



April 2007

From the Hill

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Recommended Citation

Hickey, Colin; Boyle, Gerry; Collins, Stephen; Gillespie, Robert; and Saunders, Steven (2007) "From the Hill," *Colby Magazine*: Vol. 96 : Iss. 1 , Article 9.

Available at: <https://digitalcommons.colby.edu/colbymagazine/vol96/iss1/9>

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Rising from Relationships

Diamond Building dedication marked by reflection on Colby, the community, global affairs

COLBY STAFF STORY

FRED FIELD PHOTOS

The dedication of the Diamond Building, the new home of social sciences, interdisciplinary programs, and the Goldfarb Center for Public Affairs and Civic Engagement, was a celebration of the longstanding relationships that both personify the Colby community and made the striking new facility possible, officials said.

From Jennifer and Bob Diamond '73 meeting with then-President William R. Cotter and his wife, Linda, in London some 18 years ago to President Bro Adams asking architect Peter Bohlin to design and personally oversee the Diamond Building construction to the heartfelt commitment of Estelle Jacobson Ostrove '55 and

Paul Ostrove '53 to the building, the project is "a story of personal relationships," Adams said.

Students, faculty, administrators, trustees, alumni, and Colby friends gathered in the soaring atrium April 13 to mark the introduction of the Diamond Building to the Colby campus. The occasion included remarks by Trustees Chair Joe Boulos '68, Adams, and Bob Diamond, who came from London with his wife, Jennifer, daughter Nellie, and sons Rob and Charlie, for the dedication.

Diamond recalled his re-acquaintance with Cotter at a London lunch in 1989. "Here's the guy who had closed down the fraternities," Diamond

said, eliciting laughter. "I wasn't too sure about this lunch. ... I was won over very quickly."

Diamond, president of Barclays and chief executive officer of Barclays Capital, the investment arm of the London-based bank, spoke of his belief in the liberal arts, the need to prepare students for stiff competition in an increasingly global economy, and his confidence in President Adams's strategic plan for Colby.

He said he and his family were honored to have their name on the building that so many people worked so hard to create. "I still feel this is a true labor of love," Diamond said. "I still feel that I'm getting more than I'm giving."



Opposite, Bob Diamond '73 listens to speakers at the dedication of the Diamond Building with Sheri and Joe Boulos '68, chair of the Board of Trustees. Left, top, Amy Walter '91, Mark Howard '85, and Dan Harris '93 speak on a panel discussion of international and national issues. Middle photo, Philip Nyhus, assistant professor of environmental studies, gives a tour of the Diamond Building's Geographic Information System's lab. Bottom photo, from left, panelists Elizabeth Dugan '78, Ambassador Robert Gelbard '64, Admiral Gregory Johnson P'98, and Sean McCormack '86, discuss foreign policy challenges.



Three Goldfarb Center panels coordinated with the dedication of the Diamond Building addressed opportunities and challenges that today's graduates face in the arenas of community building, globalization, technology, politics, disease, and foreign policy.

In a panel about national concerns, Dan Harris '93, ABC news correspondent and anchor, discussed the ways technology is changing news gathering and dissemination. Mark Howard '85, managing director and global head of credit research at Barclays Capital, spoke about the how the global economy—and the potential impact of climate change on the U.S. economy—are likely to affect this generation. Amy Walter '91, senior editor of the *Cook Political Report* and an analyst for CNN, looked ahead to the 2008 presidential election.

At a discussion titled *Colby Engages Local Communities*, four graduates discussed community involvement and praised developments at the College that have institutionalized civic engagement. Rich Abramson '71, superintendent of Maine's Maranacook School District, recalled that, "It was reaching out from the Colby campus that really changed my life."

Jackie Dupont '04, program coordinator for Hardy Girls Healthy Women in Waterville, praised the mentoring that steered her into working with teenagers. The regional coordinator in the Boston mayor's Office of Neighborhood Services, Karen Fried Salfity '94, urged students interested in nonprofit work to study business so they're prepared to deal with budgets and marketing.

Elizabeth Ward Saxl '87, executive director of the Maine Coalition Against Sexual Assault, said learning to understand the opposing view was a valuable lesson she learned at Colby. "You make a powerful argument by first recognizing the strengths of the other side."

At a panel, *Colby Engages the World*, Sean McCormack '86, assistant secretary of state for public affairs and State Department spokesman, compared the post-September 11 period to the post-World War II era—significant in its turbulence and civil unrest, and marked by new and rising powers.

Admiral Gregory "Grog" Johnson P'98, (USN Ret.), said, "There was a grand national strategy of containment that worked through the Cold War. Since then, there has been no national strategy on a grand scale."

Elizabeth Dugan '78, vice president for programs at the International Republican Institute, was bound for Nigeria to monitor elections. "Our organization advances democracy overseas," she said, "and we will continue to support U.S. foreign policy. ... Democracy does not just consist of having elections and replacing dictators. The democracy must govern well."

Ambassador (Ret.) Robert Gelbard '64, Colby trustee and chairman of Washington Global Partners LLC, concluded, "We have *not* come up with post-Cold War strategies in a rapidly changing world. ... We have not thought through what kind of foreign policies this new world requires. ... We need to think about alliances in a very different world than we had before."



