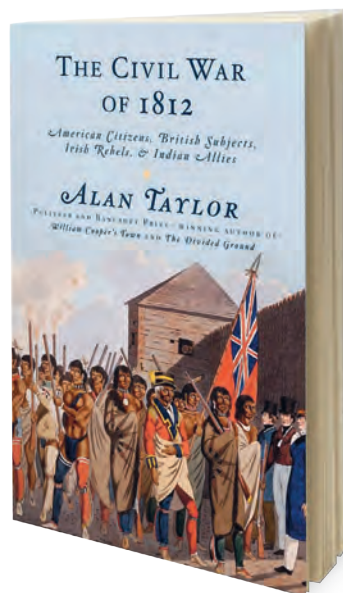
Now a Pulitzer Prize-winning historian and a professor at the University of California, Davis, Taylor has added to the considerable scope of his work in his new book, *The Civil War of 1812*, returning to that largely forgotten war, fought between British and American forces from 1812 to 1815. His thesis prompts the reader to reexamine what it means to be an American and how we mentally divide a continent that until then was politically undefined.

In a review, Gordon Wood, perhaps the dean of historical writing on early America, called Taylor “one of America's most distinguished historians,” and praised the book as “remarkable and deeply researched” while “masterfully captur[ing] the strangeness of this war.”

It was strange indeed, and next year's bicentennial of the War of 1812 may pass without much notice. Taylor puts the conflict into a new focus, however, by depicting it as a civil war for control of North America.

The 13 former British colonies had been independent only 29 years when Congress declared war on Britain, which, through its wars with Napoleon, was becoming the world's most powerful empire. The immediate issue was impressment of American seamen by the British Navy, which, as Taylor shows, struck at the heart of American nationhood. This nation of immigrants was vying with a world power that did not recognize the right of its former subjects to become naturalized citizens.

But the Madison administration that began the war surely had greater aims, including conquering Canada. Yet, despite America's enormous advantage in population, several U.S.



The Civil War of 1812
Alan Taylor '77
Knopf (2010)

expeditions into Upper Canada were no more successful than Benedict Arnold's doomed invasion of Quebec during the Revolution.

Having cut spending and disbanded the army, the Democrat-Republicans were in no position to coordinate attacks. Taylor shows that American volunteers were far better at looting and pillaging than confronting British regulars. And because the wealthy landowners who financed the war owned large tracts in the St. Lawrence Valley, the Americans campaigned mostly in the Niagara-Detroit region rather than pursue the obvious objective, Montreal.

Taylor shows how Americans remember this war and, when they do, that they recall it selectively. The burning of the White House still excites outrage, yet American troops earlier torched the provincial capital at York (now Toronto). The only major military victory, Andrew Jackson's destruction of a British army at New Orleans, came after the peace treaty had been signed. Still, the war was no defeat for the Americans, who got favorable terms in part because

of British preoccupation with Europe. “A wider and deeper perspective reveals an ultimate American victory that secured continental predominance,” Taylor concludes.

Without stinting on generals or military innovation—including a description of the only American naval conflict fought on fresh water, the Great Lakes—Taylor penetrates the lives of ordinary soldiers and farmers on both sides.

Taylor is unusual in being able to satisfy scholars with fresh discoveries and interpretations while also appealing to general readers. He employs vivid turns of phrase. An Irish-Canadian politician is described as “an ambitious and passionate lawyer who drank heavily and quarreled frequently.” Taylor quotes a letter about another militarily deficient American, Robert Leroy Livingston: “Well known by the name of ‘Crazy Bob,’ and if throwing Decanters and Glasses were to be the weapons used, he would make a most excellent Lieut. Colonel.”

Taylor became a scholar to watch in 1996 when his *William Cooper's Town* won both the Bancroft and Pulitzer prizes.

