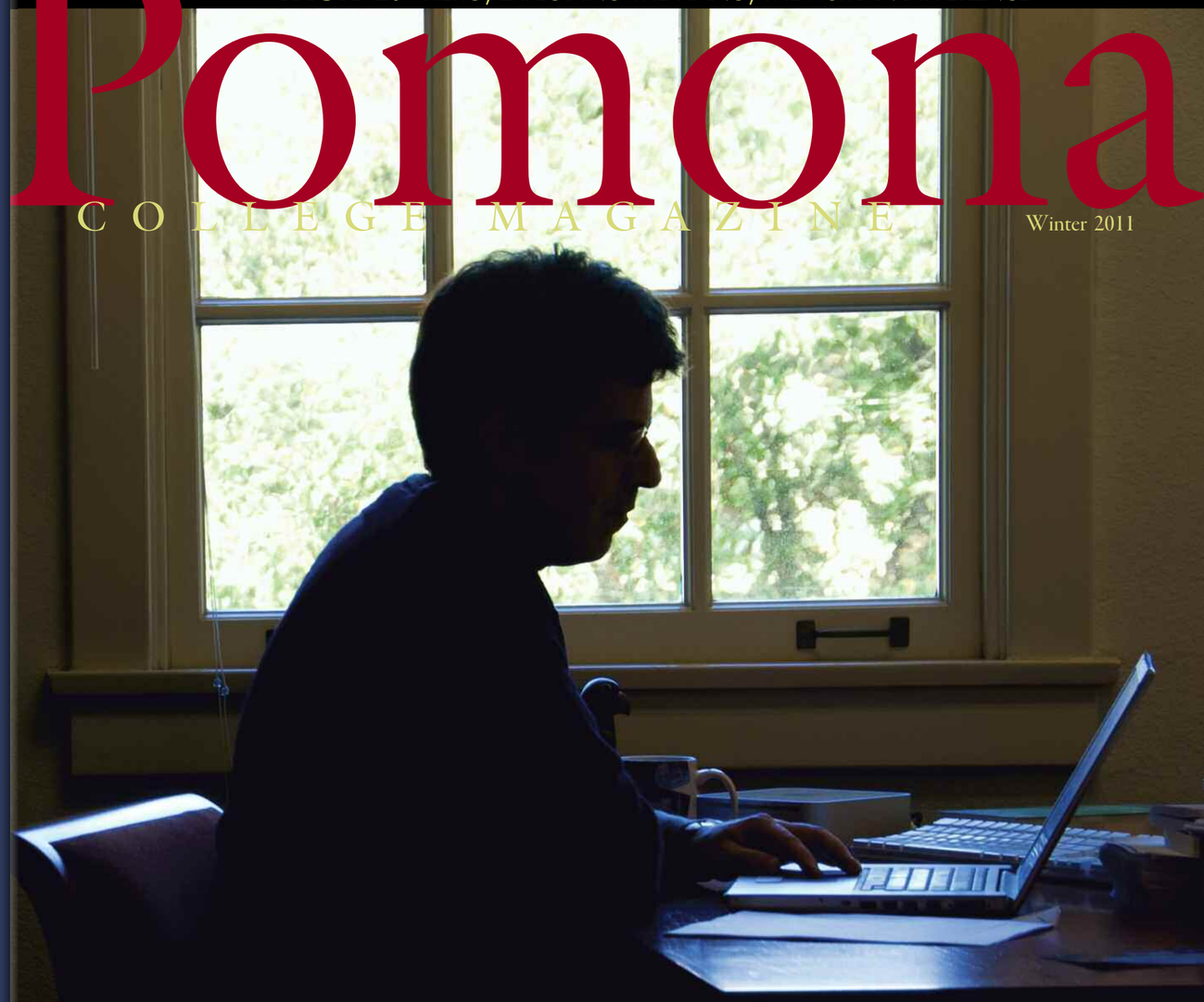
INSIDE: HERO, EXPLODING THE PIANO, THE HUMAN DIFFERENCE

Pomona

COLLEGE MAGAZINE

Winter 2011



SPECIAL ISSUE:

DARING MINDS

QUESTION: **Is the new Disney Professor of Creative Writing, Jonathan Lethem, a great novelist who teaches or a dedicated teacher who writes novels?**

ANSWER: **Yes.**

Pomona College

/ HomePage /

SCAMFest

SCAMfest (Southern California A Cappella Music Festival) draws enthusiastic crowds to Bridges Auditorium each fall to watch and hear the Claremont College's abundance of a cappella groups, along with those from other SoCal schools such as USC and UCLA. The event is put on by the Claremont Shades (pictured here), billed as the consortium's oldest coed a cappella group.

Photo by Will Hummel '12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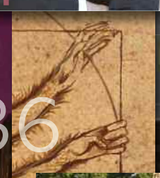
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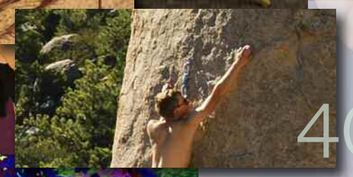
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Cover Photo of Jonathan Lethem by John Lucas

More at PCM ONLINE
www.pomona.edu/magazine

Daring Minds

Campaign themes, some have argued, are all pretty much interchangeable. Indeed, the norm is so generically grand that *Currents,* the magazine of the Council for Advancement and Support of Education, once printed a tongue-in-cheek menu for selecting a theme. As I recall, you could choose a verb from Column A—like "Building," "Fulfilling" or "Claiming"—plus an object from Column B—"the Promise," "a Vision," "our Destiny"—plus a lofty phrase from Column C—"of Excellence," "of Greatness," "of Tomorrow."

I'm happy to say the theme of Pomona's new campaign breaks out of that mold and I find it a unique fit for the college I've come to know. Over the past year, I must have heard and written those two little words thousands of times, and yet their power still feels fresh to me—maybe because they call to mind so directly the people I've gotten to know here. For me, that's what Pomona is and always has been—a remarkable assemblage of daring minds.

That's never been clearer to me than in getting to know the four students profiled in our campaign video. If you haven't met them yet, I invite you to go to our campaign website *(www.pomona.edu/daring-minds)* and watch the video titled "Campaign Pomona: Daring Minds." I'll wait for you back here...

When I first met this amazing foursome, Charlie Bufalino was a junior, Kimbia Arno and Chris Fiorello were sophomores and Meredith Course was in her first year. Now Charlie is a graduate, tackling the problem of poverty through education by working at a charter school. Kimbia will soon graduate with a degree in Japanese and move on to medical school. Chris, recently back from his interviews as a Rhodes finalist, is preparing for graduate school in sociology. And Meredith is busy conducting serious research in neuroscience and preparing for another recital with one of her string ensembles.

Of the four, I've gotten to know Chris best—maybe because he let me in on a personal quest that's had me rooting for him ever since.

Chris had never known his biological father, an international student who returned home to Yemen before Chris was born. Chris traces his passion for sociology to his own sense of alienation growing up in the American heartland with no knowledge of his paternal roots. In the wake of a trip to Vietnam with Professor Hung Thai to study repatriated emigrants, he found himself thinking more and more about finding his father. After a semester in Jordan, he spent two weeks on a lonely trek through Yemen, using his skills as a researcher to seek clues. He found no trace, but like any good scholar, he seemed to view failure as a learning experience and began to plan his next attempt.

Then, last fall, Chris came to my office, bouncing with excitement. A day earlier, Professor Thai had forwarded an email from someone who had found Chris's name in an online press release about his selection as a Beinecke Scholar and wanted to connect. Chris said, "I called Professor Thai and said, 'Are you kidding? This is my father's name.'" His father, as it turned out, had immigrated to New Jersey years before and had been searching for him ever since. The two met for the first time on the Pomona campus a few days later.

I used to tease Chris and the others that they were our "poster children," but they're much more than that. They're real, live daring minds—young people who are venturesome and curious, eager to learn about themselves and committed to preparing themselves to make a real difference in the world. In other words, much like our 1,500 or so other students—and much like the thousands who came before them and the many thousands who will follow.

