

# UPFRONT

WILLIAM BURKHART

“We are ready to move from crisis management to opportunity seeking. I look forward to engaging conversations on how we can build a Wesleyan for the future...”

—PRESIDENT MICHAEL S. ROTH '78

PAGE 6

## ALSO IN THIS ISSUE:

Student Finalist in Grand Concourse Competition

Neely Bruce Conducts *Orbits* at the Guggenheim

A Beautiful Renovation for the Allbritton Center

Wells Tower '96: A Remarkable Literary Debut

ANGUS MCCULLOUGH '10

## Student Finalist in Design Contest

Angus McCullough '10, a studio art major concentrating in architecture, is one of seven finalists among nearly 400 competitors worldwide in an architectural design contest seeking new visions for the Grand Concourse in the Bronx.

Designed as a wide, tree-lined thoroughfare with carriage drives, bridle paths, and sunken cross-streets, the four-mile Grand Concourse was conceived in 1870 by engineer Louis Risse as a means to connect Manhattan to the parks of the northern Bronx. Today, the Grand Concourse hosts the largest collection of Art Deco and Art Moderne style buildings in America.

Brooklyn native McCullough envisions the thriving community living on the Bronx's Grand Concourse connected with a web of speakers, microphones, projectors, and cameras.

“The residents of the Concourse are the focus of my design and provide the content for this virtual infrastructure,” McCullough explains. “My hope is that the residents use these systems to reach out to each other, cultivating chance interactions between individuals who might otherwise never meet.”

McCullough's plan involves the installation of interactive nodes to connect disparate spaces along the Concourse. The Metropolitan Transportation Authority (MTA) mutual intercom connections (m.i.c.), would allow riders waiting at subway or bus stops to talk to each other, find out how crowded the bus or train will be, when it will arrive, or pass the time. Similarly, the Bodega Broadcast Network, installed near delis and grocery stores, would turn

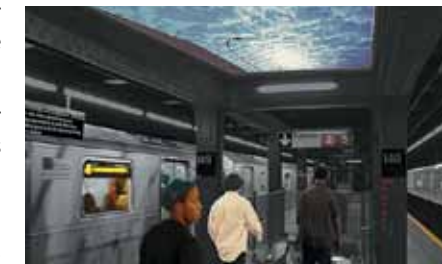
the Concourse into a giant speaker system.

“The broadcast network relies on the deli owners as much as the people trying to get in contact with one another. At the owner's discretion, short messages would be broadcast across the entire length of the Concourse, to aid in finding a friend without a phone, for announcing a party, etc.,” McCullough explains. “This is the most public of all the systems, but it still caters to personal connection.”

Another node involves transforming MTA stations into “Skyways.” By using cameras and projectors, the Skyway renders the sidewalk transparent, enabling passengers to see the sky from the ground below or an approaching train from above.

And the Yankee Game-View Mirror would project home games onto the sidewalk, in return taking video of passing pedestrians and placing them on the Jumbotron, making them literally part of the game.

His project, titled “Live Wired,” landed him a \$1,000 cash stipend to further develop his proposal for inclusion in the exhibition *Intersections: Grand Concourse at 100* at The Bronx Museum of the Arts, opening Nov. 1, 2009. McCullough conducted his work with Elijah Huge, assistant professor of art and an architect. **UPFRONT**



In Angus McCullough's vision, subway riders can see the clouds through a “transparent” sidewalk.

## ATHLETICS HALL OF FAME



BARBARA MARTIN HERZLICH '81

Coming to Wesleyan from her hometown of Rowayton, Conn., in the fall of 1977, Barbara Martin Herzlich '81 starred in three sports for the Cardinals. Beginning with field hockey, she earned four varsity letters while becoming the team's all-time leading scorer for goals (52), assists (22), and points (126). She captained the team for two years, including the program's only undefeated season in 1980 when the Cardinals posted an 8-0-3 mark. Over her final three seasons, Wesleyan had an unprecedented record of 28-3-4, a .811 winning percentage. She registered six hat tricks during her career. Her seasonal figures of 18 goals, nine assists, and 45 points, all recorded in 1979, were team records at the time. She went on to play in regional and national collegiate tournaments as a junior and senior.

