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## From the Hill

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## From the Hill

### Authors

David Treadwell, Ruth Jacobs, Suzanne Merkelson, David McKay Wilson, Stephen Collins, David Eaton, and Laura Meader

# A Life-Changing Investment

A GIFT FOR FINANCIAL AID OPENS COLBY'S DOORS FOR ACCOMPLISHED STUDENTS

DAVID TREADWELL STORY CHARLOTTE WILDER '11 PHOTO

Despite their diverse backgrounds and interests, Stephanie Berger '11, Solomon Gisemba '11, and Heather Pratt '11 would agree upon three essential points: they very much wanted to go to Colby, they couldn't attend without significant financial aid, and they're extremely grateful to donors who fund Colby scholarships.

For Berger, who describes herself as a "California girl much more likely to see a celebrity than a wild animal," Colby's location was as much of a draw as the College's academic reputation. In addition to compiling a 3.9 grade-point average, she's thrown herself into everything Colby and Maine have to offer. "During Jan Plan, I've heard Supreme Court cases in Washington and studied German in Dresden," said Berger, who plans to attend graduate school and become an occupational therapist. "Through the Outing Club I've gone hiking in the mountains of Maine and New Hampshire and experienced nature in all its glory."

Weekly concerts and piano lessons have satisfied her enduring love of music. And the California girl has embraced Maine winters—sledding, snowshoeing, and snowball fights, she said. "I love the small town atmosphere: the Opera House, the farmer's market, the coffee shops, and the Common Ground Fair. Ironically, in Colby's 'isolated' setting I finally feel like I'm experiencing the world."

Gisemba had never been on an airplane until he left Kenya in the fall of 2007 to begin his college adventure. Since he stepped off the plane he's been participating in and contributing to everything Colby has to offer. He has helped with the first-year computer connection program, assisted with international student orientation, taught Swahili to fellow students, and sung in the Gospel Choir. A talented scientist, Gisemba has worked as a summer research assistant with Associate Professor of Chemistry Jeffrey Katz and attended a chemistry research conference in Chapel Hill.

In Jan Plan 2009, Gisemba took the environmental studies class *The Rez and the Hood: Environmental Law and Indian Tribes*, which introduced him to the American government and its history with the Native American people. "I got to visit the Penobscot Indian Nation in Maine and talk to the leadership of the tribe," he said. "It was amazing." Such experiences have led Solomon to conclude that Colby has "broadened my view of the world and given me more angles from which to approach an issue."

Grateful for what he describes as Colby's "truly wholesome educa-



Stephanie Berger '11, left, Heather Pratt '11, and Solomon Gisemba '11.

tion," Gisemba plans to return to Kenya after graduate school to "make an impact on the health policy in my country."

After a rough first semester ("I had to work harder than the students from privileged backgrounds") Pratt has found her stride at Colby. She's become a leader, driven by a commitment to social justice and feminism, both inside and outside the classroom.

Pratt is president of Colby's Women's Group, a mentor with Colby Cares About Kids, and an active participant in Campus Conversations on Race. She's worked as a research assistant for Lisa Arellano, assistant professor of American studies and women's, gender, and sexuality studies, and as a library assistant in the reference section. This summer she will work on her honors thesis, researching the history of women at Colby over the years. A pragmatist, she's taken workshops on grant writing and community organizing. A willing explorer, she scaled Mt. Katahdin as a first-year and traveled to Ecuador for Jan Plan as a junior.

After Colby Pratt plans to continue her work in women's studies and public policy in graduate school. She hopes to be able to contribute to a scholarship fund at Colby because, she says, "I have a good perspective on what a Colby education means to students like me."

"There are many other needy causes out there, but we should all think about where we might be today were it not for Colby. Besides, it's great to get letters every year from the beneficiaries of our scholarship and know that there's a human being at the end of that check."

—Stephen R. Langlois '85  
(Susan Stevens Watson '28  
Scholarship Fund)

"Colby should be available to all who seek a challenging education, not just the financial elite. Educating the next generation is the best gift we can give."

—Susan Sammis Spiess '71  
(Spiess Family Financial Aid Fund)

"Real philanthropy is not about bricks and mortar; it's about making it easier for kids who can't afford colleges like Colby to attend."

—William J. Montgoris P'99  
(Montgoris Family Scholarship)



For information on how to establish a Colby scholarship (and make a life-changing investment), contact Deborah Dutton, associate vice president for college relations: [ddutton@colby.edu](mailto:ddutton@colby.edu), 207-859-4393. To give to Colby financial aid programs, go online to [colby.edu/give](http://colby.edu/give) and choose financial aid from the drop-down menu.

# H<sub>2</sub>O Innovators

NICK FRIEDMAN AND BRANDON POLLOCK WON'T BE CLIMBING THE CORPORATE LADDER AFTER GRADUATION. THEY'RE ALREADY AT THE TOP.

RUTH JACOBS STORY

As 22-year-old entrepreneurs, Nick Friedman '10 and Brandon Pollock '10 started marketing their new business using social networking and the Web. But they also know that to secure clients they need to make old-fashioned connections. Next step? The alumni network. Or, as Friedman put it, "trying to use the warm market and then rely on referrals to generate a fairly large portion of our leads."

These college seniors are cofounders of Blue Reserve, a bottleless water cooler company that they plan to run full time after graduating in May. In December they received a \$5,000 grant from the Libra Future Fund of the Libra Foundation, and in February they received their first order.

The movement away from bottled water has been gaining momentum, as some consumers have become concerned about the environmental impact associated with bottled water. "It's the energy that's used for the manufacturing, the bottling, the transportation of these five-gallon water jugs," said Friedman. "It's almost silly to think that you're driving water around, you know?"

With bottleless coolers, which look similar to typical coolers that hold five-gallon bottles, Blue Reserve offers filtered water at about half the cost, according to Pollock. "That whole industry is very wasteful, it's costly, and it's inefficient," said Friedman. "And so we've come along and really tried to offer businesses a much more cost-effective, but also an eco-friendly, alternative."

Blue Reserve is primarily a service company. The Colby students lease the coolers to businesses and contract with a plumber to install them using an existing water line. While they don't do the installations, they have learned a lot about plumbing and throw around words like saddle valve and splitter. But installation is simple, they say. "It's exactly the same as if you wanted to put a refrigerator, a coffee brewer, an icemaker into an office or your home," said Friedman. "There's no change to the existing infrastructure of the building."