—Mark Wood

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Pomona College is an independent liberal arts college established in 1887. Located in Claremont, Calif., it is the founding member of The Claremont Colleges.

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Campaign | Pomona
DARING MINDS

"EVERYTHING THAT WE LEARN, EVERYTHING THAT WE TEACH, EVERYTHING THAT WE DO HERE ISN'T FOR US ON SOME FUNDAMENTAL LEVEL. IT'S NOT REALLY OURS UNLESS WE GIVE IT AWAY."

—MEDIA STUDIES PROFESSOR KATHLEEN FITZPATRICK

"POMONA HAS INVESTED A LOT IN ME AND IN MY PEERS, WHICH IS ONE OF THE REASONS I WANT TO DO SOMETHING MEANINGFUL WITH MY EDUCATION."

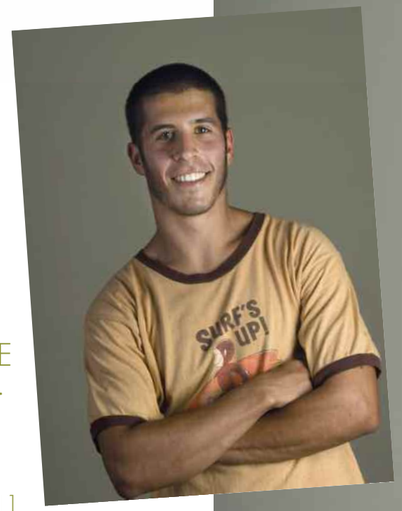
—MELISSA NGUYEN '11

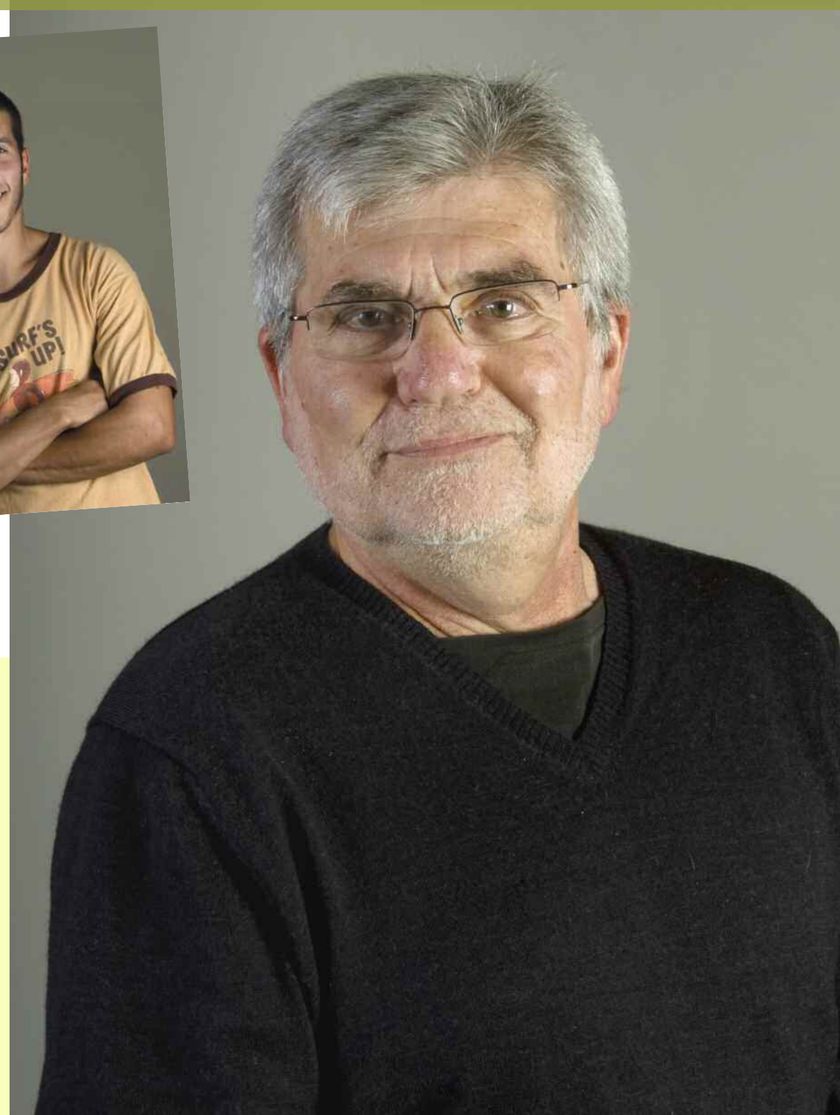
"THAT'S WHAT I SEE AS A DARING MIND—NOT BEING AFRAID TO TAKE THE CHANCE WITH YOUR WORK AND JUST TRUST YOUR INSTINCTS, TRUST YOUR INTELLECT AND ALLOW THAT TO LEAD YOU THROUGH."

—THEATRE PROFESSOR ARTHUR HOROWITZ

"DARE TO CHANGE SOMETHING. DARE TO MAKE A DIFFERENCE. DON'T TAKE NO AS AN ANSWER."

—DANIEL LOW '11





Campaign initiatives

include increased support for scholarships, a renewed investment in the arts, opportunities for all of our students to test their knowledge and abilities through intensive internships and research, enhanced opportunities to interact across international and cultural boundaries, support for the outstanding Pomona professors of tomorrow and an expanded Annual Fund to provide immediate funding for some of our most pressing priorities.

"THERE ARE SINGERS IN MY ECONOMICS CLASS, DANCERS IN NEUROSCIENCE. THAT'S WHAT REALLY EXCITES ME ABOUT POMONA—STUDENTS CROSSING BOUNDARIES AND INFLUENCING OTHER DISCIPLINES."

—VICE PRESIDENT AND DEAN OF THE FACULTY CECILIA CONRAD

"POMONA ENCOURAGES YOU TO HAVE A DIFFERENT CALCULATION OF WHAT IT MEANS TO BE SUCCESSFUL. IT'S NOT JUST ABOUT YOUR OWN PATH, BUT FINDING A WAY TO GIVE SOMETHING BACK."

—JESSE MADRIGAL '11

To achieve these

goals Pomona College has launched the most ambitious fundraising campaign in its history. This endeavor will make essential, targeted investments in people, programs, infrastructure and opportunities—investments that will enhance and strengthen all that we value most in a Pomona education. In so doing, the Campaign will also reaffirm and redefine Pomona's place among the liberal arts colleges at the apex of American higher education.