Herzlich also excelled in women's lacrosse. She lettered three times and again made regional and national all-star teams. Collecting 108 points over four years with 74 goals and 34 assists, all representing team records upon her graduation, she held seasonal marks for points (47), goals (29), and assists (20) as well. In addition, she spent two seasons on the women's squash team during the winter, making her a rare three-sport varsity letterwinner during her junior year (1979–80) when she played number one on the squad. She participated in two national individual tournaments (1978, 1980).

After Wesleyan, Herzlich used her athletics background to launch an illustrious career in athletic administration and coaching at the Middlesex School in Concord, Mass., Mary Institute in St. Louis, Mo., and Eastern College in Pennsylvania.

Future issues of *Wesleyan* magazine will profile other inductees into the university's Athletics Hall of Fame in Freeman Athletic Center.

Do you have an opinion about our **UPFRONT** section? Please write us at [letters@wesleyan.edu](mailto:letters@wesleyan.edu).



# PRESIDENT'S LETTER

By Michael S. Roth '78



I am writing this column after meeting new and returning students full of infectious energy and optimism. I feel less like a rookie at the outset of my third year, which means less time playing catch-up, and have spent the last few months thinking about a framework for planning the next decade at Wesleyan—an exercise in optimism.

Of course, we are still feeling the reverberations of the economic crisis that has shaken all colleges and universities. Although our endowment has begun to recover its value, we must deal with short- and long-term fiscal issues made more apparent during this crisis. We are having conversations about the budget with both the Budget Priorities Committee, which represents faculty, students, and staff, and with an ad hoc faculty committee to advise me on current budget matters. Our immediate task is to cut spending by an additional 2.5 percent. Although we are not out of the woods yet, I am confident that we can make the necessary cuts to balance the budget this year while protecting financial aid and the academic core.

Economic reverberations haven't stopped us from making significant progress. I've taken the input I've received over the last two years from trustees, faculty, students, alumni, and staff, and combined that with my own sense of how we might build on what is most distinctive about the Wesleyan experience. For the last year or so I've talked about "seven initiative areas," and I have woven those into a plan that charts a direction for our university over the next several years. I've also emphasized that we must develop the sustainability of our economic model—that

means there won't be any spending sprees in the coming decade. But there will be an ever greater effort to energize those elements most distinctive in the Wesleyan experience, create ongoing economic support for those elements, and develop effective ways of communicating to the world about them.

We will be having extensive conversations on campus and at alumni/parent meetings about the ideas I've posted online as "Preliminary Thoughts on Planning" at <http://2020.blogs.wesleyan.edu/>. I invite you to send in your feedback either by posting a public comment on the site or by clicking the e-mail link for a private reply. We will continue to revise our plans for the future until we have a framework we can use for developing our curriculum, recruiting students, allocating resources, and raising endowment support for the future.

Recently in Denver I started talking with alumni and parents about my thoughts on planning. We've been increasing our applications from this region, and there was a great turnout of alumni from the 1950s through last year. Standing out even among our talented alumni group are two of the state's most interesting political leaders: Denver Mayor John Hickenlooper '74 and U.S. Senator Michael Bennet '87. And there are many other alumni engaged in public service. From art museums, to schools, to alternative energy—Wesleyan grads and their families are making a difference in public life in Denver as elsewhere.

Public life is front and center this fall on campus with the reopening of the old Scott Labs/Davenport facility as the Allbritton Center for the Study of Public Life—a great reason for optimism about the future. The building looks wonderful, and our team has done a remarkable job of combining the historical structure with the best technology to serve students and teachers. The building is also the home of the Shapiro Creative Writing Center and the Quantitative Analysis Center, two outstanding new avenues for our students to pursue their work at the highest level. The project came in as our greenest building, on time and under budget—a great sign for how we have to do things in this ecological and economic environment!

