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From the Hill

Ruth Jacobs
Colby College

Stephen Collins
Colby College

Gerry Boyle
Colby College

Ruani S. Freeman

Daniel McCarthy

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Spoken Like an Artist

Colby's summer exhibition, *The Skowhegan School of Painting and Sculpture: 60 Years*, pairs artists' work with the lectures they delivered at the prestigious art school

RUTH JACOBS STORY JOHN MEADER PHOTO

The scene is the same as it has been for decades. Mosquitoes swarm as the sun goes down, and artists from around the world flock to the old Fresco Barn to hear a lecture at the Skowhegan School of Painting and Sculpture. This year's 65 student-artists were selected from a pool of 1,642 applicants—the largest ever—to attend this unique nine-week summer session on a converted farm in central Maine. These are accomplished artists, but they have yet to reach the peak of their careers and will benefit from the time to focus on their art and nothing else. They are surrounded by woods and fields, and they're taught by a faculty chosen from the most noteworthy artists of the day, many of whom attended the school years before.

Like those of hundreds of artists before, this talk will be taped for inclusion in the Skowhegan Lecture Archive, a trove of material that is part of a current exhibit at the Colby College Museum of Art. *The Skowhegan School of Painting and Sculpture: 60 Years*, on view July 22 through October 29, pairs the work of some of the school's distinguished faculty members from the past six decades with recordings of lectures they delivered in the Fresco Barn.

The Skowhegan School's formal program of recording lectures began in 1952, when the technology was reel-to-reel tape. Students historically have checked recordings out of the library to glean inspiration from faculty of years past, such as Roy Lichtenstein, Agnes Martin, David Hockney, and Kiki Smith. With the tapes in danger of deteriorating, a multiyear process of transferring the recordings onto compact discs began in 1997.

The school, known throughout the art world as one of the most prestigious places to work and study, initially gave the digital audio archive to five institutions: the Museum of Modern Art in New York, the Art Institute of Chicago, the J. Paul Getty Museum in Los Angeles, the Archives of American Art in Washington, D.C., and the Colby College Museum of Art, with which it has a longstanding collaborative relationship. Colby's exhibit is the first in which the audio archive has been the centerpiece of a major exhibition.

The work of 27 prominent artists, with styles ranging from traditional *plein air* landscapes to conceptual installations, are exhibited along with the audio from the Skowhegan lectures. While viewing the works at Colby, visitors can listen to the artist's thoughts about art. Sharon Corwin, director and chief curator of the museum, sees that as a major strength of the exhibit. "I think one of the things that makes this exhibition so special is that you're not only looking at the work on view but you're also listening to [the artists] express the ideas that they were engaged with at the time."

Corwin and the curatorial committee deliberately chose works that the artists created around the time that they delivered the lectures. "While the excerpts rarely address the specific works of art they are paired with,



they do illuminate a moment of thinking contemporaneous with the works on view," Corwin wrote in her catalogue introduction.

Take Agnes Martin, who spoke to an enthusiastic packed house in the Fresco Barn in 1987. "Beauty is very much broader than just to the eye," she told the artists. "It is our whole positive response to life. An artist is fortunate in that his work is the inner contemplation of beauty, of perfection in life. We cannot make anything perfectly, but with inner contemplation of perfection we can suggest it." Organizers believe that the opportunity to hear those words while viewing her work, the 1994 painting *Untitled #6*, recently acquired by Colby, will give viewers a unique understanding of Martin's point of view.

Then there was the abstract sculptor David Smith who, in 1956, said, "I've been more concerned with questions than I have with answers. In my work I don't really have any answers yet, outside of very personal ones." He went on to ask the artists a series of questions. "Do you make art your life—that which always comes first and occupies every moment—the last problem before sleep and the first awakening vision?"

The tone of his talk exemplifies an important element of the lectures—they are artists speaking to fellow artists. "The talks have been very generous, I have to say, because the setting is intimate," said Linda Earle, Skowhegan's executive program director. "It's a very artist-to-artist tone, very informal." Colby's exhibition offers a window into the thoughts and philosophies of artists whom many art lovers could only wish for the opportunity to meet in such an informal way.



