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From the Hill

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From the Hill

Authors

Robert Gillespie, David Treadwell, Ruth Jacobs, Gerry Boyle, Mackenzie Dawson Parks, Anne Marie Sears, and Kevin Rousseau

Seeing Africa

Catherine Besteman urges us to look beyond stereotypes of this majestic continent

ROBERT GILLESPIE STORY CATHERINE BESTEMAN PHOTO

Colby anthropologist Catherine Besteman downplays her first steps doing fieldwork in a village in a remote part of Somalia—finding out if the village would let her stay, finding a place to live, finding food without taking food out of other people’s mouths, learning the local language to transcribe and translate tape-recorded interviews. But get her talking about power and inequality and policies of land privatization in Africa, as she did recently in her Colby office, and she is animated, even passionate.

Countries all over Africa, a continent three times the size of the United States, were encouraged by USAID, the assistance branch of the U.S. State Department, to develop land-tenure systems that would take land from local or communal control and give title to the land to individual farmers. In economic theory, agriculture would become more productive. In practice, she says, somebody could drive up in a Land Rover and say, “Okay, everybody assemble, this is my land now, here’s a piece of paper, I own it, you can take your harvest, but after that you don’t get to work on this land anymore.”

It’s a pattern that has been repeated all over Africa under new land privatization policies, says Besteman, whose interests in power and inequality converge in “political economy,” a catchphrase that addresses how political and economic structures interweave to produce a configuration of power that benefits some and disempowers others. Like the land rover in the Land Rover, people who understood the government’s development plans grabbed up land to take advantage of development opportunities when they arrived.

“All that land got taken out of agricultural production. People starved. It was terrible. The system is utterly rigged against them,” she said.

As an undergraduate at Amherst, Besteman imagined a career for herself in public policy or public administration with a focus on urban issues, perhaps as a big-city mayor or U.S. senator. After college a stint in Washington working on policy for a senator was disillusioning. Anthropology “provides a better avenue for participating in those kinds of conversations,” she said.

After leaving Washington, Besteman backpacked for four months through



eastern, central and southern Africa—Kenya, Rwanda, Tanzania, Zambia, Botswana, Zimbabwe, Namibia, South Africa.

On the way she discovered her career path. While still in Africa, she applied to graduate school at the University of Arizona.

Now an associate professor of anthropology, Besteman has gone back to South Africa seven times since 2000, twice as director of the Colby-Bates-Bowdoin program in Cape Town, twice as a member of the CBB steering committee and three times to do her own research. On both of her six-month fieldwork stays, her husband, Jorge Acero, and their two children went along. The kids loved the country, she says: “It’s the most inspiring place on Earth.”

Author or editor of three books, Besteman co-edited a forthcoming book, *Why America’s Top Pundits Are Wrong: Anthropologists Talk Back*, a collection of essays that refute stereotypes and myths promoted by some of America’s top pundits about globalization, inequality, international relations and race and gender. The images that came through media coverage of the war in



Members of a support group called “Circle of Courage” stand outside a home in Khayelitsha, a township in Cape Town, South Africa. The young men, struggling against poverty, have chosen to volunteer for organizations that support youth and community leadership. Their work is part of a broad effort to rebuild a new South Africa that will serve as a model for other African countries.

Sierra Leone, for instance, “were so barbaric and appalling that I think they reinforced America’s worst fears about Africa,” she said.

In reality, the reasons for the wars in Sierra Leone and Rwanda had a lot to do with the ways those countries were integrated into the global economy. Sierra Leone’s control of diamonds, a resource desired by the global economy, played an important role in generating and paying for the war there, Besteman says; in Rwanda the collapse of the coffee market and the demands of structural adjustment policies created an economic and political crisis to which the government responded with reactionary and racist rhetoric. In fact, some argue that development efforts that supported the Rwandan government actually contributed to its genocidal actions. “But it’s easier for the media to say, ‘Oh, they massacred them because they’re Tutsi or they massacred them because they’re Hutu,’” she said, than to explain the economic roots of the political crisis.

The stereotypical media explanation flies in the face of what anthropologists know to be true about human nature. “People who are members of

different groups don’t naturally fight; most often they naturally cooperate,” she said. “People really have to be made to want to kill somebody else. A lot of hard, hard, hard work has to be done to convince people to pick up weapons.”