The device, which has spouts for cold and hot water, filters the same water that flows through the tap and removes chlorine, lead, pesticides,



Nick Friedman '10, left, and Brandon Pollock '10 founded a bottleless water cooler company. They plan to run Blue Reserve after graduation.

sediment, and odor, according to Blue Reserve literature. The monthly cost is \$39.95, which includes free installation and changing filters once a year. The price for bottled water delivery varies and, of course, depends on how much water is consumed, but an office that leases a cooler and goes through six bottles a week can expect to pay somewhere around \$120 a month.

While other bottleless water companies do exist, the Colby students believe that they are on the cutting edge. "The nature of the business right now is it's more of a land grab," said Friedman. "Our technology and our coolers aren't very different from our competitors, however businesses do not know that this exists. So it's about us reaching them first and securing the sale now." They expected to have a unit installed at a law firm in Massachusetts in early March.

So far, interest has been robust, the cofounders say. They receive regular phone calls from people requesting more information. And Erik Hayward, president of the Libra Future Fund, understands why. In offering Blue Reserve a grant, the organization saw a company that can be successful, sustainable, and that has potential for growth and adding jobs in Maine. "We also look for teams—and I think this was evident in Blue Re-

serve—who have done their research, who understand their market, and who have what we think is a competitive product," Hayward said. "In the case of Blue Reserve there's another positive externality, where they are reducing the environmental footprint of these companies they are serving."

Friedman, a Phi Beta Kappa economics and philosophy double major, and Pollock, an economics major with minors in administrative science and philosophy, say that the resources at Colby, both in and out of the classroom, have made this possible. "I'd say that studying economics and, actually, studying philosophy as well, really gives you a more theoretical framework of how to conceptualize the interactions that need to take place when starting a business," said Friedman.

The two have also made the project an independent study, under the advisement of Assistant Professor of Administrative Science Linwood Downs '83, and they have tapped the resources of the Career Center. "I feel like there's a lack of knowledge in the student body of how many resources Colby really has to help you do these things," said Pollock.

Blue Reserve and its cofounders are not the only Colby students interested in starting a business. "We do have a number of Colby students who visit my office who are interested in entrepreneurship," said Career Center Director Roger Woolsey. He is currently working on starting an entrepreneurship program that will bring alumni and local businesspeople to campus, "basically informing students and teaching students the principles of entrepreneurship and how to plan for their business prospectus," he said. "My vision is that once we launch something this would be for students who want to create businesses in the state of Maine."

That's exactly what the Blue Reserve founders plan to do, working from Colby this semester and in Portland after graduating. "We were looking on the alum network and there are many, many—I mean we're talking hundreds if not thousands of alums who are still in Maine," said Friedman.

They can expect a call.

# Chief Justice

FOR HENRY SOCKBESON '73, A CAREER SPENT ADVANCING AMERICAN INDIAN RIGHTS LEADS TO TRIBAL SUPREME COURT

SUZANNE MERKELSON '09 STORY MARY SCHWALM '99 PHOTOS

Chief justices need the right gear. Robes, bench, jury, years of law experience. And a gavel, of course. For Henry Sockbeson III '73, a unique gavel reflects his singular position as chief justice of the Mashpee Wampanoag tribe's supreme court, created in 2007.

The wooden gavel was carved by a tribal artisan, just as Indian law, in large part, has been shaped by Sockbeson over his long and successful career. "It's kind of an exalted name," Sockbeson said of his new title as chief justice. Along with the two other newly sworn-in supreme court justices, he will hear cases and help shape the tribe's new sovereign judiciary.

For Sockbeson, a member of the Penobscot Indian Nation, it was a given that he would work to advance American Indian rights. "I always knew I wanted to work for Indian tribes and Indian people," he said. After studying government at Colby, he became the first American Indian from Maine to attend law school. He graduated from Harvard Law School in 1976 and spent his career on Indian law—including land claims, tribal taxation, religious issues, and gaming.

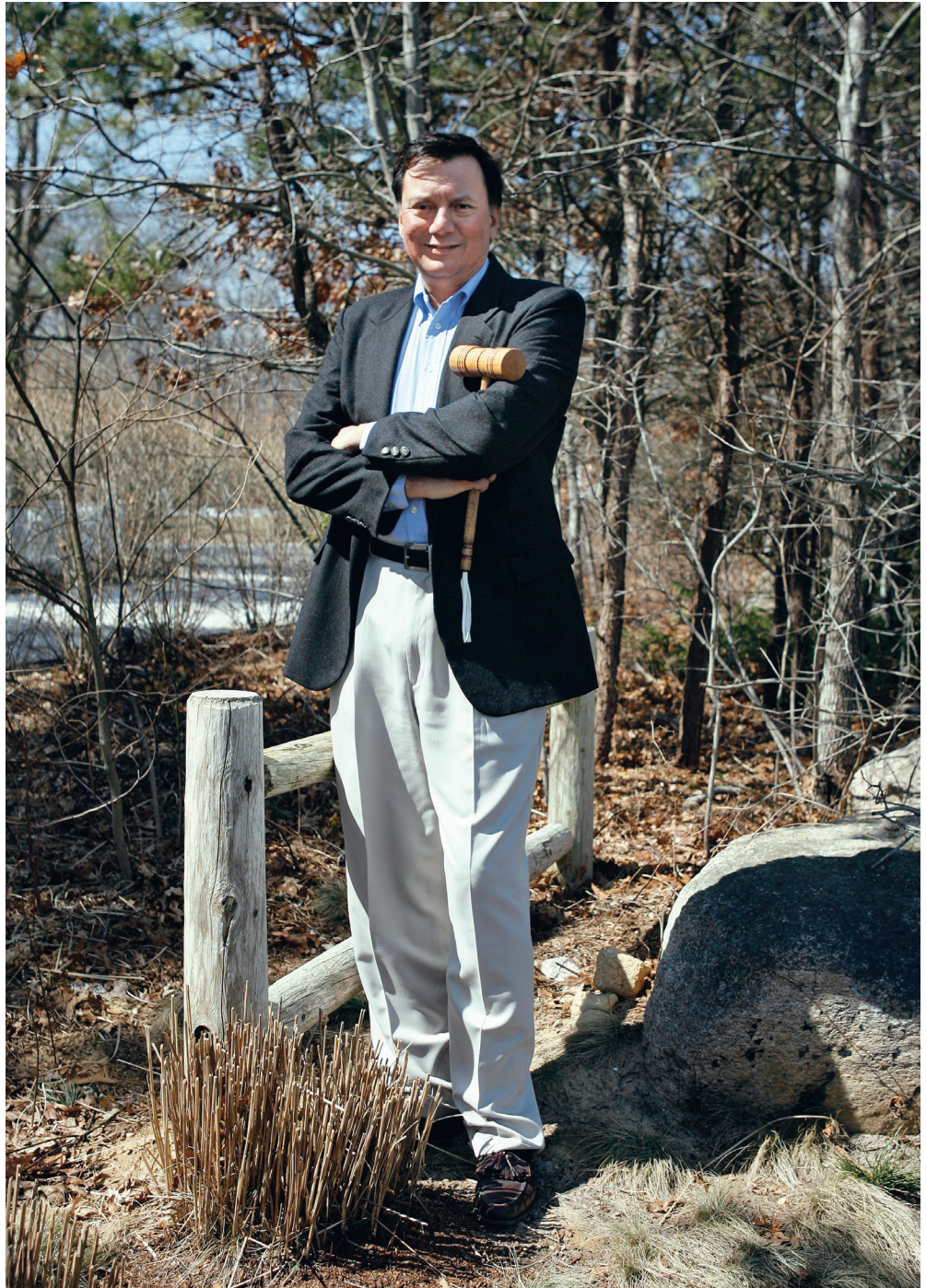
According to Sockbeson, his career has been "varied, interesting, different, new, unpredictable." And he has the evidence to justify this description. "I've had the opportunity to win and establish significant rights for people who didn't previously have those rights," he said.