We are ready to move from crisis management to opportunity seeking. I look forward to engaging conversations on how we can build a Wesleyan for the future that will grow out of the finest accomplishments of our proud history. *Please join in!* UPFRONT

DR. JOSEPH WRIGHT '79

## A Talk with Obama About Healthcare

Dr. Joseph Wright '79 had an opportunity in July to deliver a message personally to President Barack Obama: Just because children are covered by health insurance doesn't mean they have access to a physician.

Wright, who is senior vice president at the Children's National Medical Center, as well as professor and vice-chair of pediatrics and of emergency medicine and health policy at the George Washington University Schools of Medicine and Public Health, was one of six healthcare professionals invited to participate in a round-table discussion with President Obama at the Children's National Medical Center on July 20.

Wright described the event as an opportunity for the president to share some information regarding his healthcare reform agenda, as well as to gain a greater understanding of pediatric healthcare in America from its providers. Specifically, said Wright, Obama asked questions seeking greater understanding of how children fit into the three-part healthcare equation of cost, coverage, and quality that he describes.

"I made sure to emphasize that the job isn't over," says Wright, noting that even though the Children's Health Insurance Program Reauthorization Act was signed into law last February, expanding eligibility and funding for the State Children's Health Insurance Plan (or S-CHIP), it is still insufficient. "The bottom line is, that due to inadequate rates of reimbursement, not all providers accept publically issued forms of insurance like Medicaid; so lots of kids don't have access to a physician, even though on paper they may be covered. Instead the 'doctor of choice' becomes the emergency room. We've experienced a significant bump in our emergency room use—and it's indicative of what is happening everywhere in the country."

Immediately following the closed-door meeting, the president presented a speech on national healthcare policy. Wright was gratified to note that Obama incorporated specific examples that the medical colleagues had shared just moments before. Furthermore, Wright feels confident that the president will keep the Children's National Medical Center—and the concerns of the country's pediatricians—in his sights. "It doesn't hurt that we're just three-and-a-half miles from the White House, and that the President and First Lady Michelle Obama are the parents of two young children, 11 and 8," he notes. UPFRONT

NEELY BRUCE

## Rave Reviews for *Orbits* Performance

When the organizers of Make Music New York went looking for someone to conduct the East Coast premiere of Henry Brant's *Orbits* in the Guggenheim Museum, they were led naturally to Professor of Music Neely Bruce.

Bruce, a longtime friend of the late composer and co-executor of Brant's musical estate, was instrumental in Wesleyan's awarding Brant an honorary doctorate, and oversaw the premiere of Brant's *Meteor Farm* at Wesleyan in 1982.

Bruce is no stranger to organizing small armies of musicians in complex performances,



JOHN GROO

a skill that was essential for mounting a performance of *Orbits*. Described by *New York Times* reviewer Anthony Tommasini as "one of the most mesmerizing and eclectic works ever written," *Orbits* calls for 80 trombones, a soprano vocalist, and an organ. You can't just pick up the phone and get 80 trombonists.

Bruce, meeting in mid-April at La Boheme restaurant with Charles Fabius, the Guggenheim's director of its Works & Process performing arts series, agreed that if they could rustle up half the required trombonists by May 1, then the project would go forward. Bruce turned to renowned trombonist and composer Stuart Dempster, who in turn led Bruce to freelance trombonist Monique Buzzarté. She had played in *Orbits* in 1984 in San Francisco, and she proved invaluable in recruiting dozens of musicians. By May 1, the halfway mark was reached even though Bruce was on leave at the University of Illinois to attend performances of his *Hansel and Gretel* opera.