While teaching Anthropology As Public Engagement, Cultural Anthropology, Ethnographies of Africa, and Contemporary Theory, Besteman also is writing a book about the transformation of post-apartheid South Africa. That country, Besteman hopes, will continue to pioneer ways of overcoming racism and poverty—and provide a model the rest of the world can follow.

But if the world must look beyond stereotypes to make real progress, Africa must look to its own inequalities of power and land tenure. Time is short, she points out. Impoverished people living in a world of staggering inequities “are only willing to wait so long,” she said.

When she says, “Anthropology has felt almost a desperation to regain a sense of vision and participation in debates about what we want the future of the world to look like,” Besteman is speaking just as emphatically for herself.

FROM THE HILL



Victims' Champion

Philadelphia prosecutor Jason Bologna brings the most-violent criminals to justice

DAVID TREADWELL STORY

MARK STEHL PHOTO

In a profession that deals in cold, hard facts, Jason Bologna '94 recites one of the coldest of all. "Rape cases are the hardest to prove," says Bologna, a Philadelphia prosecutor, "because rape victims usually show no visible scars."

For the past three years Bologna had a challenging job: prosecuting persons—almost always men—who are charged with sexual abuse or domestic abuse. "It's usually a woman's word against a man's word, so I have to prove that my client is believable beyond a reasonable doubt," he said. "Jurors sometimes wonder why a woman reacted a certain way before, during or after a horrible experience, but there's no manual on how a rape victim should behave."

Nor does a manual exist telling a prosecutor how to try a particular case. But Bologna could no doubt write one.

Convincing juries takes experience, and Bologna has plenty, having tried well over 50 cases in the time he's specialized in sexual and domestic abuse. "My clients have ranged from prostitutes to Ivy League graduates," he said. And his challenging cases have spanned the horror story spectrum.

There's the serial rapist ("the worst of the worst") who took five different women in his taxi cab to a wooded section in Fairmount Park. His punishment, thanks to Bologna's work: an 85- to 170-year prison sentence.

There's the case of a Vietnamese woman whose son snapped and tried to kill her, severing her fingers in the process. In this example of ultimate betrayal, the woman demonstrated unconditional motherly love, claiming she got injured while trying to prevent her distraught son from committing suicide. Neither prosecutors nor the jury believed her.

And there was the woman who offered food and, later, sex to a homeless, knife-wielding crack addict who had broken into her house—in a desperate attempt to convince him to leave. The jury didn't buy the man's claim that the sex was "consensual."

When asked about his success in securing convictions, Bologna shrugs and says, "I win a lot." In this case, "a lot" means nearly three fourths of the time, a superb record by his profession's standards.

How did a clean-cut young man raised in pristine Hingham, Mass., wind up immersed in the legal quagmire of gritty Philadelphia? "For the first twenty years of my life," Bologna said, "I wasn't exposed to what I am now on a daily basis: shootings, muggings, drug dealings, rapes. My knowledge was limited to what I saw on television and in the movies. But crime and the criminal system have always fascinated me, especially the work of trial lawyers. I guess it's my competitive instinct combined with my sense of justice."

A government and American studies double major, he says Colby taught him to think critically and deal creatively with every issue that arises. "I also learned how to write well and to speak with some degree of eloquence," he said. "As a prosecutor, I have to distill what's important and why it's important and then to present my case in a persuasive manner."

Running cross-country and track at Colby also paid good career dividends. "I learned how to prepare for competition so I don't worry about the process of competing in the courtroom," he said. Incidentally, Bologna spends much of his limited spare time—his work consumes more than 60 hours a week during trials—training for Ironman triathalons (2.4 miles swimming, 112 miles biking and 26.2 miles running).

Whatever he does, Bologna strives hard to win and hates to lose: "The more you care, the more devastating a 'not guilty' verdict becomes." That said, he insists on a fair playing field. Bologna won't take on a case if he feels the victim is not telling the truth from the outset or if the evidence isn't solid. He means it when he declares, "I wouldn't sleep well if I put away an innocent person." And he stresses the importance of good defense attorneys. "If the defense attorneys are bad, the whole system suffers."

Prosecutors like Bologna ensure the strength and integrity of the system. And his reputation ranks with the best. "Bologna is Mr. Dependability, a good man," said Ed Lichtenhahn, investigator for the Philadelphia Police Special Victims Unit. "Well prepared, thorough and meticulous."

"Bologna knows how to present a case to the jurors in pure and simple terms, demonstrating points in ways they can relate to in their own lives," Lichtenhahn said. "There are fifteen to twenty prosecutors, and he's risen right to the top."

