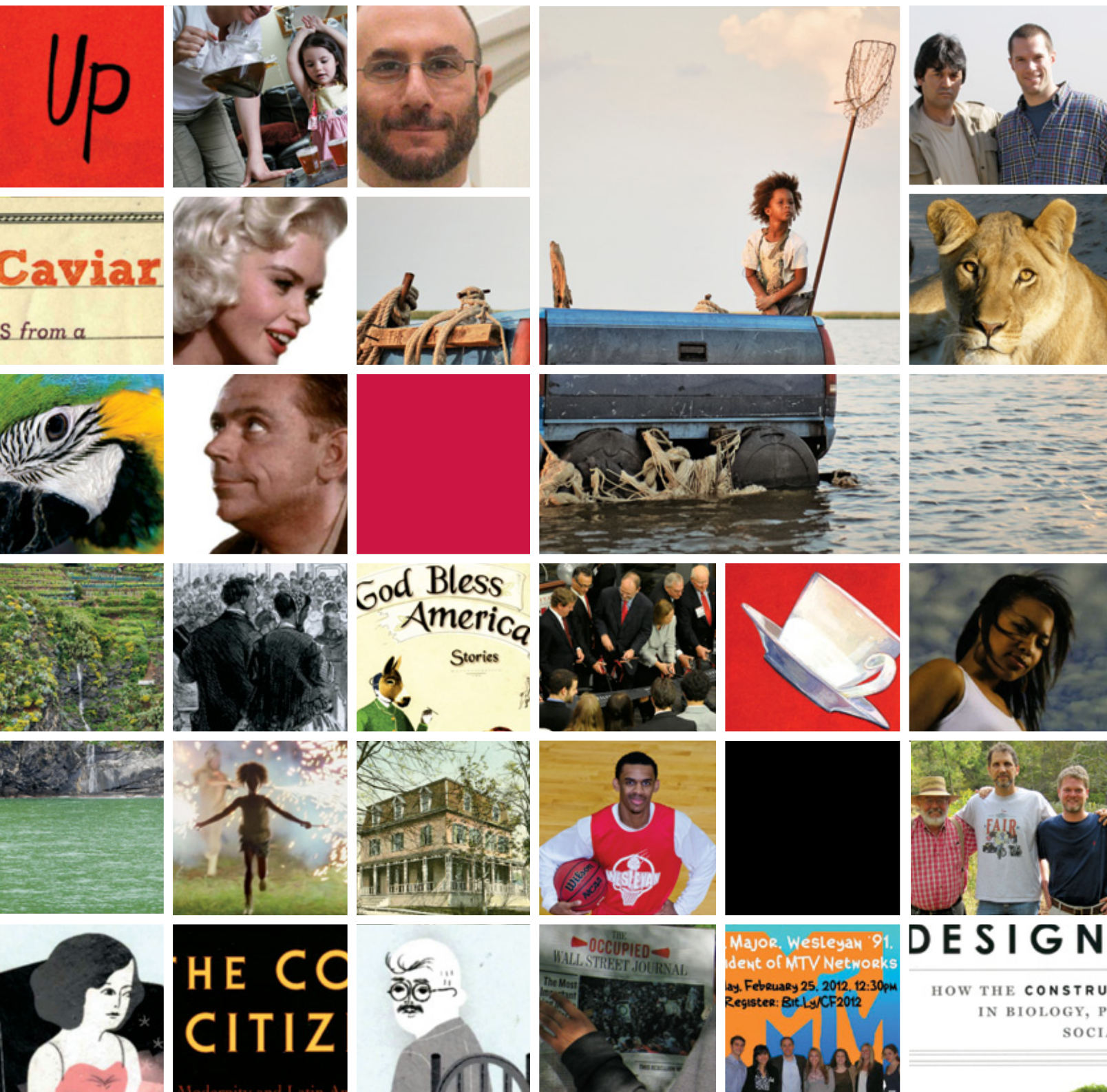


UPFRONT



PRESIDENT'S LETTER BY MICHAEL S. ROTH '78

Over the last few years there has been a marked increase in attention given to college affordability. As the cost of higher education (both public and private) has continued to climb, and as the prospects for economic growth continue to dim, many have wondered about the value of an undergraduate degree.

Despite this disquiet about college generally, during this same period the number of students trying to gain admission to Wesleyan has increased dramatically. Thus far this year we've accepted fewer than 20% of the students who applied. Our total student charges will increase by 4.5% next year, reaching \$58,000, which provides about 74% of the revenue it takes to run Wesleyan. Our financial aid budget is projected to increase by 15%, which means we will be allocating about \$50 million to scholarships in 2012–2013.

For years, we have followed this same pattern: tuition increases well above inflation, and financial aid increases that go far beyond that. Although this works well enough for families from the highest and lowest income brackets—the former don't worry about a budget and the latter don't have to pay—we're squeezing out middle and upper-middle class families. Furthermore, this budget model isn't sustainable.

Over the past 20 years, the percentage of the tuition charges that goes to financial aid has risen steadily. In the past, Wesleyan has dealt with this issue by raising loan requirements (replacing grants with loans), and by taking more money out of the endowment (or just spending gifts rather than directing them to the endowment).

One way to change this dynamic is to cut costs, and we have substantially reduced expenses without undermining the academic core of the institution. In my first year as president in 2007–2008, we canceled almost \$200 million in planned capital expenditures. We also made difficult decisions that resulted in \$30 million in annual budget savings and increased revenues. We have improved energy efficiency and re-negotiated our health insurance coverage. We have also reduced

I have proposed a plan... to make Wesleyan more affordable in ways that can be sustained.

our exposure to increases in our debt service costs while developing a program to begin repaying some of the debt the university incurred in the 1990s.

But I have also introduced measures that increase pressure on the operating budget. In 2008, we reduced loans for most students by about a third, which I still believe was the right thing to do given our claim to "meet full need." And we also began placing a much higher percentage of the money we raised each year into the endowment. Our endowment per student is well below most of our peer schools, and it seemed vital to build Wesleyan's economic foundation. While we do this, it is also essential to have funds to run a great university right now.

This year I have proposed a plan to trustees and the campus with three new components to make Wesleyan more affordable in ways that can be sustained. The first is to establish a "discount rate" that is as generous as possible, but that is also one we can afford. The discount rate refers to the amount of tuition the university does NOT collect, and it is the key measure for financial aid. For Wesleyan this means just under a third of our tuition charges will go to financial aid. This is approximately the percentage of the budget devoted to aid from 2000–2008.

We remain committed to meeting the full financial need of the students we enroll, and to do so without increasing required student indebtedness. This may mean that we will have to consider the capacity of some students to pay, as we do now with transfer and international students. We will read all applications without regard for the ability to pay, and we will be need-blind for as many

students as possible. Currently we project this to be about 90% of each class (depending on the level of need). We could retain the label "need blind" by raising loan levels or shrinking grant packages—but this is the wrong thing to do. We feel it is crucial for the education of all our students to meet the full need of those who are enrolled without increasing their debt. As we raise more funds for the endowment, we will be able to build a more generous and sustainable financial aid program.

The second component of our affordability effort will be linking our tuition increases to the rate of inflation. We have already moved into the realm of the country's most expensive colleges, and this is not a list on which we want to remain. Restraining tuition increases will require us to maintain our search for efficiencies while also investing in educational innovation across the curriculum.

The third component is to emphasize a three-year option for those families seeking a Wesleyan experience in a more economical form. We will help those students who choose to graduate in six semesters get the most out of their time on campus. The three-year option isn't for everyone, but for those students who are prepared to develop their majors a little sooner, shorten their vacations by participating in our intensive Summer Sessions, and take advantage of the wealth of opportunities on campus, this more economical BA might be of genuine interest. Allowing for some summer expenses, families would still save about 20% from the total bill for an undergraduate degree.

I am convinced that these measures will enable us to preserve access to Wesleyan for capable, creative students while preserving the essential qualities (great faculty, diverse community, excellent facilities) that these students want. We are justly proud that so many who are so talented want to be part of the Wesleyan educational experience. With thoughtful planning, which will involve continued discussions with students, faculty, and alumni, we can ensure that this remains the case for generations to come. **UPFRONT**

LETTER HOME

FACING REALITY IN AFGHANISTAN

BY ALEXANDER FOOTMAN '09

"She says you can film in her house," Wida told me. The director of the Shor Bazaar center of the Afghanistan Women Council [sic], Wida had found a student, Nouria, willing to be interviewed in her home for my documentary that I hoped would raise funds for the organization. An invitation into a home was a privilege I had learned not to expect, even from Afghans I had known for months.

Through a bevy of unofficial translators, Nouria informed me that her house was five minutes away by foot—or 20 by car. I looked to Reza, my driver (actually, I was more "his passenger") with the question. Reza knew when to save me from myself. "We are driving," he said with finality.

Shor Bazaar is an ancient and crumbling district; clay and straw are the predominant building materials. Through these back alleys our Toyota Land Cruiser squeezed and maneuvered, searching for a house with no address. After passing the same ancient cemetery for a third time, Reza tapped into his uncanny street sense and found the

house, which was in a neighborhood well off the road and down a steep rockslide.

We opened the doors of the vehicle and went through the delicate ritual of unpacking our equipment while pacifying curious street children, who had already been running alongside shouting, "Foreigner!"

Leaving Reza leaning against the car with cigarette and cell phone in hand, the crew and I carefully picked our way down the path cut into the rockslide. The interpreter, a young woman from Kabul University, was in high heels but unflappable. I had my bulky camera gear; our producer, Farhad, bounded ahead and found Nouria's door.

We were admitted into a plain, clean courtyard, where we met Nouria's husband and mother. The local greeting is a string of inquiries as to the health of one's family and household, lasting much longer than any Western greeting. Daunting to first-time Dari speakers, once learned it allows foreigners to display their ear for the language and gives Afghans an opportunity to show off their effusive hospitality, even if they have little else to offer guests.

In her home, three generations lived off the earnings of a small poultry venture and a refurbished shoe business. To my surprise, we were shepherded directly into what appeared to be the family room. A faded photograph of a mustachioed cousin killed in battle was the sole adornment.

My hope was that Farhad and our interpreter would explain the project and we would be all ready to go once the camera was rolling. However, my assumptions were based on different values from those of my hosts. It seemed bizarre to me that I would be invited by a family who didn't really understand the purpose of my visit. After a few similar incidents, I finally wrapped my head around the truth: real hospitality means inviting people into your home, making them comfortable, and only then determining their business.

Now, to understand how these interviews work, you first have to imagine living in a neighborhood where any visitors cause a stir, and inviting an American with a camera

might attract attention from anti-coalition forces. Then imagine reliving the most painful moments of your life for strangers, admitting that the only way you were able to survive was by accepting help from charity.

I began by asking Nouria about her family and her history. She and her husband patiently guided me through their lives: He had been wounded in war; she had never gone to school and had several children before deciding with her husband to start earning some income herself. Like many Afghans I interviewed, her story became hazier the farther along we went. As an American, I have been raised to believe that there is one answer to most questions; in Afghan culture, there is more room for uncertainty and even contradiction. For example, when I asked who the older woman with us was, Nouria said it was her mother. Later on, the husband referred to the same woman as his mother.

