





PRESIDENT'S LETTER

BY MICHAEL ROTH '78

Like many students, when I began my college education, I had little idea of what course of study would best respond to my interests and hopes. I chose some history classes that sounded familiar themes, looked to the sciences and humanities for ideas not explored by my large public high school, and harbored hopes that perhaps I had some talent as a writer that my professors would recognize. Thanks to my gifted teachers, I often felt strangely invigorated as I made my way through books, experiments, and research papers. I was working hard, and I felt very much alive and happy. I felt free.

This was a new feeling to me. My father and grandfather were furriers and, when I went to work with my dad, the only sense of freedom I got was when I was paid. But in studying subjects that were difficult and absorbing, challenging and open-ended, I was getting a sense of who I was even as I was encountering facets of the world and people entirely new to me. My fierce engagement in liberal education began as an undergraduate here at Wesleyan, and it continues today, albeit differently, as Wesleyan's President.

I remember well the puzzled looks on the faces of my relatives when I told them what I was studying, and I hear today from parents of undergraduates trying to make sense of the work their children are doing in courses they regard as esoteric. Sometimes, of course, these are the very same parents who were obsessed with ensuring that their kids would be accepted to the schools offering such classes. I remind them that their daughters and sons are discovering the thrill of being challenged at the highest level, as well as their own sense of freedom.

Notwithstanding the theoretical and ideological differences among the defenders of liberal learning, all urge that we not abandon the humanistic foundations of education in favor of narrow, technical forms of teaching intended to give quick, practical

results. Liberal learning is participatory, requiring that students not just repeat memorized facts but take the time to come to grips with material in a personal or integrative way. Defending the liberal arts is important because the pursuit of so-called "useful" educational results continues apace, and because the threats to humanistic education are indeed profound (from government regulators, from the business sector, and even from within the university).

A startling aspect of this kind of education is how it helps us recognize and overcome

An honest defense of liberal learning must be prepared to acknowledge the extraordinary variety of ways in which the arts and sciences can be taught or put to use.

the ways we often fail to see, fail to connect with the experiences of people and cultures that have something to teach us. Students and teachers learn to translate from one situation to another, and to try to puzzle out the diverse ways that different people give significance to their lives. Remembering to look for what William James called the "whole inward significance" of another's situation

is a crucial dimension to an education that takes us beyond the comfort of our borders. In crossing these borders we become lifelong learners, citizens eager to understand those around them as they understand themselves.

Liberal education today should be reflexive: it should be capable of revision through the regular re-examination of assumptions. And liberal education should be pragmatic: it should promote inquiry and experimentation, connecting traditions of learning to contemporary problems and opportunities. Education should deepen a person's capacity to translate between different modes of knowledge. We shouldn't imagine (with hope or dread) that liberal education will result in people having the same politics and ethical values that happen to be common right now among the American professoriate. Liberal education shouldn't aim to produce liberals.

An honest defense of liberal learning must be prepared to acknowledge the extraordinary variety of ways in which the arts and sciences can be taught or put to use. We cannot promise specific political and social results without undermining our credibility as humanists (or even posthumanists) willing to critically examine our own presuppositions.

A pragmatic, reflexive approach to liberal arts (including the sciences) would be open to political irrelevance as well as to making a contribution to the public good. A pragmatic, reflexive approach would allow for productive economic action as well as for self-examination—for practical, measurable success at specific tasks as well as self-consciousness and empathy. A pragmatic, reflexive approach to education would enable students to discover what they love to do, to get better at it, and then to be able to explain why what they love to do might be of interest to somebody else. A pragmatic, reflexive approach to learning gives us an enhanced opportunity to experience the world and understand ourselves without undue reliance on unquestioned authority while opening the possibility of sharing that experience with others. This is the opportunity of freedom, and its pursuit is why we at Wesleyan continue to be passionate advocates for liberal education. **UPFRONT**

WESLEYAN
UNIVERSITY PRESS

Music at Wesleyan

From Glee Club to Gamelan

Mark Slobin

Foreword by Richard K. Winslow



portrait of the school that today blends educational innovation and cultural diversity with creative passion and intellectual rigor.

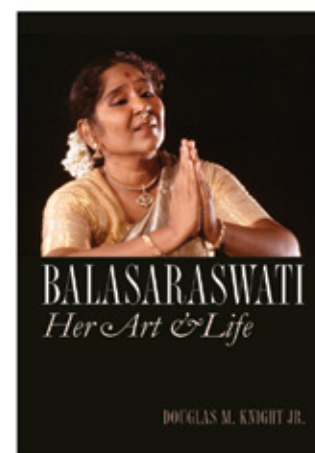
Cloth \$25.00

This is the first account of the evolution of music at Wesleyan University, a campus known since the mid-nineteenth century for its musical life—first as the "Singing College of New England" and then, after 1960, as the home of a renowned undergraduate and graduate department that integrates world music studies with more traditional Western and experimental musical forms. Vividly illustrated with both historical and contemporary images, *Music at Wesleyan* presents a

Balasaraswati

Her Art and Life

Douglas M. Knight Jr.



"Douglas Knight brings a true insider's perspective coupled with an objective scholarly modality that makes this work uniquely valuable. This book illuminates many of the important issues associated with the emergence of bharata natyam in twentieth-century India in both its pre- and post-independence manifestations. In my view, it is required reading for anyone interested in Indian dance, music, and cultural history."

—Daniel M. Neuman, author of *The Life of Music in North India*

Cloth \$35.00

A Driftless Series book

The Driftless Series is funded by the Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation for Public Giving. www.wesleyan.edu/wespress/driftless.

Order from your favorite bookseller or call 800-421-1561
www.wesleyan.edu/wespress
Save 30% when you use discount code W301 on your web order

CENTER FOR AFRICAN AMERICAN STUDIES

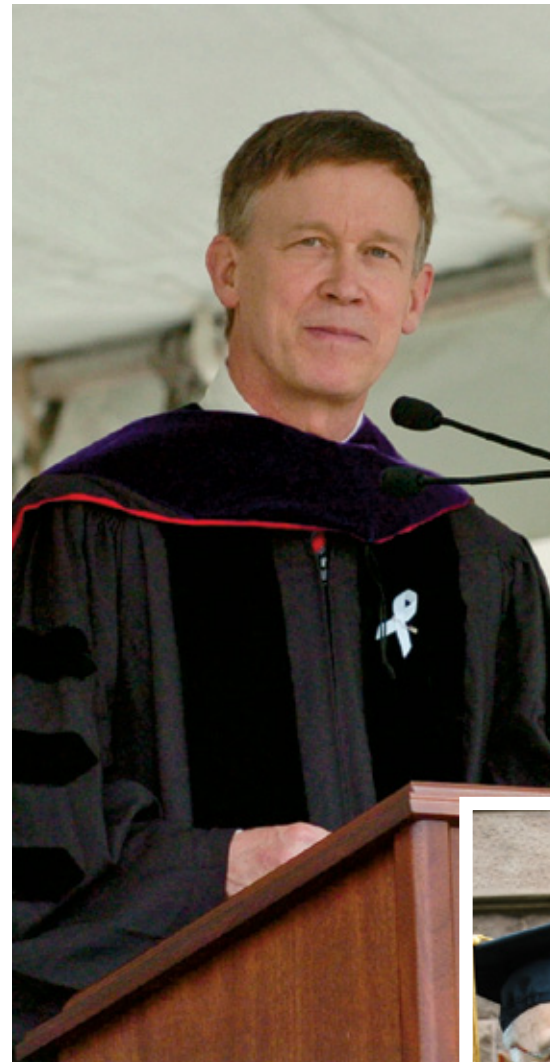
The first-floor lounge of the Center for African American Studies will be renovated thanks to a \$50,000 gift from Michelle '84 and Kurt '87 Lyn P'12 of Houston, Texas.

Their gift honors the 40th anniversary of the establishment of CAAS and is intended to make the lounge a more attractive venue for the entire campus community.