Audio files and podcasts of all three panels are available at www.colby.edu/goldfarb.

Read more about the highlights of the Diamond weekend. Go to www.colby.edu/mag, keyword: diamond.





CASTING HIS SPELL

Pianist Gjergji Gaqi enchants Mayflower Hill audiences

COLIN HICKEY STORY

ROBERT P. HERNANDEZ PHOTO

Gjergji Gaqi '07 is a magician of sorts.

The Colby senior has the power to pull you deep into a brooding, introspective soundscape and then, with virtually no pause, send you on a whitewater-rapid ride of sound waves that races the heart and delights the ears.

His magic wand is a piano.

"He is one of the best musicians I've seen at Colby," said Arnold Bernhard Professor of Arts and Humanities Paul Machlin, "and I've been at Colby for thirty-three years."

Gaqi, a native of Albania, is no stranger to accolades and awards. He earned the College's Music Department Prize in 2003-04, an honor to add to several national competitions he won in his homeland.

Last year he prevailed in Colby's concerto competition, earning him the right to play the first movement of Beethoven's Piano Concerto No. 3 in C Minor, op. 37, with the Colby Symphony Orchestra.

In February he performed a concert at the Waterville Universalist-Unitarian Church. Gaqi plays the piano and occasionally the organ for the church's Sunday services. "I don't have enough time right now to learn the pedals," Gaqi said of the organ, "so it is not really any different from playing a normal keyboard."

Time is tight for Gaqi. Along with his academic load, he typically practices piano two to three hours a day and sometimes many hours more. Yet as the son of a composer, he says his regimen actually is a source of guilt.

"I think, generally speaking, that I never practice as much as I want to or probably as I should practice," he said, shortly after finishing an audition at the University of Maryland, one of several schools Gaqi was considering for graduate work in advanced piano study. He ultimately decided to attend the University of Michigan School of Music.

Gaqi, who started playing seriously 15 years ago, realized early on that the great works of Beethoven, Mozart, Chopin and other classical giants demand an almost all-consuming exploration by the pianist before they can be played properly. "I can't really play a piece well unless I understand and feel the piece, so that I know what it is all about," he said.

That dedication to his art is coupled with remarkable ability, according to his piano teacher at Colby.

"I think there is no doubt about it that he has the technical skills, the ear, and the mind," Adjunct Associate Professor of Music Cheryl Tschanz Newkirk said. "He is a very intelligent young man."

He is fluent in Albanian, English, French, and Italian and fits in just fine at Colby, according to Tschanz Newkirk. "He gets around campus. He communicates well. He is open and friendly and has a lot of energy," she said.

But put a piano in front of him and Gaqi stands apart.

Machlin compares him to a great athlete in describing the technical brilliance of the finger coordination and speed he displays. Along with those physical gifts, Machlin said, Gaqi exhibits great control of the music—an ability to build a musical line and communicate a musical thought.

Machlin said Gaqi in effect creates stories with the music that draw an emotional response from his audience.

Gaqi did just that in his senior recital at Colby this year.

He played Rain Tree Sketch II, a piece by the avant-garde Japanese composer Toru Takemitsu, at a slower tempo than the score called for because that tempo "didn't feel right," Gaqi said.

He followed with the hyperdrive sprint of Frédéric Chopin's Etude op. 10, No. 4 in C# Minor. The two pieces serve as testament both to Gaqi's versatility and his remarkable athleticism on the keyboard.

Machlin said Gaqi's understanding of the nuances and subtleties of musical expression go beyond what would be expected.

"For someone his age, he is incredibly mature in his choices in that

"I can't really play a piece well unless I understand and feel the piece, so that I know what it is all about." Gjergji Gaqi '07

realm," he said. "In how he phrases and shapes a melodic line, the choices he makes are profound, and you don't get that often in young players. You have to have certain life experiences in order to do that. If you talk to Gjergji, you realize he's had those experiences."

When Gaqi speaks of influences that have shaped his life, he points, not to the violence in his homeland, but to the great diversity he encountered at the United World College of the Adriatic in Duino, Italy. Gaqi said 90 nations were represented among the 200 students there. "I think my life is more diverse in a way than that of other people," Gaqi said. "I suppose you can say, essentially, that having seen more things gives you perspective."

Gaqi's goal in obtaining an advanced degree in piano is to pursue a music career as a teacher and performer. To rely on performing alone for a livelihood, he said, would be too much of a gamble.

But he said he also can't fathom a life without performing.

"I think the ultimate goal is to be able to have something to say that would be enjoyable to others," he said. "I mean, that is the hope. I don't know how often it happens."

A version of this article first appeared in Waterville's Morning Sentinel.

Hear Gjergji Gaqi play. 
Go to www.colby.edu/mag, keyword: **gaqi**.