The cases speak for themselves.

After Harvard he worked at the California Indian Legal Services, a federally funded provider of legal services for the poor, specializing in representing Indian tribes. "The judiciary was liberal then," he said. "It made sense to pursue novel theories of Indian law."

Like whether preventing Armageddon broke the law.

In California a Karok medicine man shot a partially albino deer off the reservation, both out of season and without a license. Responding to a citation by California's fish and game department, Sockbeson was called in to assist the public defender, arguing that the Karok Indians believed that the White Deer dance must be conducted annually or the world would end. They needed the hide of an albino deer to conduct the ritual.





## Colby builds Native American connections

The connection between Colby and Native American communities and issues continues to grow.

For the third consecutive year, Colby students spent spring break visiting five Native American schools in northern and eastern Maine in conjunction with a program that also includes Bates and Bowdoin students. The program, which also includes summer visits to campuses by selected Native American high school students, is intended to raise the aspirations of Native American students and familiarize the college students with Native American culture.

Among the nine Native American applicants for Colby's Class of 2014 were two Maine students who visited the campus in past years, according to Janice Kassman, special assistant to the president and overseer of the program for Colby.

Kassman was honored by the Penobscot Nation in December for efforts to build the partnership between the Maine tribes and the three colleges. In May Kassman and her counterparts at Bates and Bowdoin will make a presentation on the Wabanaki-Bates-Bowdoin-Colby program at the national conference of the National American Indian Studies Association in Tucson, Ariz.

The College's awareness of national Native American issues was raised in November when Tonya Gonnella Frichner, a member of the United Nations Permanent Forum on Indigenous Issues, spoke on campus.

Frichner was brought to Colby through the efforts of Emily Pavelle '10, an officer of the Four Winds Alliance, a campus organization focused on Native American students and issues. Pavelle, who was an intern in Gonnella Frichner's office, said there is more awareness on campus of the Native American communities in Maine and of the importance of Native American culture. "I think there's a lot of progress being made," she said.

—Gerry Boyle '78

Left, Henry Sockbeson '73 at his home on Cape Cod. He is holding a hand-carved gavel he was given when he assumed the post of chief justice of the Mashpee Wampanoag Supreme Judicial Court. Above, the gavel, which was carved by a tribal artisan.

"We said they had a right based on aboriginal religion," Sockbeson said, describing the two-day dance from dawn until nighttime along the banks of northern California's Trinity River.

Sockbeson lost that case—other medicine men were reluctant to testify, apparently jealous that the man was able to hunt the elusive albino deer, and there was no money to hire an expert. "We fought the good fight," he said. "I should have won that case."

In the late 1980s Sockbeson was in touch with the Larsen Bay Tribal Council of Kodiak Island, Alaska, where, in the 1930s, more than 700 artifacts had been dug up and carried away by an archaeologist, Ales Hrdlicka, without the consent of the community. The artifacts were on display in the Smithsonian's National Museum of the American Indian, and the Larsen Bay community wanted them back.

Sockbeson initiated landmark legislation arguing that the Smithsonian must return human remains and cultural objects to contemporary American Indian groups. In 1989 Congress passed the National Museum of the American Indian Act, followed by Native American Graves Protection and Repatriation Act in 1990, which extended these regulations to cover all federal agencies and other museums.

The artifacts were shipped back to the Larsen Bay community—by UPS. According to Sockbeson, the reburial ceremony was "the weirdest thing I've ever seen." First, Russian Orthodox—the adopted religion of most of the people—priests did a reburial ceremony. Then came a more traditional ceremony, featuring drumming and, later, dancing.

"You have to feel conflicted," Sockbeson said about the reburial of these artifacts. "I saw some of them. There was this perfect little spoon. A walrus tusk with incredibly graceful

"I've had the opportunity to win and establish significant rights for people who didn't previously have those rights."

—Henry Sockbeson III '73

lines. They were thousands of years old."

Now Sockbeson's work takes him back to New England, where he worked from 1993 until 2007 as a tribal attorney for the Mashantucket Pequot Tribal Nation. He then accepted a buy-out offer from the tribe and took a year off, pursuing his passion for sailing. In October 2008 he was honored with Colby's Distinguished Alumni Award.

He noted that much progress has been made for American Indians in education. When asked about the American Indian experience as a student at Colby in the early '70s, he laughed. "I was the only one," he said. "It was a little lonely." Now Colby and other schools strive to enroll Native Americans. A spring break program brings high school students from several Maine tribes to visit the campus, and a Jan Plan sends Colby students to Maine reservation schools.