Henry Brant, who died in 2007 at age 94, regarded space as another dimension of music and intended *Orbits* to be performed by groups of trombones occupying different spatial niches around the audience. The Guggenheim, with its walkways that encircle the central rotunda, lent itself to realizing this vision. But there was a hitch. A committee at the Guggenheim had become concerned that the decibel level of the performance might reach a point where damage could be done to an exhibition of Frank Lloyd Wright original drawings and models.

Although Bruce thought the likelihood of damage was next to nil, he nonetheless had to have a plan B, the Church of the Heavenly Rest at 90th Street and Fifth Avenue. An architect friend enlisted the aid of a structural engineer to convince Guggenheim officials that their concerns were unfounded.

Meanwhile, Bruce had to rehearse the 85 trombonists he rounded up to perform in eight groups of 10 musicians (the extras came in handy when some musicians pulled out at the

last moment). He sought out space in the band room at Yale, Grace Church in Brooklyn Heights, at the New York Guitar School, and at Judson Memorial Church on Washington Square Park. At the latter location, the trombonists wound up playing for attendees at a spaghetti supper, where they were a huge hit and helped spread word-of-mouth endorsement the night before the scheduled full performance.

Bruce faced myriad details, such as the need to get enlarged sheets of music for an elderly trombonist, which turned out to be anything but easy in a city where copying shops are well aware of copyright restrictions.

The Guggenheim staff finally consented to the performance. A member of the technical staff went so far as to make a special top for his music stand that would accommodate the exceptionally large Henry Brant score.

During the performance, Bruce could not use a traditional baton because the musicians arranged on the ascending walkway could not see it. They could see, however, the black arms of his tuxedo, so he relied on enormous gestures to conduct, all the while feeling increasing strain from placing much of his weight on one foot, for he, too, was standing on the ramp.

New York's fire code allowed for only 300 listeners to occupy the floor of the rotunda during each of the two, 25-minute performances in June. They heard performances that won stellar reviews. The *Times* said Brant's "vision was excitingly realized at the Guggenheim." The *New Yorker's* Alex Ross said, "Composer Neely Bruce conducted expertly from the lower part of the ramp, and the audience gathered on the floor below. The golden sheen of the instruments contrasted with the creamy white of the walls and the blue of the skylight above. There were two performances, and I stayed for both, guessing that I would never hear, see, or feel anything like it again."

Completely exhausted by the end of the second performance, Bruce said, "It was the thrill of my life in conducting." UPFRONT





RAY MATSUMIYA '96

## Teachers Cross Cultural Divide

In a small and decidedly unpretentious dining area at Somerville High School outside Boston, about 40 teachers raise a din of conversation so loud that it's hard to be heard. Teachers have a lot to say to each other, but this is no ordinary gathering. More than half are from Middle Eastern and Northern African countries, and they've never met their counterparts at Somerville High.

The speed with which these teachers sail past any barriers of culture or heavily accented English to talk about what works in the classroom makes Ray Matsumiya '96 smile as he strolls around the room. He is the executive director of the University of the Middle East Project (UME), and the visit to Somerville High is part of a month-long program in the United States for the 25 participants from eight countries.

After lunch he ushers the group toward a bus waiting outside and briefly disappears to find a straggler in danger of wandering off in the high school's warren of long hallways. Back at a converted armory building on Highland Avenue that is home to UME and other nonprofits, he finds the front door locked and acknowledges that sometimes it can be challenging to manage logistics. Yet he seems unfazed by this hiccup. He believes he is "living the idea of diversity," and that inspiration seems to keep him constantly moving forward.

In UME's suite on the second floor, one participant muses on how deeply the group has bonded in their two weeks together. After hours, the teachers have shopped and eaten together, sung with each other, and danced to

Ray Matsumiya '96 is inspired by "living the idea of diversity."

BILL BURKHART

national music they plucked from YouTube.

"When we leave," she says, "tears will gush."

Matsumiya sends an intern scurrying to help bring in fresh Starbucks coffee, which the group is eagerly awaiting. He was once an intern at UME and stayed, in part, because he finds the atmosphere of the program embodies the multiculturalism that was so stimulating for him at Wesleyan. A Japanese American who has managed to pick up a fair amount of Arabic on his travels abroad, he exudes the same spirit.