The same vagueness was apparent in their responses to questions about the aid they received from the AWC. Was it sufficient? "Yes." Were they still impoverished? "Yes." It was not the pretty picture of unequivocal benefit I was hoping for, but it was the truth—even if it appeared contradictory. Eventually I got enough information to cut together a scene, and we wended our way back up to the road to find Reza just as we left him: smoking a cigarette by the Land Cruiser.

I was excited to have been in Shor Bazaar talking to a family, but I was frustrated by the lack of sound bites. This was a far cry from the success I'd imagined; if all my material looked like this, I worried, my film would be the worst fundraising tool ever, and might even damage viewers' perceptions of the effectiveness of aid in Afghanistan.

Little did I know this was the first step in the long road to becoming a true documentarian: listening to people and being able to change your story when it doesn't match the reality you uncover through them.

I heard many tales of death and loss during these interviews, often followed by stories of success and optimism. So, while *Weep Like the Waterwheel* might give viewers the impression that Afghanistan is a land of great suffering, I hope that the overriding impression is one of both progress and optimism, which these women—and others like them—have the power to bring to their homeland. **UPFRONT**

Sons & Daughters Program

Preparing for the College Admission Process

SUNDAY, NOVEMBER 18, AND MONDAY, NOVEMBER 19, 2012

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

wesconnect.wesleyan.edu/sonsanddaughters Program registration will be available in the fall.

INFORMATION

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

CONNECT WITH WESLEYAN



MESSAGE FROM THE CHAIR

MICHAEL KLINGHER '78, P'12, P'15

As chair, I have the privilege of being an *ex officio* member of all Alumni Association committees and councils. When I started my term two years ago, I had no clear understanding of the careful, important, and impactful work that my fellow leaders and their committee members were doing in these groups. Now that I have attended their meetings and participated in their discussions, I see the pivotal role they play in promoting Wesleyan and engaging alumni. Let me take you into a few of those meeting rooms now...

Irma Gonzalez '78 P'09 is finishing her two-year term this spring as chair of the Binswanger Prize for Excellence in Teaching Committee. Like the Binswanger chairs before her, Irma spent many hours on campus reading nominations from students and alumni, along with teacher evaluations, as she prepared to facilitate the lively committee meeting devoted to selecting prizewinners. Recognizing the importance of this prestigious prize, Irma recommended that we raise its visibility by accelerating the announcement process: That way, we'll have ample time with students still on campus to celebrate these impressive faculty members, prior to the Commencement presentation.

Susan Sutherland '82 is midway through her term chairing the Nominating Committee, which develops the alumni-elected trustee ballot each year. Previous magazine columns have been devoted to the importance of voting and the unique role our alumni-elected trustees play in the governance of the university, so I won't ramble on about that here (as much as I would like to!). I will say, however, that I am extremely impressed with Susan's leadership, as well as with the strategic and thoughtful approach of the Committee—from identifying strong potential candidates to the very difficult task of selecting only six alumni to be voted on by the alumni body. *Your vote matters!*

Ruth Pachman '78 chairs the Wesleyan Fund. With a core group of Executive Committee

members and a large group of National Committee members, Ruth has mobilized the Wesleyan Fund volunteers so that they are on the ground talking with their fellow alumni and educating others about the importance of participation—of supporting Wesleyan every year. Ruth and the other Wesleyan Fund officers have their work cut out for them. In this age of multi-media communications, battling for airtime, and struggling to get noticed, the team is using innovative ways to get alumni attention. Their message is powerful and important, and if you remember one thing I write in this Chair's column, I hope it will be that your gift matters to Wesleyan! After leading the Athletics Advisory Council since its 2007 inception, Moira McNamara James '78 P'10, P'16 and Dennis Robinson '79 P'13 will pass the torch to new AAC co-chairs at the end of June. Under their leadership, the AAC worked closely with the athletics department in many areas, including recruiting, marketing, fundraising, and alumni-student mentoring. On a lengthy list of the AAC's accomplishments, two examples stand out: the beautiful Athletics Hall of Fame, showcasing Wesleyan's rich athletics history; and the Athletic Advantage Program, which provides scholar-athletes with extensive career mentoring and networking opportunities on- and off-campus. Many thanks to Dennis and Moira for their work in establishing the AAC, a model for subsequent councils, and for setting the bar high!

These are just five of many volunteers with whom I have had the pleasure to work during my term as Alumni Association chair. I leave this office inspired by their work and eager to remain engaged. I hope you will join me as a volunteer for Wesleyan, whether that means chairing a committee—like Irma, Susan, Ruth, Dennis, and Moira—or wearing a Wesleyan T-shirt to promote our great school, or anything and everything in between....

Michael Klingher '78, P'12, P'15
Chair, Wesleyan Alumni Association
alumni@wesleyan.edu



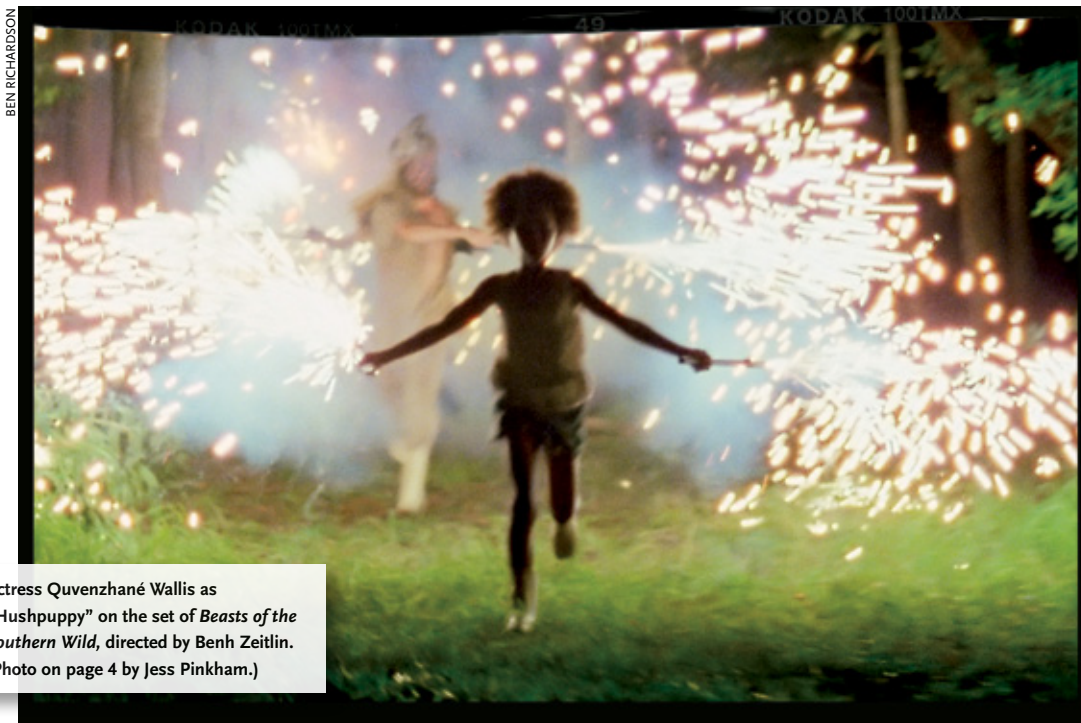
COURTESY ALEXANDER FOOTMAN

Alexander Footman '09 (right) counted on driver and friend Reza Murzakhail while filming in Afghanistan.

CONVERSATIONS

BEASTS OF THE SOUTHERN WILD

TRIUMPHS AT SUNDANCE AND CANNES



Actress Quvenzhané Wallis as “Hushpuppy” on the set of *Beasts of the Southern Wild*, directed by Benh Zeitlin. (Photo on page 4 by Jess Pinkham.)

Each year at the Sundance Film Festival held in January in Park City, Utah, one or two presentations become talked about as the films to see. This year, the standout screening at the festival in the U.S. dramatic film category was *Beasts of the Southern Wild*, a debut feature film directed by Benh Zeitlin '04, produced by Michael Gottwald '06, Dan Janvey '06 and Josh Penn, and co-written by Zeitlin and Lucy Alibar. (A total of 28 Wesleyan graduates worked on the movie.) The film was hailed by critics and warmly received by audiences when it premiered on January 20.

In *The New York Times*, Manohla Dargis said the movie was “among the best films to play at the festival in two decades,” while Robert Levin in *The Atlantic* wrote that “the picture is a wholly original post-Katrina bayou fairytale: an amalgamation of iconic Cajun imagery, end-of-the-world allusions, roving monsters, and family drama. ... the film’s careful injection of a warm, humanist spirit into an elaborate magical realist vision sets it apart.”

Beasts of the Southern Wild was shot in southern Louisiana and cast with nonactors. The film received several prizes at Sundance, including the Grand Jury Prize (Drama), a prize for Excellence in Cinematography (U.S. Dramatic), and the Indian Paintbrush Creative Producing Prize.

The story of the film centers around Hushpuppy, an intrepid six-year-old girl (Quvenzhané Wallis), who lives with her father, Wink (Dwight Henry), in “the Bathtub,” a southern Delta community at the edge of the world. Wink teaches his daughter to be tough in preparation for a time when he’s no longer there to protect her and the world unravels. When her father becomes ill, nature around the young girl falls apart—the temperatures rise and the ice caps melt, releasing an army of prehistoric creatures called aurochs. In the face of impending disaster and Wink’s health fading, Hushpuppy embarks on a search for her lost mother.

The film’s positive reception at Sundance resulted in immediate interest

by several major indie distributors including The Weinstein Company, Sony Pictures Classics and Focus Features, and U.S. rights to the movie were acquired by Fox Searchlight, which plans to release the film in late June.

In May, the movie had its international debut at the Cannes Film Festival in France, where it got a standing ovation after its screening and received two prizes, the FIPRESCI International Film Critics Award and the prestigious Camera d’Or for best first film.

Director Benh Zeitlin and producer Dan Janvey recently talked to *Wesleyan* magazine about the film.

DAVID LOW: When did you start working on this project?

BENH ZEITLIN: I started in 2008 after I finished *Glory at Sea*, my short film about a group of people during the aftermath of a giant storm in New Orleans.

DL: Your feature film was developed at the Sundance Institute filmmakers labs. Would you talk about that process?

BZ: It was a great experience for me because beyond Wesleyan I didn’t do more film education; I didn’t go to film school proper. It’s kind of a boot camp where they really force you to examine every element of your script and every choice that you’re making as a director. They test those choices and force you to explain them in a way that’s logical and coherent, and that connects with the central idea of what you want to say. They draw that out of you in a pretty amazing way.

DL: You decided to set the film in Louisiana.

What was the shoot like and what kind of challenges did you face?

BZ: The whole film was shot where you drive all the way down the highway and you hit the end of the road. The movie was inspired by places in southern Louisiana—Pointe-aux-Chenes, Montegut, and Isle de Jean Charles (in Terrebonne Parish), which I found when I was looking for a location for the movie. I stayed down there for a lot of the time I was writing it. Isle de Jean Charles is the best and closest approximation geographically to the kind of mythological town called the Bathtub in the movie.

This region is kind of ground zero for soil erosion, and places that used to be these wide 10-mile islands are now reduced to tiny little ridges and strips, where all the trees are dying. It’s the place where the gulf is eating away the bottom of America, and this very resilient group of people are still living and surviving there. We wanted to shoot the film on location and in the water and on those marshes that are crumbling, and use this environmental apocalypse as a stand-in for the mythical apocalypse that’s happening in the movie. The movie tells an almost mythological biblical apocalypse story but elements of it are almost all taken from real things. It sounds like a challenge but it’s actually an incredibly wonderful adventure to figure out how to get cameras and actors and effective scenes in places where it’s almost impossible to get to and it’s almost impossible to survive in.