Mike McGoldrick, a detective for 22 years, with eight years in the Special Victims Unit, adds a seasoned endorsement. "I've seen it all, well, not 'all,' because something always pops up that baffles your mind," he said. "But Bologna really stands out. He's prepared, confident, personable, easy to talk to—very highly regarded as a very good prosecutor."

The life of an assistant district attorney is not about glamor and glory. Bologna could earn much more in private practice. And though he often appears on television making a statement or entering a courthouse, that exposure is a mixed blessing. For every person on the street who says, "Thanks for prosecuting the guy who raped my cousin," there's a menacing figure who snarls, "You just put my brother away in prison for life."

Thank-you notes adorning the walls of Bologna's office represent his biggest rewards; they keep him doing what he does. "Words cannot express how grateful we are to you. You brought calm to our family during the worst time of our lives" (from the mother of a rape victim). "You upheld a survivor, not a victim. Thank you for being her advocate" (from the mother of a gang rape victim). "My hope is that you go as far as you can go in your career. You are the greatest!" (from a victim).

In August, the young prosecutor also got a thank-you from his superiors in the D.A.'s office. They promoted Bologna to the homicide unit, where he is now hard at work.

SANCTUARY

Oak Fellow Chanthol Oung works to make Cambodia a safer place for stronger women

RUTH JACOBS STORY

FRED FIELD PHOTO

Thousands of miles and several years away from the abuses that propelled her to fight for women's rights in her native Cambodia, Chanthol Oung cannot retell the stories without tears.

Now at Colby as this year's Oak Human Rights Fellow, Oung recalls the pregnant mother of two who tried to escape from her abusive husband; when her neighbors and family refused to take her in, and with nowhere to go, she returned to her husband, who burned her—and their children—to death. He was not arrested.

In her calm, gentle voice, Oung recalls the sexual slaves at a brothel who were beaten for refusing clients. "They ran to marketplace, they ran to newspaper office, and no one helped them, and the gangsters took them back," she said. But later Oung, a young law school graduate with a background in human rights, refused to turn a woman away, despite the danger of challenging brothel owners. "For the girl who ran to us, we hide her."

And so began a mission for which Oung has sacrificed her safety by putting herself in the middle of violent conflict and challenging corruption. What began as a hiding place for one woman escaping prostitution has become a refuge that offers nearly 2,000 victims a year far more than a safe place to sleep.

The Cambodian Women's Crisis Center (CWCC), which Oung founded with a small group of women in 1997, offers vocational training so women need not rely on their husbands financially. Since most of these women have suffered extensive trauma, the center provides counseling. And instead of addressing only the symp-

toms of the problem, CWCC strikes the heart of the issue, educating communities about rape, domestic violence, sex trafficking and women's rights. "I feel something wrong in the system, in the society," said Oung.

For a woman whose cause has taken over her life, her semester at Colby affords the opportunity to reflect on her work, share experiences and listen to ideas of American colleagues and Colby students, and enjoy a break from her turbulent life. In her high-ceilinged office in Miller Library, the woman whose facial features are as soft as her voice remembers her employees' reaction to the announcement of her fellowship award. "Yeah, you go," some of her 70 staffers said, "but you have to promise to come back."

Even after her husband's death last year left Oung with the responsibility of raising their two daughters, 12 and 14 (both have joined her in Waterville), she cannot stop what she started. Confronting the abuse of women is energizing, she says, as well as intimidating. "We have to be brave if we want to do this kind of work," she conceded. "I also feel afraid, but we have to do it."

Oung's need to take on this work is rooted in her childhood in the 1970s, when her father and brother were killed during Pol Pot's Khmer Rouge movement. "My whole life I live in war," she said in her almost-perfect English.

Oung wasn't the only one living with war. As a society, Cambodians were brutalized during the genocidal Khmer Rouge regime. This violence, she believes, led to today's injustices. She describes her country before the Khmer Rouge

takeover as a peaceful one. But when children grow up witnessing nothing but violence, some begin to consider it normal. Oung did not. The violence moved her to work for change.

The context of her mission became clear in her first presentation to Colby students. On day one Oung showed her class the film *Samsara*, in which a Cambodian man, searching for lost loved ones on a wall of photographs of the dead, says, "Before Pol Pot we thought only of ourselves. Now if we want the spirits of those who died to rest in peace, those of us who are left must change our ways, we must stop being selfish, stop thinking only of ourselves, or we will betray the spirits of those who died here." That feeling of responsibility to make Cambodia a better place seems to have taken hold of Oung, who feels lucky not only to have survived but to have been educated.