Matsumiya was casting around for work and spending a lot of time playing chess in Harvard Square when he discovered UME. The approach taken by the program appealed to him, namely, "to empower people who believe in education."

To illustrate this notion, he describes Samira, a teacher from Tiznit, Morocco. Painfully shy and from a conservative culture, Samira attended the UME program in 2006 and learned how to work with others by building consensus. Back in Tiznit, she spearheaded an effort to establish stronger ties between her school and the community. Now she's been elected to the city council.

That's exactly what Matsumiya hopes will happen: that participants will use newfound skills not only to improve the pedagogical environment in their schools, but also to become leaders in their communities. Since its inception in 1997, UME has graduated 250 participants from its Teacher Education Institute and another 350 from other programs. Some of them now hold influential positions with ministries of education or other government agencies. As UME's network has grown, so has its influence and attention from the media. A *New York Times* story noted that the program shows how "the common bonds between teachers transcend even the bitterest rivalries between their governments."

One reminder of those rivalries is that Matsumiya prefers that individual participants

and their home countries not be named because public identification has caused problems. But his office decorations suggest the geographical reach of the program: a tea set from Morocco, cushions from the Khan el Khalili market in Egypt (he haggled for an hour and later learned he'd paid twice as much as an Egyptian would), a large photo of Jerusalem, and an Algerian banner with the Zay, a symbol of Kabil culture.

At Somerville High Matsumiya had issued a blanket invitation for local teachers to join UME's latest project: traveling to Tiznit in November to establish it and Somerville as sister cities. Although Tiznit was founded in 1881 as a buffer against European incursions from the Atlantic coast, today this small city of 60,000 inhabitants is well known for silver jewelry. Lately, indigenous Moroccan and international artists have settled on hills surrounding the city. The presence of this densely populated artistic community led UME to believe that a sister city relationship would be productive, and the mayor of Somerville is scheduled to make the November trip.

As they sip coffee and eat cookies, the program participants pull out digital cameras to get shots of their new friends, standing arm-in-arm. Everyone wants to include Matsumiya. Some are discussing the places they've visited with the enthusiasm of any first-time tourist in a new locale.

Asked about her favorite outing, one participant replies that she set out on her own for a whale-watching trip. She was rewarded with the sight of a mother whale and her calf breaching the water. Her eyes light up at the memory. "We don't have whales in the Mediterranean," she says. UPFRONT

**[UME is funded by the Bureau of Educational and Cultural Exchanges at the U.S. State Department. See [www.ume.org](http://www.ume.org)]**



OLIVIA BARTLETT

An Introspective Setting

## Award-Winning Sukkah

For the past several years Jewish students on campus have put up a modest Sukkah to celebrate the festival of Sukkot, but this year the project took on new life with award-winning results.

Rabbi David Leipziger Teva, director of religious and spiritual life, teamed with Assistant Professor of Art Elijah Hugel, an architect, who enlisted his design-studio students to construct something new. They worked from a design brief that was developed by the campus community under Teva's direction. Among the many requirements stemming from Jewish legal texts was that from inside the Sukkah one needed to be able to see the stars.

The gently rounded structure received *Faith & Form's* Sacred Landscape Award 2009, co-sponsored by *Faith & Form* magazine and the American Institute of Architects. It also attracted media coverage in the *Chronicle of Higher Education*, Hillel, the Jewish Museum Blog, and the *Jewish Ledger*. Ray Solomon '68, dean of the law school at Rutgers University Camden College of Arts and Sciences, contributed funds to support the project.

Teva reported that the Sukkah, present on Foss Hill for a week, was widely used by students, including a popular "Pizza in the Hut" event.

"The project gave the entire campus a beautiful and introspective setting for contemplation, critical thinking, and perhaps simply just being," Teva said.