DL: Did you know a lot about Louisiana culture before you started working on the film?

BZ: I’ve been living in New Orleans since 2006, so I knew New Orleans really well but I didn’t know south Louisiana at all, and I really wanted to. I had heard about it. I’ve had friends from there but I hadn’t really experienced it. In the very early stages of this process, I had an idea of what I wanted to write about. When I found the towns down there, the story emerged from there, as opposed to my having the story already and applying it to the setting.

DL: You decided to work with non-actors. Would you tell us about that process and the casting?

BZ: The casting process was massive. We spent about eight or nine months trying to cast the main part of the young girl and looked at about four thousand little girls. Then Quvenzhané Wallis emerged. She blew

The way I approach the magic in the film is that when you’re six years old, there’s no real separation between reality and your imagination.

us away and was a thousand times more sophisticated as an actor than I ever could have planned for a six-year-old character. That was the starting point; some of the cast were people who worked on my short *Glory at Sea* and some were new.

I’m incredibly proud of the performances they gave. The film didn’t come from my personal experience, and I needed the help of the cast to propel the story in a truthful direction. I think of the performances and what the script ends up being on screen as a real collaboration between me and the cast, who taught me how to express some things that I didn’t go through myself. I didn’t come in with a locked script. I came in with ideas of what a scene needed to say, and then through workshops and interviews about their lives, scenes ended up taking shape.

DL: Dwight Henry, who plays the father in the film, was a baker in New Orleans. Did you know him before?

BZ: I did. The place where we did all our casting in New Orleans was directly across the street from the old location of his bakery, and every single day we’d be over there eating donuts and smothered pork chops for lunch. Dwight is an incredibly charismatic person. His bakery is like a community center. It’s a whole world where people sleep at night if they don’t have places to stay. It’s a

really special place and he was the leader. He originally had no interest in acting and we couldn’t get him to act in his first audition. Then he started telling stories about the bakery and his life experience connected with the character. When we finally got him to act, we were blown away by how good he could be and eventually convinced him to take the role. He definitely helped shape that whole character.

DL: You’ve worked with non-actors before so you obviously see there’s some sort of benefit from this kind of process. Do you think you’ll continue working this way?

BZ: My operating principle of making movies is that I want to work with people who I really care about and love. I want to fill the screen with my best friends, and that’s more important than the actors having training and skills. I’m not saying that everyone on screen is playing themselves. That’s definitely not true; all are very much playing different characters. But there is something that resonates for me with a non-actor, and with really great actors as well, where you feel their real personality in the fabric of the film.

DL: Would you comment on the cinematography in the film and your relationship with Ben Richardson, the cinematographer?

BZ: We worked very closely together. One thing that is different about working with non-actors is that you don’t block in the same way you would with trained actors who always hit the same mark and always look in the exact same angle towards the camera as they control their bodies. In this type of film, all of the shots are handheld and it’s more chaotic because you don’t necessarily know where the non-actors are heading or where they’re going to look, and you don’t want them thinking about that at all. And so the cameraman almost becomes another actor who has to respond to what’s happening in front of him and to the actors’ performances. I would almost direct the cameraman the same way I would an actor where I would say to him, okay, you’re walking into a scene and you wouldn’t know that this girl is going to go pick up this pot so you can’t look there before she looks there. The camera had to react all the time instead of being omniscient within the scenes. That required a lot of sculpting moment to moment, shot to shot, and even within a shot, saying rack focus to this, there’s something happening over here—guiding the

way that the camera was capturing a scene.

DL: Several film reviewers describe the film as mythological, an example of magical realism. Do you find that's an accurate depiction of your film or are they just trying to place it in some sort of category?

BZ: I don't think it's exactly magical realism. The way I approach the magic in the film is that when you're six years old, there's no real separation between reality and your imagination. I remember having imaginary friends that I thought were in the room—when you're a child, you don't have this kind of divide where you're breaking apart reality, magic reality, and imagination. To me, the film is a realistic portrayal of the experience of being six and going through an extraordinary event. A lot of the things that I think are described as magical are projections of this little girl's experience. My understanding of the fantasy in the film is different from what you'd normally think of as magical realism in which cats can talk and cars can fly.

DL: How was this film financed? Did you have any trouble trying to raise money?

BZ: We had a completely unique financing situation. Cinereach is a New York-based nonprofit organization that has primarily given grants in the past. They decided that they wanted to fully produce a feature film.

DAN JANVEY: Very early on in the development process we starting meeting with our partners at Cinereach. It was clear right away that we had a lot in common in terms of filmmaking goals and the types of stories we were interested in telling. One of the hallmarks of the partnership is an embracing of challenges, specifically those related to pursuing an ambitious production on a low budget. We systematically figured out ways of creating efficiencies in typical filmmaking so that every dollar could end up on screen. Our crew shared this philosophy, and no one was in it for the money. Everyone—from Cinereach down to our craft service wizard—was on board for the adventure of doing something this big without lots of resources. When thinking back on our time in the bayou, it seems like it was one of the greatest, and least likely, teams in history. Cinereach believed in us every step of the way. **UPFRONT**
—BY DAVID LOW

WESLEYAN WINTER SPORTS SEASON 2011–2012

The 2011–12 Wesleyan winter sports season gave rise to some outstanding performances. While Shasha Brown '13 was ripping it up on the basketball court for the record-setting men's squad (see page 13), Nik Tasiopoulos '14 was doing the same for men's ice hockey. Generating 34 points on 19 goals and 15 assists, Tasiopoulos led the NESCAC in both points and goals, receiving first-team all-NESCAC honors as well as first-team all-New England Division III laurels. He was named one of 18 semi-finalists for the prestigious Joe Concannon Award, presented annually to the top American-born New England Division II/III player. Tasiopoulos led the Cardinals to their highest win total in 23 years with a 12-11-2 overall record and only their second winning campaign during the span.

Also standing out on the ice was Jordan Schildhaus '15. Leading the women's team in scoring with eight goals and five assists for 13 points, Schildhaus ranked seventh among NESCAC rookies in scoring but impressed the conference coaches enough with her speed and skill to merit NESCAC Rookie of the Year honors. She joined a host

of Cardinal athletes in the last four years to earn Rookie of the Year accolades, including LaDarius Drew '15 in football, John Steele '14 in men's squash, Laura Kurash '13 in women's soccer, Adam Purdy '13 in men's soccer, Shasha Brown in men's basketball, and John Froats '12 in men's lacrosse.

Wesleyan celebrated three New England Wrestling Association champions on its way to a team title at the NEWA Championships, which Wesleyan was proud to host. While 174-pounder Kyle Roosa '13, 184-pounder Jefferson Ajayi '13 and 197-pounder Luke Erickson '13 all took titles to qualify for the NCAAAs, 133-pounder Joey Schwartz '14 placed second and received an at-large bid to the NCAAAs as the Cardinals had four individuals competing at Nationals. There, Ajayi returned with a seventh-place showing to secure All-America laurels, the first by a Cardinal grappler since Hugo Smith accomplished the feat in 1996.

Also attaining All-America recognition, but for the third time in his career, was triple jumper Tommie Lark '12, who cleared 48-8 1/4 during the NCAA Indoor Track Championships to place fifth. A year ago, he took sixth nationally indoors and eighth outdoors. Earlier this winter, Lark had a leap of 49-1 1/2 to break his own indoor triple jump mark. He also owns the outdoor record, having cleared 49-3 in 2011. **UPFRONT**



Athletes Nik Tasiopoulos '14 in ice hockey, triple jumper Tommie Lark '12, and wrestler Jefferson Ajayi '13 gave the Cardinals a great winter sports season.

CONNECT WITH WESLEYAN

ALUMNI AWARD RECIPIENTS R&C WEEKEND 2012



JOHN VAN VLAACK

This year, two Baldwin Medals, which honor the late Judge Raymond E. Baldwin '16, were bestowed on **William Wasch '52** and **Bruce Corwin '62**. The Baldwin Medal is the highest honor Wesleyan's alumni body presents for extraordinary service to Wesleyan or for significant contributions to the public good.

Bruce Corwin is chairman and CEO of Metropolitan Theatres Corporation, a motion picture theater circuit of 125 viewing screens in California and Colorado. He has served on the executive committee of the National Association of Theatre Owners, as well as with other professional organizations. Devoted to educational issues, he has served as a board member of the Coro Foundation for more than 25 years, and he is currently working to improve the education of inner city children in Los Angeles. Mr. Corwin received an Honorary Doctor of Laws from Wesleyan in 1987 and an Outstanding Service Award in 2002. He and his family have generously supported film studies, the Cinema Archives, athletics, Jewish student life, and more.

Bill Wasch '52 has had two distinguished careers, and throughout both he and his wife, Susan, have been remarkable contributors to Wesleyan. In 1964 he joined the Wesleyan staff to direct the annual fund. From 1968 to 1984, he served as director of development and director of alumni programs.

After retiring from Wesleyan, he set up a consulting firm that specializes in customized housing options and personalized services for the 50-plus age group. His expertise in issues affecting older people led him to work with nonprofit organizations including Elderworks, serving as executive vice president for two years.

Always a dedicated Wesleyan citizen, he served as an alumni-elected trustee from 1997 to 2000. He and Susan are a constant presence at Wesleyan events, and they generously provided for the creation of the Wasch Center for Retired Faculty.

Robin Cook '62, MD, received the James L. McConaughy '36 Award, given to an graduate whose writing, or other creative achievement, conveys unusual insight and understanding of current and past events. Doctor and author, Robin Cook has been credited with introducing the word "medical" to the thriller genre. His best-sellers explore public policy conundrums such as organ transplantation in *Coma*, stem cells and egg donation in *Shock*, the collision of politics and bioscience regarding therapeutic cloning in *Seizure*, and bio-terrorism in *Vector*. Almost a dozen movies and mini-series have been adapted from his work.

Additionally, Distinguished Alumni Awards were presented at the Annual Meeting of the Alumni Association to:

Lin-Manuel Miranda '02: He is the Tony-winning composer-lyricist of Broadway's *In the Heights*, an exuberant musical about life on a block in the Latino neighborhood of Washington Heights. The show received four 2008 Tony Awards, with Miranda receiving the award for Best Score, as well as a nomination for Best Leading Actor in a Musical. He is a co-founder of Freestyle Love Supreme, a popular hip-hop improv group that performs regularly in New York City and abroad.

James H. Gately '62: The retired managing director of The Vanguard Group, he joined the investment management company in 1989 as a member of the senior leadership team, when it had 1,200 employees and managed roughly \$50 billion. In 2007, when he retired, the company employed more than 12,000 people globally and managed more than \$1.2 trillion. He has generously contributed his time and expertise to the boards of numerous nonprofits.

The Honorable **Mark R. Kravitz '72, P'00:** A judge of the United States District Court for the District of Connecticut, he was appointed in 2003 by President George W. Bush. Prior to this, he was a partner at Wiggin & Dana, LLP, most recently chair of the appellate practice

group. He is much admired by lawyers for his scholarly and scrupulous application of the law.