Q&A

JIM TERHUNE, VICE PRESIDENT OF STUDENT AFFAIRS AND DEAN, ON STUDENTS, ALCOHOL, AND PERSONAL RESPONSIBILITY

GERRY BOYLE '78 INTERVIEW

BRIAN SPEER PHOTO

Jim Terhune, vice president of student affairs and dean, came to Colby in 2006 from Colgate. He brought with him a firm belief that students need to take responsibility for their own lives and behaviors of students and that punitive rules aren't the best solution to social problems. Terhune spoke with Colby editor Gerry Boyle '78 about the issue of alcohol on campus.

How have you found Colby thus far?

Within the context of expectations, everything has been very positive. It's reinforced what my senses of Colby were before I had ever come here [from Colgate], which were all positive.

Any surprises? Negatives?

From the standpoint of student life, there are areas of concern, but I don't think they would qualify as surprises. They would have been exactly what I expected them to be and some of them—it doesn't matter where you go.

You're talking about alcohol.

Alcohol abuse, substance abuse—there are certain aspects of this generation of college students and I think we're all trying to figure out how we best provide the education that they need. They've grown up in a different world than we grew up in. It's not that we think less of these students; they're incredibly talented and incredibly capable, but the way they've lived their lives up to this point is different from previous generations. We grew up in neighborhoods and in schoolyards where you wanted to play baseball, kids in the neighborhood grabbed a bat ... and you picked up sides. Some of the things that we learned and how we learned to negotiate conflict with one another, organize each other, they've learned that—and are learning it—in different ways.

Do you think that makes it harder for students of this generation to make their own fun?

I think that they have less well-developed skills at organizing themselves in those ways. Their lives have been highly programmed where previous generations have had to conceive of the parameters themselves. It's not that this generation isn't capable of it, by any stretch of the imagination, but they haven't been asked.

But institutions like this expect them to have achieved in that way.

Exactly. Our student activities are set up that way. You want to form an organization? Great. Form an organization. And certainly these students are doing that. But I think from time to time, when they're running into obstacles, they're not as used to having to negotiate those kinds of things. I think it's terribly important, given that and given the fact

that our role is, in my view, so significantly about helping our students to become engaged citizens and ethical leaders—we need for them to know how to manage these things. How to create communities and resolve conflicts. So part of what we need to do is to insist that students work through some of these problems for themselves.

That seems to be your mantra—to turn responsibility back to students.

I think that's right. Part of doing that, in my view, is treating them with a certain level of respect. We'll take Champagne [on the] Steps. I appreciate that I hear students and alumni saying, "This is something that's important to us. It makes us feel connected to one another." On the other hand I also understand that when we have the kinds of things we've had in the recent past—people getting hurt, people getting arrested, the sorts of behaviors that we can't just turn a blind eye to—we need to resolve those two things. My inclination, and what I've done with the senior class and the students, is to say, "Alright. Here are the parameters. We need to be able to get something done within those parameters. But what is it you want this to look like? How can you accomplish that?"

And the response?

Well, there's a bunch of different things at work here. There are some students who have watched Champagne Steps and say, "I want to be able to do that exactly as it's happened in the past." I think most students understand having people led off in handcuffs at the end of the last day of classes isn't really a good thing.

The other thing ... is the extent to which, as the celebration has evolved, it has become less inclusive. There are big factions of the class who don't feel like that is something they want to participate in. We have challenged the class leaders to say, "How can we make this more inclusive?" The other side of it is, as we've said, we need *you* to do this. We're not going to solve those problems for you.

Have you used this approach in other institutions?

Yeah, absolutely. That certainly was a cornerstone of what we were doing my last few years at Colgate. My inclination is to treat them as adults, to expect more. Also, my experience has been that when we expect more, students most often exceed the expectations that we've set.

I would argue that, and I'm not speaking specifically about Colby here, if you looked at the last twenty years, at college campuses and issues like alcohol, a big part of our problem is that, as things have gotten more difficult, the response has generally been, "We're going to make another rule. We're going to be more autocratic." To me those kinds of things aren't consistent with how we function from an educational standpoint. I want to meet students where they are.



In terms of alcohol in general, and not just with Champagne Steps, have you applied that philosophy in other ways?

That's what we're trying to do. Again, part of what I'm trying to do this year is absorb what is at Colby. It's not a one-size-fits-all proposition. It's important to know what the student culture is, where things are.

How do you respond when you have something like this past weekend where you had [alcohol-related] hospitalizations?

It's frustrating and concerning because at the core of those situations are potentially really horrible outcomes where students get seriously hurt.

Permanently?

Yes, permanently. We're dancing around saying it's potentially lethal, but it's potentially lethal. So that is really the trickiest balancing act to try and walk. Because on the one hand, nothing is more important than making students safe. And there is always the fear at a lot of institutions, Colby certainly among them, that if we get too draconian in our response, then students are going to conceal things from us. The difficult thing from my experience is students are concealing things from us anyway. My concern—and what I've been trying to do here—is, how do we get the students to engage in the conversation in a meaningful way?

This to me is the worst outcome of the drinking-age change that happened twenty years ago. It's turned the whole conversation between administrators and students into one of cat and mouse. Are you old enough? At least that's my sense of how students perceive a lot of it. "I'm under twenty-one, so you don't want me to drink." My own personal view on that? No, the state and federal government have said it's not legal for you to drink. When I was going through college the drinking age was eighteen and most of us managed that okay. In this day and age, if you're eighteen or nineteen or twenty and you're making the decision as to whether you're going to use alcohol, you're also making the decision to break the law. Which means if you get caught in certain circumstances there are consequences associated with that.