Maine's Native American community is far more educated today. According to Sockbeson there are now about a dozen American Indian lawyers in the state.

"When I graduated high school, my father threw me this big party," Sockbeson said. "I was the first one from my entire family to graduate high school. It was a big deal."

# Q&A

## NATIONAL ENDOWMENT FOR THE ARTS CHAIR ROCCO LANDESMAN '69 ON TRADING BROADWAY FOR A NATIONAL STAGE, RISK IN THE THEATER BUSINESS, THE IMPORTANCE OF ART AND ARTISTS, AND TUNING OUT GLENN BECK

DAVID MCKAY WILSON '76 INTERVIEW LOUIE PSIHOYOS/CORBIS PHOTO

*National Endowment for the Arts Chair Rocco Landesman '69 served as a Colby overseer during the 1990s and received an honorary doctor of fine arts degree in 2005. Part-owner of five New York theaters, he is one of Broadway's great figures. In 2009 Landesman turned over operation of the theaters to his partners so he could become the nation's leading spokesman on the arts under President Barack Obama.*

### **You were a very successful businessman. Why take on the NEA chairmanship?**

Everybody advised me not to do it. They thought I was crazy to run a federal agency. I felt that if I was ever going to do public service, if I didn't do it now, in this administration, then I might as well just write checks, serve on a few boards, and say that's public service.

### **NEA's budget increased from \$155 million to \$167 million in 2010, but our nation's investment in cultural affairs pales in comparison to Europe.**

I was very gratified that the president asked for an increase, and Congress added money on top of that. But my favorite comparison is with England, the worst public funder in Europe, by far, where public arts funding is \$900 million. That would translate here on a per capita basis to \$4.6 billion. In the developed world, we are pretty far behind the curve in terms of public arts funding. And I'm not afraid to say so, even though I'm not supposed to. There are lots of things I'm not supposed to say.

### **Like what?**

I think we should give grants to individual artists. I'm not supposed to say that because it's not federal policy. What better way to support the arts than to give money to individual artists? It seems obvious to me.

### **Why is art less valued here?**

I think there's a perception that the arts are elitist, that they are for the educated upper classes and are therefore an extra, something not fundamental. I believe they are fundamental. The arts are a way for us, if only briefly, to be better and aspire. The arts are a way to get away, if only for an instant, from our quotidian, exigent existence. Life shouldn't be a complete set of predetermined options. Art gives us a sense of possibility. Art is as essential as eating and breathing and sleeping.

### **In the stimulus package there was \$50 million for arts funding through the NEA.**

It generated a lot of flak. One congressman asked how can we spend \$50 million on the NEA instead of creating real jobs like road building. Imagine how that feels, if, after 20 years of practice and perseverance, you are the first violinist in a symphony orchestra, and then you are told, essentially, that you don't have a real job. It's not very nice. Our point is the arts jobs are real jobs: there are 5.7 million arts-related jobs in the United States.

### **Artists are entrepreneurs. You're an entrepreneur yourself.**

Was.

### **How did you deal with risk?**

In the theater business, you have to take chances. When I did my first show in 1985, I think no one would have given me a dime for my chances with *Big River*, given that the score was written by someone who had not only never written a musical but had never seen a Broadway show. We had a director who was directing on Broadway for the first time, a book writer who had never written a book for a musical, and actors, with one exception, who had never performed on Broadway. If I'd known better, I wouldn't have done it. But I didn't know better. I took the chance. *Big River* won seven Tony Awards and launched my career.

### **What gave you the sense it would work?**

I've always been a gambler. I've always loved horseracing and any kind of gambling proposition. Some people like a certain level of adrenalin and action to feel comfortable, and I've always been one of those people.

### **Do you get that with your current post at the NEA?**

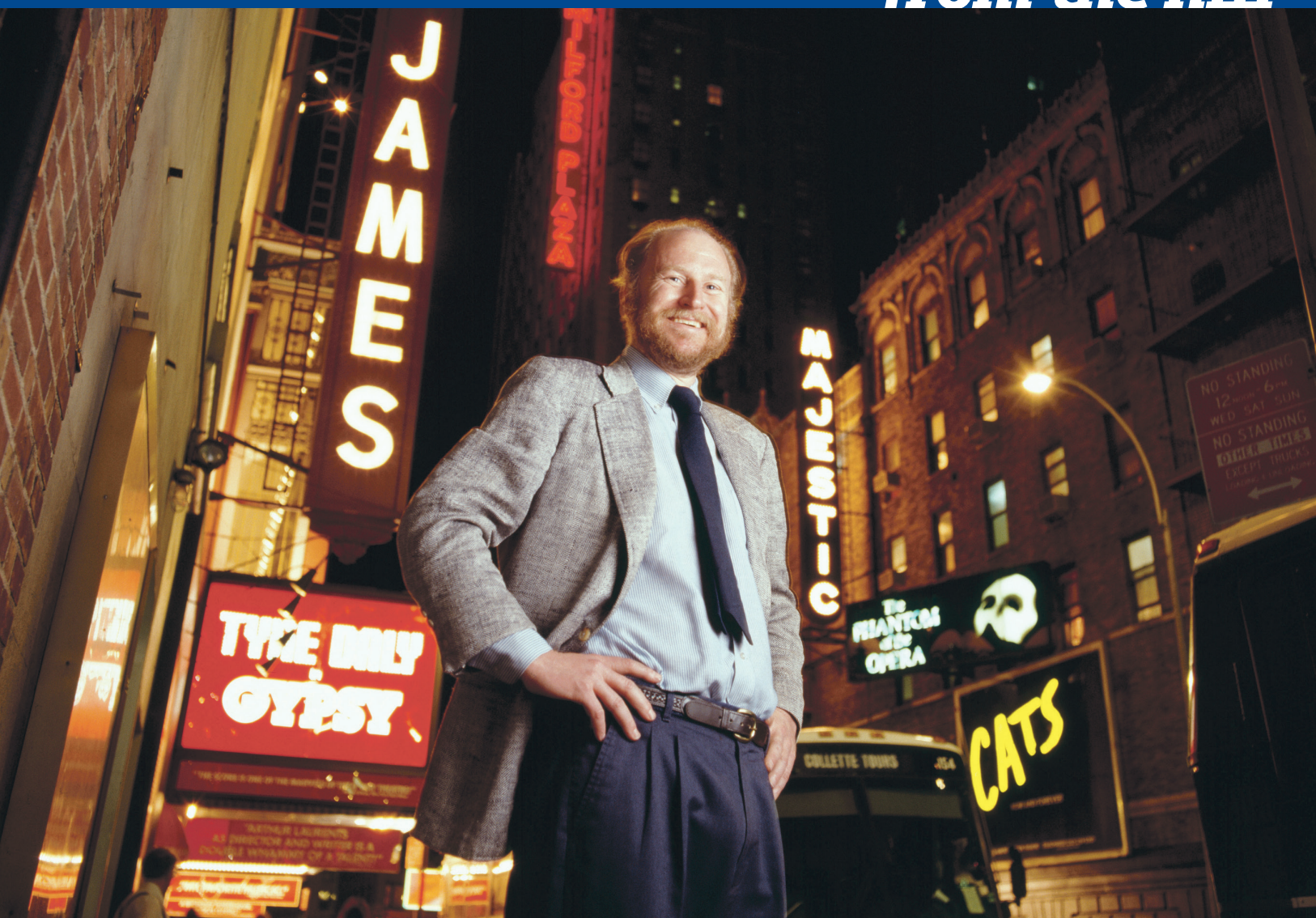
There are constant challenges and no lack of adversaries.