Joseph J. Fins '82, MD, MACP: An internationally renowned medical ethicist and pioneer in the field of neuroethics and disorders of consciousness, he serves as chief of the Division of Medical Ethics and a tenured professor of medicine, with additional faculty appointments in public health and psychiatry, at Weill Cornell Medical College. He was recently named the inaugural E. William Davis Jr., '[47] MD Professor of Medical Ethics and served as chair of the Wesleyan Alumni Association.

Diana Farrell '87: Joining President Barack Obama's administration in January 2009 as deputy director of the National Economic Council and deputy assistant to the President on economic policy at the White House, she served for two years. She led the White House interagency-wide processes for a broad portfolio of economic initiatives, including financial regulatory reform, housing and housing finance policy, and innovation and competitiveness. She also was a member of the President's Auto Task Force.

Emilie A. L. Marcus '82 As CEO of Cell Press and editor of the flagship journal *Cell*, she is charged with leading one of the world's most prestigious scientific publishing houses, managing a suite of 29 biomedical journals and identifying and promoting new scientific and technological trends that will shape the future of scientific research.

The Outstanding Service Award went to **Richard P. Swanson '77**. A tireless and inspirational Wesleyan volunteer, he was awarded the Wesleyan University Service Award in 2002. In the 10 years since, he has only strengthened his commitment to his alma mater, continuing service as class agent, Reunion volunteer, member of the Campaign Council, and leader of the Class of 1977. Additionally, he served as chair of the Wesleyan Fund for two terms, during one of the toughest economic times in recent history. **CONNECT WITH WESLEYAN**



HISTORICAL ROW

BUTCH LIMBACH AND THE ART LABORATORY

Who remembers Foss House? And what about the Art Lab? Appropriately located on Foss Hill, Foss House was once the home of Archibald Foss, Class of 1852, professor of Latin and Hebrew and brother of Wesleyan President Cyrus Foss, Class of 1854. In 1880, George I. Seney, Class of 1845, bought Foss House and donated it to Wesleyan. Over the years, Foss House became a home for young faculty members and their families. One of those faculty members was Russell T. “Butch” Limbach, who came to Wes in 1941 as an artist-in-residence.

Butch, as he was called by everyone—even students—in that more formal era, was quite a well-known artist, who had exhibited his work in Chicago, Cleveland, Los Angeles, New York, and Philadelphia. A native of Ohio, Butch had studied at the Cleveland School of Art and in Paris and Vienna. In addition to printmaking and painting, he was an accomplished political cartoonist and illustrator for leading leftist publications such as the *New Masses* and the *Daily Worker*. Just before coming to Wesleyan, he was employed by the New York City WPA (Works Progress Administration, part of the Depression-era New Deal) as a technical expert on color lithography. Limbach was hired with the mandate of adding practical, hands-on experience making art to the theoretical study of the discipline. Guess where Wesleyan’s first studio art space, the Art Laboratory, was located—Foss House!

Butch came to Wesleyan at a time of considerable curricular change. A new approach to the humanities focused on lab work, similar to the hands-on experimentation that had taken hold as the accepted way of teaching science. (It wasn’t always so: In Wesleyan’s earliest years, even science was taught through the recitation method.) The Humanities Workshops began in 1943, and they were required courses for freshmen. All freshmen, regardless of aptitude, participated in laboratories in music, creative writing, art, and theater. Although sometimes



Postcard of Foss House, circa 1916.

waggishly referred to as “Sandbox 101,” the art program blossomed. By the mid-1940s, studio art classes for upperclassmen were among the University’s offerings.

In the earliest years of the Art Lab, students engaged with a broad range of media, but there were no facilities for learning printing, typography, and graphic design. By 1943, Butch had acquired a printing press and some type. In his 1960 reminiscences, *Art Laboratory Impressions*, he wrote, “*The Printer’s Guide* that came with the outfit proved to have been written with the clarity of Aristotle ...” The program took off nonetheless, and it flourished in the 1940s, ’50s, and into the 1960s. In 1952, the Art Lab moved into the former stables of the Alsop House, which had been renovated to become the Davison Art Center.

Special Collections & Archives (SC&A) holds a complete set of the printing projects undertaken by Art Lab students, as well as a collection of Butch Limbach’s books and papers. His art work is well represented in the Davison Art Center’s holdings and in SC&A. Beloved by his students, many of their books are dedicated to him. One student wrote, “To

Professor Russell T. Limbach: words at best are an inadequate substitute for feelings. Here let them be a token of gratitude for the patience and guidance and inspiration which have enabled me to complete this project.” Another student acknowledged both the master and the friend, “Dedicated both to Professor R. T. Limbach and to Butch—with deepest appreciation.” Butch’s legacy is thriving in Wesleyan’s Art Studio program. David Schorr’s Typography and Graphic Design students are the direct descendants of the Art Lab printers, and the outreach and teaching with the collections that are hallmarks of the Davison Art Center and Special Collections & Archives have a distant ancestor in Butch Limbach and the Art Laboratory. **UPFRONT**

—SUZY TARABA ’77, MALS ’10, *Director of Special Collections and Archives*

The Wesleyan University Archives welcomes alumni, faculty, students, and visiting scholars researching Butch Limbach and the Art Laboratory or any aspect of life at Wesleyan. We are also adding to our historical record, and we would love to hear from you about your memories of the arts at Wesleyan.



SCHOLAR ATHLETE

SHASHA BROWN '13

Shasha Brown '13 has led men’s basketball in scoring and assists for three straight seasons. He is now the highest scoring player through his junior year in Wesleyan history with 1,333 points. He needs only 360 points as a senior to become the all-time leading scorer. He was first-team all-NESCAC this year, a second-team all-NESCAC pick in 2010–11 and was the NESCAC Rookie of the Year in 2009–10. The Cardinals had a best-ever year with 20 wins this season.

A sociology major, Brown was drawn to the discipline in the introductory course. This past semester he particularly enjoyed the intellectual rigor of developing and defending his political opinions in Associate Professor of Government Elvin Lim’s American Government and Politics.

As for Cardinal hoops, it’s a team of best friends. “Coach Reilly got all 15 of us to buy in: Every time we step onto the court, we’re playing for each other.”

Brown is looking forward to a summer internship with The Nielsen Company in New York City—and also to the 2012–13 basketball season. **UPFRONT**

JUST PUBLISHED

EVE ABRAMS '93 AND SHANNON BRINKMAN
Preservation Hall

(LOUISIANA STATE UNIVERSITY PRESS, 2011)

Since the early 1960s, Preservation Hall in New Orleans' French Quarter has served as a sanctuary for the Crescent City's rich and illustrious jazz heritage, a haven for players, and an incubator for successive generations of jazz musicians. Each night the venue fills to the rafters with devoted fans and curious tourists eager to hear live traditional jazz performed by both veteran musicians and up-and-coming players. The performance space is simple, and a large portion of the audience must stand in the back, behind a limited number of benches, chairs, and floor cushions. Documentarian Abrams and New Orleans photographer Brinkman capture the essence of this historic club through band members' heartfelt words and dazzling images of the musicians with their instruments and the venue itself.

ANNE J. ADELMAN '83, KERRY L. MALAWISTA, AND CATHERINE L. ANDERSON
Wearing My Tutu to Analysis and Other Stories: Learning Psychodynamic Concepts from Life

(COLUMBIA UNIVERSITY PRESS, 2011)

This book should enliven psychodynamic theory for students, teachers, clinicians, and others wishing to learn the ins and outs of practice. Adelman and her co-authors share amusing, poignant, and sometimes difficult stories and reflections from their personal and professional lives as they invite readers to explore the complex underpinnings of the profession, along with analytical theory's esoteric nature. The vehicle of the story is an integral part of psychodynamic practice so that it becomes an appropriate method in this book for illustrating the dynamics of psychoanalysis. Through their narratives, the writers, who are also practicing analysts, show readers how to incorporate psychodynamic concepts into their work and identify common truths at the root of shared experience.

STEVE ALMOND '88

God Bless America

(LOOKOUT BOOKS, 2012)

Almond has refined his gift for story writing over the years and his latest short story collection is possibly his strongest to date. His poignant tales embrace a wide range of believable and flawed American characters who often seek redemption, validation, understanding, and love. In

“Donkey Greedy, Donkey Gets Punched,” (which was selected for *The Best American Short Stories*), a psychoanalyst with a gambling addiction meets his match with a belligerent ex-patient at a high-stakes poker game. “Tamalpais” offers the touching account of a teenage waiter at a mountain inn who is forced to take care of an older woman who won't stop drinking. And in “What the Bird Said,” the prodigal son of a rich family returns to his unhappy family, still seeking his father's blessing as the steely patriarch lies on his deathbed. Almond's stories beguile with their boundless energy, humor, and compassion.

ETHAN DE SEIFE '95

Tashlinesque: The Hollywood Comedies of Frank Tashlin

(WESLEYAN UNIVERSITY PRESS, 2012)

In the preface of his study, de Seife writes: “Director Frank Tashlin left an indelible impression on American and global film comedy. His films are some of the funniest, most visually inventive comedies ever made, and they feature landmark performances by some of the greatest comedians in American film history, a list that includes not only Bob Hope and Jerry Lewis, but Porky Pig, Daffy Duck, and Bugs Bunny.” The book examines the director's films in the contexts of Hollywood censorship, animation history, and the development of the genre of comedy in American film, with particular emphasis on the sex, satire, and visual flair that comprised Tashlin's distinctive artistic and comedic style. Through close readings and pointed analyses of Tashlin's large and fascinating body of work, the author gives us original insights into such classic films as *Will Success Spoil Rock Hunter?*, *The Girl Can't Help It*, and *Artists and Models*, as well as numerous Warner Bros. cartoons.

HALLEY FAUST MA '05 AND PAUL MENZEL, EDITORS

Prevention vs. Treatment: What's the Right Balance?

(OXFORD UNIVERSITY PRESS, 2011)

In the West, prevention in health care is usually underfunded while treatment receives greater priority. This book explores this observation by examining the actual spending on prevention, the history of health policies and struc-

tural features that affect prevention's apparent relative lack of emphasis, the values that may justify priority for treatment or for prevention, and the religious and cultural traditions that have shaped the moral relationship between these two types of care. The publication helps clarify the nature of the empirical and moral debates about the proper balance of prevention and treatment by offering essays from a wide range of perspectives, many of them not often heard from in health policy. The book compares prevention and treatment by looking comprehensively—philosophically, legally, religiously, and scientifically—at their underlying values.

DANIEL HANDLER '92 AND MAIRA KALMAN
(ART)

Why We Broke Up

(LITTLE, BROWN, 2011)

Handler's latest book is aimed at a young adult audience but adult readers are likely to find it delightful as well. As the title indicates, the novel deals with the breakup of a brief relationship between Min Green, a smart, film-obsessed high-school junior and Ed Slaterton, a senior basketball star who has already had several girlfriends. At the start of the book, Min is about to dump a box full of souvenirs from the relationship on Ed's front porch. The novel cleverly takes the form of one long letter from Min to Ed, detailing the stories behind the objects in the box, how they connect to the couple's time together, and how they help to explain why they were mismatched. Handler artfully conveys Min's heartbreak and the awkwardness of adolescence with both tenderness and humor. Lovely, evocative illustrations by Maira Kalman provide the perfect accompaniment to this sweet yet unsentimental romance.