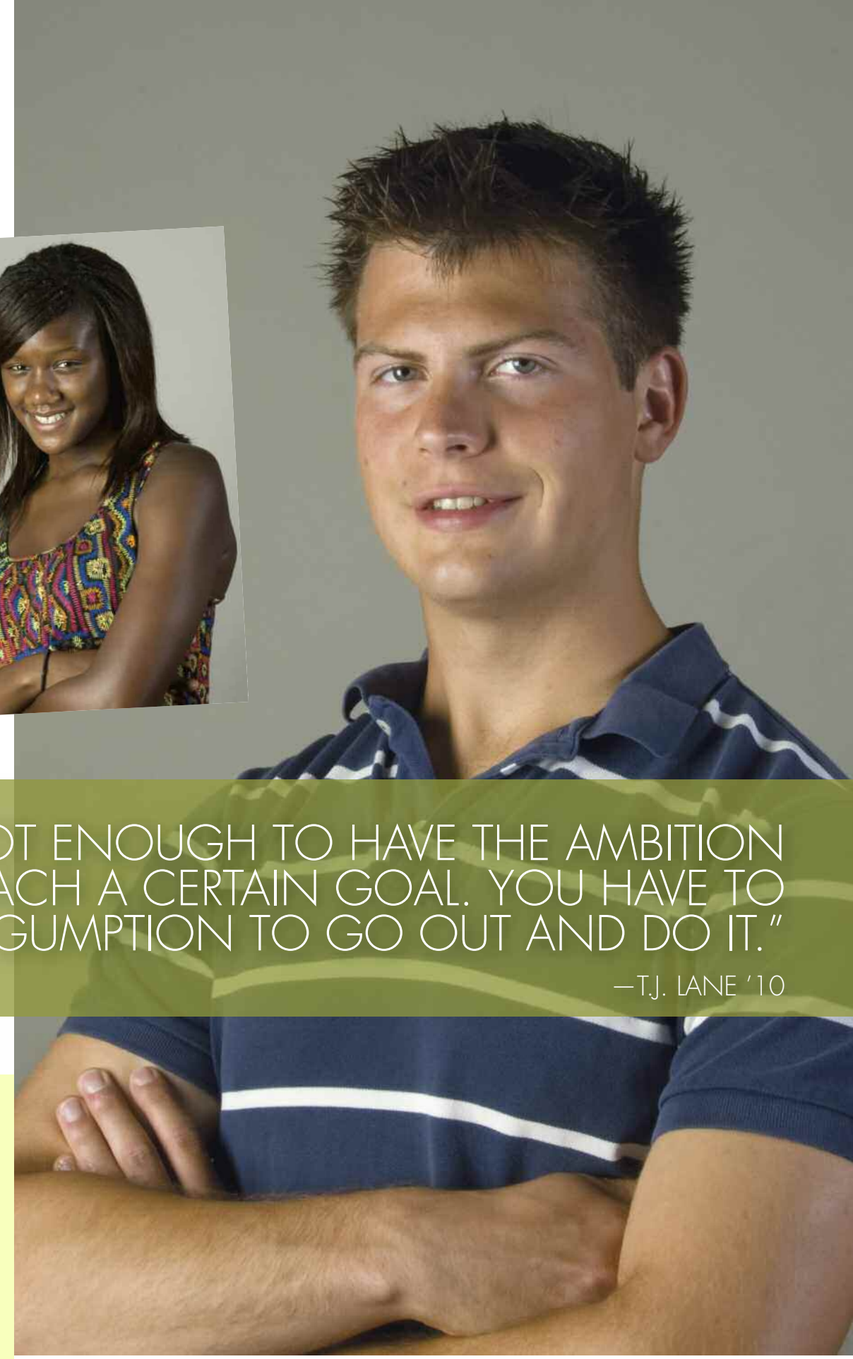
For more information about *Campaign Pomona*, we invite you to visit the Campaign website at *www.pomona.edu/daring-minds*.

Campaign | Pomona

DARING MINDS

"TAKE A LEAP OF FAITH, AND JUST DARE TO THINK DIFFERENTLY, DARE TO ACT DIFFERENTLY, DARE TO BE A PART OF THINGS THAT MATTER."

—DIALIKA SALL '12



"IT'S NOT ENOUGH TO HAVE THE AMBITION TO REACH A CERTAIN GOAL. YOU HAVE TO HAVE THE GUMPTION TO GO OUT AND DO IT."

—T.J. LANE '10

Cows+Rum =Trouble

What a surprise to open *PCM* and find a photo of students enjoying Joshua Tree—or "J-Tree," as they call it. Early in the last century, my grandfather ran cattle there. According to my uncle, George Barker '35, several factors conspired to end the business, one of them being Prohibition.

Certain locations in the western part of the Park offered clear views through the San Gorgonio Pass to the west and to the Salton Sea to the south. They provided perfect spots for sending long distance signals to "interested parties." In the dark of the moon and without lights, "rum runners" would barrel down the soft sand roads and hit cattle which, not being that dumb, preferred to bed down there rather than on the rocks and scrub. Since it was open range, the cattlemen could sue for the loss of an animal, but it became a losing proposition.

After years of citizen effort and U.S. Sen. Dianne Feinstein's involvement, the area is now Joshua Tree National Park. My grandfather would never in his wildest dreams have imagined that people would actually choose to go there for recreation.

—Carolyn Conner '57
Chula Vista, Calif.

Defining Spanglish

Sneha Abraham's review of Professor Susana Chavez-Silverman's book *Scenes from La Cuenca* calls it "her foray into Spanglish." It is not Spanglish. She is fully fluent in both Spanish and English and switches between them, apparently, to choose the expressions that best reflect her thoughts. Spanglish is used by people who are not fully fluent in either language. Due to a combination of dislocation, poverty and lack of education, they have never mastered any language well. They are basically Spanish-speaking, but incorporate an English word when they do not know the Spanish one. I saw an example in a sign in a car window recently, which read "*Force* $2,800.00 (phone number)." *Force*, pronounced FORsay, is Spanglish for "For Sale." Instead of *basura* they use "garbage," pronounced garBA-hay, and Spanglish for a garbage collector is *garbachero*.

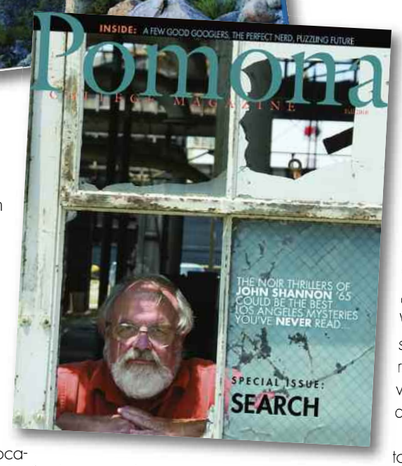
We gringos who have a little Spanish find Spanglish amusing, but it's no joke for people who are trapped between two cultures without adequate education in either.

—Robert L. Dennis, Jr. '69
San Jose, Calif.

Short but Sweet

I loved the article in the fall *PCM* about writer John Shannon '65. Thanks for doing it!

—Laurence Harmon '65
Minnetonka, Minn.



More Fisk Memories

Jeanne Cassell's (Class of '54) letter to *PCM* about the Fisk University exchange program really got my attention since I had a hand in the program's start.

The brief story is this: I hitchhiked in the summer of 1951 from San Francisco to Nashville to make the windup of a race relations institute at Fisk University. My friend, Stan Wheeler '52 was able to attend the entire institute. We then hitchhiked throughout the South, then to NYC, and back West. We had some truly memorable adventures, always being careful around bigots.

When I got back to Pomona, and was elected president of the Associated Men's student body, I used that good office to initiate the exchange program with Fisk, with the help of others, especially Dean Beatty. I've often wondered what happened to the program. Incidentally, Stan became the first nonlawyer on the Yale Law School faculty (he died last year), and I went on to the faculty at Colorado College.

—Don Shearn '53
Hillside, Colo.

I'm responding to the letters to the editor in the fall issue about the Fisk exchange program. I was one of two Pomona students at Fisk in the fall of 1957.

I'd like to see an article on the impact of the exchange program on our lives and on the lives of our families, roommates, faculty and the wider communities we relate to. The article, through personal accounts, could highlight the tremendous changes that have taken place in civil rights and reflect on the changes that still need to take place.

In the fall of 1957, Tennessee held the first interracial meeting ever at the state capitol. Eleanor Roosevelt was the speaker and the Fisk Jubilee Singers sang. Such interracial community meetings may be "normal" now, maybe depending on where you live, but it was earth-shaking then! That same year, buses were desegregated in Nashville, setting the stage for sit-ins and big changes.

Members of my family went through a lot of soul-searching and resistance … an uncle in Tennessee said he'd pay to send me around the world if I would not go to Fisk.

—Anne Hungerford Griffis '59
Washington, D.C.

Editor's Note: *Thanks to all who have written in about the Fisk exchange. We'll be following up in a future issue, so do keep the stories coming.*

Remembering David Alexander

May I offer this example of the wit of the late President Alexander?

Some years ago, the *Economist* ran a story about the Oxford-Cambridge annual rugby match. The competition had gotten to a level where 50,000 fans attended. One of the teams had a player who had been scrum half for the New Zealand national team and who had substantial international experience.

I thought Dr. Alexander would find this interesting so I sent the article to him.

He sent me a letter (on Rhodes stationery) saying he had not seen the article and found it most interesting and he thanked me for sending it to him.

Then he said:

"The eligibility standards of the ancient university have always been a mystery to me."

—John Liddle '48
Riverside, Calif.