### **The NEA has been a whipping boy of conservatives. How do you handle that?**

Mostly I just tune it out. When Glenn Beck starts ranting, it's hard to pay attention. Most of the stuff that's screamed at you doesn't have a lot of logic. I think you continue to do the work, and if the work has value, it will take hold.

### **You came up with the phrase "Art Works" for your national tour promoting the arts.**

I love the triple entendre.



Broadway producer Rocco Landesman '69 outside his St. James Theater, on Broadway in Manhattan. Now the chair of the National Endowment for the Arts, Landesman maintains that the arts matter, benefitting patrons and artists and making a significant contribution to the economy.

“In the developed world, we are pretty far behind the curve in terms of public arts funding. And I’m not afraid to say so.”

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#### How did that come about?

We wanted to make a statement about how arts matters. We know there are art works, and we support their creation through the NEA. We know that arts works by affecting people deeply—it works on their psyches. But the third part of it is that arts works as part of the real economy. We are going to say it over and over until people are tired of hearing it.

#### What did you take away from your Colby education?

It’s where I first got involved in theater. I played Mr. Martin in Ionesco’s *The Bald Soprano* and remember it like it was yesterday. That interest in theater I was able to sustain through my whole adult life.

#### What does the theater have to do to survive in the 21st century?

It has to continue to be relevant, speaking to concerns and issues. We have to worry about keeping it accessible on price. It’s a handmade art. There are no economies of mass production or scale. You can’t make technological advances to make it cheaper. Costumes are handmade. Sets are handmade, and performances are handmade every night. On the other hand, theater has always existed since Thespis. It will be with us for a while.

#### What was the last book you read?

Ted Kennedy’s autobiography, *True Compass*. I thought it was perfect. You got a sense of him and his travails. It was ultimately a love story, with his marriage giving it a happy ending.



# For Guard, Fight Continues at Home

STEPHEN COLLINS '74 REVIEW

*As You Were: To War and Back with the Black Hawk Battalion of the Virginia National Guard*

**Christian Davenport '95**  
Wiley (2009)

Christian Davenport '95, a *Washington Post* reporter since 2000, embedded with National Guard troops in Iraq and Kuwait twice, lived in a “can” with three Black Hawk helicopter pilots at Al Asad airbase, and accompanied them on war-time missions over the desert in their choppers. All fascinating experiences.

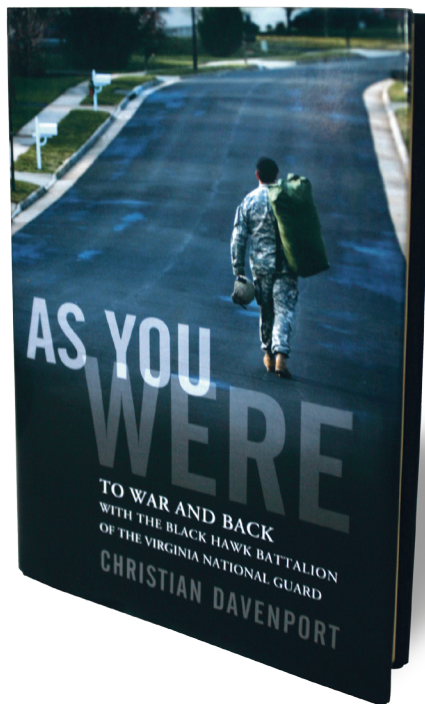
But none of that was as interesting to him as the moment the women and men of the Guard returned to Virginia and Maryland, slipped keys in their front doors, and reentered life in America. What is it like, he wondered, to return from combat and resume life in a society that is so disconnected from the fighting that your service was virtually invisible and is unfathomable to neighbors and colleagues?

That question formed the premise of Davenport's first book, *As You Were: To War and Back with the Black Hawk Battalion of the Virginia National Guard* (2009). Solid, professional reporting, it is full of surprises, pathos, and not a little outrage.

Davenport was first exposed to the bifurcated lives of reservists and National Guard members when he wrote about them right after 9/11. “They're parents and have civilian jobs—schoolteachers and lawyers and plumbers one minute, and then soldiers who are marching off to war the next.” In 2005, he said, they made up more than 50 percent of the ground forces in Iraq. “I felt their sacrifices as the wars continued, in Afghanistan and then into Iraq, largely were being ignored.”

Suspecting that the reentry phase after a deployment would be fraught with struggles, he came up with a different take on the now-familiar role of embedded reporter: “Nobody's told this story of the home front, so I wanted to be the first journalist embedded not only in Iraq but on the home front as well.”

The book is written in three sections. First he introduces two women and two men before they're called to active deployment: a College of William and Mary sorority girl, a 58-year-old grandfather, a 25-year-old college sophomore beginning to pull her life together, and a Virginia Military Institute graduate recently



enlisted in the Guard.