Encouraged by her mother, Oung advanced through school but watched more and more girls leave to help at home. By the time Oung reached law school, she says, she was one of only eight women in a class of about 300. While most women in Cambodia rely on men to support them, Oung could stand on her own. Today, she wants to extend that independence to other women. Oung this year has set up a scholarship program to help 600 young women annually attend vocational and public schools.

Having witnessed violence for her entire childhood, Oung refuses to accept a violent world for her children. "I hope that my daughters would live in a peaceful society without harm, without any violence, and they could go to higher education," she said. But given the trauma Cambodians have



encountered in the last three decades—and how devalued women have been in their society—she recognizes the challenges.

In a recent lecture, Oung explained that the shortage of educated women in Cambodia means few women hold positions of authority. The country does not have a single female prosecutor. And in a society that believes women should be obedient and that violence in the home is a private matter, male prosecutors often refuse domestic cases. “They still think it’s not wrong, and all of them are men!” she said.

Oung’s antidote: her organization hired law-

yers to represent these women, to prosecute men like the one who burned his family alive. In response to the cultural acceptance of male domination, CWCC has begun educating communities with great success. “We think that attitudes have to be changed,” she said. Until Oung and CWCC came along, there was no law in Cambodia prohibiting domestic violence. A law is in the process of being adopted.

And when CWCC rescued girls who had been brought from Vietnam to Cambodia for the sex trade—and found their parents could not afford to bring them back—Oung enlisted the help of

other non-governmental organizations to get the victims home. When she found that law enforcement didn’t understand its role in combating sex trafficking, CWCC began to investigate cases, at the same time educating the police.

In the early days of CWCC Oung could not get a newspaper reporter to listen to her, let alone write about the organization’s crusade. Now, newspapers come to her. “Sometimes the whole day I have to be interviewed,” she said with exasperation—and satisfaction.

“When you see the suffering,” Oung said, “it really ignites you to do something.”

Q&A

PATRICIA MURPHY ON COLBY GREEN CONSTRUCTION, BEING A NAVY OFFICER AND CELLPHONE EMERGENCIES

GERRY BOYLE '78 QUESTIONS

FRED FIELD PHOTO

Director of Physical Plant Patricia Murphy is overseeing the largest campus construction project since Colby moved from downtown to Mayflower Hill. Read on to learn how Naval Academy training translates to making sure that Colby keeps running.

How long has it been since the Colby Green project broke ground?

It's been almost a year.

For a while it seemed like nonstop dump trucks. It can't have been as chaotic as it looked from the outside.

Civil work, or earth work, is always kind of a messy project, because so much of it is underground, and when you're all done you don't see it. But you have to get all that subsurface stuff in first: the water lines, sewer lines, electric lines, computer lines, steam lines—all those things have to go in before they can do the pretty turf. And that's what was happening, not to mention just moving the earth around to shape it right.

So how do you keep track of all this?

While I have oversight, what makes these go on a day-to-day basis is not me, it's the project managers. It's Joe [Feely] and Gus [Libby] and Gordon [Cheesman] and Steve [Campbell] and those guys who are doing daily stuff. They have these spreadsheets that look at scheduling to make sure that the utilities are in on a certain schedule and that the guy is here to do the blasting, that sort of thing. And one of the difficulties anytime we do dormitory renovations or jobs like the Colby Green or even paving is trying to communicate and coordinate with the campus in a way that's least disruptive. So that's tough, and the project managers have the responsibility for doing that.

I know that Colby Green is the biggest construction/expansion since Colby moved from downtown. Have you undertaken anything this big before?

Probably the one that is most comparable would be when I worked for the city of Virginia Beach. I was the project manager responsible for expanding the ocean front, the boardwalk, the Atlantic Avenue corridor. We did the utilities down there, we did the roadway. And that was similar in some ways to Colby Green because what people wanted to see was the landscaping when you were done, but the bulk of the cost—and the bulk of the work—was done subsurface before you could put the pretty stuff up.

The big mess.

Yes.

When were you in Virginia Beach?

I worked for the city of Virginia Beach from '86 until '93. I graduated from the Naval Academy in '81 and so I had an obligation for five years.

How many women were at the academy then?

There were 50 women in my class when we started. At the time, the school was 4,000. There were 100 women there when I got there. When I left there were about 300.