Some of those consequences are pretty insignificant in the grand scheme of things and are intended more for us to get in an institutional conversation with students. If you end up in the hospital, the discipline piece is probably much less significant to us than the health piece. But one of the things that is most disconcerting is that some of the blood-alcohol levels—we're seeing people going [.30 or .32]. Walking and talking. Which means that these are young people who have done a lot of drinking [in their lives], because your body can't function at that level unless it's had a lot of practice.

So where does that leave the College?

The biggest concern is how to get students to come to the table and have the conversation and take seriously their responsibility for their own alcohol consumption and to intervene when they see their friends doing things. Until the students decide, "Wow, this is a problem. Somebody is going to get hurt," until students do that and see it as their responsibility, we're going to play cat and mouse.

Which means they have to have that conversation among themselves.

I think so. We're happy to help facilitate it, but from my standpoint that is the ideal. We've seen some positive signs in that direction. The Student Government Association this spring has started to talk about a program they're rolling out called Party Right, which is intended to be peers talking to their peers about just this sort of thing. I'd love to see it take hold, because the more they take responsibility for it, the less we're placed at odds with them. But more importantly, the more likely we're going to see some actual, substantial changes.

Do you think Colby is any different from any other place?

In terms of alcohol? I think it is but I don't think it's an anomaly. I think we're like most of the other schools that look like us. If you look at the national data, there are a bunch of criteria. The School of Public Health at Harvard—they do some work with this stuff, binge drinking and excessive drinking on college campuses, what are the predictors for where the most binge drinking is going to be. [According to Harvard], they tend to be rural locations. They tend to be private colleges. They tend to have a heavy emphasis on physical activity and athletics. So we check a lot of those boxes and we have a large portion of our student body that has grown up in places where what they see is that adults socialize with alcohol. Unfortunately, what they've also grown up with is being told you're not allowed [to do this], so it's pushed behind closed doors. Some of the checks and balances that you see in different cultures, or maybe were more prevalent when the drinking age was eighteen, are less so now.

**Read the full interview with Jim Terhune.
Go to www.colby.edu/mag, keyword: *terhune*.**





Scripture Has It

For Carleen Mandolfo, the Bible is a treasure trove

STEPHEN COLLINS '74 STORY

BRIAN SPEER PHOTOS

The Bible is at the center of culture clashes, global and domestic. The fifth-highest grossing movie last year: *The DaVinci Code*. Teaching the Bible in American high schools made the cover of *Time*. Filmmaker James Cameron claims Jesus had a son with Mary Magdalene. Biblical themes remain rife in literature and film. Then there's Mel Gibson.

"Religion has become such a powerful force in the world in so many ways," said Assistant Professor Carleen Mandolfo (religious studies), who earned a Ph.D. at Emory studying the Hebrew Bible (a.k.a. Old Testament). "It's a fun time to be a religious studies scholar, I have to say."

Be advised: Mandolfo isn't your mother's Bible scholar. On this, the first warm day of spring, her sleeveless outfit reveals elegant tattoos—pre-Celtic designs. Her forthcoming book offers a feminist reading of Lamentations.

Her enthusiasm for the material is evident as she strides into a packed classroom to teach Introduction to Christian Scripture: "New" Testament. She prowls the front of Lovejoy 208 like

a cat, challenges students to find resonance of the Gnostic gospels in excerpts from the recently discovered Gospel of Judas, urges them to read the Judas text. "It's on the Web, in Coptic and in English," she said. "It was originally in Greek, but we haven't found that version."

She's a serious scholar who clearly loves the Bible. "It isn't *just* a piece of literature. I don't like to be that reductionist," she said, "because it has such enormous cultural authority and influence. It's not even 'just another Shakespeare,' which has enormous cultural influence. Its ontological being as a Word of God has had such an impact on our culture that it does require that we handle it a bit differently and teach it a bit differently."

Mandolfo is well aware that she is treading what is for many students sacred ground.

"You have people with faith commitments in the classroom for whom this is the Word of God, and they live or die by this Word. Their entire world is ordered by this Word. Then they come into my class and, I'm not sure what they expect, but they almost never get what they expect. I've

had to learn on the first day of class to give a mini-lecture about the ways this is not Sunday School. ... This semester I lost a student after the first day."

This bothers her. She believes intellectual challenge and scholarly questioning are at the heart of liberal learning. "I come from a religious background myself ['raised Roman Catholic,' she says], and I think if they gave it a chance it could enrich their faith. Some of them do. Some of them stick it out and we have a good time. ...

"In the Hebrew Bible everything is there. I just love talking about the stories with my students, because they can see their lives in it."

When she was a Ph.D. candidate, Mandolfo asked her advisor why the world of Bible scholars seemed so insular despite all of the opportunities to talk about the Bible in modern life. "Why don't we write to the world instead of to each other?" she inquired.