From interviews and from his time embedded at Al Asad in Anbar province, in section two he describes daily life including tedium and trauma in a war zone. He also covers what it's like for the 58-year-old pilot's wife, who is trying to cope with flooded basements and maddening military bureaucracy back in Maryland. The pilot asks a friend to check in on her, worried she's having a nervous breakdown.

The third section follows the sorority sister to Brown University for a master's program, describes the older pilot realizing his wife was changed by his absence, and puts the reader in the room when the VMI grad tell his mother that he's going back to war.

The characterizations are so empathic and the reportage so thorough that the reader is invested in the fortunes and feelings of the citizen soldiers. The insensitivities and injustices they face back home sting. These are not soldiers of the 101st Airborne who return to base life as a unit with shared experiences and camaraderie. They are individuals—students, schoolteachers, civil servants—dropped back into the life of malls and offices, left largely, Davenport argues, to fend for themselves.



Promotional video for *As You Were*:  
[www.colby.edu/mag](http://www.colby.edu/mag),  
keyword: DavenportBook



Diane Rehm Show:  
[www.colby.edu/mag](http://www.colby.edu/mag),  
keyword: DavenportRehm



Other Davenport stories online:  
[www.colby.edu/mag](http://www.colby.edu/mag),  
keyword: DavenportOnline

“One of my missions as a journalist is to grab readers by the lapels if I can and tell them this is a country at war, even though it doesn't feel like it,” Davenport said. “And it bothers me that as a culture, as a society, we're so disconnected from this war and we're so divorced from the military. I kind of went with this in mind [from the post-9/11 reporting], but being over there just reinforced that.”

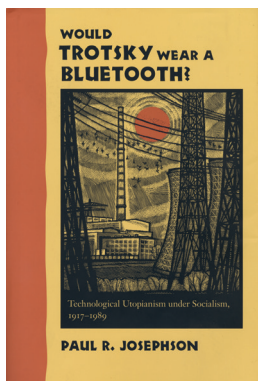
“I think it's unhealthy for democracy to be so disconnected from war—if we have no skin in the game and we can just turn our heads away and ignore it.”

Elevating and uniting the profiles and anecdotes to a solid book-length work of nonfiction is Davenport's historical account of the National Guard since Colonial days and the catalog of insults perpetrated by an unresponsive and at times dishonest bureaucracy. Kate gives up in frustration after trying to get desperately needed counseling. Miranda enrolls in an Ivy League master's program that will cost \$100,000 only to have the Army Reserve renege on a promised \$40,000 bonus.

The title of the epilogue hints at the author's indignation: “Citizen-Soldiers: The Conscience of a Nation.”

In the words of NPR host Diane Rehm, when she interviewed Davenport in July: “Thank you, Mr. Davenport, for what you're doing here to raise the consciousness of the American public on this subject.”

## With technology, socialist workers still did the lifting



*Would Trotsky Wear a Bluetooth? Technological Utopianism under Socialism, 1917-1989*  
**Paul R. Josephson (history)**  
 The Johns Hopkins University Press (2010)

Yes, Trotsky would wear a Bluetooth, asserts Professor of History Paul Josephson, but we'll get to that in a bit.

In this series of essays, Josephson examines the promise and the reality of technology in a variety of socialist settings and offers a comparison with the role of technology in the West. The goal of Josephson's work is to evaluate the "human and environmental costs of the technological experience" under socialism, and the picture he paints is a grim one indeed.

Technological modernization in socialist societies carried the promise of serving the masses, but the reality of modernization under socialism was anything but utopian. Technology, which could have been used to improve worker safety or raise the standard of living, as it did in the West, was instead used as a blunt political tool—a means to build the economy and enforce the power of the state with little regard for the worker. This philosophy elevated the "machine above the citizen," with grave consequences for the very citizens whose lives technology promised to improve.

As Josephson describes it, "The socialist citizen endured a lower quality of life or standard of living, less attention to worker health and safety, and inadequate concern about housing, the environment, and health care."

That technology failed women in socialist societies is undeniable, and that failure is all the more tragic, Josephson argues, because of technology's great promise. Technology promised to free women from the confines and drudgery of domestic responsibilities in a patriarchal society and to liberate them to pursue previously unavailable careers.

The reality was far different.

Socialist leaders held that technology was the path to economic modernization, that it would bring together urban and rural populations, and, most importantly, that it would extend political control. In keeping with those beliefs, they placed a greater priority on building an enormous complex of worker-intensive heavy industries than on producing household appliances that might have eased women's domestic responsibilities.

Socialist technology did produce at least one "gain" for women: the obligation to work outside the home. Employing the iconic image of a woman on a tractor to sum up how technology failed socialist women, Josephson writes, "She sat on a tractor in posters, but at home the burden of responsibilities fell on her to do double labor, and she did not have a tractor to help in the heavy lifting of daily life."

As for the Bluetooth—Trotsky was among a group of Russian Marxists who embraced technology, particularly technologies of communication, as the foundation of Communism and a means to "overcome those problems of geography, climate, illiteracy, and backwardness that had plagued Russia." So, yes, Trotsky would wear a Bluetooth.

In fact, according to Josephson, Trotsky used its contemporary equivalents—the railroad, radio, and printing press—efficiently and effectively to achieve the political goals of uniting and controlling the masses and building industry. Unfortunately for many millions living in Russia, Central and Eastern Europe, and North Korea, technology's effect on the socialist worker was an afterthought to Trotsky and those who followed in his political footsteps.

—David Eaton

## RECENT RELEASES

### *Waiting*

**Ronald Moran '58**

Clemson University Digital Press (2009)

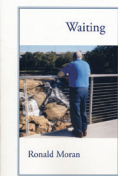
There is something deceptively simple about Ronald Moran's poetry, as though any of us could be poets, had we the inclination.

In *Waiting*, Moran's 10th book/chapbook of poems, he seizes upon what could be fleeting moments in the life of a septuagenarian—lying in bed beside his sleeping wife, whose health is failing; percussive July 4th in his South Carolina town, the annoying sound of an unidentifiable power tool roaring in the middle of the night. But for Moran, who can see clearly what most of us are blind to, it seems there is little that doesn't lead to reflection. That reflection is graceful, playful, and contemplative.

The poems are by turns funny, irreverent, poignant, but always with an element of the sublime, a reminder that late in life our days and nights are filled with both the mundane and profound. Moran's meditations on his last months with his wife, Jane, linger long after the book is closed.