Ashraf Rushdy, chair of African American studies, expressed deep gratitude to the Lyn family for their generosity. "The money will be used to make the lounge even more welcoming and attractive, and that much more of a productive space for classes, lectures and cultural events. We look forward to welcoming the Lyn family back to Wesleyan and showing them the fruits of their thoughtful gift."

Michelle majored in biology and psychology at Wesleyan and received her MD from the State University of New York at Buffalo. She is an associate professor of pediatrics at Baylor College of Medicine and chief of Child Protection/Section of Emergency Medicine at Texas Children's Hospital as well as a Wesleyan trustee. Kurt was a government major at Wesleyan, graduated from Hofstra University Law School, and is currently the managing partner at the firm Lam, Lyn & Philip in Houston. The Lyns also support the Unconventional Wisdom: Legacies of Success program at Wesleyan, which was designed to facilitate interactions between alumni and students of color. **UPFRONT**

COMMENCEMENT 2010



"There's one thing other commencement speakers forget when they advise everyone to follow their bliss," Hickenlooper told the graduates. "Bliss often doesn't start out as bliss; passion often doesn't start out as passion. It's more likely to begin as a quirk or nagging awareness, a nagging idea coming in from left field."

Also receiving honorary degrees were: Brown University President Ruth J. Simmons, author and scholar Stanley Cavell, and scholar and Professor of Music Emeritus Richard Winslow '40.

They were joined by 706 students who received Bachelor of Arts degrees; 63 awarded a Master of Arts in Liberal Studies degree; one receiving a Certificate of Advanced Study; 36 who were granted Master of Arts

degrees; and 10 bestowed with Doctor of Philosophy degrees.

President Michael S. Roth '78 spoke of rejecting common themes and practices and finding one's own way through innovation, creativity, and the "rejection of conformity."

"The rejection of conformity can mean creating an environment for learning that prizes inclusion and celebrates achievement while not caving in to narrow professionalism," he said. "The rejection of conformity: now there's an idea that would generate enthusiastic assent from generations of Wesleyan graduates...Wes alumni have used their education to change the course of culture themselves lest the future be shaped by those for whom creativity and change, freedom and equality, diversity and tolerance, are much too threatening. Now we alumni are counting on you to join us in helping to shape our culture, so that it will not be shaped by forces of oppression and violence." **UPFRONT**

"When you build something from scratch, you acquire a depth of understanding that no 'professional,' no management expert can match. There are few better ways to learn about yourself, your strengths, your weaknesses, than building something from scratch. There is no better mirror."

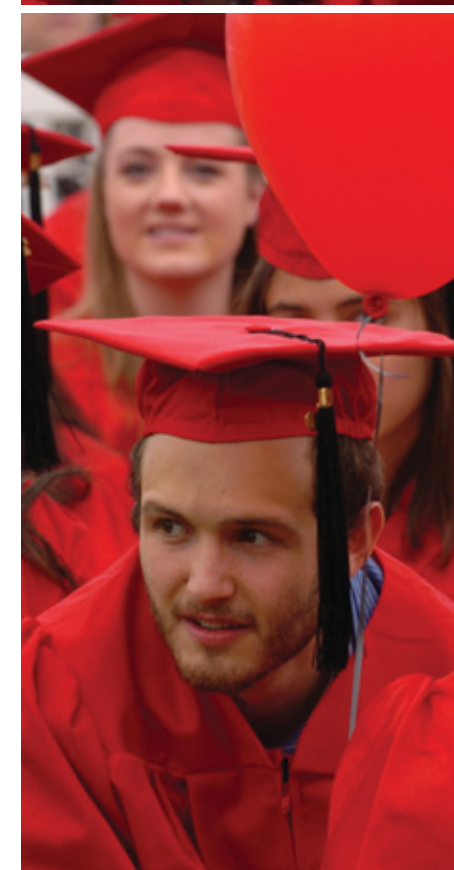
This observation recounting specific experiences—the building of a restaurant, and later, the creation of a political campaign—also served as a metaphor for the moment at hand. That moment was the 178th Commencement Ceremony at Wesleyan, on Sunday, May 23. The speaker, Denver Mayor John Hickenlooper '74, M.A. '80, who trained as a geologist, received a Doctor of Laws degree.



BILL BURKHART

Recipients of the Binswanger Prize for Excellence in Teaching were Jeremy Zwelling, associate professor of religion; Stephanie Kuduk Weiner, associate professor of English; and Peter Rutland, the Colin and Nancy Campbell Professor in Global Issues and Democratic Thought.

COMMENCEMENT 2010



RETIRING FACULTY MEMBERS

MARILYN A. KATZ
Professor of Classical Studies

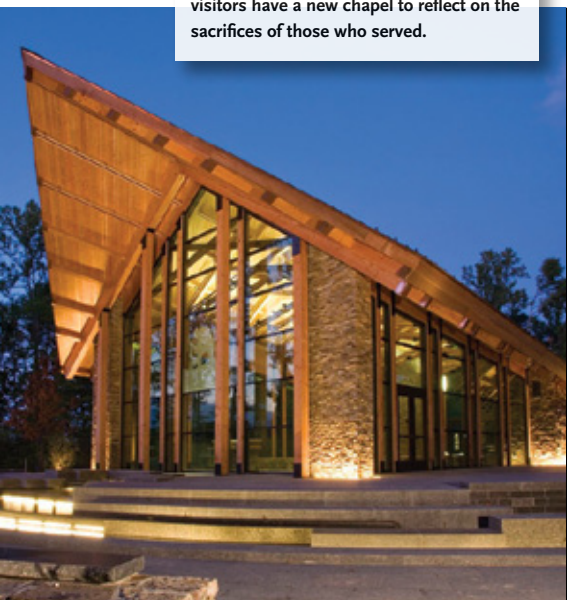
PHILIP POMPER
*William F. Armstrong
Professor of History*

J. SEELEY
Professor of Art

JEREMY ZWELLING
Associate Professor of Religion

Latasha Alcindor '10 delivered the Senior Speaker Address in the form of a poem, saying, "I can never take for granted this privilege I was granted because Wesleyan, you have given me a new set of eyes."

Thanks to Timothy T. Day '59, Marines and visitors have a new chapel to reflect on the sacrifices of those who served.



REMEMBERING THOSE WHO SERVED

Through the Timothy T. Day Foundation, Timothy T. Day '59, chairman and CEO of Bar-S Foods Co. and former Marine captain, provided funding to the United States Marine Corps Heritage Foundation for the building of the Semper Fidelis Memorial Chapel at the Quantico Marine Base.

This nondenominational chapel provides a contemplative space where Marines and all visitors can remember the selflessness and sacrifices of those who have served our nation. About 100 general officers, including the Commandant, attended the dedication on Oct. 22, 2009.

Designed by Denver-based Fentress Architects, architects of The National Museum of the Marine Corps, this timber, glass, and stone structure was intended to evoke the improvised field chapels familiar to combat Marines. Further gracing the chapel is a reflecting pool, as well as an eight-foot etched-glass iconic image of a Marine kneeling in prayer. Visitors will find Semper Fidelis Memorial Chapel adjacent to the National Museum of the Marine Corps in Semper Fidelis Memorial Park.

"I have always been very proud of my service as a Marine," Day said. "My wife, Sandy, and I are honored to have been able to assist the Marine Corps Heritage Foundation in fulfilling its mission of preserving the history, traditions, and culture of the Marine Corps. **UPFRONT**

SENIOR THESIS: BIOGRAPHY OF MANSFIELD FREEMAN '16

"I've been waiting for Andy for at least 15 years," says Vera Schwarcz, the Mansfield Freeman Professor of East Asian Studies at Wesleyan.