Skowhegan School faculty members have delivered lectures in the Fresco Barn for decades. Students learn the traditional art of fresco painting, and the walls of the timber-frame structure are covered from floor to ceiling with works that show a broad range of styles. (Archival photos courtesy of the Skowhegan School of Painting and Sculpture)





OLD WOUNDS

Europe and Africa roiled by Raffael Scheck's revelations of racial crimes against black soldiers in World War II

STEPHEN COLLINS '74 STORY

FRED FIELD PHOTO

Revelations that the German army massacred thousands of black African soldiers rather than take them prisoner during World War II roiled Europe and Africa earlier this year when research by Professor Raffael Scheck (history) was published in the leading German newsmagazine, *Die Zeit*.

The story, picked up across Europe and in West Africa, summarized work that Scheck did for his latest book, *Hitler's African Victims: The German Army Massacres of French Black Soldiers in 1940* (Cambridge University Press, 2006). And as Scheck tried (without complete success) to keep track of its wide-ranging impact, he got some help from Tomasz Zajackowski '06, a student from Poland.

"I had never met him but he sent me this e-mail: 'Hey, you're becoming famous in Poland,'" Scheck recalled. After Poland's biggest newspaper ran the summary, "it triggered an intense debate," he said. "There were over a hundred letters."

Explaining that a distinction has been drawn between actions of the regular German army and the genocidal SS troops, which were affiliated with the Nazi party, Scheck said his research helped to cast the army in a new, less honorable light. "It obviously hit a sore spot in Polish memory—victimization in Poland. Many Poles apparently who read this felt vindicated, and said, 'Here you see it. The German army was not outside the fray of racially motivated crimes; it was a participant.'"

Scheck saw a similar reaction in Francophone Africa. "There was a big article in a Congolese online newspaper that also triggered even more responses with the same tenor: 'We have known this all along,'" he said, characterizing the reaction in Africa. "The facts have been denied or have not been taken to heart by the French, and now a German historian who teaches at an American university publishes a book with one of the most renowned presses in the world. Now can it no longer be denied."

Not all the reaction was supportive. On a

neo-Nazi Web site, "they were viciously angry with me," Scheck said. "They found that I had studied at Brandeis and said 'Well, that's a Zionist university,' which is basically a code-name for anti-Semitic slander."

Scheck tracks his interest in the little-known events to a French textbook he was reading that made reference to a massacre of black Africans in Lyon. "There was no footnote and I had never heard anything else about it," he recalled.

Scheck set out to explore the topic, visiting French and German national archives and traveling throughout France to read documents in libraries and municipal offices. His findings were extraordinary.

French records, when collated, indicated that during the 1940 campaign the German army massacred 1,500 to 3,000 Africans rather than hold them as prisoners, killing individuals or groups of up to 50 or 80 at a time. German diaries shed light on racist attitudes toward the Africans and, though they didn't admit to massacres, the diarists often recorded specific numbers of white soldiers captured and black soldiers killed. Where there were no blacks captured it suggested a double standard based on race, supporting the allegation that black soldiers were slain en masse.

Today's students may view the Vietnam War primarily as a chapter from history, but for Scheck (despite being young enough to hold his own in pickup soccer games with his students) World War II is an era that is still accessible, ripe for research, and of deep personal interest. He was born in Germany of parents who as children survived the devastating Allied air raids. He grew up in Switzerland in the 1960s. As a second grader, "In Geneva I was called 'Hitler' by schoolmates and beaten up almost every day to and from school—before I even knew what Hitler was," he said.

He recalls one grandfather who didn't fight because he was blind in one eye and the other who was too old for military service. One was

a member of the Nazi party but, Scheck says, didn't really understand or support the party's anti-Jewish policies. "When he got an order to report everybody who was Jewish in his apartment block—working-class housing in Berlin—he sensed that there was something dangerous going to happen with these two ladies who lived next door, and he did something tiny that saved their lives," Scheck said. "He just put their folders always to the bottom of the pile in the local party office so they were never worked on. And they survived the war."

"I asked my mother, 'During these bomb raids, did he ever bar these two Jewish ladies from entering the basement?'" because I knew there was a law against admitting non-Aryans to the bomb shelters. . . . She said, 'No, he never did that. He actually carried their mattresses for them.' So there I have a Nazi grandfather who saved two Jews."

"Then," he continued, "I had another grandfather who had been a communist and who hated the Nazis—absolutely no question that he hated the Nazis. He was condemned to death in 1945 because he didn't show up for the last military draft to defend Berlin and, as the Russians were closing in, he just ran away. He had done everything to not serve in the war because he really hated the Nazis, but he hadn't done anything that great. He was very proud of it after 1945, sometimes to me disturbingly so."