So you must have been kind of a big deal.

It was unique. I was the first woman from Maine to go to a service academy so there was some publicity on that.

When you got there, did you find that being a woman was a hindrance?

It was difficult at times because it was a new thing. There weren't a lot of women there. And there were people who had a strong feeling for tradition who didn't like it. But I would say on the flip side of that that I had, for the most part, a lot of good friends and still have very good relationships with people I went to college with. My philosophy, I guess, whether it's working in engineering or being in the Navy or working in physical plant, if you can get people to stick around long enough to see what we do, people give you respect for what you do in the long haul.

Was that your experience in the Navy?

Yes.

What was your rank when you left the service?

Lieutenant. And when I left the Navy I went to Virginia Beach. I left there to get into physical plant, and my first job as a physical plant director was in the SUNY system in Syracuse. Then Gordon [Cheesman] and Alan Lewis [Murphy's predecessor at Colby] contacted me and let me know that Bates had an opening, so I applied for the job at Bates. I wanted to get back into Maine, and then I worked at Bates for a while, and then when this job came open, I came here.

And did the Navy prepare you for this job?

I think what you need for this particular job is, you need the engineering, but you need the leadership. I think that's where the Navy helped me. Right off the bat, at 23, there I was on a ship in the Indian Ocean with a crew. You have to be ready to handle that.



What ship were you on?

I was on the U.S.S. *Holland*, a submarine tender. We were anchored off Diego Garcia in the Indian Ocean, and small submarines and destroyers came to us for repair and replenishment. It was very hot.

Were people receptive to you as a 23-year-old lieutenant?

It's interesting, because enlisted personnel get used to having young lieutenants. You see movies all the time—it's always the stupid young ensign or young lieutenant that comes in and screws the whole thing up. And the chief has to save the day. So I think, male or female, they're always used to somebody coming in who's young.

When you look at the Colby Green project, are you proud of what is going to be accomplished?

Clearly, I'm proud of all the stuff that's going on. One of the struggles for me is to try and still balance that excitement about Colby Green with all the projects that are being planned: the Diamond building, the renovation of the Roberts dining hall, looking at new potential opportunities in Cotter Union, the artificial turf field.

And the routine things?

Yes. It's always interesting when we have student workers because one of the things student workers will, without fail, say to us is that they didn't realize how much went on down here. That we have people working on projects, people working on maintenance, and people working on daily activities and cleaning and the grounds and all that. There's so much going on: striping of the fields, deliveries, and the students inevitably say "I never heard anything about Physical Plant, I didn't know what it was."

Do students like working here?

We have a lot that come back. This is really a down-to-earth group. They make people laugh. When you work in a customer service business, you have to know how to laugh because some of the requests you get are just off the wall.

Such as?

We have kind of a wall of fame that talks about funny work orders. You get work orders where someone will say, "I need someone to come up right away and get my cell phone out of the toilet. Really, this isn't a joke. Get up here, quick."

Cybernews

From his Brooklyn apartment, Crans Baldwin delivers *The Morning News*

MACKENZIE DAWSON PARKS '99 STORY

Rosecrans Baldwin '99, editor and co-founder of *The Morning News*—an edgy, smart New York-based magazine—gets up every morning at six o'clock and walks to work. Total commute: about 20 feet.

Sitting in the living room of his Brooklyn apartment, Baldwin works with top-flight writers he shares with *The New Yorker*, among other publications, putting out issues that have earned positive buzz since his magazine first appeared five years ago.

This is despite the fact that the writers aren't paid, that Baldwin doesn't really get paid, either, that *The Morning News* exists only online. "*The Morning News* features really good writing," said *New York Times* editor Ariel Kaminer. "It's culturally astute, funny, useful writing that can be better than what you find, not just in other web 'zines but, often, in big commercial publications."

Commercial it may not be, at least not yet. But that hasn't stopped the online magazine from growing, both in readership and prestige, with some 11,000 people visiting every day and more than a million pages served each month.

Don't confuse *The Morning News* with a blog (short for web log, a sort of online personal diary/bully pulpit)—it's far from it. "Blogs have their place, but a lot of people are posting diaries of their lives, like, 'my cat got taken to the vet today,' which isn't that interesting," Baldwin said.

Although *The Morning News* is online, it's run with the discipline of a first-class print magazine, including a rigorous editing process—four to five rounds of line editing, copy editing and fact checking. It features links to news but also exclusive content, including essays, commentary and profiles (a recent issue included an interview with writer and Colby professor Jennifer Finney Boylan and another with Baldwin himself interviewing *New Yorker* music critic Alex Ross).