An East Asian studies major and a Wesleyan Freeman Asian Scholar, Youlieguo "Andy" Zhou '10 is the author of *Mansfield Freeman: Born Under a Different Star*, a 446-page senior thesis and biography of the alumnus for whom Wesleyan's Mansfield Freeman Center for East Asian Studies is named. Soon after Mansfield Freeman's Wesleyan graduation in 1916, he had taken his young bride to China, where they had lived for 23 years. Not only did Freeman help develop the insurance industry in that country, he also worked on famine relief aid and studied Chinese philosophers.

Schwarcz, a friend of the late scholar, entrepreneur, and sinophile, had long been hoping for a thesis student to be intrigued by the vast collection of Freeman papers, all primary sources, held in the archives at the Mansfield Freeman Center.

"It was first gratitude," explains Zhou, of his inspiration to write about the senior member of the family that has shaped Wesleyan's Asian program. "Then it became a series of surprises. I had expected to find a person who went to China, earned his fortune, and because of his connection with China, donated money; that's all I expected.

"Then I discovered a series of fascinating things, especially the famine relief work that he did. It was especially interesting to read his diaries, where he was writing his thoughts and feelings about the situation in China.

"It surprised me, too, that Houghton Freeman '43 [his son and one of the current Freeman trustees] grew up speaking Chinese. I have American friends in China who have been living there for decades, but they don't speak a word of Chinese."

Schwarcz was delighted to see that Zhou fully grasped Freeman's ironic sense of humor. She also began to see her student developing further intellectual depth, even spending time in monasteries, as Freeman had done. "'Oh, he's making room for reflections,' I told myself," she recalls. "And I saw that the generosity Andy was able to bring to Freeman's complex religiosity was informed

by his consciously choosing to spend time in religious spaces."

The name of the thesis is based on an excerpt from Freeman's diary, as he described listening to a gong in a Chinese monastery and observing the monks in their daily tasks. "Had I been born under a different star, I would have been one of these monks," he had written.

Zhou has in mind a goal for his work: "I think by reading about Mansfield Freeman, it kind of humbles a person.

"Mr. Freeman said, 'People who visit in China for a week want to write a book. But I've been in China 22 years and I can't write a book. I think the more you stay in the country, the more multi-faceted it becomes.' This certainly encourages us all to make more of an effort before we reach hasty conclusions."

Zhou and Schwarcz confer on how best to describe what they admire in the man.

"Moral character doesn't quite convey it," says Schwarcz. "The Chinese character is 'wei ren' 为人—something that makes a person distinctively refined; it's the distinctive integrity of a person."

"He had something else, beyond being merely a businessman in China; he brought this integrity, this wei ren," says Zhou.

"And then there was Mansfield Freeman's fascination with Chinese philosophy. He began to ignite; there was no way he could leave China. He was trying to understand it, and himself through it," adds Schwarcz.

"Wesleyan has been enriched by the Freeman Scholars. Andy's thesis is a huge way of giving back," says Schwarcz. The two have presented a copy of the thesis as a gift to current foundation trustees and leaders, Houghton Freeman '43; wife Doreen, Hon. '03; and their son Graeme '77.

Zhou graduated with high honors on May 22, with the Freeman Prize for Excellence in East Asian Studies. After a summer at home in China, he will start graduate school at Berkeley, studying political science and history. His mentor is pleased that his graduate work will encompass both fields.

As for the thesis, it remains alive in both their lives: Wesleyan University Press has placed it under consideration for publication.

UPFRONT

To read an excerpt of Mansfield Freeman: Born Under a Different Star, by Youlieguo "Andy" Zhou '10, see wesleyan.edu/magazine.

A \$2.5 MILLION GIFT ESTABLISHES PROFESSORSHIP HONORING RICHARD K. WINSLOW

Honoring a professor of music emeritus who oversaw the establishment of Wesleyan University's renowned program in world music, the university has established the Richard K. Winslow Chair in Music.

The chair is made possible through a generous \$2.5 million gift from the Mayer & Morris Kaplan Family Foundation. The foundation's gift expresses the appreciation of Burt Kaplan '62, who took an introductory course in Western classical music from Winslow that proved to be a significant influence in his life. Professor of Music Mark Slobin is the first holder of the chair.

"Dick Winslow is legendary on campus and among generations of Wesleyan graduates whom he led to new and life-changing understandings of music," says Wesleyan President Michael S. Roth. "I can't imagine a more fitting expression of appreciation for a great teacher than the establishment of a chair in his honor, and I am deeply grateful to Burt Kaplan and the Mayer & Morris Kaplan Family Foundation."

Winslow, Wesleyan class of 1940, is a prolific composer of Western music who taught at Wesleyan over a period of four decades. In the '50s and through the '80s, he played a crucial role in the expansion of Wesleyan's curriculum to include non-Western music, avant-garde music, and jazz.

Largely through his initiative and organizational skill, Wesleyan developed a rich and inclusive program in world music that offers doctoral studies in ethnomusicology.

This year, Winslow celebrated his 70th Class Reunion in May and was awarded an honorary degree at Wesleyan's Commencement ceremony. Kaplan, a history major at Wesleyan and Harvard MBA who forged a successful career in business, credits Winslow for his enduring love of classical music. The foundation's gift is intended to ensure that musical explorations—from Western Classical Music to the rich array of world music—remain available to students, and particularly to non-music majors, as was Kaplan. **UPFRONT**

NEW TRUSTEES JOIN BOARD

DAVID BARTHOLOMEW '81, P'14 is managing senior counsel at Bank of the West. He previously served on the boards of the USC Public Interest Law Foundation, Long Beach Legal Aid, and the Palos Verdes Peninsula Education Foundation. He has served Wesleyan as Alumni Association chair, Reunion co-chair, class secretary, Wesleyan Fund volunteer, and Los Angeles Club president. He is currently co-chair of the Admission Volunteer Council and has received a Wesleyan University Service Award.

PHOEBE BOYER '89 is executive director of the Tiger Foundation, whose mission is to break the cycle of poverty in New York City. A recognized leader in K-12 public education reform, she was selected as an inaugural fellow in the entrepreneurial leaders for public education program at the Aspen Institute. She has served Wesleyan as a class agent, a Reunion Committee member, and an alumni interviewer. She received a Wesleyan University Service Award.

JAMES CITRIN P'12, '14 is a senior director and member of the Worldwide Board of Directors of Spencer Stuart, where he co-leads the firm's CEO and Board Practice for North America. Over his nearly 17 years at Spencer Stuart, he has completed more than 400 top management searches. He is the author of five books and also contributes a regular column in *The Wall Street Journal*, "The Choice: Tough Decisions about Management and Leadership."

MICHAEL LEWIS '03 is the team leader for Shopper Insights & Analytics at Nestlé USA, where he manages a group that develops strategies to drive sales through a better understanding of shop-

pers. He held similar positions at PepsiCo and Procter & Gamble. He serves on the board of his alma mater, the Haverford School. He was vice-chair of the Wesleyan Fund, served as co-chair of his 5th-year Reunion, and received a Wesleyan University Service Award.

FREDERICK MAYNARD III '80, P'11 is a managing director of HarbourVest and focuses on secondary investments. He joined the firm in 1985 after receiving his MBA. His previous experience includes working as a loan officer in the national division of Manufacturers Hanover Trust Company. As an undergraduate, he was a member of Psi Upsilon and majored in American studies.

LINDA RAPPAPORT '74 is a partner and global practice group leader of the Executive Compensation and Employee Benefits/Private Client Group at Shearman and Sterling. Her practice focuses on all aspects of executive compensation and benefits. She serves on the boards of the Legal Aid Society of New York, the Mannes College of Music, The New School, and on the advisory board of the New York Women's Foundation.