Elks Flub

Thanks for a fun, interesting set of articles in the fall issue of *PCM*. I did notice what appears to me to be a small error. In the "Pomoniana" section, a photo of Fletcher the "elk" features prominently. From the looks of Fletcher, I believe he is most likely not an elk but a deer. Perhaps a biology student could be consulted to clear up this confusion?

—Tom Roland '94
Wilsonville, Ore.

The fall issue arrived and what to my eyes did appear
But an "elk" in the garb of a whitetail buck deer.
How did I know which species was mounted and beloved by all?
His cousins eat my tulips in spring and roses in fall.
So here is to Fletcher, long may he live as a whitetail deer
In Walker Hall where he brings the students good cheer.

Love the *Pomona College Magazine*!

—Betty Krauter Adams '47
Fayette, Mo.

Editor's Note: Biology Professor Nina Karnovsky settled the matter: "It's a deer." Thanks to our sharp-eyed readers for correcting our taxonomy. We at *PCM* pledge to spend more time in the outdoors from here on out…

PHOTO BY STEVEN FELSCHUNDNEFF/CLAREMONT COURIER

Red Tapes

I was appointed KSPC-FM station manager in my senior year (1961–62) and was told I had a budget of $300 to run the station for the entire year. That wasn't much, even in those days, so I tried to figure out how to save money.

One of our chief expenses was buying magnetic recording tape. I discovered, however, that Radio Moscow was willing to send us free tape recordings, primarily of music. Many of their classical music recordings were wonderful—original recordings of the Russian pianist Sviatoslav Richter, for example—and we received them on large reels of magnetic tape, recorded full track at 15 inches per second (IPS). I realized that we could "dub" those full-track recordings onto other tape at half-track,which took up only a quarter of the space on tape, yet the sound was still high quality.

Although U.S. Sen. Joseph McCarthy died in 1957, the nation was still on edge about "communism in the schools," and I was somewhat nervous about a possible solution. But I nonetheless wrote to Radio Moscow and encouraged them to send us as much programming as possible. They began to send us large boxes of recorded tape every month. When we received them, we would dub the great classical music recordings onto smaller tape at a slower speed, and then reuse the original tapes. We erased the non-musical tapes and used them for blank stock.

We never received an inquiry from the FBI as to why a college broadcast station was receiving monthly boxes from the Soviet Union, and we never said anything about it to the administration.

But as a result, we managed to run KSPC for an entire year on free tapes from Radio Moscow during the era of "communism and the red menace."

—Tracy Westen '62
Los Angeles, Calif.

Alumni and friends

are invited to send us their letters by email to *pcm@pomona.edu* or by mail to the address on page 2. Letters are selected for publication based on relevance and interest to our readers and may be edited for length, style and clarity.

/ ComingSoon /

Calendar / *Spring 2011*

LECTURES, DEBATES

Feb. 23 **"Translating Witness: Antiviolence, Race and Women's Grassroots Organizing"**—4:15 p.m., Ena Thompson Reading Room, Crookshank. Piya Chatterjee, assistant professor of women's studies, UC Riverside.

Feb. 23 **Woodford-Eckis Geology Lecture: "Recent Slip History of the South-Central San Andreas Fault: from High-Resolution Topography and Paleoseismology"**—8:15 p.m., Rose Hills Theatre. J. Ramón Arrowsmith, ASU professor of geology.

Feb. 24 **Woodford-Eckis Geology Lecture: "Meter-Scale Characterization of Surface Processes and Fault-Related Deformation Using LiDAR Topography"**—11 a.m., Rose Hills Theatre. J. Ramón Arrowsmith, ASU professor of geology.

Mar. 2 **"Inside Graphic Novels"**—4:15 p.m., Hahn 108. Owen Wise '05, creator of *Samurai's Blood*, on the creative process.

Mar. 3 **PSU Debate: "Can Our Way of Life Survive Climate Change?"**—7 p.m., Edmunds Ballroom. Kenny Ausubel, founder of Bioneers, debates Aric McBay, co-author of *Deep Green Resistance*.

Mar. 7 **Hart Lecture: "The Banjo and the Boundaries of American History"**—4:15 p.m., Rose Hills Theatre. Laurent Dubois, Marcello Lotti Professor of Romance Studies and History at Duke University.

Mar. 8 **Anthropology Distinguished Lecture: "Life after Trafficking in the U.S."**—4:15 p.m., Hahn 107. Denise Brennan, associate professor of anthropology, Georgetown University.

Mar. 10 **Pomona College & Harvey Mudd College Lecture: Bill Gates**—5 p.m., Bridges Auditorium. Bill Gates, chair of Microsoft and co-chair of the Bill and Melinda Gates Foundation, will visit as part of the Harvey Mudd College Annenberg Leadership & Management Speakers Series and the Pomona College Distinguished Speakers Series. As part of his visit, there will be "A Conversation with Bill Gates" event, with KPCC's Larry Mantle, open to the larger community. This event will be ticketed. Details TBA at *www.pomona.edu*.

Mar. 21 **"The Civic Impact of Youth Activism: The Curious Contrast between Freedom Summer and Teach for America"**—4:15 p.m., Hahn 101. Doug McAdam, professor of sociology at Stanford.

Mar. 22 **IRC: "Surfing the Hallyu (Korean Wave): The Global Transformation of Korea's Social Capital"**—Noon, Oldenborg. Mary Yu Danico, associate professor of sociology at Cal Poly Pomona.

Mar. 24 **Chemistry Lecture: Steve Lippard**—11 a.m., Seaver North Auditorium. Lippard is the Noyes Professor of Chemistry at M.I.T.

Mar. 29 **IRC: "Muslim First: The Politics of Muslim Identity and Bangladeshi-Origin Youth in Britain and the U.S."**—Noon, Oldenborg. Nazli Kibria of Boston University.

Mar. 31 **Literary Series: Elizabeth Willis**—4:15 p.m., Ena Thompson Reading Room (Crookshank 108). Reading by Elizabeth Willis, author of *Address* and *Meteoric Flowers*.

Mar. 31 **Performance by D'Lo**—7 p.m., Pomona College Museum of Art (330 N. College Ave., Claremont). D'Lo, a queer Tamil Sri Lankan-American, artist/writer, director, comedian.

April 4-7 **Chemistry: 49th Annual Robbins Lecture Series: Peter Agre**—Agre, from Johns Hopkins School of Medicine, shared the 2003 Nobel Prize for discoveries concerning channels in cell membranes. Lecture times and locations TBA. (909) 621-8444.

April 5 **Ena Thompson Distinguished Lecture: "The Centrality of the United States in a Century of Mexican Migration"**—11 a.m., Rose Hills Theatre. Gilbert G. Gonzalez, filmmaker and professor of Chicano/Latino studies, UC Irvine.

April 5 **IRC: "Hidden Injuries of Racism: Asian Americans and Internalized Racial Oppression"**—Noon, Oldenborg Center. Karen Pyke, associate professor of sociology, UC Riverside.

April 5 **Anthropology Distinguished Lecture Series: "Brothels, Slumdogs and Big Screen Rescues: Cinematic Discourses on India and Prostitution"**—4:15 p.m., Hahn 107. Svati Shah, professor of anthropology at UMass Amherst.

April 12 **Chemistry Lecture: Scott Silverman**—11 a.m., Seaver North Auditorium. Silverman is professor of chemistry, biochemistry and biophysics, University of Illinois at Urbana-Champaign.

April 12 **PBI: "Whose Loss and Whose Gain?: The Contradictory Politics of the Brain Drains"**—4:15 p.m., Hahn 108. Madeline Hsu, director, Center for Asian American Studies, and associate professor of history, University of Texas, Austin.

April 19 **Chemistry Lecture: Carole Bewley, NIH**—11 a.m., Seaver North Auditorium. Bewley works in the Natural Products section of the National Institutes of Diabetes and Digestive and Kidney Diseases.