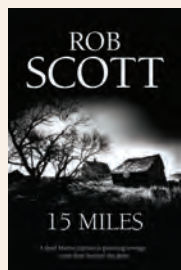
In *American Colonies* (2001), he used secondary sources to create an original interpretation of the country's founding, one that puts not just slavery but the struggles and contributions of ordinary settlers at the forefront. Taylor shifted his focus west from Cooperstown, N.Y., to chronicle the border between New York and Upper Canada, as Ontario was then known. *The Divided Ground* (2006) shows how Indian tribes that had regrouped under French and British rule were dispossessed by Americans whose farms killed off game the Indians needed to survive.

Still dividing time between teaching and writing, Taylor is already planning his next book, which takes a different path concerning the War of 1812. It began while he was guest teaching at the University of Richmond. He dug into archival documents about 4,000 slaves who fled Virginia seeking refuge on British warships. Taylor found the materials largely untouched, and he already has a working title for his next book: *The Slave War of 1812*.

Clearly, the late Professor Raymond made the right call.

RECENT RELEASES

15 Miles
Rob Scott '90
Orion (2010)



In his first solo novel, *15 Miles*, Scott takes elements of police procedural, political thriller, and horror and combines them in a single hard-hitting package. "A compulsive, page-turning debut," said the *Guardian* in the UK. Protagonist Sailor Doyle, a troubled homicide cop in rural Virginia, is dispatched to investigate a

double killing on a lonely farm. Soon the story moves to Vietnam and back, then focuses on a presidential campaign as Doyle is swept up in a murder tale in which he may be an unknowing key player.

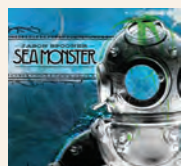
A Companion to Ancient Macedonia
Edited by Joseph Roisman (classics) and Ian Worthington
Wiley-Blackwell (2010)



of essays examines the political, military, social, economic, and cultural history of Macedonia from the Archaic period to beyond the end of Roman domination. Roisman, who teaches ancient history, and his coeditor commissioned chapters by emerging and leading scholars who explore material culture, in-

cluding art, architecture, and archaeology, for the series known as Blackwell Companions to the Ancient World.

Sea Monster (CD)
Jason Spooner '95
(2011)



Maine singer-songwriter Spooner went back into the studio with his trio and emerged with *Sea Monster*, a tasty mix of jazz, blues, funk, and roadhouse shuffle. Spooner trades his acoustic

guitar for electric on some cuts, and his plugged-in playing and always-evocative songwriting is prompting comparisons to Mark Knopfler and John Mayer. An April tour takes him to Montana and the Northwest. Read and hear more at jasonspooner.com.

Armorica (CD)
Nicole Rabata (music)
BMI (2010)

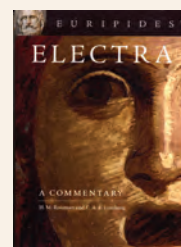


There is a bit of irony in the fact that *Armorica* is flutist Nicole Rabata's debut CD. Rabata, a member of the Colby music faculty, has steeped herself in Celtic music, composing and performing in Ireland and asso-

ciating with gifted musicians in Europe, in the Canadian Maritimes, and in America, absorbing the tunes and traditions of the Celtic musical diaspora. Apparently Rabata had done everything in this musical genre except record her own CD. It's long overdue.

This is a beguiling collection, alternately moody and bright, with Rabata's lyrical flute telling stories both many generations old and recently composed. There are tunes that rose from the hills of Ireland's west country, one inspired by Portland's Back Cove, even a Swedish medieval dance. The players are top-notch and, like Rabata, inspired by the rolling reels and contemplative ballads. If this gathering happened because of Rabata, let's hope it's the first of many. —G.B.

Euripedes' Electra: A Commentary
Hanna M. Roisman (classics)
and C.A.E. Luschnig
University of Oklahoma Press (2011)



Forty-five pages of the text of *Electra* (in Greek) are preceded by a 35-page introduction and 260 pages of line-by-line commentary (in English), notes, analyses, discussion, and vocabulary in this new edition of one of the best-known Greek tragedies. The new volume by

Roisman, the Francis F. Bartlett and Ruth K. Bartlett Professor of Classics, and Luschnig is intended to support study of the play by intermediate and advanced undergraduates. It is the 38th volume in the University of Oklahoma Series in Classical Literature and the authors' second contribution to the series, following similar treatment of Euripedes's *Alcestis* published in 2003.