In addition, **SHONNI SILVERBERG '76** was re-elected to the Board. She is a professor of medicine at the Columbia University College of Physicians & Surgeons in New York City, where she is director of the post-doctoral training program in endocrinology and metabolism. She is vice-president of the board of directors of the Metropolitan Coordinating Council on Jewish Poverty and has served as a trustee of The Dalton School. She is a member of the Wesleyan Circle, the Wesleyan Jewish Studies Steering Committee, and the Wesleyan Science Advisory Council. **UPFRONT**

CONNECT WITH WESLEYAN

Message from the Chair

REFLECTIONS: CIRCLING BACK AND GIVING DUE



At the end of June I concluded my term as chair of your alumni association. I was privileged to serve Wesleyan and her many devoted alumni. It was an experience I will long cherish. But to be frank, the thought of decreasing my engagement with the university has induced something akin to physiological withdrawal. It will be hard to forgo the quarterly trek to Middletown. I will miss the camaraderie of so many dedicated volunteers who serve on

the board and the alumni committees and councils.

This is how it should be. There is a cyclicity to college life: classes enter as others graduate, semesters follow the seasons, and volunteers come and go. Like our graduates, I am closing a chapter in my life at Wesleyan. I will be ably succeeded by former alumni-elected trustee Michael Klingher '78, who will bring great skill and vitality to the role.

Such renewal is good and it continues for me, too. I am delighted to return to my Wesleyan roots and chair the Campaign for the College of Letters and help raise funds to move the COL from Butterfield College to newly renovated space in the old squash courts on historic College Row, just adjacent to the Usdan University Center.

To be honest, it has been a sentimental journey circling back to my old major. Visiting with COL faculty reminds me anew of the in-

credible erudition and devotion they bring to their work and the intellectual debt that is incurred by all Wesleyan students to their professors, regardless of one's area of study.

It is for this reason that I am most proud of the Alumni Association's efforts to erect a fitting tribute to Wesleyan faculty who have been awarded a Binswanger Prize for teaching excellence. Stop by the Daniel Family Commons and have a look.

The glass plaque looks out on Andrus Field, College Row, Olin, and beyond. When the light is just right you can see campus vistas reflected in its panes. Last time I visited, I saw the reflection of the large tent erected for Reunion and Commencement juxtaposed upon the etched names of our most beloved teacher-scholars. No single image could capture better the cycles of college life.

—Joseph J. Fins '82

Immediate past chair, Alumni Association

RECOGNIZING DISTINCTION REUNION & COMMENCEMENT 2010

Marta Kauffman P'10, co-creator and executive producer of one of the most successful comedy shows on television, the Emmy Award-winning NBC series *Friends*, received the James L. McConaughy Jr. [36] Award during Reunion & Commencement Weekend. The show ran for 238 episodes over 10 seasons; the award recognizes "creative work that conveys unusual insight and understanding of current and past events."

Kauffman lives in Los Angeles, with husband Michael Skloff, the composer. She has three children: Hannah '10, Sam, and Rose. *Working Mother* magazine named her one of the "25 Most Influential Mothers."

Most recently, she served as executive producer of the documentary *Blessed is the Match: The Life and Death of Hannah Senesh*, about a World War II-era poet and diarist who became a resistance fighter.

Additionally, the following individuals received Distinguished Alumnus/a awards:

GILBERT PARKER '48, Wesleyan's first theater major, who recently retired as a se-

nior vice president of the William Morris Agency after representing writers and directors in the theater for almost 50 years. Some of the plays and musicals he helped bring to production are: *Once Upon a Mattress*, *Candide*, *Children of a Lesser God*, *Kiss of the Spider Woman*, and *The Full Monty*.

ALAN SHESTACK '60, Hon '78, retired deputy director and chief curator of the National Gallery of Art in Washington, D.C. He began his professional career at the National Gallery of Art as curator of graphic art. In 1971, he became director of the Yale University Art Gallery, a position he held until 1985.

AMY BLOOM '75, the author of two novels (*Love Invents Us*, *Away*) and three collections of short stories, including the best-selling *Where the God of Love Hangs Out*, which was just published in January. She also was the creator, writer, and co-executive producer of the 2007 dramatic series, *State of Mind*, and is the Kim-Frank Family University Writer in Residence at Wesleyan.

ROBERT S. FELDMAN '70, professor of psychology at the University of Massachusetts, Amherst, and dean of its College of Social and Behavioral Sciences. Winner of the College Distinguished Teacher

Award, he is known for his innovation in teaching. He studies self-presentation in adults and children, focusing on how, when, and why people are verbally deceptive.

JUNE M. JEFFRIES '75 retired in 2008 as an assistant U.S. attorney for the District of Columbia, where she'd served since 1983. She dedicated her career to ensuring that the perpetrators of the worst crimes, including homicide and child-homicide cases, were prosecuted.

TOBY D. EMMERICH '85, president and COO of New Line Cinema. Named to this new post in March 2008 (and president of production since 2001), he has overseen the most successful period in the company's history, with the releases of *The Lord of the Rings Trilogy*, *Wedding Crashers*, *The Notebook*, *A Nightmare on Elm Street*, and more.

Outstanding Service Awards went to:

RICHARD H. HUDDLESTON '60, P '90 Richard "Dick" Huddleston served Wesleyan as a volunteer and an employee. His service includes a lengthy term as secretary for his class, co-class agent, and Reunion co-chair. His work here served to lay the foundation for the current development programs. His professional career was solely in the non-

profit world, with 22 years at Wesleyan and service to such organizations as Winrock International, a Rockefeller international agricultural research and development foundation, as well as World Learning.

CHARLES W. SMITH '60, P '92, P '94

Charles W. Smith is professor emeritus of sociology at Queens College and the Graduate Schools of the City University of New York. For 45 years he has studied how social practices and ideations mutually structure each other, particularly in auction markets of varying sorts, including financial markets. He served as co-class agent for much of the past four decades, as well as Reunion co-chair for several events. [CONNECT WITH WESLEYAN](#)

LIZANDRA VEGA '92 W-E-S-L-E-Y-A-N

"W-E-S-L-E-Y-A-N" is the advice Lizandra Vega, an executive recruiter and personal image coach, offered her audience of job-hungry seniors (and their eager parents) at a Career Resource Center seminar this May.

Vega, founding partner of Perennial Resources International, a Manhattan-based executive search firm, has interviewed thou-

sands of candidates and has heard assessments of them from her clients. She's in a position to see the disconnect between the way applicants present themselves and what employees seek in a new hire.

"I've decided that it's my duty to job candidates everywhere to finally 'tell all,'" she says, and the result is *The Image of Success: Make a Great Impression and Land the Job You Want* (American Management Association, 2010).

For her campus audience, she condensed her land-that-job advice to these "cardinal" points:

W is for wardrobe. "Wear a suit to your interview," Vega tells her audience. She is adamant that recent grads shed their college-casual mode and purchase at least one well-made, well-fitting suit for interviews. And it won't work to borrow a suit from your parents: You'll look as though you are playing dress-up, she says.

E is for etiquette—a topic that covers everything from the handshake ("Grasp the hand firmly, pump three times—no dog's paw, no grip that feels like gazpacho—cold soup") to the cup of coffee some clueless interviewees clutch as they arrive ("It's messy, it spills, it's complicated to juggle it while shaking hands") to the thank-you note ("Send it within 24 hours after the interview!").

S—watch your subliminal language. "So many nervous habits give negative signals," cautions Vega, who has seen candidates answer questions in a polite tone—but with fists clenched at their side, or arms crossed over their chest. Their otherwise agreeable statements are muddled in defensive, possibly hostile, body language.

L—use listening skills. "Smile, lean forward, and nod." Practice active listening, she advises—no one wants to engage in conversation with someone too eager, who finishes your sentences, nor with someone leaning back in the chair with eyes glazed over.

E—eat well! This is all about the interview preparation that happens well before you walk in the office door and reach out with a firm handshake. You want to be at your best, Vega reminds her audience, and that means getting a good night's sleep and having a good

breakfast. You want to arrive alert and well nourished.

Yes! Vega reminds her candidates to be positive and open to opportunities. To the question, "Can you meet with me tomorrow at 8 a.m.," the answer should be "Yes!" and not, "Well, I like to sleep late." To the question, "Will you fill out an application?" the answer again should be "Yes!" not, "Well, the information is already on my résumé." Don't try to run the show, she cautions—be positive and agreeable.