Mar. 1

THE MARTHA GRAHAM DANCE COMPANY IN RESIDENCE

Following a three-day residency of the Martha Graham Dance Company at Pomona College, students will perform Graham's 1935 work *Panorama*, staged by David Zurak, former Graham Company member. The performance will also include Graham's classic *Diversion of Angels*. No cost to attend. 8 p.m., Bridges Auditorium.

April 27 **Literary Series: Lyn Hejinian**—4:15 p.m., Ena Thompson Reading Room (Crookshank 108). Reading by Hejinian, professor, UC Berkeley, author of *Saga/Circus, Situations, Sings* and *My Life in the Nineties*.

April 27 **"And the Women Also Knew: Women, Gender, and the Making of Cuba's 1844 Slave Movement"**—Hahn 108. Aisha Finch, assistant professor of women's studies and Afro American studies, UCLA.

MUSIC

Information (909) 607-2671 or concerts@pomona.edu.

Feb. 25, 27 **Pomona College Orchestra**—Fri., 8 p.m; Sun., 3 p.m., Bridges Hall of Music. Eric Lindholm, conductor, is joined by the 2010 Concerto Competition winners Eddie Sayles '11, tenor, and Sonya Ursell '11, piano. Britten, Hindemith, Rachmaninoff.

Mar. 6 **"East Meets West"**—3 p.m., Bridges Hall of Music. Eclipse String Quartet: Sara Parkins and Sarah Thornblade, violin; Alma Lisa Fernandez, viola; Maggie Parkins, cello with Genevieve Feiwen Lee, piano; Michael Friedmann and Hsuanwei Fan '12, narrators. Schoenberg's *Ode to Napoleon*, Op. 41, Ge Gan-ru's *Four Studies of Peking Opera* and Zhou Long's *Wild Grass*.

Mar. 27 **Organ Music**—3 p.m., Bridges Hall of Music. Prof. William Peterson performs music by Saint-Saëns, Guilmant, Vierne, Krenek, Kohn and others.

April 2 **"Violin & Piano"**—8 p.m., Bridges Hall of Music. Andrew McIntosh, violin, and Gayle Blankenberg, piano. Ligeti, Schubert, Shostakovich and others.

April 15, 17 **Pomona College Choir and Orchestra with the CSU Long Beach Chamber Choir**—Fri., 8 p.m.; Sun., 3 p.m., Bridges Hall of Music. Pomona's Choir (Donna DiGrazia, conductor), CSULB Choir (Jonathan Talberg, conductor), Orchestra (Eric Lindholm conductor), with Lucy Shelton '65, soprano. Verdi's "Requiem."

April 22 **New Music for Cello, Piano and Marimba**—8 p.m., Bridges Hall of Music. Music of Karl Kohn, Tom Flaherty and Osvaldo Golijov performed by Roger Lebow, cello; Karl Kohn, piano; and Nick Terry, marimba.

April 25 **Pomona College Afro-Cuban Drumming Ensemble**—8:15 p.m., Lyman Hall, Thatcher. Joe Addington directs.

April 26 **Pomona College Jazz Ensemble**—4:30 p.m., Lyman Hall, Thatcher. Bobby Bradford directs.

April 26 **Pomona College Cello Ensemble**—8:30 p.m., Lyman Hall, Thatcher.

April 27 **Pomona College Mbira Ensemble**—7 p.m., Lyman Hall, Thatcher. Music from Zimbabwe directed by Anthony Perman.

April 28, 30 **Pomona College Glee Club**—Bridges Hall of Music. Th. 8 p.m.; Sat. 1:30 p.m., Donna DiGrazia conducts the 25-member ensemble in choral chamber music from the 16th-century to present.

April 30, May 1 **Pomona College Band**—Sat.,11:15 a.m.; Sun., 8 p.m., Bridges Hall of Music. Graydon Beeks, conductor. Bernstein, Bremer, Goodwin, Sousa.

May 2 **Gamelan Music: Giri Kusuma**—8 p.m., Bridges Hall of Music. Traditional and contemporary Balinese music and dance. Nyoman Wenten is music director, and Nanik Wenten is dance director.

THEATRE & DANCE

Tickets for all performances $10 for general admissions and $5 for seniors and for students, faculty and staff of the Claremont Colleges. Box Office: (909) 607-4375.

Mar. 3–6 **The Threepenny Opera**—Th.–Sat., 8 p.m.; Fri.-Sat., 2 p.m., Seaver Theatre. By playwright Bertolt Brecht and composer Kurt Weill. Prof. Betty Bernhard directs. Michael Lamkin provides musical direction.

April 7–10 **The Colored Museum**—8 p.m., April 7-9; 2 p.m., April 9-10, Allen Theatre (Seaver Theatre). This biting satire by playwright George Wolfe '76 was originally performed in 1986. Guest directed by Nataki Garrett.

April 28–May 1 **Spring Dance 2011**—Th.–Sat., 8 p.m.; Fri–Sat., 2 p.m. Features original works by senior majors, faculty and guest artists ranging from traditional to contemporary. Prof. Laurie Cameron provides artistic direction.

ART

Pomona College Museum of Art, hours Tues.-Fri., 12–5 p.m.; Sat.–Sun., 1–5 p.m. ***Art After Hours****, Thurs., Jan. 27–April 7 (excluding 3/17), 5–11 p.m. Information: (909) 621-8283 or www.pomona.edu/museum.*

Jan. 18–April 10 **"China: Insights"**—A cross-section of contemporary documentary work from mainland China, exploring the transition from a rural/agrarian environment to an urban/industrial setting. Opening reception, Jan. 22, 5 p.m.

Jan. 18–April 10 **"Stealing Fire: Prometheus4"**—On the 80th anniversary of "Prometheus," the exhibit uses archival information to explain the mural's Pomona history, its conservation and the student response to the mural over time.

FILMS

Feb. 23 **Documentaries from Vietnam**—7 p.m., Hahn Building, Room 108. Jointly sponsored by the Pacific Basin Institute and Asian American Resource Center.

Feb. 28 **Sustainability Film Festival: *Wasteland***—7 p.m., Rose Hills Theatre. Winner of a 2010 Sundance Audience Award, this film explores life in the world's largest trash city, near Rio de Janeiro.

Mar. 24 **Sustainability Film Festival: *Grassroots Rising***—11 a.m., Frank Dining Hall, Blue Room. This 2005 film explores the lives of Asian immigrant workers in L.A. Q&A with Karin Mak of the Asian American Resource Center.

Mar. 28 **Sustainability Film Festival: *Bus Riders Union***—7 p.m., Rose Hills Theatre. *Bus Riders Union* traces three years of the Los Angeles Bus Riders Union fighting for sustainable and just transit.

April 5 **Sustainability Film Festival: *Up the Yangtze* & *Red Dust***—7 p.m., Rose Hills Theatre. *Up the Yangtze* follows two lives changed by the Three Gorges Dam project and flooding of the Yangtze River. *Red Dust* examines the efforts of workers at a nickel-cadmium battery factory to organize.

April 7 **Ena Thompson Film & Discussion: *Harvest of Loneliness: The Bracero Program***—7 p.m., Rose Hills Theatre. This 2010 film examines one of the largest state-managed migrations in history. Director Gilbert G. Gonzalez, the 2011 Ena Thompson Distinguished Lecturer and professor of Chicano/Latino studies, UCI, will participate in a Q&A following the film.

/ PomonaToday /

In Concert / *John Legend*

Legendary

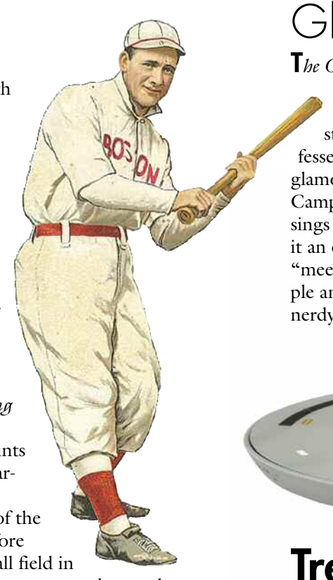
Grammy-winning musician John Legend drew big crowds to Bridges Auditorium in October, performing such hits as "Ordinary People" and "Green Light" in an acoustic show Sophie Forman of *The Student Life* called "the best concert I've been to since the Paul McCartney show I saw in fifth grade." Forman went on to write: "If it weren't for the obnoxiously chatty freshman sitting in front of us who persistently ignored my evil eye, I would have been lulled into an adoring stupor by the time the encore came."