## SCHOLAR-ATHLETE

### Ace, Italian-Style

**Anika Fisher '10** is an art history and Italian studies double major who has served up enough victories to be the number-one player on the women's team and win all-NESCAC honors. The journey to the top has not been easy—she broke her arm in three places at the end of her first year and had to play doubles with a one-handed backhand. In 2008 she studied at the University of Bologna and lived with Italian students, and she hopes to brush up her Spanish skills in South America before heading to law school. She and her teammates are giving free lessons to Middletown elementary and high school students to spark their interest in tennis.



BILL BURKHART

**ALEXANDER LEVI '90**

## A New Use for Old MetroCards

Alexander Levi '90 has fond memories of rowing on the Connecticut River with the Wesleyan crew, and now, as an architect, he has returned to a river with an ambitious outreach project. Since January, Levi and his wife, architect Amanda Schachter, have worked with more than 100 Bronx high school students, their teachers, and others to design and build a floating, large-scale model of the Lower Bronx River Watershed. Emphasizing the theme of urban environmental reclamation, the 30-foot-by-12-foot vessel is made from recovered materials—including

3,000 used MetroCards, 30 broken umbrellas, 2,000 plastic bottles, 300 sycamore burrs, and 50 PVC window frames hauled off a demolition site. The model displays both seen and unseen elements of the region, including the historical ecology of the watershed, neighborhoods, buildings, transportation infrastructures, storm water and sewer networks, the Greenway, and other open public space. The vessel was launched June 11 from Drew Gardens into the Bronx River, accompanied by a 10-canoe flotilla of participants responsible for its creation. The model is touring Bronx schools this fall. The Van Alen Institute sponsored the Bronx River Crossing project; Levi and Schachter are 2009 Van Alen Institute New York Prize Fellows in Public Architecture. **UPFRONT**



Architects Alexander Levi '90 and his wife, with a canoe flotilla, launched their outreach project, a floating model of the Lower Bronx River Watershed made from found items.

**A LEADER IN ENERGY EFFICIENCY**

## Allbritton Center Opens

After being covered in a layer of black grime, the 30,000 square-foot newly renovated Allbritton Center is revealing its red brick exterior and stained glass windows. Its heavy, wood doors have been refabricated and are equipped with new hinges, new hardware, and glass panels. The building houses the Allbritton Center for the Study of Public Life, the Shapiro Creative Writing Center, and more. [See next page.]

A tour of the inside reveals an inviting student lounge with deep brown comfy chairs and couches, coffee tables, and a small kitchen. There are also offices concealed by translucent glass panels, some of which emit a warm, orange glow. Salvaged, lightly colored wooden stairs help to create a spacious, airy environment. Classrooms are built with recycled wood base and quartzite window sills. The earth-toned carpeting is all recycled.

More than 80 percent of the demolition and construction debris from the original structure has been recycled. The renovated building also meets the rigorous standards of the U.S. Green Building Council (USGBC), whose nationally accepted LEED certification program requires certain buildings to meet high performance green building standards.

According to the USGBC, LEED-certified buildings are designed in part to be healthier and safer for occupants, lower operating costs and increase asset value, reduce waste sent to landfills, conserve energy and water, and reduce greenhouse gas emissions.

LEED has standard, silver, gold, and platinum ratings. Connecticut law requires new

private buildings valued at \$5 million or more to meet or exceed LEED Silver. Wesleyan's application cites the building as meeting LEED Gold, says Alan Rubacha, project manager for the renovation.

"Our mechanical system is the real story of the building," he says. "That ranks very highly from an energy use perspective compared to other buildings."

The mechanical system uses chilled beams in concert with a dedicated outside air system to deliver heating and cooling to the spaces. The beams work like a radiator in the ceiling by using cold or hot water to deliver preheated or cooled air. That air is supplied by the dedicated outside air unit which uses 100 percent outside air passed over a heat recovery wheel.