A—accept graciously. She has seen candidates do everything correctly, receive an offer, and then botch it up by not responding. "Companies will rescind offers," she notes. "You don't have to take the offer right away, but you do have to acknowledge it." She has also seen candidates weigh a perfectly good offer against an as-yet-imaginary offer, and in the process, they treat the real offer with something close to disdain and end up with nothing. "You have to evaluate the offer you have at face value," says Vega. "On its merit alone—not in comparison to potential offers—you must ask yourself, 'Is this an offer I would like to have?'"

And finally, Vega offers the "**N** of networking: "Tap into the Alumni Association," she says. Use the Career Resource Center and strike up conversations everywhere. Temporary and volunteer positions are often the hidden job market, and she urges her audience to view a two-month temporary position as "a two-month job interview."

Afterwards, the students circle Vega, asking her the one-on-one questions that concern these new members-to-be of the work force. She offers further advice on the appearance, behavior, and communication skills necessary in today's job market—and she has the street-cred: A child of immigrant parents who grew up in the Bronx, Vega has honed and polished her professional image, starting as a theater major at Wesleyan through her most recent certification at the Fashion Institute of Technology as an image coach. She doesn't ask these young graduates to do anything that she, herself, has not done—from practicing pronunciation, to learning table etiquette, and to developing a sense of personal style.

"My goal," explains Vega, "is to entice people to make their image work for them, to help them be confident with who they are."

[CONNECT WITH WESLEYAN](#)



BILL BURKHART

CONVERSATIONS

HISTORIC CONSEQUENCES OF SIBLING RIVALRY

BY DAVID LOW '76

JOHN WAREHAM



In *Lenin's Brother: The Origins of the October Revolution* (W. W. Norton, 2010), **Philip Pomper**, William Armstrong Professor of History emeritus, tells the tragic story of Alexander Ulyanov, a brilliant young scientist who joins a small group of student terrorists who plan to assassinate Russia's Tsar, Alexander III in 1887. Alexander's younger brother, Vladimir, would also become a revolutionary and lead the October Revolution of 1917 under his assumed name, Lenin.

DAVID LOW: What prompted you to write a book about Lenin's older brother?

PHILIP POMPER: I had already written a short chapter about Alexander Ulyanov in an earlier book, *Lenin, Trotsky, and Stalin: The Intelligentsia and Power* (Columbia University Press, 1990), and wondered if I could expand the story of his life. Most historians recognized Alexander's importance for his younger brother's career. I'd also written a couple of articles about the family dynamics, but the opening of the archives after the collapse of the Soviet Union gave me hope that I might do something more ambitious than writing another article or two. As my research progressed it seemed to me that a book might dramatize aspects of the Ulyanov family that had not been fully probed and also allow me to write a close study of the terrorist group that Alexander joined.

DL: Alexander Ulyanov originally planned to become a scientist. What led him to become a student radical?

PP: This question can only be answered by telling a story of a young man's development—his internalization of his family's

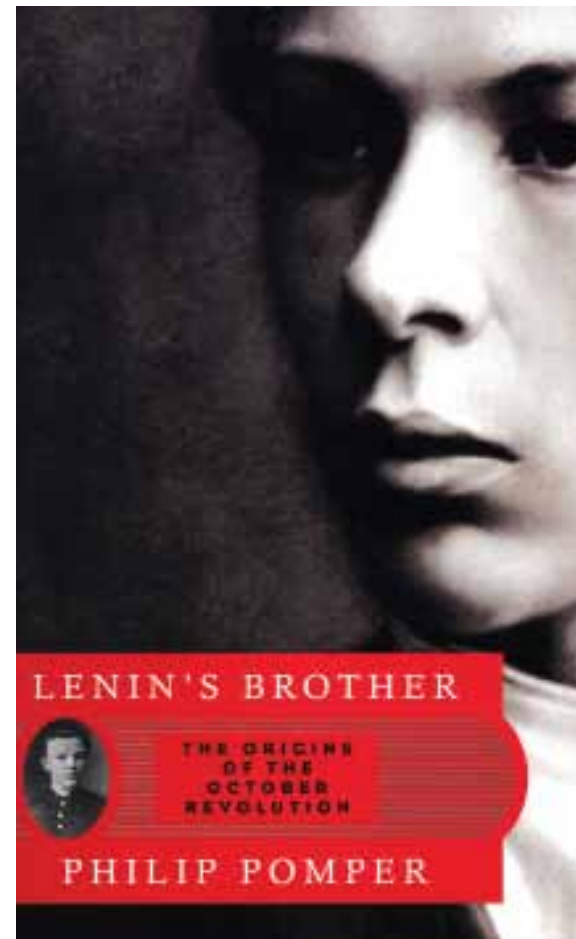
ideals, how they encouraged both scientific endeavor and a sense of duty to society, and how these values might be taken in a radical direction in the context of Alexander III's counter-reforms. The leading writers of the most popular journals generally promoted the redirection of a sense of duty from service to the Tsarist regime to service to the victims of Russia's political, social, and economic system. Students found exemplars for a life of science and revolutionary commitment in the work of writers like Ivan Turgenev and Nicholas Chernyshevsky.

More important, Russia's literary critics functioned as social critics and their book reviews and other writings promoted socialism and revolution. The critical essays of Dmitry Pisarev and Nicholas Dobrolybov on important novels inspired Alexander Ulyanov to become a species of nihilist—someone committed to a life of science and duty to society. Increasingly this meant a life of service to the people (most centrally, the communal peasants) and to socialism. Some nihilists believed that the regime's unwillingness to grant a constitution allowing full civil liberties and the spread of socialist ideas could only be overcome by revolutionary violence. Some of them chose terrorism as an appropriate tactic—a fuse for a vast popular revolution. Students at universities, technical schools, and even military academies created a variety of organizations that were fronts for political recruiting and fund-raising. Ulyanov joined some of the student organizations and clubs and came into contact with radicals. His profile differed from that of the other key figures in the organization in that his quest for scientific certainty delayed full commitment until his senior year. Once committed, however, he took a leading role in the plot to assassinate Alexander III.

DL: What were the psychodynamics of Alexander's terrorist group, the Terrorist Faction of the People's Will? How did its tactics and philosophy compare to terrorist groups today?

PP: This, too, is a complex matter and is best told as a story, but there are some salient features. Groups like this that start virtually from scratch generally require an entrepreneur—an activist who knows how and where to spot potential recruits, raise funds, deploy personnel, organize them, and maintain cells according to conspiratorial rules. It takes risk-taking, deception, non-stop activity, and the ability to attract others. The latter trait gave Peter Shevyrev, the prime organizer of the Terrorist Faction of the People's Will, a modicum of charisma, but Shevyrev also had some very unattractive features that led some to compare him to Sergei Nechaev, notorious for murdering a member of his own cell more than a decade earlier. Ill with tuberculosis, and somewhat paranoid in his

During the summer of 1886 before Alexander's senior year, the brothers hotly quarrelled and this set the stage for the shock of March 1887 and Alexander's arrest.



behavior, Shevyrev nonetheless performed the essential function of getting the group beyond a point of no return in their commitment to assassinate Alexander III. Even members of the group that recognized his pathology seemed to play it down in view of Shevyrev's importance to the enterprise.

Joseph Lukashevich, the chief bomb maker, played the essential role of designing the bombs and setting the bomb-making regime. His connections to the Polish revolutionary underground were very important. Shevyrev and Lukashevich played key roles in recruiting people who would take on the suicide mission of bomb thrower. They would have to get quite close to the Tsar's carriage in order to sling their heavy bombs (technically, grenades) at it. The mission required all-or-nothing types who knew they would die, win or lose. In this respect they were "suicide terrorists." The bomb throwers set the dynamic of the group because they were determined to go through with the mission despite a variety of bad news. Ulyanov subordinated himself to them, even though he recognized their

recklessness. In such groups, a kind of homage to revolutionary machismo and commitment to the will of the majority often determined the actions of the more thoughtful, cautious members.