"*The Morning News* may actually be the closest thing to a print publication on the Internet. It's downright uptight," said Choire Sicha, a *Morning News* contributor and the editorial director of the popular Gawker, a blog that skewers Manhattan's media world. "Rosecrans edits with a Timesian flair, which I mean in a good way. He sent my very first piece for them back for a total rewrite, too. . . . It's like boot camp for emerging writers."

The commandant of this camp was an English major at Colby, where, he says, he strove for a certain literary persona, which involved the wearing of



"long scarves and much too tight suede blazers . . . and half-moon reading glasses, despite the fact that I had perfect vision."

After graduating, at the height of dot-com mania, Baldwin landed a job as a Web designer in Manhattan. He looked around his office and realized that most of the people he worked with were too busy to read the news every day. A closet news junkie himself, Baldwin convinced his manager to let him spend an hour each morning compiling news links to the top stories and e-mailing them to co-workers. When he went away for the summer, his co-worker (and eventual *TMN* co-founder) Andrew Womack picked up the job.

Eventually the two decided to publish *The Morning News* (motto: "Black and white and read all over") as a Web site; they started to publish interviews, album reviews, opinion pieces and humor.

Baldwin left his Web designer job in 2002, and *The Morning News* took its place in a camp of online magazines like *McSweeney's*, *Flak* and *Pitchfork*—all online publications that were smaller than *Salon* or *Slate* but still had a growing audience and lots of attention.

The new endeavor has paid off, though not in a major remunerative sense. Strictly speaking, Baldwin earns no money for publishing *The Morning News*; he supplements his editing work with paid freelance Web design and copy writing. And he wouldn't trade what he is doing now for anything. "I work with a lot of smart, good people and manage to live decently in New York on a tight budget," he said.

The Morning News cannot currently pay for articles, but compensation comes in the form of Amazon.com gift certificates and, more important, exposure for new and emerging writers. Sicha, for example, says that his first article in *TMN* led to his first assignment at the prestigious *New York Observer*. With a readership that includes editors from *The Wall Street Journal* and *The New York Times*, Baldwin likens the site to a farm team for writers.

Beyond the five to 10 submissions the site receives daily (it accepts about one in 25), Baldwin and Womack personally solicit many of their writers; last fall, they asked Sasha Frere-Jones (of *The New Yorker* and *The Village Voice*) to write a music article, and he readily complied with a piece on Shania Twain. "I've definitely done this partially to meet people I'm interested in," Baldwin said. "I'll just e-mail writers and say, 'Hey!'"

It makes for an unusual work schedule. From the time he wakes up at 6 a.m., until about 8:30 p.m., he writes, edits, works the phones. Sometimes he'll ride his bike down to the coffee shop on the corner and spend a few hours there, line-editing articles. Halfway through the day he might head to the grocery store or go for a jog.

Loneliness often sets in. "By the time my wife, Rachel, comes home in the evening," he said, "she's ready to relax after a long day at work and I'm full of energy, pestering her, like, 'Today I bought eggs at the grocery store! And then this happened, and this . . . isn't this interesting to you?'"

A True-Love Story of a 9/11 Hero

Your Father's Voice: Letters for Emmy About Life with Jeremy—and Without Him After 9/11

Lyz Glick '92 and Dan Zegart

St. Martin's Press (2004)

Emerson Glick will never know her father. But Emmy's mother, Lyz (Makely) Glick '92, wanted to make sure her daughter has a tangible record of who her father was.

Jeremy Glick was one of the passengers who stormed the cockpit of hijacked United Flight 93 on September 11, 2001, preventing hijackers from crashing the plane into a target believed to be the White House or the U.S. Capitol building. Flight 93 went down in western Pennsylvania, killing everyone aboard.

Your Father's Voice is a series of letters from Lyz to Emerson, telling her daughter not just about Jeremy the hero but about Jeremy the loving husband, the judo champion, the rebellious teenager and Jeremy the excited father, "who loved you so fiercely as any man ever loved his tiny baby girl." Glick alternates between the story of life with her husband and the struggle to move on as a new—and very public—widow. As she recounts their history for her daughter, Glick also comes to terms with the tragedy, both as a public and very personal event.