"My advisor said, 'Well, that's a very noble idea. But don't even think about it before you get tenure,'" suggesting that she focus on serious



scholarship first. “Now that I have tenure I hope I can find that voice,” she said in April. And, as the national co-chair of the Society of Biblical Literature’s working group on teaching the Bible in public schools, she’s poised to have a high-profile role in that national debate.

Her forthcoming book, being published by the Society of Biblical Literature, is titled *Daughter Zion Talks Back to the Prophets: A Dialogic Theology of the Book of Lamentations*. It takes the radical step of interpreting the first two chapters of Lamentations not as the Word of God, but rather as Daughter Zion challenging the dominant voice of the text. “I literally let her tell her side of the story, and interpreters have never done that, because you don’t talk against God. God’s position is always right.”

A subsequent book will be about the Bible in

popular film, a subject Mandolfo teaches. She also is one of the leaders of a faculty committee that’s working to establish a cinema studies minor. More immediately, there’s the New Testament course to wrap up. “For April twenty-fifth,” she announces, “we’ll do the introduction to Paul plus Corinthians and Galatians.”

Escar Kusema ’09, who has taken three courses with Mandolfo, said she was signing up for another and added, coincidentally, “I’m converting to a religious studies major today.”

“She is one professor on campus I don’t feel I have to make an effort to understand,” said Kusema, who described herself as Christian and stressed the importance of understanding the scripture. “She just presents it from a scholarly point of view. ... It helps me to understand my religion.”

“It isn’t just a piece of literature. I don’t like to be that reductionist, because it has such enormous cultural authority and influence.”

Carleen Mandolfo,
assistant professor of religious studies



All Fired Up

Expanded Hume Center sparks students' interest in blacksmithing and furniture building

STEPHEN COLLINS '74 STORY

ROB KIEVIT '09 PHOTOS

With a reputation for sending liberal arts graduates into offices and labs around the world, Colby isn't the place you'd expect to find a senior pounding red-hot steel, sparks flying, as part of a course in blacksmithing.

But a visit to the new blacksmith's shop at the Colby-Hume Center during January reveals Arielle Adams '07J going at it, literally with hammer and tongs. It is midwinter in Maine and the outside door is propped open, but the shop is toasty with forges glowing.

And the place is kinetic. Six students, under the watchful eye of master blacksmith Doug Wilson, are bustling around in various stages of planning or fabricating, building light fixtures with mica lenses, a firewood rack, a circular wall hanging, a table, and several penguins.

The fact that it offers blacksmithing (and fine woodworking, another course at the Colby-Hume Center each January) is unusual, for an institution like Colby. And, with the construction of the new blacksmith's studio last fall, Colby facilities are first class.

The new facility is the latest chapter in a book-length work by Dr. Alan Hume, former medical director and overseer at Colby, and his wife, Dorothy. Beginning in 1989 they began deeding their 13.5-acre property on Messalonskee Lake to Colby with an agreement that they will continue to live there as long as they want. The transfer was completed this year, but the Humes' contributions continue. They donated about 40 percent of the cost of the new 2,900-square-foot building that contains the 1,600-square-foot smithy, office and lunchroom space, storage, and rooms for two Jan Plan instructors who teach metal and wood working. And then there are the relationships.

"It's been an absolute privilege to have them [the Humes] in my life," said Kate Braemer '07 who's taken both Jan Plan courses and is currently building a kayak at the Colby-Hume Center. "They're like another set of grandparents."

And Braemer's is no isolated case. When the Humes invited all 160



alumni of the center's January courses and 12 pre-med summer interns (1981-90) back to dedicate the building and celebrate Dr. Hume's 80th birthday in 2006, fully 60 percent of them made the trip to the lakeside property in Sidney, Dr. Hume said.

The occasion was more special because the new building and forges were dedicated to the late Kevin S. Young '83, M.D., the Humes' protégé. As a Colby student, Young became the first in a succession of pre-med Colby students that Dr. Hume mentored in medicine and a forerunner of all the students that the couple have taken under their wing. Young, an internist in New York City, died of a brain tumor in 2005 at age 43.

To outfit the shop, Wilson, of Little Deer Isle, persuaded five fellow smiths and welders to spend several days camping at the site, building hearths, stands, and tools. "We asked, 'If I built my own shop over again, what would I do?'" he said, obviously satisfied with the layout and furnishings.

The new building freed space for the woodworking program too, since the two activities no longer share the original building. In the expanded

wood shop, now the Dorothy Hume Furniture Shop, students under the guidance of furniture maker Kevin Rodel spent January working on dovetails, mortis-and-tenon joints, furniture, and solid-panel cabinetry. "We try to assess if they're really serious or if they're looking for a basketmaking course," Rodel said.

Gut? Think again. There's a minimum commitment to 32 hours a week, and most students spend more time than that. Charles Goodman '09 said that, in the spirit of Jan Plan, he was looking for something different this year. And working out the angle of leg bevels for an octagonal walnut table was proving to be a puzzle for the biology-neuroscience major.

Emma Balazs '09, who took blacksmithing her first year and made an armillary sphere for her mother's garden, was in the wood shop this year, working on a Shaker-style chest with cherry base and lid, dovetailed white ash case, and bird's-eye maple panel. "It definitely exercises a different part of the brain," she said.