DL: How did the terrorist group's actions play out? Were they given a fair trial?

PP: On the whole, they were seen as reckless and amateurish, but their behavior at the trial and especially Ulyanov's speech gave them the cachet of revolutionary martyrs. The judicial system that tried political prisoners in this period of Russian history more or less worked out in advance what would happen at the trial. It did, however, allow two people who played important roles in the assassination attempt to escape hanging. Lukashevich was one of them and he wrote valuable memoirs. It's quite interesting to see the work behind the scenes—to be able to discern the regime's pre-trial methods and the way the ac-

cused communicated with each other and figured out how to save Lukashevich and mitigate the sentence of others. The trial states in bold print what was already clear about the people who wanted to give their life for the cause. Alexander Ulyanov was one of them.

DL: What was the relationship like between Alexander and his younger brother Vladimir, later to be known as Lenin?

PP: In 1886–87 they had a bad relationship. Some of it issued from a fairly typical sibling rivalry of a 17-year-old and his 21-year-old brother, some of it was about clashing personalities, and some of it was about the death of their father in January 1886. Alexander became the senior male who had to keep his rebellious younger brother in line. The brothers also differed about careers and books. Vladimir tended to prefer the humanities, and to Alexander this marked him as a less than serious person. During the summer before Alexander's senior year in 1886, the brothers hotly quarreled and this set the stage for the shock of March 1887 and

Alexander's arrest. That changed everything. No one in the family knew about Alexander's commitment to a terrorist group. After that, Lenin had to deal with his own guilt for his hatred of Alexander, to try to understand this new and mysterious Alexander, and to reshape his own identity. The rest is history.

DL: How did Alexander and Lenin compare as revolutionaries?

PP: Vladimir ultimately took his brother as a negative example—as an amateur who perished needlessly in a botched conspiracy and gave up his life too cheaply. At some level he needed to identify with his brother, but also to outdo him. Lenin became a professional revolutionary and quite a successful one. The historical context of industrialization and the development of mass constituencies more amenable to revolutionary messages facilitated the formation of revolutionary parties and their emergence from the underground. The brother took the role of martyr—something typical for the *narodniki* of the earlier period (*narodism* is often translated "populism," but is quite unlike American populism). Lenin lived through the transition from the period when the revolutionaries carried on as conspirators and terrorists to the period of mass constituencies and parties.

DL: Do you think that Lenin would have become the author of the October Revolution without the actions and death of his older brother?

PP: We only know that Vladimir stepped on the revolutionary path because of his brother. Vladimir did not read revolutionary literature or show any of the typical signs of someone on the way to a revolutionary career. Things changed dramatically after that. I wrote about this more fully in *Lenin, Trotsky, and Stalin: The Intelligentsia and Power*.

DL: After Alexander was hanged, he was regarded as a martyr by many Russians. How is he viewed today?

PP: Alexander is not a prominent figure and Lenin himself is losing his aura. The revolution now seems to be less important than World War II, Lenin less important than Stalin. Of course, different generations have different viewpoints. There are still true believers, but evidently fewer young people admire revolutionaries or know very much about the revolutionary tradition. Things were different when I was a graduate student in Moscow. **UPFRONT**

FIRST-GENERATION STUDENTS CELEBRATE

At this year's Commencement, Wesleyan hosted a reception for a small contingent: students who are the first in their family to earn a college diploma. President Michael S. Roth '78, along with Dean Marina Melendez '83 MALS '88, offered personal congratulations. That the Wesleyan president and dean of their class were first-generation graduates themselves was not lost on **Toni Zosherafatain '10**, a member of the WSA who first proposed this event last winter.

While these students report financial responsibilities that affect their time management—the need to take on additional jobs while still pursuing studies, sports, and volunteer work—they are also apt to note the less tangible ways that set them apart. For some it's an understanding that the diploma is beyond personal achievement; it validates the family's sacrifice. Others speak of the guidance they wish an experienced family elder could have offered.

English is not Zosherafatain's first language; she is the child of Iranian and Greek immigrants and learned English in elementary school. At Wesleyan, she majored in government, earning a certificate in international relations. She was also elected to the Wesleyan Student Assembly, with a platform to represent students of color, LGBT, and diversity.

"My passion is that someday I want to run for political office, motivating people and bringing people together around social justice issues," she says.

Stephanie Quainoo '10, whose family emigrated from Ghana, is aware of the importance of her degree to her family. "My grandmother, who still lives in Ghana, has a fourth-grade education; it makes her really happy to see me. My entire family—the ones who are in the States—came to graduation. They accosted me in my apartment when I was putting on my robe, all 13 of them. My mother cried. She is so proud of me."

Quainoo, a sociology major who held as many as three jobs during some semesters, found informal mentors in other students. They introduced her to the Health Professions Partnership Initiatives program, coordinated by Professor of Biology James Donady, which helped shape her educational career.



Toni Zosherafatain '10 pitched the idea of a reception for first-generation graduates, which culminated in the moment shown below. Graduating seniors: Crystal Abbott, Stephanie Quainoo, Noel Flores, Kelley Miller, Julie Lam (blue dress), Rene Ventura, Toni, Diego Perez Lacera, Latasha Alcindor, Mayra Vega, Michelle Garcia.

The result: "I learned to be more of a go-getter, ready to take on any challenges. My big goal is to be a pediatrician," she says.

"One of the greatest challenges I had was how to deal with professors," **Noel Flores '10** says. "I put professors on a pedestal: I didn't realize I could go to them for help. It took a while for me to humanize them. That happened when I met Professor [of Mathematics] Wai Kiu Chan. From then on, I became a real college student."

With his increased confidence, Flores applied to the McNair Fellows Program, which funds student research with a stipend. "The program made me realize that a PhD was an appealing goal; as a child I'd never had a role model who encouraged me, through example, to consider anything beyond a master's degree," he says.

Next fall he begins engineering courses at Columbia in its 4-2 program, after double-majoring in math and Italian studies, with a semester abroad.

Now at home for the summer, he misses campus life. "Everyone was excited about being intellectually stimulated," he recalls. "You could be talking about the Yankees and all of a sudden, you'd be talking about physics."

But with this in mind, he is eager to tutor his cousins and younger siblings. "I don't think college is something that they thought about before, but they see the change in how I carry myself and how I speak and they are fascinated to know more."

Kelley Miller's '10 impetus to attend college came when her sister Katy, 12 years her elder, a runaway diagnosed with severe bipolar disorder, came back home and sat the two younger sisters down, saying: "You need to get out. You need to go to college."

Miller's parents neither attended college nor expected that their daughters would. She applied to Wesleyan, was accepted, and arrived in Middletown without ever having been on campus.

"When I got here, I had no idea what a PhD was, and at first I was embarrassed to ask," Miller recalls, but she dropped the fear in preference for information. She majored in neuroscience and calls the McNair Program one of her three "saving graces." The other two: Dr. Philippa Coughlan, director of the university's Behavioral Health services; and Miller's work with Associate Professor [of Psychology] Matthew Kurtz at CVH in the schizophrenic ward.

"I really loved working with patients," she said. "It was not only a learning experience but also a healing experience."

Her long-range plan includes medical school, with the goal of expanding mental health services within underserved communities. "I want to dedicate my life to patients with mental and neurological disorders," she says. Additionally: "It's a dream or hope that I might be able to pay for college for my kids, to be the mother who has health insurance so my child could be hospitalized if she needed it." **UPFRONT**

WESLEYAN UNIVERSITY PRESS BOOK IS AWARDED PULITZER PRIZE

Versed by Rae Armantrout, published by Wesleyan University Press, was awarded this year's Pulitzer Prize for poetry in April. The Pulitzer Prize citation noted that the poetry collection was "a book striking for its wit and linguistic inventiveness, offering poems that are often little thought-bombs detonating in the mind long after the first reading."