The book is a poignant memoir recounting the Glicks' life together, beginning with their high school courtship, their separation as Lyz headed off to Colby and their personal struggles and triumphs. Despite distance and disagreements, they came together in the end, enjoying five years of marriage and the birth of their long-hoped-for daughter, Emerson, who was 12 weeks old on September 11.

The event that made Lyz Glick a public and heroic figure herself was the in-flight phone call from Jeremy—the last 20 minutes Lyz would have to hear his voice. "I know the most important thing about that last telephone call wasn't the information I gave your father. . . . It was a few words said over and over, like a chant we repeated until it hung like a frozen rope between us. We said, 'I love you.' We said it so many times, I hear him saying it still."

Your Father's Voice is beautifully written, emotional without being sentimental. The book is a gift to Emerson Glick, but it is also a rare portrait of a young family living with memories and forging ahead. Glick expresses her sadness, but she is also hopeful for the future. In the first letter, she writes to Emmy, "Of course, you've got to have a little luck. That's what Glick means in Yiddish—luck. I should point out, however, that the original Yiddish doesn't specify what kind. But if you meet the love of your life in high school, like I did, you've started off on the right foot." —Anne Marie Sears '03

RECENT RELEASES

Saying These Things

Ronald Moran '58

Clemson University Digital Press (2004)

It is time, Moran writes, "to talk the day down from its / loose abstractions, to take swift tally / of our cases won, lost, or pending." *Saying These Things*, less wry than Moran's previous books of poems, cuts close to the bone with skillful metaphors and uncommon takes on what might have been or might be even yet.

Lost Knowledge: Confronting the Threat of an Aging Workforce

David W. DeLong '73

Oxford University Press (2004)

An unprecedented number of managers and professionals will be leaving the workforce in coming years as baby-boomers begin to retire. This is often cited as a burden on Social Security. But DeLong, a research fellow at the Massachusetts Institute of Technology Age Lab and an adjunct professor at Babson College, warns of a serious threat to business and industry as veteran workers leave, taking critical knowledge with them.

A College Primer: An Introduction to Academic Life for the Entering College Student

John T. "Ted" Kirkpatrick '77

Scarecrow Education (2004)

In this collection of essays, Kirkpatrick, associate dean of the College of Liberal Arts and research associate professor of sociology at the University of New Hampshire, helps introduce students to the academic world they are about to enter. Aimed at students, parents, counselors and advisors, topics range among admissions, the history of the college, and traditions of often-venerable institutions.



Away from the Water

Kingsley Durant '80

Alchemy Records (2004)

Guitarist Kingsley Durant performs jazz and rock live, but for his debut CD he began with his sometimes-dreamy acoustic musings and layered from there. Joined by Nashville session man Viktor Krauss and percussionist

Vinny Sabatino, Durant shows the influence of a variety of musical luminaries, including Michael Hedges, Pat Metheny and Eric Johnson. *Away from the Water* has been featured on National Public Radio's late-night show *Echoes*.

They Closed Our Schools

Tom Hoynes '85, co-producer

Mercy Seat Films (2005)

This documentary film tells the story of 16-year-old Barbara Johns, who, in an event that foreshadowed the coming civil rights movement, organized classmates in a two-week boycott of their overcrowded and unsafe high school in Farmville, Va. The strike, which began on April 23, 1951, as a demand for equality in separate educational facilities, became, at the urging of the NAACP, a vital part of the growing movement for integration in all public education. Information at mercyseatfilms.com.



Benchmark

Greg Cronin, minor-league hockey's coach of the year, is working his way to the top

KEVIN ROUSSEAU STORY

RICH STIEGLITZ PHOTO

With four seconds left in overtime and the crowd on its feet at the Cumberland County Civic Center in Portland, Maine, the Bridgeport Sound Tigers forward moved on the net and slid the puck past the Portland Pirates goalie.

The crowd moaned. Time ran out. The Sound Tigers bench erupted and jubilant players streamed onto the ice, arms raised in victory.

Not the Sound Tigers' head coach, Greg Cronin '86. Cronin calmly shook his assistant's hand, gathered his clipboards and notes and padded his way across the rink to the visitors' locker room. Before he'd left the ice, Cronin was focused on what his team had done right, what it had done wrong, what needed to be worked on. "Nothing escapes his eye," said Bill McLaughlin, the team's communications director.

That's what it takes to succeed in the American Hockey League, the top minor league for the National Hockey League.