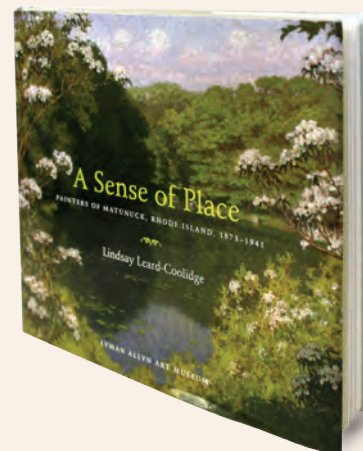
Art Ensconced in Rhode Island

Lindsay Leard-Coolidge's book, *A Sense of Place: Painters of Matunuck, Rhode Island, 1873-1941*, explores the art made by two extended families over a period of nearly 70 years. Although some have formal training, these artists exist mainly outside the realm of academic art and art's historical context. Instead their art speaks to the emotional connection they must have felt to this place and to each other.

A Sense of Place begins when Matunuck art colony patriarch Edward Everett Hale is given a summer home in the village of Matunuck and ends shortly after a hurricane devastates the coastline. The nearly 70-year period from 1873 to 1941, considered within the scope of American art history, corresponds with an exciting and dynamic shift in the mode of representation. However exciting this time in art might have been in New York City, the art colony in Matunuck was all but completely removed from these modernist developments. In this way the artists in Matunuck were more akin to the folk art tradition in America.

For Leard-Coolidge '78 the works of Matunuck, R.I., exist as an expression of the sense of place that the artists experienced. The significance of their art is how it conveys the sense of place that the nine artists felt. Their works are, in large part, landscapes, the products of artists who came of age looking at Realist and Impressionist art. Their understanding of the landscape is evident, as are the ways they influenced each other.

—Samantha Richens '11



A Sense of Place: Painters of Matunuck, Rhode Island, 1873-1941
Lindsay Leard-Coolidge '78
University Press of New England (2010)

Documenting the Depression

BRIAN SPEER REVIEW

America in the 1930s was rife with change. Roosevelt's New Deal created sweeping reform intended to pull the country out of the Depression. Corporate America was on the rise, as were labor unions. Socialism grew in response to Fascist regimes in Europe. And against this charged backdrop, documentary photography emerged as an important visual form.

Margaret Bourke-White, Walker Evans, and Berenice Abbott are among the most notable photographers of the 20th century. All of them turned their interests to documentary photography during the 1930s and were central to the development of the genre. *American Modern*, a companion to an exhibition set to open at the Colby College Museum of Art in July, presents three very different approaches to chronicling this formative era.



Terri Weissman's essay, "Berenice Abbott, Elizabeth McCausland, and the 'Great Democratic Book,'" looks at the relationship between photographer and author; Jessica May explores the struggle of documentary photography as artistic vision in "The Work of an Artist: Walker Evans's *American Photographs*." But it is Sharon Corwin's

essay, "Constructed Documentary: Margaret Bourke-White from the Steel Mill to the South," that best traces a photographer's changing approach to documentary work during this period by following Bourke-White as she becomes a successful commercial photographer during the late 1920s.

Corwin, the Carolyn Muzzy Director and chief curator of the Colby museum, begins by examining Bourke-White's work at the Otis Steel Mill in Cleveland. The Otis Steel images helped to form the focus of Bourke-

White's early work, the "beauty of industrial shapes." Central tenets of these images were dramatic lighting, repetition of form, and the portrayal of the grand scale of industry.

Workers in these photos were posed, seemingly serving as props to the machinery and providing a sense of scale. Corwin argues that "Bourke-White's representation of laboring human bodies as peripheral, sometimes-uncertain figures served as a powerful metaphor for the socioeconomic status of the worker threatened by both the rationalized factory's mechanization of work and the Depression-era realities of mass unemployment."