Armantrout wrote the poems in the first half of *Versed* in reaction to the Iraq war and the controversies that arose afterwards. The second half deals with her battle with a rare type of cancer. In talking about *Versed*, she has mentioned that the first part of the book chronicles a disease of the body politic and the second a disease in her own body, so it seemed fitting to bring the two together.

Armantrout is a professor of writing and literature at the University of California, San Diego, where she has taught for almost three decades. She has published 10 books of poetry.

Versed also has received the 2009 National Book Critics Circle Award for the poetry category and was a finalist for the 2009 National Book Award for poetry.

Several other books published by Wesleyan University Press have recently won awards and prizes:

Practical Water by Brenda Hillman—2010 Los Angeles Times Book Prize for poetry

My Vocabulary Did This To Me: The Collected Poetry of Jack Spicer—2009 American Book Award and the 2009 Northern California Independent Booksellers Award for poetry

Henry Austin: In Every Variety of Architectural Style by James F. O'Gorman—Historic New England's 2009 Book Prize

Rhetorics of Fantasy by Farah Mendlesohn—2009 British Science Fiction Association (BSFA) Award for nonfiction **UPFRONT**

For a list of all Wesleyan University Press awards: wesleyan.edu/wespress/awards.html

MASTER OF ARTS

IN LIBERAL STUDIES

Rediscover Wesleyan in small classes with engaged adult students, led by Wesleyan's exceptional faculty.

With just a few weeks on campus each year, you can pursue your passions, develop your leadership potential, or discover your ideal career path.

The program's flexible schedule of liberal arts courses across the curriculum includes low-residency immersion courses in fall, spring, and summer terms.

Whatever your goal, master it with Graduate Liberal Studies at Wesleyan.

LEARN MORE:
wesleyan.edu/masters
masters@wesleyan.edu
860/685-2900



WESLEYAN
UNIVERSITY

THE BRUTALITY OF WAR

BRUCE MCKENNA '84 TALKS ABOUT WORKING ON HBO'S *THE PACIFIC* BY DAVID LOW

Bruce C. McKenna '84 returned to campus on March 30, 2010, to talk about his work on the new HBO miniseries *The Pacific*, which debuted on March 14 and ran through May 16. The sprawling 10-episode program tracks the intertwined real-life journeys of three U.S. Marines across the vast canvas of the Pacific Theater during World War II. Tom Hanks, Steven Spielberg, and Gary Goetzman were executive producers for the project.

In May, *The Pacific* received 24 Emmy Award nominations including recognition for Outstanding Miniseries; Bruce McKenna and Robert Schenkkan were nominated for Outstanding Writing for a Miniseries, Movie, or Dramatic Special.

McKenna was a writer for seven of the 10 episodes, and he took on additional responsibilities on the miniseries by crafting the overall narrative arc for the project and overseeing the writing staff. He also served as co-executive producer and showrunner. He spent 10 months on the set in Australia making sure that the written vision and historical accuracy were maintained as pure as possible through every stage of production.

McKenna presented the world premiere of episode four of *The Pacific* to the Wesleyan community at the Powell Family Screening Room at the Center for Film Studies. This episode shows the brutal conditions of the 1st Marine Division's battling the Japanese at Cape Gloucester, and the physical and mental effects of combat on U.S. Marine Robert Leckie, who is sent to a naval hospital on nearby Banika for psychiatric observation.

Before the screening, McKenna spoke to *Wesleyan* about his work on the HBO project.

He previously wrote several episodes of the celebrated HBO World War II miniseries *Band of Brothers* for which he won



Bruce McKenna '84 (center) talks to cast members on location in Australia for the HBO mini-series *The Pacific*.

a Writers Guild of America Award for his contribution to the "Bastogne" script. In March 2003, about 18 months after *Band of Brothers* received the Emmy Award for Outstanding Miniseries, McKenna had a meeting with Hanks, Spielberg, and Goetzman to develop a project about the war in the Pacific.

"We went into Spielberg's office and he had two mandates for me," McKenna says. "He wanted the new series to be as epic as possible, covering the war from the beginning to the end, and he wanted it be more psychologically astute, intense, and personal than *Band of Brothers*."

McKenna devoted seven years to the project. He did extensive research for the show, reading everything he could find about the historical period, and he also talked to many soldiers about their war memories. He read roughly 40 volumes about the Pacific campaign, and his wife called the pile of books near his bedside "the stack of death." He had the help of a research assistant, Hugh Ambrose, the son of Steven Ambrose, who wrote the book for *Band of Brothers*.

McKenna decided the only way to cover such a huge canvas was to concen-

trate on a limited number of characters, weaving their stories in and out so their lives would touch each other, though "the star of the show was the war itself." Each of these characters would illuminate different aspects of the war. This structure was inspired by that of another dramatic miniseries, *Traffic*.

McKenna chose to focus on three men from the 1st Marine Division: Robert Leckie, Eugene Sledge, and John Basilone. He had read the war memoirs *Helmet for My Pillow* by Leckie and *With the Old Breed* by Sledge, and both books moved him deeply, capturing the brutality of their war

experiences. Because it is so honest and personal, many think *With the Old Breed* is the finest combat memoir ever written.

"I knew these two men had to be my main characters because they were so different," McKenna says. "Leckie was an Irishman, told a good story, with a little bit of blarney, and he was kind of an artist. He was self-conscious and self-reflective in a way that made him more of an intellectual. Eugene Sledge was just the raw guts."

Sledge recounted his experiences without any artifice, a sort of story that resembled a Norman Rockwell kid who wore a coon-skin cap and by the end of the war became a stone-cold killer. Between these two, McKenna had two very different psyches he could show in the series.

For the third character, John Basilone was chosen consciously because he was the most famous soldier known in America in 1942–43. The movie *The Sands of Iwo Jima* is a thinly disguised version of his life. "He was not an intellectual, had no artifice about him, no self-reflective capabilities," McKenna says. "He was like a classical Greek hero who either did or died. And of course, that is what he does in the series."

These three men provided a very compli-

cated picture of what war could do to young men and their relationships with lovers, wives, and family members. Their stories would take them through the whole course of the war from Guadalcanal to Okinawa.

McKenna thinks that by focusing on the three Marines, the guys on the ground who do the bleeding and dying on the front lines, the miniseries became more universal because it depicted a kind of war that has been fought throughout history.

"This is what happens to those who go fight our wars whether they're in Pickett's Charge, the Battle of Concord, the Pacific, the Korean War, or Iraq," he says.

Peleliu was a forgotten battle in the Pacific. It happened in 1944 and was a slaughterhouse of epic proportions.

"There is no better crucible than war for drama," he adds. "Everything imaginable that can happen in the human condition happens during wartime."

McKenna says the new miniseries reveals a darker side to World War II than *Band of Brothers*, which depicted characters who were still alive. *The Pacific's* three main characters were no longer living, which gave him and the other writers more freedom to depict more multifaceted, less idealized portrayals.

In episode four of *The Pacific*, Leckie spends time in a mental hospital. The depiction of this type of experience is usually avoided in films about World War II's "Greatest Generation." Yet McKenna points out that many soldiers who fought in World War II suffered immensely mentally as well as physically, as much as, or more than, soldiers, sailors, and Marines did after Vietnam.

Though several war films have dealt with the well-documented battle in Iwo Jima, *The Pacific* devotes three episodes to the lesser-known battle of Peleliu, which is one of McKenna's proudest accomplishments as

part of his work on the project.

"Peleliu was a forgotten battle in the Pacific of the Second World War," McKenna says. "It happened in 1944, part of the steeping-stone toward Japan. It was a slaughterhouse of epic proportions. Some 3,000 Marines died there in about 30 days, and about 10,000 Japanese soldiers and sailors died there. It was among the first instances the Americans had to experience the savagery of the Japanese refusal to surrender. Out of the Japanese who died, only seven had surrendered. The last Japanese to surrender on Peleliu did so in 1947."