Such contradictions, Scheck says, are a part of history often lost. And that, in fact, is what happened with *Die Zeit*. The press release issued by the magazine lost all the nuance that he tried to preserve in his longer treatment of the story. "I've always been fascinated by these shadings in my own family history, and I've tried to make sense of it. And my book, I think, has a very different shading. I don't portray every German as a bloodthirsty monster, which is how it came out in the press release of *Die Zeit*."

Listen to an extended interview with Raffael Scheck at www.colby.edu/mag/scheck

Q&A

CHUCK JONES ON MAINTAINING THE REMARKABLE TOOLS OF THE SCIENCE TRADE

STEPHEN COLLINS '74 INTERVIEW

JEFF EARICKSON PHOTO

Chuck Jones, Colby's science division instrument maintenance technician, is not the lonely guy made famous in the Maytag ads, moping around waiting for the phone to ring. Even in midsummer it took two weeks for him to find an hour to talk about his work: keeping Colby's equipment—ranging from nuclear magnetic resonance systems to fish tanks—ship shape. "He's out straight all the time," Professor Paul Greenwood said when asked how best to find Jones. We finally connected with him for a conversation and a tour of some of the science labs. Here are some excerpts:

Tell me about some of the equipment you've worked on in your twelve years at Colby.

We have the NMR [nuclear magnetic resonance spectroscopy], we have an FTIR [Fourier transform infrared spectroscopy], ICP [inductively coupled plasma], GC mass spec [gas chromatograph mass spectrometer], LC [liquid chromatograph] mass spectrometer....

Can you tell from my expression that you're talking to an English major? What are the different functions of these things?

They're all ways of looking at different materials and identifying what is in them, from the molecular level to the substance level.

So, what are some of your projects?

We had an NMR but it was aging, so we got a grant that bought us all new electronics. The only thing we kept from the old system was the magnet. A very big magnet. . . . We went from having one GC mass spec—a Hewlett-Packard, and a real workhorse. Matter of fact it just died three or four months ago. The company discontinued supporting it five years ago. We're currently looking on eBay for parts. We hope to bring that back up. . . . We go from steam to basic icemakers to water systems, lab-ware washers, centrifuges, calorimeters. And of course the bigger the label you put on the equipment the more the repairs cost. . . . Except for the computers, anything that lays in this lab is fair game [for the attention of the repairman].

It sounds like a lot of the sophisticated equipment is used in chemistry.

We have so, so much equipment and we keep getting more. In chemistry we have Whitney [King] and Tom [Shattuck], who have a vast background in equipment—they both design and make stuff. . . . We brought on a new crystal x-ray diffractometer. Rebecca Conry got a grant for that about three years ago. It basically gives you the structure of the crystal. . . . Tom [Shattuck] got a grant for an LC mass spectrometer a few years back.

What about other departments?

The majority of the stuff in physics is utilized for research, as far as the big equipment goes. Of course Murray [Campbell] has all of his astronomy stuff, so we do what we can for the observatory and his other telescopes. Duncan [Tate] and Charlie [Conover] are very deep into their laser systems, so we support what we can with that.

Geology?

Don Allen has an x-ray diffractometer over in geology that he used for his rock samples. There's the scanning electron microscope, the x-ray system, but in geology I'm mostly involved with smaller stuff—polishers, grinders, field equipment.

Biology?

Biology has a lot of equipment: centrifuges, micro-centrifuges, refrigerated centrifuges, electrophoresis power supplies, electrophoresis boxes, their chillers, water baths, incubators. We've built tanks for biology: flow tanks to simulate streams, wave tanks. A few years ago they got a grant, I think it was from the DOT, to check different grass and soil mixtures for roadbeds, and we had to make big troughs for that. . . . I made a frog pen for Cathy Bevier maybe three years ago. She wanted a floating pen that she could put her frogs in and take out at one of the ponds. It's just made of PVC and netting, and for additional flotation I bought a couple dozen of those hollow noodles that people use in the lake. Well, the auditor happened to pull one slip and the only thing it said on it was "water noodles" and it was from Wal-Mart, and of course it was to her research account. I said, "Scott [Smith '88, of Colby's business office], I'm going to send you a photo of what we used them on."

How do you train for a job like science division instrument maintenance technician, anyway?

That's a very good question and honestly I'm not sure it comes with an answer. You've got to have an electronics background, you've got to have a mechanical background. I had no experience in the scientific community [before Colby], however my background on submarines provided me with both electronics and mechanical experience. There you fixed things underway with little or no support, and you had to know every mechanical system onboard, from the reactor on up.