With the start of the 2004-05 NHL season postponed because of a labor dispute, Cronin expects the league to shine in the upcoming season. The NHL lockout, he said, "is having a ripple effect throughout the AHL. Each AHL team will have two or three young established NHL players on their team. This is probably the best stocked talent the AHL has seen in quite a while."

Those top-flight players will be under the tutelage of a coach who followed a hockey-star brother, Donny Cronin '85, to Colby, where Greg Cronin played hockey and football.

But it was hockey that was in Cronin's blood (father Donny Sr. was captain of the hockey team at Northeastern) and it was then-Colby hockey coach Mickey Goulet who soon became one of Cronin's role models. "Mickey was an intense guy," Cronin said. "He was big on mental toughness and expected all of us to perform in the classroom as well."

That classroom experience added to a bond that Cronin maintains to this day with his roommate of three years, Doug Scalise '86, now a Baptist pastor in Brewster, Mass. "He had a profound influence on me," Cronin said. "He would get me to focus on studying and help me

to calmly assess situations."

Scalise, in turn, says there is much more to his long-time chum than some casual acquaintances might have thought. "Greg is a deep person," Scalise said. "We both double majored in history and American studies and would have deep philosophical discussions late into the night."

Perhaps due to that philosophical side, Cronin's path to AHL wasn't a direct line. After Colby, he spent a year exploring the world. He worked on a sheep farm in New Zealand and on a construction crew in Australia. Back in the States, Cronin got a call from Goulet. It changed Cronin's life. "Mickey said I should give coaching a try," Cronin said.

He came back to Colby as Goulet's assistant, learned the fundamentals of the job and began to realize that perhaps he could make a career out of coaching. After a season at Colby, Cronin moved on to work under University of Maine hockey coach Shawn Walsh in 1988. "This is the time when my career really hit the accelerator," Cronin recalled. "[Shawn] demanded accountability and stayed focused on the little things."

After a three-year stint as an assistant coach at Colorado College, Cronin came back to coach under Walsh and even served as the team's interim coach for a year in 1995-96. After his time at UMaine, Cronin was hired to serve as the director of player development and head coach of the Under-18 National Team for USA Hockey for two years.

It was in 1998 that Cronin's hard work and success at USA Hockey caught the eye of the NHL New York Islanders' general manager, Mike Milbury. The former Boston Bruin hired Cronin as an assistant coach for the Islanders. Cronin's work ethic and growth as a leader allowed him to survive four different head coaching changes by the Islanders. After five years with the Islanders, he was

rewarded for his loyalty and success when he was named the head coach of the Sound Tigers, the club's top minor-league affiliate.

"He sees things out on the ice that others don't," said McLaughlin, the Sound Tigers' spokesman. "If he doesn't know the answer to a question, he keeps asking questions until he finds out the answer."

Cronin's first year as a professional head coach was an unquestioned success. Early in the season, he led the club to an unprecedented 20-game unbeaten streak. Cronin was rewarded for having his team in first place at the All-Star break by being named to coach the PlanetUSA team in the AHL All-Star Classic this past February. "One of the things I've focused on this year is how to motivate different guys that are at different levels of play. If the players trust you and believe in you, they'll run through a wall for the good of the team," Cronin said.

Cronin's time at Colby affected him in another way. In the itinerant world of professional sports, he needs a home base, and Maine fills the bill. He and his wife, Carol, live in Scarborough in the off-season, allowing Cronin to indulge in another of his interests: surfing. "I love it here," Cronin said.

But he left Maine last fall for training camp and the beginning of what he and his players and coaches hoped would be another successful season. Cronin's star continues to rise, but he's not looking. "I just take it a day at a time," he said, "focus on the task at hand and try not to think too much about the future."

Bright as it might be.

STEVE KASPERSKI '05 and middle linebacker and kicker **JOHN GOSS '06** earned national honors for their play against Wesleyan as **FOOTBALL** got off to a 4-2 start under new head coach Ed Mestieri. The Mules were 3-0 at home and allowed just one touchdown in victories over Middlebury, Wesleyan and Hamilton. . . . As Colby went to press **FIELD HOCKEY** had made the NESCAC semifinals for the first time in school history under interim head coach Amy Bernatchez. Forward **WENDY BONNER '05**, a two-time national All-American, had 44 goals and 14 assists for 102 career points. . . . **VOLLEYBALL** reached 20 victories for the third straight season and qualified fifth for the NESCAC playoffs at 21-9. For complete and updated fall season highlights, go to *Colby Online* at www.colby.edu/mag/sports_shorts.