Oh no./and I knew/if I slept I would awake to a day barely light,/to her pain/in hushed moans, to her life slipping away/from me, no matter what I do or say or pray for silently/behind closed doors,/my head bowed, my fingers interlocked so tight/they bruise.

—G.B.



### *Damaged Goods*

**Gerry Boyle '78**

Down East Books (2010)

You have to like Jack McMorrow.

Part Indiana Jones, part devoted family man, he makes women swoon and tough guys run for cover in *Damaged Goods*, the ninth novel in Boyle's McMorrow mystery series.

In this installment the ex-*New York Times* reporter finds his picture-perfect life in the Maine woods shattered when an angry Satanist terrorizes his social-worker wife. After the bad guy loses custody of his abused and starved children, he vows revenge and threatens "an eye for an eye."

The danger moves closer, targeting McMorrow's daughter, Sophie. When a bloody knife and note are found in her bedroom, McMorrow sets out to find the men responsible—and keep his daughter and wife safe. In a subplot McMorrow becomes entangled with Mandi, a young "escort" he interviews for a story, and discovers a mysterious alias, a bloody murder scene, and a scarred young girl trying to pick up the pieces of her shattered life.

This Maine thriller offers a witty and touching first-person account of a father's love, a husband's tough choices, the chain of friendship, and a mystery that keeps readers hooked until the very end.

—Dana Hernandez



# Be Careful What You Wish For

IN GEOFF BECKER'S FICTIONAL WORLD, CHARACTERS LEARN LIFE LESSONS AND PROCEED PRECARIOUSLY

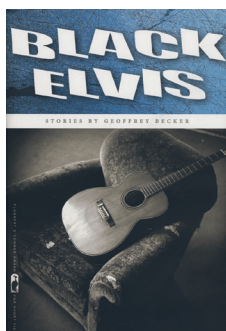
Laura Meader REVIEW

Geoff Becker '80 has stories to tell—lots of them. Since September Becker, associate professor of English at Towson University, has delivered two exceptional books: *Black Elvis*, a collection of 12 short stories, and *Hot Springs*, his second novel. Becker's voice, clean and strong, is attracting deserved national attention.

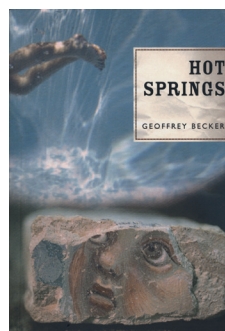
*Black Elvis*, winner of the Flannery O'Connor Prize for Fiction, introduces musicians, artists, and travelers navigating transitional moments in their lives. With precise and vibrant writing, Becker unveils characters in complicated, sometimes surreal situations.

Meet Larry, freshly dumped by his fiancée, visiting his aunt in Italy, and posing as a guide to unsuspecting tourists in Florence. There's Kaufman, who, on a dare, hits on a woman on her honeymoon—the kind of woman who steals her husband's orthotics to aggravate his plantar fasciitis. And down at the blues jam there's Black Elvis, with “big eyes the color of old ivory,” who is upstaged by a Korean bluesman from Memphis.

As bizarre as these situations come across, there are lessons here. Becker's characters learn the hard way that, “The things you want most, the things you've waited longest for, ought to be the sweetest, but everyone knows this isn't always



*Black Elvis*  
University of Georgia  
Press (2009)



*Hot Springs*  
Tin House (2010)

true.” We watch, anxiously, as they accept this truism and then step precariously forward.

The characters in *Hot Springs*, Becker's novel, have lessons to learn too. Becker mixes up an unlikely assortment of people when Bernice, a regretful, unsettled birthmother, abducts Emily, the daughter she gave up for adoption five years earlier. They flee from Colorado Springs to Tucson and land in Baltimore. Landis, Bernice's accomplice and reluctant boyfriend, strings along, unable to shake his attraction to Bernice despite her erratic behavior. Back in Colorado Springs

the abduction brings Tessa, the ultra-Christian adoptive mother, face to face with her less-than-perfect marriage. Tessa ultimately travels to Baltimore to reclaim her daughter and talk sense into Bernice.

“You must see that between the two of us, I'm the one with more to offer,” Tessa said.

“No,” said Bernice. “I must not. I used to think that. The whole time I was living with you, and for the next couple of years, that's what I kept telling myself. I bought it—the whole package. Nice house, fresh air, squeaky-clean white people who owned mountain bikes and who would make sure she didn't smoke and didn't screw or do drugs. I almost believed it myself—almost. Then one day I realized it wasn't true.”

The tragicomic drama reaches its climax in the gritty streets of Baltimore as a taxi waits for Tessa and Emily as Bernice tries to let go, again, of Emily. This scene, so honest and gut-wrenching, is characteristic of Becker's thoughtful and intuitive writing. Who is the best mother for Emily? Judge for yourself, but Becker makes us root for everyone, even the most dysfunctional.

*Black Elvis* and *Hot Springs* are enormously engaging and beautiful in their intimacy, mystery, and unpredictability. We can only hope that a storyteller this gifted will soon deliver more.

## Fiction writing, like jazz, relies on improvisation

Geoff Becker '80 came to Colby planning to major in music, but his interests in jazz and rock didn't mesh with Colby's music program at the time. Lucky for fiction readers he turned his attention to writing.

Becker began writing during a Jan Plan, eventually becoming an English major with poet Ira Sadoff, Colby's Arthur Jeremiah Roberts Professor of Literature, as his mentor. Now an associate professor of English at Towson University, Becker has published two collections of short stories and two novels and gathered an impressive list of awards including the Pushcart Prize and an NEA Literary Fellowship.

His path to a writing career wasn't direct. After Colby Becker returned to music, playing in New York City clubs and in Europe as a street musician. A few years later, not

knowing what to do with his life, he signed up for writing workshops, got the bug, and left New York for the University of Iowa Writer's Workshop. An M.F.A. soon followed.



Geoff Becker '80

Becker likens writing to jazz and tells his students not to “over-determine creative work.” Writing fiction is improvisational, he says, and writers should be open to having their characters surprise them. “I think people are most interesting at the moments when they become self aware,” he said, describing his pleasure in seeing characters move toward an “epiphanic moment.”