ONEKA LABENNETT '94

She's Mad Real: Popular Culture and West Indian Girls in Brooklyn

(NEW YORK UNIVERSITY PRESS, 2011)

Black teenage girls are often negatively represented in national and global popular studies. These pervasive popular representations often portray Black adolescents' consumer and leisure culture as corrupt, uncivilized, and pathological. Oneka LaBennett draws on more than a decade of researching teenage West Indian girls in the Flatbush and Crown Heights sections of Brooklyn to argue that Black youth are, in fact, strategic consumers of popular culture—and through this consumption, they are far more active in defining race, ethnicity, and gender than academic and popular discourses tend to acknowledge. The author also focuses on West Indian girls' consumer and leisure culture within public spaces in order to analyze how teens are marginalized and policed as they attempt to carve out places for themselves within New York's neighborhoods.

BRETT LAIDLAW '83

Trout Caviar: Recipes from a Northern Forager

(MINNESOTA HISTORICAL SOCIETY PRESS, 2011)

In this unique cookbook, Laidlaw offers recipes that reflect his love for natural foods and foraging, “whether from woods, stream, lake, garden, or market.” His attraction to natural ingredients may be traced in part to his idyllic childhood spent among the nature of Eden Prairie in southwestern Minnesota near Minneapolis. For ingredients mentioned in his recipes, the author suggests an “expanded understanding of the idea of foraging, from strictly wild foods to a broader sense of gathering food with purpose and intent from many sources, whether mushrooms from the woods, a fish from a stream or a fish market, raw milk from a local farm, or seasonal produce from a farmers' market.” He emphasizes that 90 percent of good cooking is good shopping, and that entails some effort on the part of the shopper to seek out good sources of ingredients from places beyond the large supermarket. Laidlaw makes a convincing case for the pleasure of the journey in seeking out fresh and flavorful local goods.

BLAKE NELSON '84

Dream School

(FIGMENT, 2011)

In this sequel to his popular young adult novel *Girl*, Nelson follows teenager Andrea Marr as she travels east to attend the prestigious Wellington College in Connecticut, where she finds herself an outsider among some of the privileged and wealthier students she encoun-

ters there. Eventually she finds a connection with creative and brilliant cohorts and works on a novel. In a recent *New York Times* article, Naomi Fry praised “Nelson's spot-on, often tongue-in-cheek renderings of the minutiae that fill Andrea's college experience: the pretentious girl in the creative writing workshop who keeps using the word ‘metafiction’; the eyeliner- and leather-coat wearing, sexually confident dorm lothario; the forever cooler, laconic friend who makes an experimental film about ecstasy.”

ARIEL RUBISSOW OKAMOTO '81 AND KATHLEEN M. WONG

Natural History of San Francisco Bay

(UNIVERSITY OF CALIFORNIA PRESS, 2011)

This fascinating natural history of San Francisco Bay also explores its human history and how each affects the other. Home to healthy eelgrass beds, young Dungeness crabs and sharks, and millions of waterbirds, this unique body of water is marked by oil tankers, laced with pollutants, and crowded with 46 cities. The guide explores a number of subjects including fish, birds and other wildlife, geography and geology, the history of human changes, ocean and climate cycles, endangered and invasive species, and the path from industrialization to environmental restoration. More than 60 scientists, activists, and resource managers share their views and describe their work.

DIEGO VON VACANO '93

The Color of Citizenship: Race, Modernity and Latin American/Hispanic Political Thought

(OXFORD UNIVERSITY PRESS, 2012)

Von Vacano '93 suggests that the tradition of Latin American and Hispanic political thought, which has long considered the place of mixed-race peoples throughout the Americas, is uniquely well-positioned to provide useful ways of thinking about the connections between race and citizenship. He argues that debates in the United States about multiracial identity, the possibility of a post-racial world in the aftermath of Barack Obama, and demographic changes owed to the age of mass migration will inevitably have to confront the intellectual tradition related to racial admixture that comes to us from Latin America. Von Vacano compares the way that race is conceived across the writings of four thinkers of different eras: the Spanish friar Bartolomé de Las Casas writing in the context of empire; Simón Bolívar writing during the early republican period; Venezuelan sociologist Laureano Vallenilla Lanz on the role of race in nationalism; and Mexican philosopher José Vasconcelos writing on the aesthetic approach to racial identity during the cosmopolitan, post-national period.

NONFICTION
Joshua David Bellin '87 and Laura L. Mielke, editors, <i>Native Acts: Indian Performance, 1603–1832</i> (University of Nebraska Press, 2012)
Joseph Britton '79, <i>Library of Pennsylvania Family Law Forms</i> (The Legal Intelligencer, 2012)
Cati Coe '92, co-editor (with Rachel Reynolds, Deborah Boehm, Julia Meredith Hess, and Heather Rae-Espinoza), <i>Everyday Ruptures: Children, Youth, and Migration in Global Perspective</i> (Vanderbilt University Press, 2011)
Paul Dickson '61, editor, <i>Baseball is ... Defining the National Pastime</i> (Dover, 2011)
Paul Dickson '61, <i>Courage in the Moment: The Civil Rights Struggle, 1961–64</i> (Dover, 2012)
Jay Geller '75, <i>The Other Jewish Question: Identifying the Jew and Making Sense of Modernity</i> (Fordham University Press, 2011)
Derek Regensburger '92, <i>Criminal Evidence: From Crime Scene to Courtroom</i> (Wolters Kluwer Law and Business, 2012)
Lodro Rinzler '05, <i>The Buddha Walks Into a Bar ... A Guide to Life for a New Generation</i> (Shambhala, 2012)
Ayelet Waldman '86 and Robin Levi, editors, <i>Inside This Place, Not of It: Narratives from Women's Prisons</i> (Voice of Witness and McSweeney's, 2011)
Sam Wasson '03, <i>Paul on Mazursky</i> (Wesleyan University Press, 2011)

J. PEDER ZANE '84 AND ADRIAN BEJAN
Design in Nature: How the Constructal Law Governs Evolution in Biology, Physics, Technology, and Social Organization

(DOUBLEDAY, 2011)

Zane cowrote this volume with Professor Adrian Bejan of Duke University, which describes Bejan's groundbreaking discovery of the constructal law, a principle of physics that governs all design and evolution in nature. This principle holds that all shape and structure emerges to facilitate flow. Rain drops, for example, coalesce and move together, generating rivulets, streams, and the mighty river basins of the world because this design allows them to move more easily. The question to ask is: Why does design arise at all? Why can't the water just seep through the ground? The answer is that it flows better with design. This is the same reason we find a similar tree-like structure in the lightning bolts that flash across the sky and in the tree-like structure of our circulatory and nervous systems. The authors write about design in nature as a scientific discipline in a clear, accessible way without sacrificing complexity.

—BOOK REVIEWS BY DAVID LOW
(dlow@wesleyan.edu)

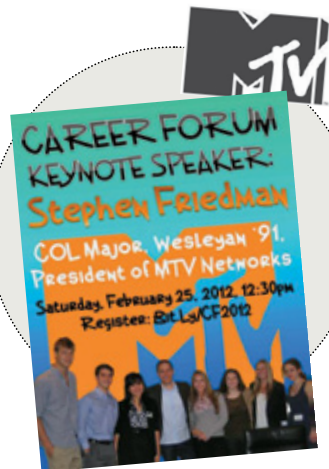
CONNECT WITH WESLEYAN

MTV'S FRIEDMAN '91: KEYNOTE CAREER ADVICE

MTV President Stephen K. Friedman '91 returned to campus on Feb. 25, as the keynote speaker for a day of seminars to celebrate the grand opening of the new Career Center at 41 Wyllys Ave.

From the vantage point of 21 years out, Friedman, a COL major who had begun his post-Wesleyan days looking for a career in cultural anthropology, distilled his work experience into succinct directives: listen to your inner voice, show enthusiasm, adapt to change, be humble, choose a good boss (when possible), and embrace risk.

On that last matter, though, he concluded:



"If you want to go out there and make a giant leap into the unknown and you are following your gut, it's not a risk. When I follow my gut, it works. Follow your career direction, but do it loosely; I've never seen it be a linear process." **CONNECT WITH WESLEYAN**

"What the economy needs is people who are nimble and broad thinkers, always willing to learn and grow, always in permanent beta. And those qualities do set Wesleyan students apart."

DLA PIPER ESTABLISHES AMY SCHULMAN FUND FOR WOMEN AND GENDER

DLA Piper, one of the world's largest law firms, has given Wesleyan \$500,000 to establish the Amy Schulman Fund for Women and Gender, which will support work in this field at Wesleyan's Center for the Humanities.

Schulman '82, P'11, is a former partner of

DLA Piper who served on the firm's Board and Executive Policy committees. She is a member of Wesleyan's Board of Trustees and is currently executive vice president and general counsel of Pfizer, Inc.

The gift will enhance the program of Wesleyan's Center for the Humanities, one of the oldest of the humanities institutes in the United States. The Center has a distinguished record of supporting interdisciplinary scholarship, particularly between

the humanities and the social sciences. It also assists faculty and students with individual research or teaching projects.

As an undergraduate, Schulman was a student fellow at the Center. The fellowship gave her extended time for independent research and presentation of her work, dialogue with peers and faculty mentors, and the opportunity to interact with visiting scholars—valuable experience in taking individual initiative and in teamwork for a future professional woman and leader.

"I can't imagine a better way to honor such a dedicated alumna and champion of women's rights," says President Michael S. Roth. "Amy knows firsthand how the Center for the Humanities can provide a transformative experience that enables students to better understand their capacity for important, productive work. I am grateful to DLA Piper for this act of generosity and recognition."

Jill Morawski, director of the Center for Humanities and professor of psychology, says: "This gift is much appreciated, especially as it arrives just when we have redesigned the Center's mission to better serve the humanities. The gift recognizes the Center's commitment to fostering the original research undertaken by students, as Amy Schulman experienced. It recognizes as well the Center's longstanding interest in the study of women and gender, a focus that has been importantly featured in lectures, scholarship, and courses."

Under a challenge grant that the Mellon Foundation recently awarded to the Center, the foundation will match the DLA Piper gift with an additional \$250,000. **UPFRONT**



President Michael Roth '78 (second from left) congratulates those awarded the Binswanger Prize for Excellence in Teaching for 2012 (l to r): Woodhouse/Sysco Professor of Economics Richard Adelstein, Professor of History Nathanael Greene, and Professor of Art Tula Telfair.

CONNECT WITH WESLEYAN



COMMENCEMENT 2012 HONORARY DEGREE RECIPIENTS

U.S. Senator **Michael Bennet '87**, a leading advocate for education reforms that support great teaching, delivered the Commencement address at the university's 180th Commencement on May 27.

Other honorary degree recipients at Commencement are also in the Wesleyan family: **Glenn Ligon '82**, a multi-talented, nationally recognized artist; and **Cecile Richards P'13**, whose leadership of Planned Parenthood has helped to make the world safer and healthier.

Michael F. Bennet was elected to his first full term as U.S. Senator for Colorado in November 2010. He is a pragmatic and independent thinker who embodies the values of the western state he represents, and whose work has contributed to good in the world, in the best of the Wesleyan tradition.