There's a lot to learn on the job then?

My premise when I interviewed was, "If it's got a book, it's easy. If it doesn't have a book, it takes a little longer." You just have to keep going and not be scared of the stuff. The first time I took a mass spectrometer apart, I thought, "Oh man, I'm gonna ruin this." But as long as you're careful and keep everything clean, it usually turns out well. And I haven't had any leftover parts, which is good, because I usually do when I work on my cars.

Speaking of cars, what is it you drive?

They're old like me. One's a [restored] sixty-three Ford Econoline van—turquoise. The motorcycle is an eighty. The pickup is an eighty-five. My daughter's starting to get embarrassed to ride in it. My wife's got the only nice one—she's got a Camry.

Are you ever confused with the guy who made the cartoons—the Looney Tunes?

Of course it always amazed me as a kid. "Hey, there's my name!" But no, seldom confused with that.

I know you spent some time in Hawaii when you were in the Navy, but I thought I heard something in your accent that wasn't the South Seas.

I was stationed over there from eighty-two to eighty-eight. Pacific Fleet Headquarters for the submarines. But I grew up in Waldoboro, actually. Well, I was raised there; I haven't grown up yet, I'm told.

So there are a lot of things to keep running and a lot of people to please in your job?

It's very busy, but I wouldn't trade it for the world. I've never come in here and been bored. And you couldn't find a better group of people to work with.

Have you ever counted up how many major and minor appliances you're responsible for?

No. God no. It would scare me and I'd have to stay home.



Fast Company

Competitive Cycling Club emerges as national contender

GERRY BOYLE '78 STORY

LEXI FUNK '06 PHOTO

Recounting the thrills of competing with the Colby Cycling Club, Alexandra “Alex” Jospe '06 described a scene that would scare the helmet off of even a serious recreational rider.

Touching tires with competitors while plummeting down hills. Leaning into a curve in a pack of riders so tight that “there’s a lot of bumping and elbows at thirty-four miles an hour.”

“You have to avoid falling down,” Jospe said. “There’s a lot of screaming to hold your line.”

Jospe and teammates Clara “Callie” McDowell '06 and Alexandra “Lexi” Funk '06 did more than hold the line this spring. Competing at the elite A level, they turned in top-10 finishes in major eastern races and pedaled Colby to a 17th-place finish in the Division II nationals in Kansas in May, just behind Bucknell and the U.S. Military Academy. Jospe placed 11th, McDowell 15th, and Funk 44th.

And all this with a minimal \$1,000 budget, without a coach or money for travel, driving their own bike-laden cars to races as far away as Pennsylvania, and cramming 10 team members into a single motel room.

Cycling is a club sport at Colby, not a varsity team, but that hasn’t prevented the Mules from going head to head with—and beating—cycling programs that have bigger squads and fatter budgets. A team that was once mistaken for the team from Columbia (the race official was quickly corrected) has recently emerged as a force in college cycling, with the road-racing women beating Middlebury, Yale, and Williams at nationals.

How do they do it? “I think it’s safe to say we’re all pretty competitive,” McDowell said.

They have to be. They’re training for cycling

in a place where the season begins before the ice melts. With some riders coming directly from the nordic ski season (Jospe has been to Junior Olympics for skiing, too), Colby cyclists, like other New England racers, face winter sand, potholes, and early-spring wind chills that plummet when you’re traveling 25 m.p.h. or faster. “It’s not the best conditions,” McDowell said of her training rides through Central Maine, “but the contour changes and the views are the best.”

The cyclists measure their training runs not in miles but in hours—from two to as many as five. McDowell’s record stint on her dorm-room trainer (a device that turns a racing cycle into a stationary bike) is three hours and 15 minutes—the kind of preparation needed for road races that typically are on courses of 50 miles or more.

All of the hard work paid off for the trio at the nationals, a heady first look at the best in American collegiate cycling. “It’s still a little bit amazing to take it to this level,” Jospe said.

The team has had big finishes, but as this trio leaves Colby—McDowell joining a cycling team based in the San Francisco area, Jospe recruited to the National Ski Orienteering Team, and Funk taking a position with a consulting firm—the racers reflect on how much of the thrill comes from the racing itself. They smiled as they spoke of rounding corners in the closed-course time trial called a criterium, rolling along in the wind-breaking pack of cyclists known as the peloton.