Arielle Adams, in her apron and goggles, said the challenges of her Jan Plan were both physical and intellectual. "I go home really tired."



Opposite, left, Adam Zois '94, visiting instructor, assists Evan Kaplan '08 with a furniture-making project. Center, Paula Shagin '09 works with a welding torch. Above, the newly expanded Colby-Hume Center workshops, much of the cost of which was donated by Dorothy and Dr. Alan Hume, who is shown at left working with Charlie Goodman '09. Below, Ryan Rodel '08 and Dave Rutherford '07 bend heated steel in the blacksmith shop.





Kelly Norsworthy '08



Arthur Fritch '08



Nick Farrell '07



Fred Bailey '07

Winter Winners

From the pool to the rink, court to the slopes, Colby athletes see dedication pay off

GERRY BOYLE '78 STORY

It was a gratifying season for many winter athletes at Colby: NESCAC playoffs, NCAA meets, individual honors that were the fruits of years of dedication.

Hockey's Greg Osborne '07 and Arthur Fritch '08, swimmers Kelly Norsworthy '08 and Jabez Dewey '07, basketball's Nick Farrell '07 and Drew Cohen '07, and distance runner Karen Prisby '07—these were some of the athletes whose individual achievements contributed to team success.

Swimming and diving sent a strong contingent to the NCAA meet. Men's hockey finished 14-9-2 and made the NESCAC semifinals. Men's basketball went 15-11 and also earned a berth in the NESCAC semifinals. Women's indoor track saw Colby records broken and strong finishes in the NCAA meet and New England D-III championships. And 36 winter-season athletes earned NESCAC All-Academic honors with a 3.35 or higher GPA.

All-America swimmer Norsworthy, came back from a semester in Italy to win three NESCAC

titles in the breaststroke and then led the Mules to 13th place at nationals. Against the nation's best, Norsworthy was fourth in the 100-meter breaststroke and 10th in the 200 breaststroke. Dewey, also All-America, was first in the 50-meter backstroke at the NESCAC meet and fifth in the 100-backstroke at the NCAA D-III meet in Houston.

Swimming and Diving Coach Tom Burton said both swimmers could have been top competitors at high levels of Division I, but opted to come to Colby for athletics, academics, and the other opportunities the College offers.

Norsworthy is a gifted athlete with "great self-awareness," a key to making rapid progress, Burton said. But she also has many interests beyond swimming. "[Norsworthy] chose to go abroad because that's why she came to Colby," Burton said. While the coach lauded Dewey's dedication and fierce competitive spirit, he also pointed proudly to his selection as an Academic All-American.

Osborne and Fritch were both named All-America, marking the first time since 1962 that men's hockey had two All-America selections in one year. Osborne was NESCAC player of the year, leading the league in scoring and in goals. He was profiled in the Waterville *Morning Sentinel* (morningsentinel.mainertoday.com/sports/stories/3671505.html) and received the Joe Con-cannon Award for the best American-born D-II or D-III hockey player in New England.

"He wants to be on the ice when the game's on the line," Hockey Coach Jim Tortorella told the *Sentinel*. "There aren't a lot of kids like that. They say they do, but they don't know how to be that way. Ozzie's one of those kids, there's no question he needs to be on the ice when the game is on the line."

Fritch was the top-scoring defenseman in NCAA D-III, with 12 goals and 25 assists, and was named to the All-NESCAC first team.

Co-captains Farrell and Cohen were mainstays of men's basketball, with the sharpshooting



Drew Cohen '07



Karen Prisby '07



Greg Osborne '07



Jabez Dewey '07

Farrell leading NESCAC in scoring at 19 points per game and earning All-NESCAC first-team honors. Cohen, a national leader in blocked shots with 84, was also an offensive force, with 15 points per game despite an early-season injury. Michael Westbrooks '07 finished his Colby career with 740 points and 207 assists.

In women's indoor track, Prisby, already All-America in cross-country, achieved a preseason goal of adding All-America honors in the 5,000-meter run. Prisby set a Colby record in the 5,000-meter at the NCAA D-III national championship meet, finishing sixth. Teammate Anna King '08, another cross-country standout, was second in the 5,000 at the New England D-III championships.

Outdoors, Colby saw success as well, with coach Tracy Cote named the Eastern Collegiate Ski Association coach of the year. Two men's Nordic skiers, Fred Bailey '07 and Nick Kline '08, made the NCAA championships. Bailey was picked for the ECSA second team, while Kathleen Maynard '09 led the women's Nordic team and came up just short of the NCAA championships.

Alpine skier Jody Centauro '08 earned a trip to the NCAA championships for the second straight year, and Josh Kernan '10 went to nationals in his first year. Against the nation's best, Centauro placed a solid 22nd in the slalom and 24th in the giant slalom.

Women's Lax Falls Short of Title

In spring sports, fourth-seeded women's lacrosse capped a 12-5 season by nearly knocking off Middlebury for the New England Small College Athletic Conference title.