The Peleliu battle was planned to last a few days but it wound up lasting months. The battle also was completely unnecessary and the men fighting it knew it at the time.

The budget for *The Pacific* was about \$230 million dollars, making it possibly the most expensive production to date in the history of television. More than 1,400 people were employed more than 10 months, with two separate crews shooting principal photography simultaneously. The production had one of the largest sets ever constructed in Hollywood history, including the airfield and administration building in Peleliu.

Does McKenna plan to continue working on historical subjects?

"I just finished a script now for director Frank Darabont and Phoenix Pictures about William Mulholland and the birth of Los Angeles," he says. "I love research. The best part of all these projects is the time I get to spent metaphorically 'in the stacks,' delving as deeply as possible into the subject matter, finding the kernels that I can adapt and turn into something really cool dramatically. That to me is the joy of the process."

"The film industry in Hollywood is not quite as accepting of historical dramas as it used to be," he adds. "But HBO and places like Showtime and AMC are still willing to spend the money to explore past seminal events in American history that resonate with what's going on today. I'm sure I'll continue to adapt historical subjects because it answers a deep-seated need in me to be a particular kind of storyteller—to interpret history in a way that I feel like I'm being faithful to what really happened. And yet providing that Aristotelian sense of drama that is imperative for audiences to bond with characters and enjoy that as a theatrical experience." **UPFRONT**

THE PACIFIC

CUTTING CARBON YURT BY YURT

APRIL ALLDERDICE '94: CARBON MARKET ENTREPRENEUR

April Allderdice '94 had not ridden horseback in years, but that didn't dampen her enthusiasm for a ride on the Mongolian steppe, a vast grassland. A sense of adventure, after all, is exactly what an entrepreneur needs.

That same spirit drove this Wesleyan physics major to leave management consulting and start a company that enables Mongolians living in yurts to tap into the worldwide carbon credit market to reduce their use of coal and cut pollution. That is a gross oversimplification of what she does. But it does underscore the fundamental goal of her work: use carbon credits to fund microfinance projects related to clean energy in developing countries.

"Microfinance" is a word barely heard until the 1990s when the concept of making small loans to poor people in develop-

ing countries caught hold. The idea was that many poor people have entrepreneurial desire and know-how, but lack even a minimal amount of capital to start a business. Since then, microfinance has grown into a multi-billion-dollar enterprise with millions of participants worldwide.

At the same time that microfinance was taking off, Allderdice was in Egypt working on her Wesleyan honors thesis, a project dealing with solar lighting installations in the desert. Following graduation and a stint at the National Renewable Energy Laboratory, she went to Bangladesh to work at Grameen Shakti, a sister company of Grameen Bank. With the aid of a Fulbright grant and a fellowship from Echoing Green Foundation, she helped develop a program in rural energy independence.

Grameen Shakti offers a portfolio of products that poor people in villages can purchase with microfinance loans, such as solar home systems and biogas digesters to provide fuel.

"These villagers are using biogas for their cooking needs and solar for their lighting," she says. "Some of them rely entirely on renewable energy. They don't care if the power goes out. If the price of kerosene goes up, they still have light to read or work."

In 2007, after an interlude in her life for business school and other ventures, she and a business partner who also was interested in microfinance both quit their jobs at the same time and set out to create MicroEnergy Credits. The company came into existence in Seattle as more of an idea than a full-fledged venture.

Lacking an office, they and volunteers interested in the project met in coffee shops—lots of coffee shops, Allderdice says. Despite the onset of worldwide recession that made procuring financial support difficult, in 2008 the company won the Global Social Venture Business Plan Competition for its innovative business model.

Though microfinance is fairly new, the carbon credit markets are even newer. Signatories to the Kyoto Protocol of 1999 operate on a system that, in brief, allows companies to purchase the right to pollute; that is, to produce carbon at rates above their allotted levels. A small portion of the \$120 billion in this market supports projects in developing countries that are using clean technologies.

The area was ripe for a clean energy program. About 50,000 people were living in yurts with polluting, coal-burning stoves.

The United States is not a signatory to the treaty, which has one beneficial effect for MicroEnergy Credits. A number of U.S. companies voluntarily purchase carbon credits as offsets to their pollution, and they typically want the funds from those purchases used to support socially worthy ventures in poor countries.

Enter MicroEnergy Credits. Allderdice and her partner realized that the only thing separating the carbon credit market from yurt dwellers in Mongolia—or millions of other impoverished people—was a way to track small-scale efforts to reduce carbon emissions so that the quality of the information would be investment grade and useful to large firms.

"You need to track carbon emission reductions that are created by lots and lots of small investments in clean energy—a \$100 solar lighting system, a \$50 cook stove," she says.

Now ensconced in a modern Seattle office building not far from the Space Needle, MicroEnergy Credits acts as a middleman between large purchasers of carbon credits and microfinance institutions, such as banks, that run the same kinds of programs as the one developed by Grameen Shakti.

If this sounds abstract, think eBay, which enables millions of individuals to participate in a large information-based market.

That's how Allderdice wound up in Ulaanbaatar, the capital city of Mongolia, in a toasty warm yurt set up to demonstrate

energy-saving products. Outside, snow was pelting down.

XacBank, a microfinance institution in Ulaanbaatar, had asked for help in setting up a microfinance project that would be funded through carbon credits.

"It's a great microfinance bank with a good brand, well-respected in Mongolia," she says. "Energy was a completely new area to them. We helped them put together a business plan and provided technical assistance."

The area was ripe for a clean energy program. About 50,000 people were living in yurts with polluting, coal-burning stoves. MicroEnergy Credits helped XacBank set up a program to market insulating felt blankets to yurt owners, along with energy-efficient stoves. Together, the improvements dramatically cut coal use and household expenditures on energy. In a city where the wintertime temperature can drop to 40 degrees below, that's no small matter.

As Allderdice and bank officials were inside the demonstration yurt with press and TV cameras, an old woman came in off the street to inspect the blanket and stove. Allderdice wound up staying for an extra hour as the woman relentlessly pressed her and others with questions while she decided whether or not to make a purchase.

That experience underscored a truth about their work in microfinance. Most of the effort is in education and handholding. While carbon credits subsidize the blanket and stove, XacBank uses its funds mostly to educate consumers and to make sure that the products continue to be used properly. Using mobile phones, global positioning devices, and the Internet, MicroEnergy Credits is able to track every single installation of clean energy products. The company is thus able to assure large purchasers of carbon credits that the program delivers on its promise.

The horseback ride had nothing to do with yurts and was pure pleasure. Allderdice travels a lot but doesn't often have much time to scoot out for fun. Such is the life of an entrepreneur. She seems to relish the challenge, however. MicroEnergy Credits is raising funds to support a rapid scale-up.

"I do love innovation," she says. "We try to innovate in order to leapfrog our problems. That takes me back to my problem-solving days in physics at Wesleyan, long before I ever anticipated that business would be so rewarding." **UPFRONT**



As an entrepreneur working in Mongolia, April Allderdice '94 enjoyed a rare moment of relaxation on the Mongolian steppe.

Sons & Daughters Program

Preparing for the College Admission Process

SUNDAY, NOVEMBER 21, AND MONDAY, NOVEMBER 22, 2010

For Wesleyan alumni, parents, faculty, and staff, and their high school junior students. Co-sponsored by the Office of Alumni and Parent Relations and the Office of Admission.

PROGRAM HIGHLIGHTS INCLUDE

- Learn admission interview techniques
- Participate on mock admission committees
- Talk with admission officers about the admission process
- Interact with current college students
- Attend a college class
- Learn about funding a college education

PROGRAM COST

Students and Parents, \$90 per person

SCHEDULE and ENROLLMENT

www.wesleyan.edu/sonsanddaughters
Program registration will be available in October.

INFORMATION

Contact: Dana Coffin
Office of Alumni and Parent Relations
860/685-3756 or dcoffin@wesleyan.edu