The mid-1930s marked a period of change for Bourke-White. Her coverage of the Dust Bowl in 1934 for *Fortune* sparked an interest in focusing her compositions on workers. Her political convictions also evolved during this time, with Bourke-White "supporting Communist front organizations." Like Abbott, she joined the American Artists' Congress, which promoted an anti-Fascist agenda, writes Corwin.

In 1936 Bourke-White traveled with novelist Erskine Caldwell to photograph the effects of the Depression on southern sharecroppers. This partnership would lead to a book on the rural south, *You Have Seen Their Faces*, published in 1937. Bourke-White's documentary style was derived from the same elements as her commercial photography (exaggerated scale, dramatic lighting, visual repetition), including her penchant for staging. While Bourke-White's work has been criticized as manipulative and exploitive with a populist agenda, in its time the images resonated with viewers, and the book was a commercial success.

Each essay in *American Modern* is followed by 25 quality reproductions with additional images sprinkled throughout the essays to help illustrate the authors' views. The book illustrates how commercial and governmental commissions affected the documentary style, which became a major part of American culture and modern art, and how documentary style led to photojournalism.

The Spirit of New Orleans

Childlike Chanda has spent her life on the uptown New Orleans estate where she was born. Both sheltered and molested (by her Uncle Aldo, for whom she seems to harbor no ill will), Chanda lives an oddly charmed existence well into adulthood. Her cloistered life ends when her companion, whom she knows as the Old Woman, dies just as Hurricane Katrina overcomes the city.

In the second novel by Sarah K. Inman '93, Chanda is turned out into the apocalyptic city, where she drifts among holed-up wealthy people, patrolling militias, desperate refugees, and the predatory press combing the wreckage for the next best victim. The young woman's innocence is her protection as she is embraced and pro-

tected by strangers who see her as a savant. Chanda speaks in simple declarations of fact, truisms passed down by the Old Woman, taglines from tea bags, instructions from her yoga teacher.

"You are so brave," Adam said, moving to touch the man's shoulder.

"Courage is the foremost of all virtues, for on it all others depend," Chanda repeated the words she recalled pulling from a cracked fortune cookie.

Published by NOLAFugees Press, *The Least*



Resistance is part of an effort (see NOLAFugees.com) to provide an alternative chronicle of post-Katrina New Orleans. Inman has chosen a compelling and unlikely heroine of the aftermath of the disaster. Literal and clear-eyed, Chanda is the most objective of observers. Ultimately she comes to personify the spirit of the city, as her cryptic pronouncements are interpreted as pearls of wisdom and her calm in the face of calamity is a signpost of hope.

Like Chanda, the book is deceptively simple and, along with its unblinking portrayal of New Orleans in the throes of disaster, offers inspiration where there would, at first glance, appear to be none.

—Gerry Boyle '78

Annie Proulx's Untamed West

WILLARD WYMAN '56 REVIEW

Since her breakthrough novels, the haunting *Postcards* (1992) and her Pulitzer winner, *The Shipping News* (1993), Annie Proulx '57 has given us characters shaped—and defeated—by some combination of place and circumstance. The country may change, but what traps her people doesn't: an unsparing rural life bending to a changing world, landscape gone awry, people stumbling along to make something of it—and losing.

It is a given that her people aren't gifted. Maybe stubborn and prone to taking chances, their defeat proves less their own doing than some fate of the draw. Characters in her various stories suffer similar fates: emerging from lives of hardscrabble reality, they find themselves trapped, abandoned, lost. Proulx's steely prose brings these moments to us like body blows, shocking away possibility.

Examples are "Brokeback Mountain" (which became the exquisite film that should have won the Oscar for 2005) and "Tits-Up in a Ditch," her spare portrayal of what war does to the people so marginalized by life that "joining up" seems an opportunity.

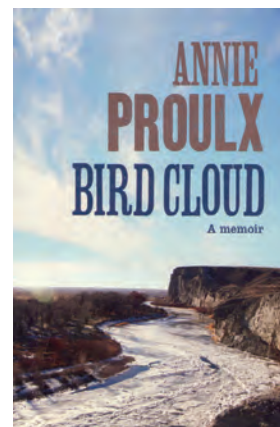
In *Bird Cloud* Proulx steers her considerable gifts away from fiction to focus on self. *Bird Cloud*, the name shared by her book and the weather-battered chunk of Wyoming land on which she dreams of spending her days, is part family memoir, part the perils of building your dream house, and part history—geological, Indian, and westward settlement.