“That and the sound of the tires,” Jospe said. “You hear this big whoosh.”

For more on the Colby Cycling Club go to www.colby.edu/cycling/

A Record Season

The numbers: 13-2 in the regular season, 7-2 in the very competitive NESCAC ranks, and 14-4 overall. The .778 winning percentage ranks as the most successful in the 28-year history of women’s lacrosse at Colby.

After capturing third place in NESCAC, Colby earned its sixth straight trip to the conference tournament and then received the program’s first-ever NCAA Division III Tournament bid.

The season saw a record 11-game winning streak, beginning with early wins over top-ranked Williams and Colorado College and culminating with a victory over Bowdoin.

The only regular-season losses were to Middlebury, then ranked second in the nation, and an overtime loss to sixth-ranked Amherst. Colby’s season ended in the NCAA tournament regional finals with a close loss to Bowdoin.

Attacker Allie Libby '07, midfielder Kate Sheridan '09, and goalkeeper Catharine O’Brien '07 were named IWLC/US Lacrosse All-Americans. Libby is just the second player in program history to earn first-team honors, and as a second-team pick Sheridan is the first first-year player named an All-American. O’Brien made the third team.

Those three, defender Liz Morbeck '07, and attacker Elizabeth Ghilardi '06 were all regional All-America first-team picks and Libba Cox '07 was second team. Head coach Heidi Godomsky was the New England Regional and NESCAC Coach of the Year.

Colby finished ranked second in the nation in Division III for scoring offense (16 goals per game) and 11th in scoring margin. The team set school records for goals, assists, and points.

JASON FOSTER '06 of **MEN’S OUTDOOR TRACK AND FIELD** finished his career in style, earning All-America honors by placing fourth in the hammer throw at the NCAA Division III Championship meet. Foster also earned All-America honors during the indoor track season in the 35-pound weight throw. . . . In **WOMEN’S OUTDOOR TRACK AND FIELD**, **JESS MINTY '06** and **ANNA KING '08** each qualified for the NCAA Division III Championship meet, where Minty finished ninth in the 10,000 meters and King was 10th in the 3,000 steeplechase. Minty won the 10,000 meters at the NESCAC Championships, where **MELISSA CIANCIOLO '07** was second in the javelin and King placed third in the steeplechase. Minty was second in the 1,500 meters at the New England Division III Championship meet, while **HILLARY EASTER '06** took third in the steeplechase. For complete and updated season highlights for all spring sports, go to *Colby Online* at www.colby.edu/mag/sports_shorts.

Selling Girls Short

LYN MIKEL BROWN EXAMINES HOW COMMERCIAL AND CULTURAL PRESSURES RELEGATE GIRLS TO SUBMISSION AND THE SIDELINES

RUANI S. FREEMAN REVIEW

The market, long-divorced from requirements for life, liberty, and the pursuit of happiness, targets girls with a voraciousness that has to be experienced to be believed. Flip the pages of any parenting magazine and you will find girls dressed in finery that locks them out of the games just as completely as if their little American feet were being bound into lotus shapes. Every activity, from ballet to basketball, is reinterpreted to encourage girls to become pod people who accessorize well, mind their sex appeal, and snag boyfriends.

Enter *Packaging Girlhood* (St. Martin's Press, August 2006), written by Colby's Lyn Mikel Brown (education) and Sharon Lamb, professor of psychology at St. Michael's College in Vermont. Brown and Lamb, both mothers, educators, and authors, pack a powerful punch when it comes to expertise on the subject. A renowned expert on the status of girls in America, Brown's credits include *Girlfighting* and *Meeting at the Crossroads: Women's Psychology and Girls' Development* (written with Carol Gilligan). Among four books by Lamb is *The Secret Lives of Girls: What Good Girls Really Do—Sex, Aggression and their Guilt*.

Using extensive market research that included surveys with more than 600 girls, Brown exposes a culture where girlhood arrives prepackaged. A world that, far from empowering them, is designed “. . . (to) channel girls' desires into predictable types.” Bratz dolls are no different from Barbies, Brown points out, they just sell the idea that the girl who buys Bratz is powerful because she is *choosing* her role model (girls in string bikinis mixing drinks in hot tubs, for example).

After 20 years of studying girls, Brown says she and her coauthor were “fed up with the ‘you’ve come a long way, baby’ perspective that is so at odds with reality,” and they wanted to show parents how to avoid the pitfalls of a just-say-no approach by “becoming familiar with their daughters' world, learning from her perspective, and parenting from a place of thoughtfulness, not fear.”