As Superintendent of Denver Public Schools, he led an innovative and inclusive reform effort that turned around failing schools and produced strong gains in reading, math, writing, and science. Senator Bennet also served as chief of staff to then-Denver Mayor, now Colorado Governor, John Hickenlooper '74, Hon. '10, where he helped balance a historic budget deficit and make city government more responsive to the people of Denver.

After graduating from Wesleyan, he earned a law degree from Yale Law School, where he was editor-in-chief of the *Yale Law Journal*. He worked as managing director of the Anschutz Investment Company, where he oversaw the restructuring of more than \$3 billion in corporate debt.

He has many family connections to Wesleyan: most immediately, his sister Holly Bennet '94 and father Douglas Bennet '59, Hon. '94, who served as president from 1995 to 2007.

Glenn Ligon has created a body of work that explores questions of race, sexuality, history, representation, and language—issues that resonate on this campus. He is particularly noted for a series of text-based paintings, made since the late 1980s, which draw on the writings and speech of individuals such as Jean Genet, Zora Neale Hurston, Gertrude Stein, James Baldwin, and Richard Pryor. His subject matter covers a wide range—from the Million Man March and the aftermath of slavery to 1970s coloring books and the photography of Robert Mapplethorpe.

As President of Planned Parenthood Federation of America and the Planned Parenthood Action Fund, Cecile Richards is a national leader in health care and social justice.

Since joining Planned Parenthood in 2006, she has ensured that it played a significant role in the development of health care coverage and services for women under the Affordable Care Act, led a highly effective campaign to preserve access to Planned Parenthood preventive care, doubled the number of individuals who support the organization to more than 6 million, and introduced a youth initiatives program that trains young people to be effective leaders and advocates for health care.

Her husband is Kirk Adams '73 and their daughter, Hannah Adams, is a member of the class of 2013. **CONNECT WITH WESLEYAN**

OCCUPYING WALL STREET: AN ETHNOGRAPHY

What follows is an abridged excerpt of a final paper by Hailey Sowden '15 for *Introduction to Cultural Anthropology*. Assistant Professor Gillian Goslinga notes that Hailey researched the Occupy Wall Street (OWS) movement in New York's Zucotti Park and "ended up writing a stellar ethnography of a nascent political movement from a perspective rarely offered in the media."

Liberty PLAZA

For a long time money was only present within the bounds of Liberty Plaza through donations. Jars soliciting donations for OWS as a whole, specific working groups, and later, specific people and their personal encampments were scattered throughout the park. Eventually, vendors began camping on the perimeter of the encampment selling OWS buttons adorned with OWS slogans to passers-by. Within the park everything was assumed to be free, but just a few feet outside of it, everything was assumed to come at a cost.

Occupiers worked so that all of the needs met by society in the outside world could be met equally well within the occupation, proving that the trappings of the dominant culture were not necessary to maintain a harmonious and healthy community. Police might have patrolled the outside of the encampment, but occupiers, specifically the security working group, took it upon themselves to patrol the inside. People were fed, and people were clothed, the ground was swept and the garbage was emptied. There was even free counseling offered at the "empathy table."

All of this was accomplished within the encampment without any sort of monetary system. Everything within the occupation was given away for free, including food, clothes, and blankets. One morning a young boy threw a wrench in the system by standing by the coffee dispenser and charging a dollar per cup of coffee. Most occupiers trying to get their cup of morning coffee

just assumed that he was joking. When he persisted, many didn't take the coffee at all.

Just as money had originally belonged to both no one and everyone within the park, space was also communally held. For the first several days, perhaps even the first several weeks of the occupation, space in the park was not defined. People slept where they wanted to and packed up their beds during the day. Only the kitchen area was a firmly designated space. This gradually began to change as more people flowed into the park and a need for physical infrastructure became apparent. By the final days of the occupation, every available space served a purpose and elaborate camps of tents and tarps replaced temporary sleeping areas. Along with the designated kitchen space, there were spaces for art, for the People's Library, for the drum circle, and for spirituality. There were roads. The park lost its feel as a temporary camp and became, at least in some ways, a bustling city.

The introduction of tents on the afternoon of October 21st marked a dramatic moment in the development of the community. Before that afternoon, police had been strictly enforcing no-tent rules. I do not know what brought

about the change of enforcement, and no one else seemed to either, but before tents, everything within the community was by necessity transparent. After tents, privacy was reintroduced and certain things could be hidden.

The tents soon became a point of contention among the occupiers, as many felt that those with tents took up more than their fair share of the space. Whereas the previous system had been almost classless—everyone ate the same food, drank the same water, and slept in the open air on the ground, tents added an air of inequality. Some groups had tents, while others did not. Encampments were named and neighborhoods formed, each with their own stereotype. I recall that one encampment took me in and told me I was lucky that a group on the west side of the park hadn't taken me in. According to this tent-less group, located behind the empathy table, the west side, closer to the nearly 24-hour drum



Hailey Sowden '15 (front row, second from left) was one of a group of Wesleyan undergrads who joined the Occupy Wall Street (OWS) movement this fall. Sowden wrote about it from an anthropological perspective.

facebook.

LIKE WESLEYAN?
TELL US TO OUR
FACE(BOOK)

facebook.com/wesleyan.university



Scan the QR code
with your smart phone
(requires QR code reader app)

circle, was infamous for drug use and, according to my new camp-mates, notoriously unfriendly and even dangerous.

That same weekend marked a significant transition in the culture of trust. Before that weekend I had never heard anyone complaining of stolen possessions within the encampment, even though personal belongings were left on the streets of New York City, something that, given another situation, would seem imprudent. But from that weekend onward, every time that I visited the park I heard complaints of rampant theft and a decline in the culture of trust among the occupiers.

Liberty Plaza was a classic example of a liminal space: caught between the alternative and the mainstream, the private and the public. The occupiers were even caught between night and day, as the lights around the park never went off. The space was in constant flux, both because of the constant inflow of people and because of the uncertainty—the ever-present possibility of eviction.

Liberty Plaza, an exceptional experiment in the power of community, demonstrates that many things we take for granted about society, specifically a reliance on money and a hierarchical power structure, are not necessarily true of all societies everywhere. Even in the individualistic metropolis that is New York City, beneath the sterile gaze of glass skyscrapers and suited businessmen, a classless community can flourish. **UPFRONT**

STUDENTS VOLUNTEER FOR PRISON PROGRAM

Wesleyan's innovative Center for Prison Education (*Wesleyan*, issue #1, 2012) is providing an education not only for inmates but also for Wesleyan students who are serving the program with stimulating internships, an opportunity rarely seen at other colleges and universities.

Zachary Fischman '13, for instance, worked as a teaching assistant with Professor of Russian Language and Literature Priscilla Meyer in a course at the Cheshire Correctional Institution, the maximum security prison in Cheshire, Connecticut. Fischman, who had never visited a prison before he accompanied Meyer to her first class at Cheshire last fall, became so impressed with the program's impact on the participating prisoners (and, conversely, their impact on him) that he stayed on for the spring semester as a CPE writing tutor.

"I've spent close to a year with these guys, and they've told me their stories," he says. "This experience has been life-changing for me. The prisoners in the program really work hard, and they really hold you responsible for what you say. It has given me a much greater sense of responsibility for what I say, for the accuracy of my ideas."

Fischman is one of about 15 to 20 student interns the CPE needs each semester in order to support the work at Cheshire, says Alexis "Lexi" Sturdy '10, a founding member of the Center, who has served in the capacity of CPE Fellow since she graduated. Her multi-faceted job includes raising funds and recruiting faculty for the Cheshire program as well as a new program at York Correctional Institution, a prison for women in Niantic, Connecticut, which is expected to begin in the summer of 2012.

"Without the help of student interns, we simply couldn't operate the Center," she says. "We need eight students every week to operate the Cheshire program. They may be student assistants or tutors, like Zach, or they may simply be there for the study hall that's open to participating prisoners every day. When the York program begins, we'll need student assistants and tutors there, as well."

Cara Tratner '12, a sociology major who is considering a career in education, became involved with the CPE through a service



CHRISTOPHER CAPOZZIELLO

learning class called "Critical Pedagogy" during her sophomore year. Last fall she facilitated a student forum exploring the issue of mass incarceration in the United States. The forum has been taught annually for the past four years, and the students who launched it in 2008 were also responsible for developing the original idea that became the CPE.

Along with another student, Becky Gillig '12, Tratner also produced *Convicted Scholars*, a documentary video about the CPE, which can be viewed on YouTube. And this spring she wrote her senior thesis about the relationships between prisons and schools.

"The Center for Prison Education offers both prisoners and Wesleyan faculty and students a unique and transformative learning experience," says Tratner, who has received a Watson Fellowship to spend the next year studying forms of alternative education that are successfully addressing the needs of communities often excluded from the mainstream in five foreign nations. "Being involved made me really interested in social justice in the broadest sense."

It's a position echoed by Mike Barsotti '12, an American Government major and a pitcher for Wesleyan's men's baseball team. "I've always had a desire to be able to influence public policy in some way," he says. "Through my involvement with the CPE, I've had an unusual opportunity to interact with people who came from a very different environment than me. What I learned, firsthand, about the contrast between what happens to prisoners in most prisons and the powerful impact that a program like the CPE can have on prisoners' lives is something I'll certainly take with me wherever I go after Wesleyan."

"Many of the students who've worked with us the past three years have gone on to careers related to criminal justice and prison reform," reports Sturdy. "But even if they don't pursue such careers, students gain so much from this experience. Their involvement builds on and augments their education in the liberal arts, and is essential to the life of our initiative." **UPFRONT**

[See the CPE website: www.wesleyan.edu/cpe.] —Jim H. Smith

CONNECT WITH WESLEYAN

41 WYLLYS AVENUE RIBBON CUTTING



President Michael S. Roth '78 (fourth from left) and Board Chair Joshua Boger '73 (fifth from left) were among those wielding shears to officially open 41 Wyllys Avenue.

The Wesleyan community celebrated the grand opening of 41 Wyllys Avenue during a reception and ribbon-cutting ceremony on Feb. 24. The building is the new home of the College of Letters, Art History Program, and the Wesleyan Career Center.

This historic building boasts beautiful new spaces enhanced with light, color, and technology. The Career Center now possesses state of the art equipment to aid students in their employment pursuits by providing unparalleled face-to-face access to alumni, parents, and employer partners from around the world.

The renovation has provided greatly improved spaces for the College of Letters and Art and Art History, and has added attractive and high-tech classroom, seminar, and meeting spaces to campus.

The Art and Art History Wing is named in honor of John Paoletti, the William R. Kenan Professor Emeritus of the Humanities and Art History. In addition, an office is named in honor of Paul Schwaber, professor of letters, and the COL library is named to honor all

COL faculty—past, present, and those who will teach in the future.

The new Career Center is an inviting space that is equipped with the latest teleconferencing technology. The venue provides students, alumni, parent volunteers, and employers opportunities to connect with one another.

"When we first sat down with the Newman Architects representatives, we described our vision of creating a space that was inviting, vibrant, and multifunctional—a place that would physically and virtually connect students with opportunities to discover their passions, plan their path, and launch their careers," says Michael Sciola, director of the Career Center. "Thanks to a real team effort, including the dedication and support of our Career Advisory Council, What we've built far exceeds our wildest dreams."

For details about the gifts that supported this project, see the Feb. 13 *Wesleyan Connection* story online.