Proulx combines these themes to give us an enormously readable book. Her protean abilities as a writer draw us easily from her darkish family background to her love affair with Bird Cloud; then on to her ambitious plans—and ultimate defeat—at building her year-round dream house; and finally the soaring concluding chapters about what is already there. Her remarkable powers of description make these chapters, about the life in the land, as satisfying as any nature writing can be—mercifully free of sentiment, determinedly honest in observation.

Still, we close the book knowing something is missing. Going back

to her stories, we find what it is. Her fictional victims, stoic but helpless, are what win us over. Their unavoidable defeat breaks our heart. But circumstance is not what defeats Proulx's efforts to build her dream house, as she hints early on it will not be. Admitting to being "bossy,

impatient, reclusively shy, short tempered, single minded," she helps us see that it is not so much grim fate that defeats her as it is these very qualities. She presses her own ideas upon the land, rather than letting the land uncover its ideas for her. Her appreciation of the beautiful bald eagles bonding with the land notwithstanding, she clings to her own peculiar needs—foreign tiles and odd sinks and views just so. Proulx, we finally realize, is not so much trapped by circumstance as by self—her need to force an entry onto a landscape that might let her borrow from it, but cannot let her make it her own.



Of course in her own way she is describing the West, the same that breaks her heart as she watches it violated by drilling rigs and refineries and corralled rivers. She knows it is a land we must learn to live with if we are to preserve it. But somehow she can't do it. So, in its own way, Proulx's loss becomes our gain. She lets us share *Bird Cloud* even as she concludes it will not bend to host her dreams.

Willard Wyman '56 is a former English professor and dean at Colby. His second novel, Blue Heaven, will be published this year. His first, High Country, was named Best First Novel and Best Novel of the West of 2006 by the Western Writers of America. Wyman lives in the coastal mountains of California.

All in the Cards

It's been three years since Alzheimer's researcher Dr. Victor Aaron lost his wife, Sara, a playwright, in a car accident when the 58-year-old neuroscientist and head of Alzheimer's research at Maine's Soborg Institute finds a stack of index cards in a book on his wife's desk. The cards, an assignment from the couple's brief stint in marriage counseling, are Sara's handwritten account of the turning points in their 40-year relationship. As he reads them, Victor must confront his long-suppressed feelings about their



marriage, her death, and his flaws as a husband, lover, and friend.

In *You Lost Me There*, the debut novel of Rosecrans Baldwin '99, Victor's first-person account tracks his emotions and doubts as he processes the stories on the cards. Through his wife's notes, Victor finds that he and Sara had very different memories of their lives together, and he begins to realize that perhaps he isn't the person he perceives himself to be. Sara saw Victor as emotionally distant, coldly analytical, and dismissive of her feelings. Sara on turning 40:

I was still furious over how easily [Victor had] turned forty the year before. When, worse, he hadn't seen why it should be such a big

deal to me. 'It's a number, not a milestone,' he said "... People last century were lucky to even make forty.

For Victor aging was an issue to be confronted with simple logic. For Sara the birthday was part of a six-month-long roller coaster of stress that inspired her to write her Broadway debut, *Woman Hits Forty*—a milestone in her life that doesn't even register in her husband's memory.

By surrounding the emotionally stifled Victor with a startling cast of characters, Baldwin draws him from his shell. And, while Victor does not change outwardly (he's still doing research at the novel's end), the story is of the inner process that sees him become whole.

—Rob Clockedile

First-Years Gel for Men's Hockey Turnaround

TRAVIS LAZARCZYK STORY

Coach Jim Tortorella noticed a change in his men's hockey team when it returned to campus after the holiday break. The Mules were more focused, ready to roll up their sleeves and get to work. "January was one of the most successful months we've had," Tortorella said. "Our guys started to feel pretty good about themselves."