The adversary is both formidable and omnipresent. Between the Disney princess who waits for her carpet ride and the bootie-jigglers on MTV,



there's a lot of selling going on. It was, Brown says, “like dealing with aliens from old science fiction movies: chop one head off and five more pop out.”

Packaging Girls is replete with examples of girls being bombarded with the message that they should live their lives on the sidelines, preferably as sex symbols in fierce competition with each other for the favor of boys. At Halloween, boys are Superman while girls titter as pink fairies, sexy devils, or fluffy animals; girls' bicycles range from “sweetie” to “glitter express,” while the boys “thrust” forward on “barebones” and “spitfire.”

Girls in the movies (with long eyelashes and big chests) routinely need rescuing, and never by their girl friends or mothers. The one inner-beauty heroine allowed us by DreamWorks, Princess Fiona in *Shrek*, is erased from all the post-movie commercial fare: packages of M&Ms, Burger King, Go-Gurt, and even the USPS stamps.

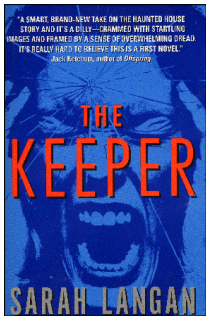
From magazines that channel a girl's self-exploration into questions about body shape and hair color to books about rich, bulimic girls who have sexual escapades without consequences in the dressing rooms of expensive department stores, there are two types of pre-packaged girls: “pink and girly” or “red and feisty,” both defined by their appeal to boys.

With girls being encouraged from dawn to dusk to choose a shallow lifestyle over the conduct of independent life, we should be glad that Lamb and Brown stepped up to the plate on their behalf. If the first five chapters (what girls wear, watch, hear, read, and do), frighten us, then the final chapter, “Rebel, Resist, Refuse: Sample Conversations With Our Daughters,” should make us cheer. It takes us from ways to introduce the “S-word” (stereotype) to our youngest girls to discussing negative identity (cutting, vomiting) with our teenagers.

Yes, we have been introduced—disconcertingly—to the enemy, but we have also been handed the tool that will help our daughters face it head on and come out unscathed. As Brown and Lamb put it, “You can't turn off the world—so teach your daughter to read it.”

For more information about *Packaging Girlhood*, go online to www.packaginggirlhood.com.

RECENT RELEASES

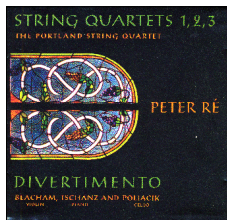


The Keeper
Sarah Langan '96
HarperTorch (2006)

Langan's first novel introduces Bedford, Maine, a cursed and moribund mill town where a wasted former local beauty, Susan Marley, haunts the dreary streets. Marley is a frequent star in the townspeople's nightmares. For the unlucky, the horrifying dreams will come true. Langan, who received her M.F.A. in fiction writing from Columbia, has a second novel, *Virus*, already in the publishing pipeline.

String Quartets 1, 2, 3 and Divertimento

Peter Ré, (music emeritus) composer; performed by The Portland String Quartet and Graybert Beacham, Cheryl Tschanz, and Susan Poliacik.
Albany Records (2006)

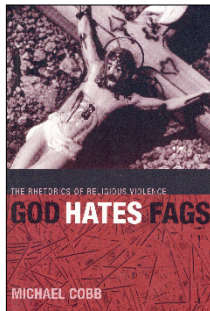


Colby is the common thread that runs through this new recording of four memorable classical works of Peter Ré, who taught music at the College for 33 years. Performances are by the Portland String Quartet and by a trio that includes pianist Cheryl Tschanz, adjunct associate professor of music, and violinist Graybert Beacham, applied music associate. The CD is available on campus or online through the Colby bookstore.

God Hates Fags: The Rhetorics of Religious Violence
Michael Cobb '95

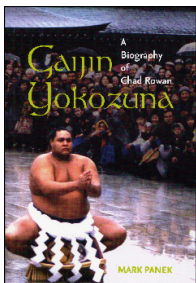
New York University Press (2006)

The title is from the rhetoric of the Rev. Fred Phelps, the pastor who leads picketing of American soldiers' funerals, saying the deaths are God's retribution for toleration of homosexuals. Cobb, an assistant professor of English at the University of Toronto, examines the rhetoric of religious hate speech—and shows how similar religious language has been and can be an effective response to anti-gay violence.