The photo gallery, featuring high resolution, downloadable images, is on Wesleyan's Flickr site. [CONNECT WITH WESLEYAN](#)

TRAVEL WITH WESLEYAN 2012

JEWELS OF THE MEDITERRANEAN AND GREEK ISLES (OCTOBER 13–24, 2012)

Pricing varies. Payment required in full at time of reservation if booked after July 5, 2012

This alluring voyage presents a magical blend of ancient Mediterranean ports and celebrated destinations as you cruise to Greece, Turkey, Italy, France, and Monaco on the luxurious and upscale *Riviera*, Oceania Cruises' newest ship.

THE PRIDE OF SOUTHERN AFRICA (JANUARY 14–26, 2013)

From \$6,395

Discover the staggering diversity of South Africa, "a world in one country," aboard the six-star, all-suite, small ship *M.V. Silver Wind*. Cruise round trip from Cape Town to Port Elizabeth, Richards Bay, Durban, East London and Maputo. Free Air* from 43 gateway cities. \$1,000 per couple ship-board credit.

*Free Air and Low Air Add-Ons have limited availability and are not guaranteed.

CRUISING THE GREAT BARRIER REEF (FEBRUARY 7–20, 2013)

From \$3,695 plus air

This spectacular 14-day journey captures the essence of Australia and New Zealand and features an exclusive three-night Great Barrier Reef cruise and stays in Queenstown, Te Anau, Sydney and Cairns. Cruise Milford Sound, see New Zealand's Southern Alps and learn about the Aborigines. Auckland Pre-Program and Ayers Rock Post-Program Options.

CELTIC LANDS (MAY 1–10, 2013)

From approximately \$5,395 plus air

Cruise for eight nights aboard the deluxe *M.S. Le Boréal* from France, to Ireland, Wales and Scotland, with specially arranged lectures by President Dwight D. Eisenhower's grandson and Sir Winston Churchill's granddaughter. Visit the D-Day landing beaches in Normandy and Caernarfon Castle near Holyhead, Wales. Paris pre-cruise and Edinburgh post-cruise options are offered.

Please contact Adriana Rojas '07, assistant director of alumni and parent programs, at 860/685-3979 or arojas@wesleyan.edu for more information about these travel opportunities.

wesconnect.wesleyan.edu/travel

CAMPUS LIFE STUDENT PHOTOGRAPHY ON DISPLAY IN USDAN

Wesleyan students who study abroad frequently capture their environments with remarkable photographs, and their work was on display in the Usdan University Center this spring.

PAIGE WILLIAMS '12 *Untitled*

Taken while working abroad in Hong Kong, this photograph reveals some of the beauty that can be found within a metropolis. This parrot was encountered at the Yuen Po Street Bird Garden in Mong Kok amongst a variety of birds that are for sale or brought there by their owners to be put on show. The Bird Garden is filled with the chirping and squawking of birds within an exotic sanctuary in the city.



TARAN CATANIA '13 *Kalahari Lioness*

This female lion and four of her pride-mates found me in Botswana's Kalahari Desert in August of 2009. Unlike other African lions, the lions of the Kalahari Desert have distinct black manes, live in smaller prides, and tend to cover larger territories due to the desert's arid climate.



MARTIN '02 COOKS UP "STOVETOP TRAVEL"

The idea came to her in the middle of the night. "I woke up my husband and told him, 'I know what I should do: I should cook a meal from every country in the world, one per week,'" says Sasha Foppiano Martin '02.

So began Global Table Adventure, Martin's blog that takes readers on an international tour, highlighting each featured country's customs, culinary history, and culture, as well as offering her own recipes based on its traditional cuisine. She has been interviewed on NPR, invited to speak at schools, and approached by a publisher. Each time she speaks about her project, she emphasizes her mission beyond the meals: "We create peace when we learn about each other, when we understand one another," she says.

Her global thinking began with the most local of thoughts: how do I help my daughter grow up to be excited about tasting new foods—and appreciating other cultures?

A lover of travel, Martin recalls the thrill of living in Europe, "where you could hop on a train and be in another country in an hour or four hours later and have totally different foods and a totally different experience." Now living in Tulsa, in her husband Keith's home state of Oklahoma, and staying at home with their young daughter, Martin began to feel, "I was really starting to lose the traveler part of myself." Seeing the film *Julie & Julia* also encouraged her to set a goal and break it down into manageable pieces.

Martin's educational background suited her well for creating this culinary adventure. An English and French studies double major, she wrote her thesis on the history and science of artisan bread in France, with Professor Jeff Rider as her adviser. She also developed web design skills at a workshop through Wesleyan's Information Technology Services. Within two years of commencement, she enrolled at the Culinary Institute

of America, completing a year of the curriculum before moving to Oklahoma.

For those who might like to cook along with Martin but despair of finding exotic ingredients, Martin has you covered. She tailors recipes to use ingredients available to most people—with a few exceptions in her repertoire. "My philosophy is eat globally, shop locally. I want people to be able to replicate this adventure—turn it into a movement—to bring us closer together by sharing a global table. If I can't buy it locally, I don't make it—simple as that."

When mopane worms figure in Botswana's cuisine, she skips the recipe and shares the cultural info: "The people of Botswana prize mopane worms as a national specialty," she writes, including a photograph of the spiky looking little caterpillar. She adds that they "are eaten fresh, dried, or canned with tomato sauce or hot sauce. Most families are able to harvest them from the trees near their homes. Luckily we don't have any mopane worms in our backyard, so we won't be eating any for this week's Global Table. Keith is relieved, to say the least. I hope you're not disappointed." However, when recipes do call for more esoteric ingredients, Martin directs readers to the websites of several African markets she frequents in downtown Tulsa—all of which offer shipping.

One of these African markets was the source of both the fermented locust beans ("The dark brown bean smells like a sharp blue cheese and, just like blue cheese, will make your mouth tingle," she warns in the blog) and the dried anchovies that go in Babenda, an African dish. It is among the recipes in her collection that American taste-buds will find stranger than most.

"If you enjoy the flavor of funky blue cheese, dried or smoked fish, and bitter greens, then Babenda is for you!" she wrote last August. "I know. I'm asking a lot," she

"I find it fascinating that all over the world, we all use many of the same ingredients, just in different combinations."

concedes. "Although we might be a select group of people with such accommodating palates, this one-pot meal is a common staple in Burkina Faso. Babenda is like a jazz orchestra in the mouth, making wild taste sensations and pungent high notes meander whimsically through mouth and home."

Another recipe, Jeow, a Laotian dipping sauce, is "typically made with char-grilled veggies. Sometimes spicy. Sometimes not. Always delicious. It could be vegetarian or it could be made with crushed beetles. Or anything in between. I'll skip to the chase: my version is beetle-free. Phew. And it's also really easy," she writes. She also offers a poll, asking readers if they would be willing to eat a recipe that included beetles. Only 12.5 percent of respondents voted yes; most preferred a roasted tomato and chili alternative.

The poll is another appeal of her blog: Martin is an accessible guide, eager for conversation among her tourists. And lest anyone be timid about new flavors, Martin brings along the low bar, her own "Mr. Picky,"

husband Keith. As eager as Martin is to put new flavors on her table, her husband represents the most faint-of-heart stovetop traveler—at least he was in the beginning. She shared his response to the Babenda: "The smell is making my eyes water. One bite, and I can't get the flavor out of my mouth! It's like I'm still eating it."

However, Keith has earned an upgrade to "Mr. Not-so-Picky," and she notes with some pride that he now suggests they go out for sushi. And Ava, who was a baby when Martin began this journey, is now a toddler, with full use of the word "No!" "I've had to learn how to not care whether she'll try the new food—and then she'll taste it," Martin confides. "She always likes the things I think she won't and hates the things I think she is going to adore. Babenda was one of Ava's favorites; she just ate and ate and ate it. It was so intense and I thought that for a little baby's mouth it would be offensive and unpalatable. But she really liked it. King's Cake from Liechtenstein, covered with sparkling sugar—that received her flat-out refusal."

The relentless weekly routine has pushed Martin to hone her skills in the culinary arts. All her recipes are originals, based on her research and expertise. "I used to be really intimidated by the recipes and scared of making the wrong choice," she says. "Now it's a really organic process: I understand some about how each region of the world cooks; this helps when I am making adaptations in the kitchen. My experience at the Culinary Institute gave me the tools to break down recipes and see what is going to work before I even cook. I'll try to find a quicker way or a healthier way without changing too much. It's been an exciting evolution."

Furthermore, she notes: "I find it fascinating that all over the world, we all use many of the same ingredients, just in different combinations. I'm trying to put together recipes anyone can make, anywhere in the world. That's a really big part of the message—that anyone can join me in cooking the world—from his or her own kitchen."

By the time Martin finishes this global adventure, Ava will be well past the toddler phase. Counting time out for vacations, she estimates she'll finish her culinary tour during the 2013 holiday season. Meanwhile, she invites all to join her at globaltableadventure.com.
PROFILES —BY CYNTHIA E. ROCKWELL



Sasha Foppiano Martin '02 has honed her culinary skills—not to mention her writing, photography, Web design, research, and time management talents—to produce a weekly round-the-world tour on her blog, Global Table Adventure. Here, she shows off the Middle Eastern pita bread she highlighted when presenting the cuisine of Iraq. Her daughter, Ava, enjoyed rolling out the dough, she says.

BRENNER '92, MD: A MAGNETIC TREATMENT FOR DEPRESSION

When Grant Brenner '92, M.D., looks at the future of psychiatry, he's more likely to see magnets than pills, equally likely to see brain imaging as transformative talk therapy.

An interpersonal-relational psychoanalyst, he's also one of a small but growing number of psychiatrists in the country certified to offer his clinical patients a new form of treatment for depression that acts directly on cells in the brain: transcranial magnetic stimulation, or TMS, in which short pulses of magnetic field stimulate nerve cells in an area of the brain thought to control mood.

While the therapeutic device—reminiscent of a dentist's chair with an attached magnetic coil on a mechanical arm—may look like the stuff of “mind-control” science fiction, it was approved by the FDA in 2008 and, as of 2010, is considered second-line (after medications) of “Best Practices” in the treatment of depression by the American Psychiatric Association. It also is gaining popular attention, thanks to a recent spot on the Dr. Oz show, as well as a write-up in the September/October 2011 issue of *AARP The Magazine*, which touted TMS as “shaping up to be a less drastic blues buster.”

Brenner, who began using one in 2010, was frustrated by the available treatments for depression. Some patients don't respond well to drugs, and side effects are common.

“I very much love the neuroscience and physics of this new treatment,” he says, noting that physics was an undergraduate area of interest, “and I appreciated a way to get involved with a brain-based area of psychiatry.”

Like electro-convulsive shock therapy (ECT), TMS acts directly on the brain—but

it requires no hospitalization and does not induce amnesia. Instead, TMS can be performed in a doctor's office in a series of hour-long appointments over the course of several weeks. The magnetic stimulation is targeted, increasing activity in the left dorsolateral prefrontal cortex, which is involved with executive function and emotion regulation—“although that is a rough approximation,” Brenner explains.

To show what this means in the lives of his patients, Brenner offers this anecdote: “I had been referred someone who had failed many, many medications, had multiple hospitalizations, and had very significant complex and multiple early-history developmental traumas, as well as adult trauma. The patient had even tried electro-convulsive therapy—the gold-standard of noninvasive treatment for depression—with no discernible effect. When we treated this person with TMS, within four to five weeks, the depression evaporated, literally before my eyes, day by day.