Colby finished with a 12-11-2 record, remarkable considering the downward spiral of the first half of the campaign. With just two wins in their first 11 games, the Mules rallied, winning 10 of their final 14 games including a NESCAC quarterfinal.

"I don't know if we ever had a turnaround. Maybe in the sense of the way success may be measured in won-loss record, maybe that started to show a different result," Tortorella said.

Five of Colby's first eight losses were by a single goal. A five-game losing streak in December and early January included a pair of losses to rival Bowdoin, including a 6-5 loss at Alford Rink Dec. 11 in which Colby surrendered a 5-1 lead.

"We never thought we were the worst team on the ice," senior captain Wil Hartigan said. "You can say all you want how good you are, but until you start winning some games that doesn't matter."



PHOTO BY CHARLIE SPATZ '13

Colby scores against the University of New England. The game marked the start of a turnaround.

Tortorella felt the season's turning point came in another tough loss, 7-2 at Norwich Jan. 8. The Mules trailed 3-2 early in the third period

before giving up four late goals. "I thought we played well for two periods. It got away from us in the third. But we started to make some deci-

SPORTS SHORTS



PHOTO BY CHARLIE SPATZ '13

All-American Dominique Kone '13, right, had the fastest 55-meter heat at nationals.

Eighty-one Colby athletes were named to the NESCAC Winter All-Academic Team, fourth among 11 colleges in the conference. The honor requires a GPA of 3.35 or above. ... In **INDOOR TRACK** Danielle Shepphard '11 won the ECAC high jump championship and finished in a five-way tie for ninth at the NCAA championships in Ohio. Sprinter **Dominique Kone '13** ran the fastest time in the national meet in the men's 55-meter dash, a heat-winning 6.34. But he pulled a hamstring and hopped over the finish line in the finals, settling for eighth but still an All-American. All-American **Emma Linhard '11** placed 16th in the 1,000-meter run at the New England Women's Indoor Track Championships at Boston University. ... **WOMEN'S HOCKEY** made it to the NESCAC quarterfinals before falling to sixth-ranked Amherst. Goalie **Brianne Wheeler '14** had 34 saves in the game. **Stephanie Scarpato '11** reached the 100-career-points mark in February against Williams. Colby lost nine games by just one goal. ... In **MEN'S**

SKIING Jim Ryan '14 finished 16th in the slalom and **Brian Morgan '12** finished 16th in the giant slalom at the NCAA Div. I Skiing Championships in Stowe, Vt., in March. Colby finished 11th in the nation. ... In **NORDIC SKIING** Wyatt Fereday '11 placed 24th in the NCAA meet's 20K classic mass start. Team-mate **Jake Barton '13** was just two places behind. ... In **MEN'S BASKETBALL** forward **Mike Russell '11** became the fifth player in Colby history to tally more than 1,300 points and more than 900 rebounds. Russell was named to the All-NESCAC second team. ... In **WOMEN'S SWIMMING**, **Chelsea Heneghan '11** was All-NESCAC after finishing third in the 200 freestyle at the conference championship at Williams. ... In **MEN'S SWIMMING** **Ryan Fischer '12** was 12th and **Mason Roberts '12** was 17th in the 200 breaststroke at the NESCAC championships at Bowdoin. ... In **SQUASH** **Harry Smith '12** and **Molly Parsons '13** competed at the National Individual Squash Championships at Dartmouth.

sions on lineups then," Tortorella said.

The Mules followed with an 11-1 win over the University of New England.

"We were kind of in a little slump, then we beat UNE and a bunch of guys got points," said Hartigan, who had 10 goals and 10 assists on the season. "Then we beat Southern Maine and we got our confidence up."

Though the Mules had seniors at a few key positions, goalie Cody McKinney and forwards Bill Crinnion and Hartigan to name a few, this was a young team, with nine first-years and a sophomore, defenseman Scott Harff, a transfer from Brown.

Steady improvement of the young defense was a key to Colby's second-half surge. Harff scored a team-high six power play goals.