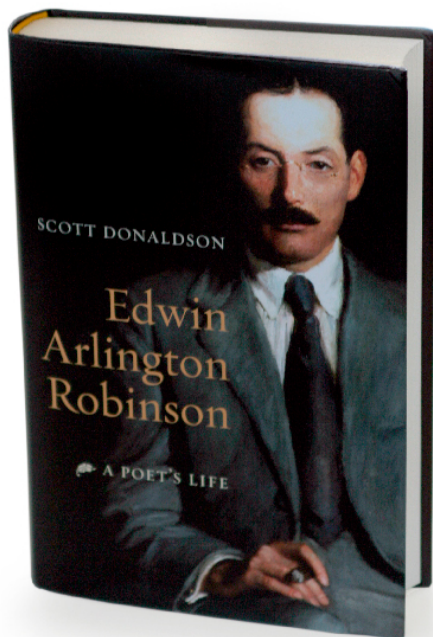
The Mules, in their first NESCAC final, battled the Panthers throughout the game, staying even until Middlebury broke an 8-8 tie. The Panthers won 10-8 in the closest women's lacrosse NESCAC final since postseason play began.

Winning Woodswomen

The women of Colby's Woodsmen's Team sawed and chopped their way to first place overall at the 61st annual Woodsmen's Weekend at Dartmouth.

The Mules came through and then some, besting competitors from as far as Canada and New York at the Northeast's biggest contest. Go online for photos, and to read an Associated Press story featuring captain Kate Braemer '07, or to listen to a podcast about the team.

More spring sports news online and in the summer issue of *Colby*.



Reconstructing Robinson

BIOGRAPHER TAPS, AUGMENTS
COLBY'S RENOWNED COLLECTION

ROBERT GILLESPIE REVIEW

Edwin Arlington Robinson: A Poet's Life
Scott Donaldson
Columbia University Press (2007)

Edwin Arlington Robinson's standing as America's greatest living poet was highest at his death in 1935 but teetered soon after. Compared with the flashy difficulty of modernist poets like T.S. Eliot and Wallace Stevens, Robinson's straightforward syntax looked old fashioned and prosaic. After his rhyming metrical poems inspecting down-and-out characters many found depressing, his blank verse poems based on Arthurian legends seemed anachronistic and overlong.

Scott Donaldson's new biography of Robinson should appeal to general readers as well as reinvigorate critical interest in the poet's work. Robinson's language and subject matter, Donaldson writes, initiated a revolution in American poetry. He puts Robinson with Whitman and Dickinson in the front rank of American poets.

Robinson's newest biographer has filled in blanks in Robinson's life. Donaldson's case for Robinson, who was born in Head Tide, Maine, and lived his first 29 years in Gardiner, is constructed in great part from a trove of 4,000 Robinson letters, which Donaldson was instrumental in adding to Colby's already sizable Robinson holdings in Special Collections. Special Collections librarian Patricia Burdick earns Donaldson's praise for her "exemplary and well-organized archive," and the late Colby English professor Richard Cary, a

Robinson scholar and a predecessor of Burdick's in Special Collections, is cited or quoted several times in the book.

Robinson's life must have presented a considerable challenge to Donaldson compared with his previous biographies of Hemingway and Fitzgerald. Physically awkward, socially shy, and a "consummate introvert" cowed by his father and initially outshone by both his older brothers, Robinson cared for his ailing father and then his laudanum-addicted brother Dean at the family home in Gardiner, yet felt guilty being a dependent son. Imbued with the "Gardiner" notion of "a proper job" and "useful employment," he knew what townsfolk would think of his unremunerative calling to poetry, but he turned down a job as literary editor of the *Kansas City Star* because, Donaldson writes, he had "an ideal of creating poetry that would do some good in the world."

Robinson never gave a public reading of his work, never gave talks to college audiences or women's groups. Except for a single excursion to Pennsylvania and one three-month trip to England in 1923, Robinson's orbit was bounded by Gardiner, Boston, New York City, and the MacDowell Colony in Peterborough, N.H.

That contained life earned him—mistakenly, says Donaldson—a reputation as a recluse. As

a special student at Harvard for two years in his 20s, Robinson met, "with one or two exceptions, the friends of my life"—likeminded spirits, Donaldson calls them, with "similarly unmaterialistic goals for themselves," who "understood, and encouraged, his desire to make a poet of himself." For the man who "valued only two things: poetry and companionship," the friends of his youth took the place of family.

Loyal, caring, and nurturing in return, he gave friendship as good as he got, even bankrolling a couple of souls who were strapped for funds after Robinson became comfortably off. Despite his early rejections and lack of funds, Robinson's letters to his friends invariably undercut his complaints with gentle self-deprecation or hyperbolic or understated images that take the sting out of his frustration.

Donaldson's new evidence of Robinson's day-to-day life and state of mind contributes helpful background for several poems. Perhaps more important, Donaldson's story of the man who wanted his poetry to help people is a manual on how to live generously: Robinson's spirited friendships, humor, endurance, and perseverance at his craft back up his biographer's belief that Robinson was a great poet and a great man.