“I could tell, just seeing her in the waiting room: One day her hair was combed, another day she was reading books. Soon, there was a twinkle in her eye, a sense of humor, a sense of lightness.”

The treatment offers a contrast to those who improve after medication but suffer from unpleasant systemic side-effects—such as weight gain and sexual dysfunction—and question whether the resulting mood lift is worth the price to other facets of their lives.

Still, the treatment is not for everyone, and much remains to be learned about it. Psychiatry remains a healing art, and there is no one reliable way to treat depression, Brenner points out. “A lot of times people

“When we treated this person with TMS, within four to five weeks the depression evaporated... day by day. Soon there was a twinkle in her eye...a sense of lightness.”

self-select by trying different things, different therapists (since the therapist's personality is very important in some kinds of therapy), until they find—we hope—something that works.”

Brenner, who offers TMS in his private practice, is also affiliated with the William Alanson White Institute of Psychiatry, Psychoanalysis & Psychology, where he completed psychoanalytic training and earned a certificate in organizational dynamics. He notes that TMS is also a promising area of



Psychiatrist Grant Brenner '92, MD, has found that a new treatment for depression, transcranial magnetic stimulation, or TMS, delivered through the therapeutic device shown here in his office, has been an effective protocol for a number of his patients. It provides, he says, a recovery response that is seemingly “organic.”

COURTESY: GRANT BRENNER

research in mood and neurological disorders in addition to depression. Studies indicate that TMS increases neuroplasticity, the ability of the brain to unlearn old patterns and also learn new responses. Neurology researchers hope to use TMS to develop more effective therapies for epilepsy, tinnitus (ringing in the ears), pain, Parkinson's disease, Alzheimer's disease, stroke, anxiety disorders, and schizophrenia.

Associate Professor of Psychology Matthew Kurtz, whose area of interest is schizophrenia, is a licensed psychologist with a specialty in clinical neuropsychological assessment. His own research is focused on behavior modification methods to treat people with schizophrenia, though he also uses neuroimaging in his lab. He concurs that TMS holds promise for treating conditions other than depression.

“This could be a very useful way to treat patients with persistent auditory hallucinations that are not responsive to the traditional treatments,” Kurtz says. “TMS

seems to disrupt the symptoms by altering neural activity in the brain—specifically in the left temporal lobe, which seems to be the source of these symptoms.”

Brenner is eager to encourage acceptance of TMS treatments as part of a larger trend toward a biological understanding of the brain and behavior—although not to the exclusion of talk therapy, he notes. “Even with a solid TMS response, if people aren't willing to make the deeper changes enabled by recovery from depression, in many cases they won't truly change the way they live for the better.”

Brenner views the remarkable advances in understanding brain and behavior from a historical perspective.

Less than 100 years ago, British physicians would diagnose post-traumatic stress syndrome in soldiers with the damning three letters: “LMF” or “lack of moral fibre.” Now, even calling post-traumatic stress a disorder is considered by some to be overpathologizing, he notes: “Instead, any

kind of trauma—physical, psychological, emotional, sexual abuse, physical abuse, neglect, or chronic derision—could be seen as a brain injury, though the majority of people respond resiliently to severe distress.

“When people who have been significantly traumatized are telling the story of their trauma before they have dealt with it fully,” he explains, “we see that the language area of the brain is functioning at a lower than normal level.”

The implications of our new ability to map and observe the working of the brain cast wide ripples not only in the therapeutic community, but also in the criminal justice system, he notes. How will these new treatment protocols—and ways to observe brain function—affect our view of culpability and our understanding of character, or “moral fibre”? Brenner is at the forefront of those willing to ask the questions, offer new treatment protocols, revise our models, and heal our pain.

PROFILES—BY CYNTHIA E. ROCKWELL

PURSuing THE PERFECT PIG

Lucky visitors to Black Oak Holler Farm in West Virginia, Nic Heckett's culinary laboratory, will arrive when the pig has been on the smoker for about eight hours. The hickory wood, harvested from surrounding hills, has turned the meat mahogany, its smell wafting down the valley. In the remaining hours before dinner, cold beer and rocking chairs set the stage for a telling of the Woodlands Pork story.

For most of the last decade, Heckett '87 has dedicated himself to producing aged hams to rival Italy's renowned prosciutto di Cinta Senese and Spain's *jamón ibérico de bellota*. At the farm, he and his partners raise high-quality, heritage breed pigs on 267 wild acres of Central Appalachia's forest region. The company they are building, Woodlands Pork, is becoming a presence in the world of high-end restaurants.

Heckett is part of a growing cast of New World culinary entrepreneurs who are trying to compete in Old World-dominated niches like wine, cheese, and cured meats (charcuterie) that now generate billions of dollars in sales in the U.S. each year. He is ambitious: "I want to do for American charcuterie what the Californians did for American wines. Full stop."

As in the production of wine and cheese, soil and climate (*terroir*) can greatly affect the end pork product. The unique flavor and texture of Woodlands Pork comes from the time the pigs spend in the forest rooting for acorns and other biomass. The mix of available food options gives the hams their rich flavor, while the pigs' Herculean rooting creates intramuscular fat coveted by chefs and helps the land regenerate.

"Aged ham is so honest," says Heckett, as cubes of crispy, luscious fat from the smoking pig are passed around. "Because the day it is hung to age, there isn't a thing anyone can add or subtract to improve it. The quality and taste of the meat come from the land."

Roaming as a child in the countryside near Cork, Ireland, Heckett developed a deep love for nature and food. His paternal

grandmother, who raised championship Aberdeen-Angus cattle on land outside Pittsburgh, gave him a glimpse into livestock farming. His father, who was raised there but spent most of his adult life living and traveling in Europe, introduced the family to international delicacies like *rijsttafel*, the fiery Dutch-Indonesian fusion cuisine, at a time when TV dinners were de rigueur for Western European and American families.

Heckett ended up an ethnomusicology major at Wesleyan, where he threw himself into his weekly reggae radio show on WESU. He met Lynn (Isenburg) Heckett '86, his wife of nearly 20 years, at a graduation party.

Driving to Black Oak Holler, Heckett talks lovingly about her and their 10-year-old son, Xander, whom they are raising in Clifton, Va. A chaotic soundtrack of Roxy Music, Lee "Scratch" Perry, Tom Waits, and Stanton Moore plays in the background, and the conversation ranges among topics including contemporary literature, jazz, Mississippi River trade history, plant genetics, real estate, macroeconomics, and politics.

But once Heckett turns off West Virginia's rural Route 35 onto the dirt road toward "the Holler," so named because it is a small valley snaking between surrounding mountains, the rugged isolation, beauty, and porcine company bring on a sense of peace and focus in him.

Heckett's path here began after a revelatory trip to the Tuscan countryside in 2005, during which he became enchanted with the food of the region, particularly the handmade cured meats and pig farming techniques. When he returned, he tried and failed to launch a partnership to import fine Tuscan prosciutto to America.

"That experience left me with a question I couldn't shake," he says. "Why couldn't Americans use the rich agriculture here to make hams that are just as good as, or better than, what's being made in Italy and Spain?"

He devoured all available information on the topic, eventually making contact with Chuck Talbott, Black Oak Holler's owner

"I want to do for American charcuterie what the Californians did for American wines. Full stop."

who is considered the father of America's growing love affair with heritage breed hogs. Talbott's years of research at North Carolina A&T State University showed that a diet supplemented with rich forest mast (the "fruit" of forest trees) can improve the taste and health qualities of pork. His secondary finding was equally important: "Pigs managed properly in wooded systems" can help drive forest renewal.

Farmers and ham makers in Europe might have shrugged off these results as obvious, but there were few if any people making hams in the European tradition in America when Heckett invested in Black Oak Holler and launched Woodlands Pork in 2006.

Ossabaw pigs are at the center of the Woodlands Pork experiment. The native breed from Georgia's Sea Islands is, like its Iberian relative, preternaturally disposed to a life spent foraging. The Ossabaws are pasture-raised on barley feed for 10 months before they are set loose in the forest to forage for the last 60 days of their lives.

Talbott closely manages his land by moving the pigs between cordons of pasture and forest. Since the early 1990s, he has also worked with a local U.S. Forest Service representative on a program to strengthen oak and hickory tree presence on the land.



Nic Heckett '87 is flanked by Chuck Talbott (left) and Jay Denham (right). Behind them, the "perfect pigs" of Black Oak Holler Farm in West Virginia lead the free-range life that is essential for producing the finest pork products that these three partners can create for American charcuterie.

SAM HIERSTEINER '03

Their aim is to increase forest mast for the pigs, and the program is one of only a few of its kind.

"We are trying to figure out the best mix of forest conditions and breed to create the best hams," says Talbott. "At the same time, we want to create a model that other small farmers can use to make a good living."

"We will go to scale soon," he says. "Jay Denham, our salami maker, and I have broken ground on a 25,000-square-foot USDA processing facility in Louisville. We will source pigs from farmers who support the approach we use at the Holler, because it really does make for the happiest pigs, the healthiest forest, and the best product."

Heckett is left only with the question of how to explain the taste of his ham. Instead of thinking too long and hard about it, he sets up a side-by-side tasting of superlative hams for a pre-dinner appetizer.

The *jamón ibérico de bellota*, which comes from pigs that are slaughtered at two years instead of one, is mahogany-colored and firm, with brownish fat that sweats at room temperature. The taste is rich and distinctly

nutty, thanks to the pigs' acorn-dominated diet. The *prosciutto di Cinta Senese* is moist and velvety in texture, with pointed saltiness that results from the humid temperatures of Tuscany.

Mountain Ham, as Heckett's product is now called, stands up to both with its balanced taste, although Heckett is still working on the alkalinity (he believes the hams are too salty). But the product is starting to speak for itself. Chefs like Michael Mina, scion of a San Francisco-based empire of high-end restaurants, have started to put it on their menus. Mina's corporate chef, David Varley, calls the ham "the best artisanal food product in America." Not surprisingly, Woodlands Pork also won a prestigious American Treasures Award in 2011. Heckett and Denham received it in the room where Abraham Lincoln wrote the Gettysburg Address.

By now, the pork is ready to come off the smoker onto a table that Nadine Perry, Talbott's partner and a superb country cook, has studded with cornbread, coleslaw, cucumber salad, and grilled corn. Her

homemade barbecue sauce—spicy and vinegary in the style of her North Carolina home—bubbles lazily toward the crescendo. Denham uses a long knife to cut huge chunks of smoked meat, taking care not to dispatch any fingers that dart in and out to steal more bites of crispy fat. A thin film of the stuff, which is thankfully high in healthy oleic acid because the pigs are raised well, covers almost everything. Before the first bites are taken, Heckett finishes the story.

With the opening of the Louisville production facility, he will attempt to move the company closer to financial viability. Big challenges lie ahead, but if any single element will carry the enterprise through to the next level, it is the passion Heckett shares with his partners.

"This is a 25-year project," he says. "We plan to see it through."

PROFILES —BY SAM HIERSTEINER '03

Sam Hiersteiner is a VP at The Glover Park Group in Washington, D.C. He writes about food for Washington City Paper, DC Modern Luxury and Edible DC. He grew up in Kansas City and prefers Arthur Bryant's Barbecue.