"The first-years were a significant part of how we progressed," Tortorella said. "The four defensemen really started to define themselves."

As defensive play improved, so did McKinney's work in net. He recorded a 1.99 goals against average during Colby's second-half run and earned his third career shutout, a 1-0 win over New England College Feb. 18.

Tortorella said players took a lot of personal responsibility, and that helped the Mules work through the slow start.

Colby capped its revived season with a 2-1 win at perennial powerhouse Middlebury in the NESCAC quarterfinals. "Our guys weren't distracted by where we were going, when we were going, how we were going, or who we were playing. It was always more about us. At Middlebury, we didn't think of them," Tortorella said.

Added Hartigan: "I know a lot of people saw that as an upset, but we went into it thinking we were the better team."

Next season that momentum may carry over. Colby returns seven of its top 10 scorers, including Mike Doherty '12, who led the Mules with 28 points (eight goals, 20 assists) and was an all-NESCAC selection.

"I know a lot of people saw that as an upset, but we went into it thinking we were the better team."

Wil Hartigan '11

New Coach, Same Success

UNDER CLANCY, WOMEN'S BASKETBALL KEEPS ROLLING

MATT DIFILIPPO STORY CHARLIE SPATZ '13 PHOTO

Both the women's basketball team and new coach Christine Clancy had a lot to live up to coming into this season: a 24-5 record the previous year including two games in the national NCAA Division III tournament.

Under Clancy, who had been an assistant in 2009-10, the Mules finished 22-6 this year and again came tantalizingly close to the Sweet 16, losing 58-53 to William Paterson in the second round of the national tourney. "A couple of layups here or there in a couple of games and we could have set program history again," Clancy said.

Clancy said the Mules became a target for opponents after their 24-win season. "I think the expectations were a lot higher for our players, and it made other teams get up for our game more than they maybe have in the past," she said. "Beating Colby became sort of a big milestone."

"The attitude," said senior Jules Kowalski, "was that the Colby women's basketball program was one to be reckoned with."

Clancy perceived herself to be at the center of these expectations. After Lori Gear McBride left to coach at the University of Vermont, Clancy was named interim coach, and she knew that if Colby suffered a significant drop-off, she would be seen as the biggest reason.

"It was definitely high pressure, but that's part of the thing that I like most about athletics," Clancy said. "I want to be around winning programs, and if you're in a winning program there's a lot of pressure. I think that helped the whole team with our success."

In a 12-week season the Mules never lost back-to-back games, even when it required three overtimes to defeat Bates in January. "We won nine games freshman year, and junior and senior year were two twenty-win seasons," Kowalski said. "It's really amazing."

Colby enjoyed a deep bench, with a solid rotation of 10 players who averaged 10 to 28 minutes per game. The Mules shot 45 percent from the floor compared to 37 percent by their opponents, and they had an advantage of nine more rebounds per game.

Rachael Mack '12 led Colby in scoring (12.5 points per game) and rebounding (8.2 per game). Kowalski, who was named to the Women's Basketball Association's All-New England first team, averaged 12.1 points and 7.5 rebounds, and Aari-



Rachael Mack '12, an All-State, All-Northeast Region forward, helped Colby advance to the national tournament for the second straight year.

ka Ritchie '12 chipped in with 10.5 points per game. Also contributing to the scoring were Diana Manduca '13 (9.2) and Jil Vaughan '12 (9.0).

Among 441 programs in the nation, Colby ranked fifth in free-throw percentage, 15th in field-goal percentage, 22nd in rebound margin, 25th in assists per game, and 34th in assist-to-turnover ratio.

Kowalski and Karlyn Adler '11 are the only players graduating, so next season will bring more expectations and more pressure to advance on the national stage. But Clancy isn't daunted. "Obviously, Jules Kowalski is a big loss for us," she said. "But Alison Cappelloni was a big loss last year, and Sam Allen."

"This year we lose one starter and the other four are coming back, and we have a couple really solid bench players coming back who are basically starter quality. I think we're in good shape for the next couple of years anyway."

"I'd love to be a part of it," the departing Kowalski said, "but I think they will do very well."