Becker is a master at making up stories. He got

plenty of fodder running blues jams in various cities and was also inspired by his travels in Italy. “I'm always looking at other people and wondering who they might be,” he said. His research involves simply talking to people, constructing characters, and projecting himself into the world he's invented. Becker's empathy stems from his belief that people have a lot in common. Situations change, but there's an “emotional truth that's always there for everybody.”

“It's a gamble whenever you start writing about something, or someone, who is not like yourself,” Becker said. “But I think those are gambles worth taking. And as a writer you learn more—it's a more interesting space to go into.”

—L.M.

## Alison Cappelloni: all-court star

It was expected that Alison Cappelloni '10 would be an impact player for Colby women's basketball. Cappelloni met all expectations, racking up awards for weeks after the team concluded its best-ever season, compiling a 24-5 record.

As Colby was going to press, Cappelloni, a 6-1 forward, had been named:

- an NCAA State Farm Coaches' All-America honorable mention pick, one of only two NESCAC players selected,
- a D3hoops.com All-Northeast Region Team, second-team choice,
- a New England Women's Basketball Association and the Eastern Collegiate Athletic Conference (ECAC) all-star,
- a NESCAC first-team selection, and a Maine Women's Basketball Coaches Association first-team pick.

Cappelloni finished her Colby career with 1,229 points to rank sixth all-time in program history. She had 646 rebounds, 138 assists, and set Colby records for three-point field goals made in a career (186) and in a single-season (63 in her senior year). She also finished fourth in NESCAC free-throw shooting (.790) this year.

An English major, Cappelloni is



PHOTO BY CHARLIE SPATZ '13

Alison Cappelloni, All-America

modest about her individual accomplishments on the court. She pointed out that all of the players, including co-captains Samantha Allen '10 and Rachel Mack '11, prided themselves on defense, rebounding, and court position. "You can always control those things," she said. "It's an effort thing."

## Adam Choice: a "superb" player

For Adam Choice '10, the most prestigious honor arrived last. Choice, a slick-scoring forward from Newport, R.I., was selected as one of the best 24 players in the nation in Division III when he was named to the National Association of Basketball Coaches (NABC) 2010 State Farm Coaches' Division III All-America Team.

"A great honor for a superb player," said head coach Dick Whitmore.

The award followed Colby's 19-6 season, which ended with a loss to Middlebury in the NESCAC semifinals. It was followed by a second All-America honor when Choice was named to the D3hoops.com fourth team. The three-time Maine Player of the Year was also named All-NESCAC along with teammate Mike Russell '11.

The pair were part of a balanced attack that defeated Amherst in the NESCAC quarterfinals. Guards Christian Van Loenen '11, Justin Sherman '10, and Gil Haylon '10 contributed on both ends, and senior center Chas Woodward held the middle.

Choice was one of 20 players to play in the NABC D-III All-Star game in Salem, Va., in March. He tallied six points, five



PHOTO BY CHARLIE SPATZ '13

Adam Choice, All-America

rebounds, and an assist in just 20 minutes on the floor—a reflection of his consistent all-around play throughout his Colby career.

He is eighth all-time in scoring for Colby, with 1,534 points. In NESCAC this season, Choice tied for second in scoring, averaging 18.3 points per game.

### SPORTS SHORTS

**Vincent Lebrun-Fortin '11** and **Josh Kernan '10** went out with a bang for **ALPINE SKIING**, earning All-America honors with top-10 finishes in the slalom at the NCAA Division I Skiing Championships at Steamboat Springs, Colo., in March. A seventh-place finish earned Lebrun-Fortin his fourth D-I All-America pick, while Kernan placed ninth and won All-America status for the third time. Kernan won his first slalom race earlier in the season. **Dana Breakstone '10**, competing in the national meet for the second time, finished 24th in slalom and 23rd in GS. ... For **NORDIC SKIING**, **Lucy Garrec '12** placed 19th in the national NCAA 15-kilometer freestyle race at Steamboat Springs. **Wyatt Fereday '11** finished 36th in the men's 10K classical race. Overall, the ski team (alpine and Nordic) finished 13th in the nation. ... **Emma Linhard '11** earned her third All-America honor as she finished sixth in the mile at the NCAA Division III Indoor Track and Field Championships in March at DePauw

University. She finished in 5:02.47. Earlier Linhard won the ECAC title with a time of 4:55.88. ... In **MEN'S INDOOR TRACK**, **Trent Wiseman '13** broke a 14-year-old Colby record in the pole vault, leaping 15 feet, 3 inches at the Bowdoin Invitational in January. ... For **WOMEN'S HOCKEY**, **Stephanie Scarpato '11** was named to the All-NESCAC team after finishing her junior-year season with 80 career points. The team lost to top seed Amherst in the first round of the NESCAC playoffs. ... After back-to-back regular-season wins against Bowdoin, **Cody McKinney '11** had a stellar game in goal with 47 saves in the NESCAC quarterfinal in Brunswick, but **MEN'S HOCKEY** lost 2-1 in overtime. **Billy Crinnon '11** led NESCAC in league scoring with eight goals and 18 assists and was named to the NESCAC all-conference second team. ... In **MEN'S SQUASH**, **Harry Smith '12** was named to the NESCAC all-conference team for the second year in a row. Playing in the first position, Smith led the team with a 22-8 record.

He won two matches at the national singles championships. ... In **WOMEN'S SQUASH**, **Samantha Smith '10** made the All-NESCAC team along with **Kate Pistel '13**. Smith played first position, finishing at 19-11, and she won three matches at the national singles tournament. Pistel was 18-7 at the second position. ... For **MEN'S SWIMMING AND DIVING**, **Kevin Smith '10** was named to the NESCAC all-conference team after placing third in the 1,000-yard freestyle at the league meet. Smith broke his own Colby record in the 1,000 freestyle, clocking 9:38.31, nearly nine seconds faster than his previous record. Smith also placed fifth in the 1,650 freestyle at the NESCAC meet. He holds Colby records in the 500 freestyle and 1,650 freestyle. ... For **WOMEN'S SWIMMING AND DIVING**, **Mandy Ferguson '12** broke a 22-year-old school record and placed second in the 1,000-yard freestyle. Ferguson joined teammates **Jess Blais '12**, **Danielle Carlson '10**, and **Kathryn Lee '13** on the NESCAC all-conference team.