Photo by Will Hummel '12

/pomoniana/

CAMPUS TIDBITS, TRADITIONS, LORE AND MORE

Dirty Sox



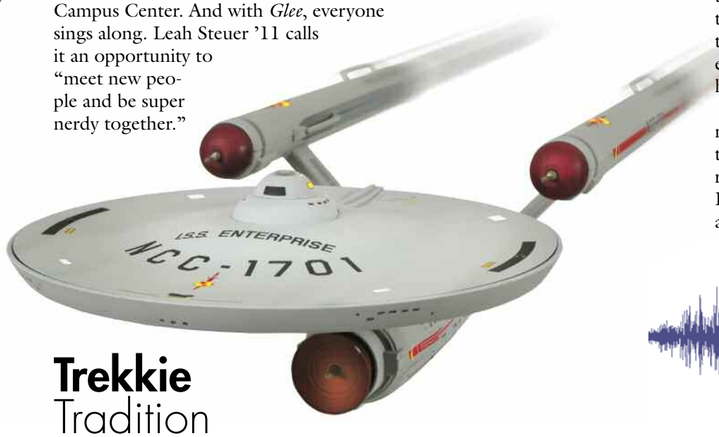
A century ago, some wiseguy with the Boston Red Sox hatched the idea of sending the team to the West Coast and back on a showy spring training road trip. While in California, the Beantown pros crushed a bunch of outmatched small-town and college teams in exhibition games, with Pomona's baseball squad among the victims. Now the lowlights of that March 20, 1911 Pomona vs. Boston game are laid out in Sox historian Bill Nowlin's new book, *The Great Red Sox Spring Training Tour of 1911.*

According to newspaper accounts Nowlin pulled together, the Sox arrived in the city of Pomona, were treated to an "automobile tour" of the area and given boxes of citrus before being brought to the College's ball field in Claremont. But the kindness was not returned once the game began before a crowd of more than 700 people who paid 50 cents apiece, with most of the loot going to the Sox. *The Boston Globe* reported that the Sox pitcher messed with the Pomona hitters, "tossing up the ball and then, with men on bases, striking out the youngsters as he liked." *The Globe* got its own digs in, dismissing the student players as all talk, "about the windiest lot of kids ever discovered."

Pomona lost 7-0, committing eight errors along the way and leading the *Boston Journal* to grouse that "playing games of this character is little short of lunacy," as Nowlin's book recounts. If it's any consolation, when the Sox headed home to Boston, they also beat Harvard, 4-2, in the final spring training game of the season.

Gleeks **Unite**

T*he O.C.*, *Lost* and *The Office* had their turns. This year, it's *Glee*, the TV show about a quirky high-school glee club, that has students gathering around the tube. For dorm-cramped students, these events are a novel experience, as self-professed "Gleeks" upgrade from their tiny laptop screens to the glamour of actual television sets in Walker Lounge or the Smith Campus Center. And with *Glee*, everyone sings along. Leah Steuer '11 calls it an opportunity to "meet new people and be super nerdy together."



Trekkie Tradition

Meanwhile, in an entirely different television universe, Pomona physics students are gathering to watch reruns of *Star Trek*—what else?—each week in Millikan Laboratory's planetarium. Pomona's *Trek* ties go way back to when Joe Menosky '79 was a screenwriter for *The Next Generation*, sneaking the No. 47 into script after script.

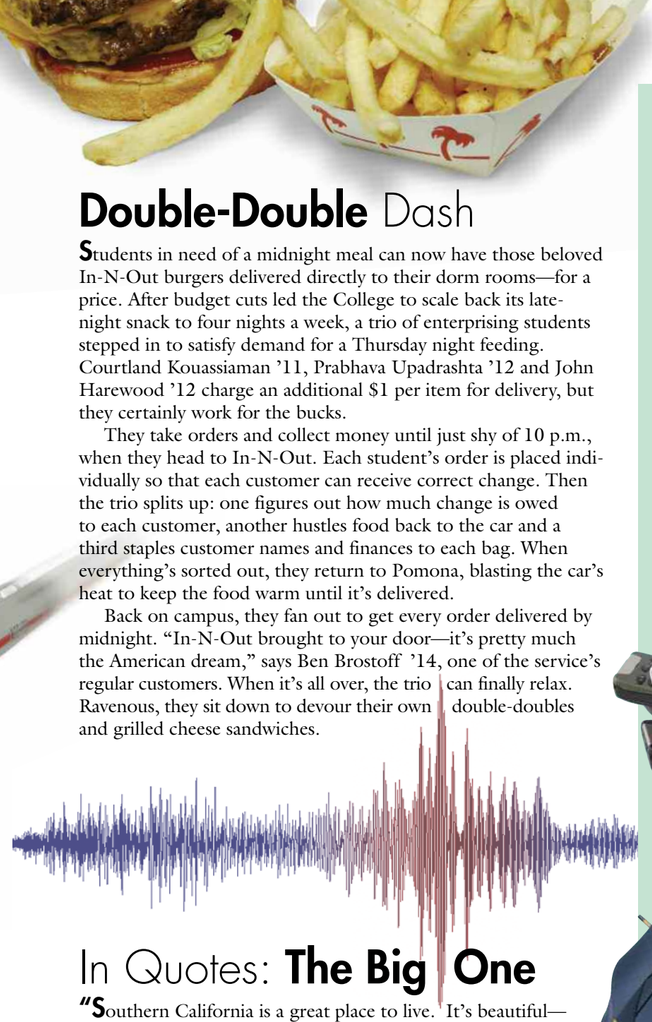
Pomona's latest batch of Trekkies plan to keep the Friday night gatherings going until they graduate, "at which point the torch will have to be passed on to younger generations," says Will Morrison '12, skipping the chance to make a cheesy *Next Generation* reference.

Double-Double Dash

Students in need of a midnight meal can now have those beloved In-N-Out burgers delivered directly to their dorm rooms—for a price. After budget cuts led the College to scale back its late-night snack to four nights a week, a trio of enterprising students stepped in to satisfy demand for a Thursday night feeding. Courtland Kouassiaman '11, Prabhava Upadrashta '12 and John Harewood '12 charge an additional $1 per item for delivery, but they certainly work for the bucks.

They take orders and collect money until just shy of 10 p.m., when they head to In-N-Out. Each student's order is placed individually so that each customer can receive correct change. Then the trio splits up: one figures out how much change is owed to each customer, another hustles food back to the car and a third staples customer names and finances to each bag. When everything's sorted out, they return to Pomona, blasting the car's heat to keep the food warm until it's delivered.

Back on campus, they fan out to get every order delivered by midnight. "In-N-Out brought to your door—it's pretty much the American dream," says Ben Brostoff '14, one of the service's regular customers. When it's all over, the trio can finally relax. Ravenous, they sit down to devour their own double-doubles and grilled cheese sandwiches.



In Quotes: **The Big One**

"Southern California is a great place to live. It's beautiful—we have the oceans on one side and great mountains on the other side … But it's also a very difficult place for communication in and out of the region during an earthquake … Of our five lifeline corridors through the area, four of them actually lie right on the San Andreas Fault."

—Geology Professor Linda Reinen, at a campus talk discussing the U.S. Geological Survey's "Shakeout Scenario" of a 7.8-magnitude earthquake on the southern section of the San Andreas Fault.