RECENT RELEASES

Sherwood Anderson: A Writer in America (Volume 2)

Walter B. Rideout '38

The University of Wisconsin Press (2007)

This, the second volume of what is widely recognized as the definitive biography of novelist Sherwood Anderson, was published after Rideout's death in 2006. Best known for *Winesburg, Ohio*, Anderson's groundbreaking realism was a profound influence on the next generation of American novelists. Rideout, the late professor emeritus of English at the University of Wisconsin-Madison, explores Anderson's involvement in the labor struggles of the 1930s, which were the subject of much of his later work. "A superb portrayal of its subject," said the *Chicago Sun-Times*. "It is a testament—even a throwback—to the sort of dedicated, painstaking literary scholarship that is rarely seen anymore in our technopholic age."



***Ghostwriters*, new paintings**

Catherine Courtenaye '79

Cheryl Pelavin Fine Arts, New York

In her recent work, Courtenaye uses actual marginalia found in 19th-century penmanship manuals and other documents, incorporating the formal pen strokes into her layered paintings. "The penmanship instructor's original intent of control, resolution and clarity is often obscured by placing these lines and letters into deep fields of saturated color," the artist has written. "But what emerges, I hope, is a reanimation of these strokes and perhaps a reconsideration of the expressiveness of the written word."

What You Don't Know Can Keep You Out of College

Don Dunbar '56

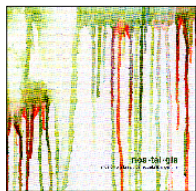
Gotham Books (2007)

A former admissions consultant for Phillips-Andover Academy and now an educational consultant, Dunbar provides an insider's view of the college admissions process. The book is subtitled, "The 13 Fatal Application Mistakes and Why Character is the Key to College Admissions." Each chapter deals with a "mistake," from "Nothing Turns You On" to "Social Insensitivity." Dunbar uses real-life anecdotes to show the pitfalls applicants fall into. "No matter where you're applying, the competition has only increased, so the more flaws you can recognize and overcome, the better your chances will be," Dunbar writes.

nos-tal-gia

Carl Dimow (music) and Nathan Kolosko

Fleur de Son (2007)



Dimow is known at Colby as a versatile guitarist and an imaginative player of the klezmer flute. Here he plays concert flute and bass flute with acclaimed classical guitarist Kolosko as they explore the music of Brazil, Venezuela, and Argentina. Works by Heitor Villa-Lobos, Astor Piazzolla, Baden Powell, and others are interpreted as Dimow and Kolosko blur the boundaries that separate classical, jazz, and folk. It's a journey through the musical cultures of South America that one critic described as "celestial and lovely."

Classically Inclined

The BBC airs a long-running program called "Desert Island Discs," on which celebrities choose the 10 CDs that they would want if they were marooned on an island (one conveniently outfitted with electricity and a CD player). Professor of Music Steven Saunders shares 10 of his "desert island discs" for those just beginning a classical CD collection or looking for new recordings to enjoy.

1 Ludwig van Beethoven, *Symphonies Nos. 5 and 7*

Carlos Kleiber, Vienna Philharmonic; Deutsche Grammophon

One of the most admired recordings of that quintessential classic symphony, Beethoven's Fifth. Kleiber's justly famous 1975 recording offers drama, precision, virtuosity, and lyricism—but most of all, it has an unflagging rhythmic energy that makes this recording riveting, from the famous opening motive to the crashing final cadences.

2 Frederic Chopin, *Etudes, Ballades*

Garrick Ohlsson, piano; Arabesque Recordings,
The Complete Works of Chopin, Vols. 3 and 10

Nearly all of the world's greatest pianists have recorded Chopin's music, but the recent cycle by American pianist Ohlsson is extraordinary; everything Ohlsson touches seems to turn to gold. When I heard Ohlsson's CD, I felt like I was hearing the Ballades for the first time.

3 Hector Berlioz, *Symphonie Fantastique*

David Zinman, Baltimore Symphony Orchestra; Telarc

Part of the appeal of Berlioz's *Symphonie Fantastique* is its extravagant, autobiographical plot line. Berlioz relates musically the story of a young artist's reveries about a woman with whom he is smitten; his drug-induced hallucination of her murder at his own hand; and his vision of his funeral, at which a ghoulish array of "ghosts, sorcerers, and monsters" appear. The key to the work's enduring popularity, however, is the music, which features some of the most stunning orchestral writing ever.

4 Igor Stravinsky, *The Rite of Spring*

Pierre Boulez, The Cleveland Orchestra; Sony Classical

Stravinsky's brutal, rhythmically obsessive ballet music for *The Rite of Spring* set off a riot at the 1913 premiere. The *Rite* seems milder today, since our ears have grown used to the soundtracks to lots of action and adventure films, yet this 1969 recording helps to convey some of the stark brutality that must have disturbed the original Paris audience.

5 Brahms, *Piano Concertos Nos. 1 and 2*

Claudio Arrau, piano, with Bernard Haitink,
Concertgebouw Orchestra; Phillips

The late Chilean pianist Arrau had an almost supernatural ability to draw unique timbres from the piano—his sound was rich, sonorous, and always reminds me of burnished bronze. I'd single out these recordings of the Brahms concertos as among my favorites in Arrau's commanding discography.

Read more about these pieces and see the rest of the top 10.

Go to www.colby.edu/mag, keyword: classical.