Gaijin Yokozuna: A Biography of Chad Rowan
Mark Panek '90

University of Hawai'i Press (2006)



Chad Rowan arrived in Japan as an 18-year-old Hawaiian determined to become a sumo star. He had never been to Japan, never set foot in a Sumo ring, and spoke no Japanese. Five years later, Rowan (alias Akebono) became the first non-Japanese, or *gaijin*, to attain sumo's top rank, *yokozuna*. Panek, an assistant professor of English at the University of Hawai'i—Hilo, painstakingly documents this amazing cultural and athletic journey.

Thunder from the Mountains
Edward Martin '51, M.D.

A physician in Rumford, Maine, Martin was also a lifelong student of Native American history. Upon his death in 2001, he left behind the manuscript for this historical novel. The book, told from the point of view of the Wabenakis, covers the period from their earliest interaction with Europeans, in 1650, to the historic massacre of tribal members by the English at what is now Norridgewock, in 1724. The book is available through www.dallashillantiques.com.

Painter and Priest: Giovanni Canavesio's Visual Rhetoric and the Passion Cycle at La Brigue

Véronique Plesch (art)
The University of Notre Dame Press (2006)



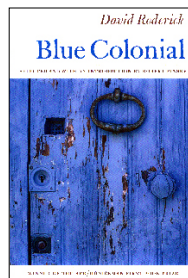
Giovanni Canavesio, an artist-priest active in the last decades of the 15th century in the Southern Alps, left behind a significant body of work, including pictorial cycles and altarpieces. Richly illustrated, Plesch's book is an in-depth analysis of his cycle on the "Passion of Christ," completed in 1492 on the walls of a pilgrimage sanctuary of Notre-Dame des Fontaines, outside the southern French town of La Brigue. Plesch provides a detailed analysis of Canavesio's complex and powerful Passion. In addition to her assessment of possible uses for Canavesio's Passion cycle, Plesch places it within the wider context of late medieval religious belief.

The Election After Reform: Money, Politics, and the Bipartisan Campaign Reform Act

Anthony Corrado (government), contributor
Rowman & Littlefield (2006)

Filled with groundbreaking studies, including chapters on political parties, 527 committees and interest groups, television advertising, Congressional politics, and presidential campaigns, the book is a must-read for anyone looking for an insightful analysis of the effects of the latest effort to reform campaign financing. Edited by Michael J. Malbin, executive director of the Campaign Finance Institute, where Corrado is chair of the board of trustees.

Blue Colonial
David Roderick '92
American Poetry Review (2006)



Winner of this year's *American Poetry Review*/Honickman First Book Prize, Roderick's first book of poems, selected by Robert Pinsky, already has garnered critical acclaim, including praise from James Tate, Eavan Boland, Litt.D. '97, and Michael Collier. The poems—self-portraits, poems in the voice of Priscilla Alden and John Billington, a colonial who embraced the culture of Native Americans—are both about and of the past and present. Roderick in dappled, quietly powerful prose, explores the intersection of time and knowledge.

Ring Cycle

Finishing Skills

Sarah K. Inman '93

Livingstone Press (2005)

Heidi Whitehill takes a ton of hits: bloody nose, mouse under the eye, facial discoloration, headaches, painful ribs. People in a bar think the guy she's with is beating on her. Sarah K. Inman's novel comes out swinging in a hot new genre—women's professional boxing.

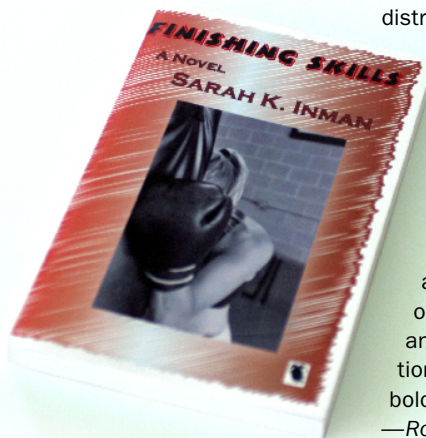
Hitting the heavy bag, jumping rope, doing sit-ups, chin-ups, push-ups, running in the New Orleans heat, shadowboxing, sparring, learning the one-four-three-two combination: Heidi's first-person narrative is bare-knuckled about what it takes to make it in the tough fight game. She wants to win but knows "why aging boxers shake, their brains rattling like bags of broken crackers." She pulls no punches about her warring spirit, her joy at bloodying an opponent, doing dope, sleeping around ("It was like doing extra sets of push-ups"). "For me, boxing was a lower vibration, not a heady, sporty science, but something I felt in my loins."