Top 5: **Lost & Found**

With Claremont's sunny weather, it's easy for students to forget about their winter garb. That at least would explain why coats, sweaters and other warm garments are the most reported lost-and-found items among Pomona students. Cell phones and keys are close behind, according to records kept at the ASPC office. But the Pomona College Digester, the what's-going-on e-mail sent out to students each weekday, tells a more intriguing story, listing missing items ranging from lost retainers to "grandma couture" cardigans, from a pair of boxer shorts to a purple handkerchief with a $40 reward to its name. Here are the Top 5 most common missing items:

—Ratna Kamath '11 and Mark Kendall

Naomi Laporte '11:

HOW TO LAND A JOB (ALMOST) A YEAR BEFORE GRADUATION

1

Grow up in D.C., traveling frequently to the home countries of your Japanese mom and French dad. Get used to jumping into new situations. Dive into competitive swimming at the age of 5, coach a team for five years and become team captain in high school. Thrive even when you're the only girl in your lane.

2

Pick Pomona because you're looking to change coasts, swim in sunnier weather and work closely with professors. Take an intro to macroeconomics class with Professor Slavi Slavov. Fall in love with the analytical subject that lets you see the world in a new way. Become a mathematical economics major. Try internships in law and economics research. Realize they're not for you.

3

Hear about management consulting—the business of fixing broken companies—the summer before your junior year. Land an internship with big-name consulting firm Bain & Co. Jet off to Dallas for a few days every week to meet with clients. Feel everything clicking into place. Hold your own in a male-dominated internship program. Research, analyze and model data, and interview and present to clients.

4

Decide you want to work for Bain when you graduate. Stand up against the fire of an on-the-spot interview process. Receive an offer in August. Take it. Help Pomona students prepare for their own interviews, grilling them on six-figure mental math and case studies. Proudly watch as other Sagehen seniors get consulting job offers from top-tier firms.

—Ratna Kamath '11

Photo by Will Hummel '12

Off the Charts / *Niche Radio*

KSPC's Eclectic Line-Up

College radio is well-known as a haven for underground music, and Pomona's KSPC (88.7 FM) plays plenty of that. But the campus station also offers a selection of time slots to community members who serve up an eclectic mix of specialty programming—from movie scores to baroque to polka—that is not quite so collegiate in its vibe. And nowadays you don't need to live within the station's broadcast area to tune in. You can listen online at *www.kspc.org*. Here's a quick sampling of the shows:

SHOW & HOST	YEARS ON AIR	WHAT IT'S ALL ABOUT	SAMPLE PLAYLIST	BEHIND THE MICROPHONE	TYPICAL LISTENERS
The Video Game Music Show with Steve Hertz (Fridays, 6–8 p.m.)	4	Tunes from all gaming eras, from the '80s Nintendo Entertainment System to today's Wii and Xbox 360.	"Super Mario Bros. Main Theme" (Nintendo Entertainment System) "Chop Chop Master Onion's Rap" (Parappa the Rappa for PlayStation 1) "Pac-Man Fever" (Buckner & Garcia)	Steve's garage is home to 25 full-sized arcade video games, and he has many more in storage.	College-aged men finding their inner nerd. "Deep inside a lot of people have their favorite video game music that they don't really like to admit to."
Going For Baroque with Timothy Moore (winter and summer breaks)	10	Music of the 17th and 18th centuries, while avoiding the "stuffy, played-too-often 19th-century dinosaurs."	"Lyric Ode on the Fairies, Aerial Beings and Witches of Shakespeare" (Thomas Linley) "The Indian Queen" (Henry Purcell) "Symphony No. 88 ('Oxford')" (Franz Josef Haydn)	Timothy got hooked on baroque while performing in his high school chorus.	Middle-aged folks and senior citizens who appreciate his buffet of "low-carb, low-cholesterol" baroque.
Songs for Whippersnappers with Dia Hakinna (Sundays, 11 a.m.–1 p.m.)	7	A show that kids, teens and parents can listen to together while driving.	"Movin' Right Along" (Kermit & Fozzie) "Songs for the Whippersnapper Show Theme" (PJ Pooterhoots) "Flight of the Bumblebee" (Jean Jacques Perrey)	Dia collects vintage Texas Instruments calculators, eight-track cassettes and other odd stuff.	Kids and parents do call in, but many listeners are designers, animators, musicians and other creative types.
The Sound of Pictures with Tom Skelly (Sundays, 7–10 p.m.)	25	Movie music, from classical to soundtrack ballads to experimental soundscapes.	*Cool Hand Luke* score (Lalo Schifrin) *Taxi Driver* score (Bernard Herrmann) *Tex Avery Cartoons* score (Scott Bradley)	Tom developed his own shorthand so he can listen to music and scribble notes while driving.	Music lovers who crave variety: "If I play Burt Bacharach next to Frank Zappa, people really respond to it."
It's Polka Time with Mark Hoffman (Saturdays, 8–11 a.m.)	1*	From Finnish and Bavarian to Chicago and Cleveland style polka music: "I play whatever I can get my hands on."	Frank Yankovic Dick Tady Orchestra Whoopee John	Mark has worked as a radio station engineer since his teens; he took the KSPC job a year ago.	Many older folks, but he also hears from vocal 20-somethings. "They just go berserk if we don't do the show."

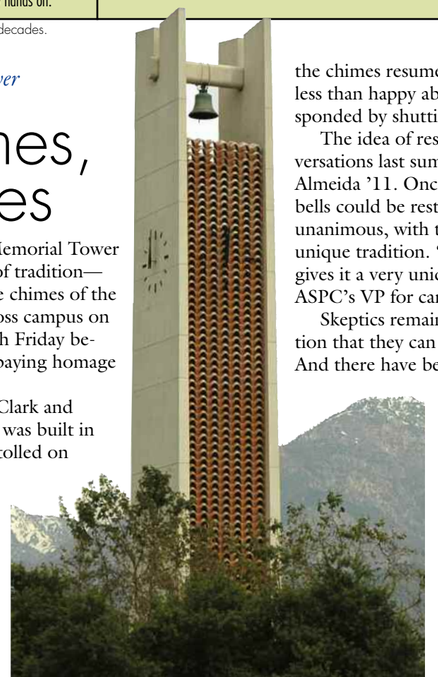
* Previous polka programming has been on for decades.

Landmarks / *Smith Tower*

Old Chimes, New Times

Silent for a decade, the Smith Memorial Tower now rings again with the sound of tradition—and a mystical numeric twist. The chimes of the 125-foot tower can be heard across campus on the 47th minute Monday through Friday between 9:47 a.m. and 5:47 p.m., paying homage to Pomona's special number.

Located next to the Norton, Clark and Walker residence halls, the tower was built in 1961 and for decades its chimes tolled on the hour from 10 a.m. until 10 p.m. The tower was briefly shut down in 1991 for repairs to the clocks and the addition of an electronic carillon. When the chimes resumed the next year, students living nearby were less than happy about the hourly ringing. Maintenance responded by shutting off the chimes.

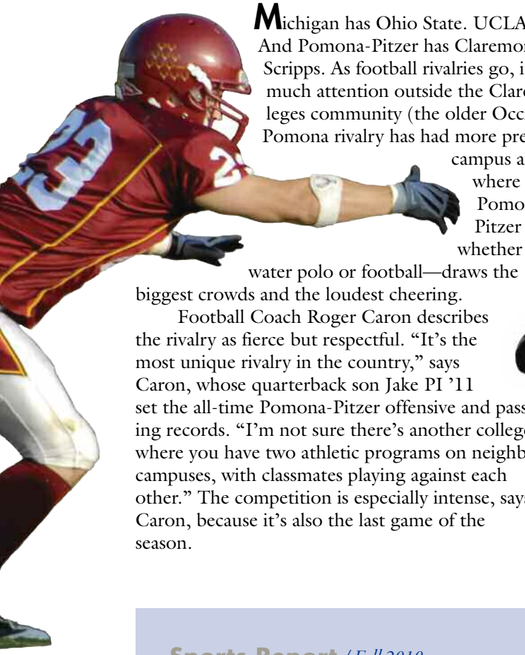


The idea of restarting the hourly bells began in informal conversations last summer, according to ASPC President Stephanie Almeida '11. Once the student government confirmed that the bells could be restarted, the vote to do so at the new times was unanimous, with the goal of fostering school spirit and creating a unique tradition. "We think the addition of the 47th minute gives it a very unique Pomona feel," says Frank Langan '11, ASPC's VP for campus life and activities.