"You save money in fan horsepower by just providing ventilation air," says Rubacha. "You need a lot less infrastructure to keep cool with water."

Additionally, the floor plan in the Allbritton Center is arranged to take advantage of more natural light in the offices. Spacious conference rooms with oversized conference tables are lit by lights controlled by photocells that can adjust the amount of electrical energy they use by detecting the amount of sunlight in the room.

As part of the renovation, Wesleyan also replaced the slate roof with new slate from a similar quarry, reduced the grade to less than five percent from the south side on Church Street to the north side by getting rid of the 13 steps, replaced at least 15 windows, and installed new copper gutter and drainage systems. The building's exterior is accentuated by a landscape of native plants and newly paved white sidewalks.

Everything from its freshly scrubbed exterior to new uses for recycled materials is breathing new life into a building that's had many uses. Over the long term, the building will also see lower bills. Rubacha estimates the renovation will save the university 30 percent in energy costs. **UPFRONT**



## The Allbritton Center's Programs

The Allbritton Center, made possible by the generous support of Robert '92 and Elena '93 Allbritton, is home to two new programs that intersect prominently with the public sphere:

\* **The Allbritton Center for the Study of Public Life**, which continues Wesleyan's commitment to preparing students for lives as active citizens and for leadership. The Center reflects changes that have transpired across the social scientific disciplines. These include the creation of new multidisciplinary ventures, the growing number of studies employing multiple methodologies, and the rethinking of the idea of the public in a variety of intellectual and social movements. In addition, university-based intellectuals have been forging knowledge-seeking alliances with innovators and leaders in government and the corporate world. The Center enables Wesleyan to focus resources, encourage curricular innovation, new research and scholarship, and foster greater public understanding and responsibility.

\* **The Shapiro Creative Writing Center**, which provides a locus for students and faculty seriously engaged with writing. It houses offices for visiting writers teaching in the proposed certificate program or in the English Department's concentration in creative writing, as well as an office for one of the Writing Workshop's Ford Writing Fellows.

John Shapiro '74 and Shonni Silverberg '76, M.D., of New York City made this exciting writers' space possible through their gener-

ous gift in 2009. It includes offices, a comfortable lounge with shelving for books of interest to writers, and a workroom for student literary publications. Reception, readings, and other writing-connected events will take place in the gathering space at the top of the Allbritton Center. The Ford Writing Fellow and Writing Workshop tutors will hold office hours in the Center for students seeking assistance with their academic writing.

The Allbritton Center also houses the Quantitative Analysis Center, which provides support for quantitative analysis across the curriculum, as well as giving students opportunities to develop practical quantitative skills and appealing to new faculty engaged in quantitative research. The Center also houses the Feminist, Gender and Sexuality Studies program; and Instructional Media Services. More information is available at [www.wesleyan.edu/allbritton](http://www.wesleyan.edu/allbritton). UPFRONT

The photographs on this page provide views of the exterior of the Allbritton Center and of the beautifully renovated and energy-efficient interior.







## REGATTA AHOY

Jacon Mayer '10 transferred to Wesleyan partly because he'd read about its sailing club. When he arrived, however, he discovered that the club consisted mostly of a few students heading down to the river to get off campus and sail around, so he set out to change that. In the last two years he and a dedicated group of fellow student sailors have built the club into a competitive team. After a year of diligent practice in Wesleyan's six-boat fleet of two-person "420s," Mayer, now team captain, says

he "recklessly" signed the team up for a half dozen regattas last year. To their pleasant surprise, they found themselves competing in the mid-range of a tough field—the 42-member New England Intercollegiate Sailing Association, which is by far the most competitive in the country. Mayer reports they were often ahead of Amherst and Williams. Last spring, the team got its first coach, Tyler Burd, a recent Colgate graduate and successful college sailor. This year the team, with a dedicated core of about 15 sailors, expects to compete in 35 regattas. (See [www.wesleyansailing.org/](http://www.wesleyansailing.org/) for more.)