Heidi bonds with other fighters and her ex-addict, ex-con trainer as she drifts away from family, college roommate, bass guitarist boyfriend, and post-M.B.A. career as an executive account rep. If she threw in the towel on the ring, "I'd be cheating, not testing my skills, pushing myself to natural limits."

A white woman transplanted from Maine to a largely black community, Heidi takes in the city's y'all drawl and down-at-the-heel districts as she learns to box. She does

her pre-fight pep-up to the music of black women rappers, fascinated by their sounds and unique names. She relishes the ambiance of swampy, toxic smells, coffee shops, and wrought-iron balconies.

Finishing Skills isn't an out-and-out knockout. One more round of editing could've caught misprints and helped smooth some transitions. Inman's first novel, like her bold fighter, is a winner by decision.
—Robert Gillespie



Inman Writes from Experience



Sarah K. Inman '93

Like Heidi Whitehill, Sarah K. Inman's pro fighter in *Finishing Skills*, Inman boxed professionally—once. "That was enough for me to realize that it wasn't for me. Because it really isn't good for your brain," she said recently. "Heidi has a much better career as a boxer than I ever did. In that way *Finishing Skills* is kind of a fantasy. Maybe if I'd won that first fight I wouldn't have written the book."

Inman doesn't even spar these days, though she does keep her eye on "the human body and what it can do, what sort of punishment it can deal out and take." Years before she entered the ring, one of her four brothers introduced her to the martial arts. In 1997, after earning an M.A. in English from the creative writing program at New York University, Inman and her now-husband, Joe Longo, moved to New Orleans, where she and several other women took up kickboxing and "we all kind of got into testing our skills."

Inman tutored students in the business school at Tulane, taught at other schools around the city, and since 2001 has taught English and chaired the department of English and humanities at Delgado Community College, West Bank campus. To stay in shape she turned her hand to circus art with a trapeze troupe a couple of years ago. She still works out on the heavy bag.

Some of the best writing is done by sports writers, Inman believes, because they're passionate about their field. Though she says much of *Finishing Skills* is made up (excepting real sites, some swept away by Hurricane Katrina), the boxing scenes are sure-fire authentic. Her main concern: that when Teddy Atlas, one of boxing's greatest trainers and a commentator on ESPN2's *Friday Night Fights*, reads the novel, "he finds the fight scenes credible."

Striking Images

Glass Plates & Wooden Boats: The Yachting Photography of Willard B. Jackson at Marblehead, 1898-1937

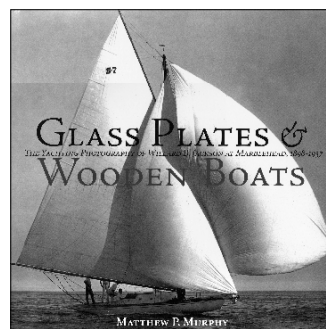
Matthew Murphy '87

This book by Matthew P. Murphy '87, editor of *WoodenBoat* magazine, is a collection of striking images of gorgeous boats.

Under difficult light conditions, photographer Willard B. Jackson produced shadow details as well as white sails on bright skies. Using a bulky view camera and fragile glass-plate negatives, and working from the moving platform of his own boat, he created rich images that capture the essence and elegance of yachting. There are some

working craft and power boats here, but for the large part lofty sailing yachts with billowing sails and gleaming hulls fill Jackson's photographs. These are spectacular boats from the golden age of yachting under sail. The photos have an intimate feel; we're looking through a keyhole at the beauty and power of boating's past.

Murphy's carefully researched text places the images in engaging context. He includes information about builders, designers, and owners. Some subjects are hallowed names in yachting circles, known for their grace, pedigree, or rac-



ing history. In other instances Murphy admits when little or nothing is known of a boat, and the image speaks for itself.

The photographs were selected for subject interest, technical quality, and artistry. Murphy presents groups of boats, individuals, and a variety of backgrounds from alongshore architecture to simple horizons. The mix lends a rhythm that

keeps the book moving and draws the reader in.

The photographs are gathered from the collection of the Peabody Essex Museum in Salem, Mass., where an exhibit of Jackson's work may be seen until January. —Daniel McCarthy