Skeptics remain. "It sounds like they're trying to make a tradition that they can put in guidebooks," says Glenn McFadden '11. And there have been a few glitches to work out: At the inaugural event in November celebrating the new chime times, they went off early, at 5:45 p.m. But that didn't faze students who gathered for the celebration, including an ecstatic Isaac Kastama '11. "I believe it is the most historically significant moment of my four years here," he says. "I am proud of my school and my country, because the clock tower will forever ring."

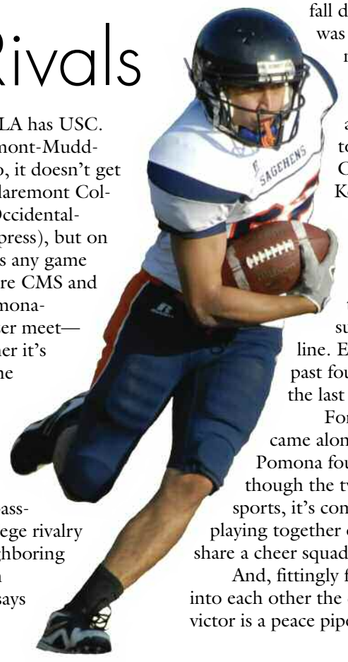
Sports / *A Special Rivalry*

Next-Door Rivals



Michigan has Ohio State. UCLA has USC. And Pomona-Pitzer has Claremont-Mudd-Scripps. As football rivalries go, it doesn't get much attention outside the Claremont Colleges community (the older Occidental-Pomona rivalry has had more press), but on campus any game where CMS and Pomona-Pitzer meet—whether it's water polo or football—draws the biggest crowds and the loudest cheering.

Football Coach Roger Caron describes the rivalry as fierce but respectful. "It's the most unique rivalry in the country," says Caron, whose quarterback son Jake PI '11 set the all-time Pomona-Pitzer offensive and passing records. "I'm not sure there's another college rivalry where you have two athletic programs on neighboring campuses, with classmates playing against each other." The competition is especially intense, says Caron, because it's also the last game of the season.



This year was no different. Played on a perfect fall day, the Pomona-Pitzer homecoming game was fought to the final seconds, with CMS winning 31-30. The stands were filled with supporters ranging from the stalwart football-player parents, some of them from as far away as New Hampshire and Washington, D.C., to neophyte fans like Samantha Chao '14, a first-year student from Hong Kong.

"The game brings out the best in everyone, especially the seniors," says R.J. Maki '11, a wide receiver who set records for reception yards per season and career receptions. "We know it's the last time we're suiting up, so we have that much more on the line. Every game we've played against CMS in the past four years has come down to the last quarter, the last drive, sometimes the last play."

For many of the years before Pitzer College came along, says Caron, Claremont McKenna and Pomona fought on the same side of the field. And, even though the two sides now battle each other in varsity sports, it's common to find students from the five colleges playing together on club teams. Pomona-Pitzer and CMS even share a cheer squad, made up of students from all five colleges.

And, fittingly for a rivalry in which opponents might run into each other the day after the game, the trophy awarded to the victor is a peace pipe.

—Mary Marvin

Talk of the Campus / *Pomona Student Union*

Soccer Mockers

The Pomona Student Union hosts more than its share of serious forums on such issues as health reform and climate change. But for one night last semester the PSU vibe was more comedy club than debate club as Sagehens kicked around a lighter topic.

With the lights dimmed and students seated around little tables in the Doms Social Lounge, the debate began with moderator Anna Bittman '11 noting soccer's relative unpopularity among American TV viewers. "Is this a justified shunning of a boring sport?" she asked. "Or should Americans watch more soccer?"

Standing up for their sport, Pomona-Pitzer soccer coach Bill Swartz and team captain Zach Mirman '11 exuded earnestness. "Soccer is a beautiful game to watch," Mirman waxed. While acknowledging there won't be goals scored "every five minutes or so," he assured the audience that "if you commit yourself to watching the sport, you will be duly rewarded."

Swartz told of seeing his first high-level soccer match, between Inter Milan and Santos of Brazil, when he was 15. "I watched these two Brazilians at half time and I was enraptured," he said. "They were 40 yards apart and their technical ability to give a ball to each other in the air … was awe-inspiring."

Getting their turn, the soccer-mockers were tongue-in-cheek, with Nebraska-raised Kaitlyn Boecker '11 extolling figure skating as the true all-American sport. "Soccer is unpopular in the United States because it's boring—really, really boring," she said, drawing laughs from the audience.

Chicago Cubs fan Stefan Castellanos '11 argued that as Americans, "we like our athletes to be big and strong and physically imposing." "I don't want to bring it back to the image of the head cheerleader and the football captain, but, like, it was never the head cheerleader and the little soccer player," he cracked.

When Mirman served up statistics showing that more American kids play soccer than any other sport, Castellanos used those same stats to associate the game with suburban minivan mediocrity. "So many kids play soccer," said Castellanos, unleashing his best line of the night. "Because so many kids *can* play soccer."

The soccer supporters kept their cool, and kept to the high road. "I can't think of a more exemplary athlete than a soccer player," Mirman said. "They have endurance, they have fitness and speed over short distances, they have power and strength."

As the evening wound down, coach and player were still playing defense, while staying good sports to the end. There was no definitive answer as to whether Americans should watch more soccer. But the debate itself was certainly worth watching, whether you like soccer or not.

—Mark Kendall

Sports Report / *Fall 2010*

Women's Cross Country

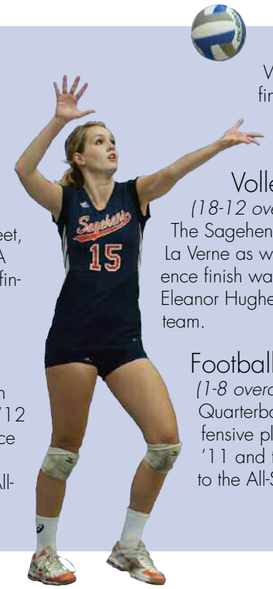
(5-2 SCIAC) Tie for third place

Anne Lydens '13 was named SCIAC runner of the year after coming in first at the SCIAC Multiduals and finishing second in the SCIAC Championships. Lydens went on to place first at the Division III West Region meet, qualifying for the NCAA Championships. At the NCAA Championship meet, Lydens finished ninth, the highest finish in the history of Sagehen women's cross country.

Men's Cross Country

(6-1 SCIAC) Second place

Charles Enscoe '11 and Alex Johnson PI '13 were both named to the All-SCIAC first team. Juniors Paul Balmer '12 and Hale Shaw PI '12 were named to the all-conference second team. At the Division III West Region meet, Enscoe, Johnson, Balmer and Shaw were named to the All-West region team. With their strong regional finishes, Enscoe and Johnson qualified for the NCAA Championship meet, where they each improved on their previous best times.



Volleyball

(18-12 overall, 8-6 SCIAC) Tie for second place

The Sagehens notched wins over SCIAC foes CMS and La Verne as well as Chapman. Their second place conference finish was the highest since 2003. Outside hitter Eleanor Hughes '11 was named to the All-SCIAC second team.

Football

(1-8 overall, 1-5 SCIAC) Tie for sixth place

Quarterback Jake Caron PI '11 was named SCIAC offensive player of the year. Wide receiver R.J. Maki '11 and tight end Bobby McNitt PI '11 were named to the All-SCIAC first team. Running back Luke Sweeney '13 and offensive lineman James Lambert '12 were named to the All-SCIAC second team. Caron, McNitt and Maki were selected to participate in the Division III Football Classic All-Star Game.

Men's Soccer

(7-11 overall, 7-7 SCIAC) Fourth place

The team won five of their final seven games, including one against rival Claremont-Mudd-Scripps to qualify for the SCIAC Tournament. Eben Perkins '11 was named to the All-SCIAC first team and midfielders Robbie Thayer '13 and Danny Nasry '13 were selected to the second team.

Women's Soccer

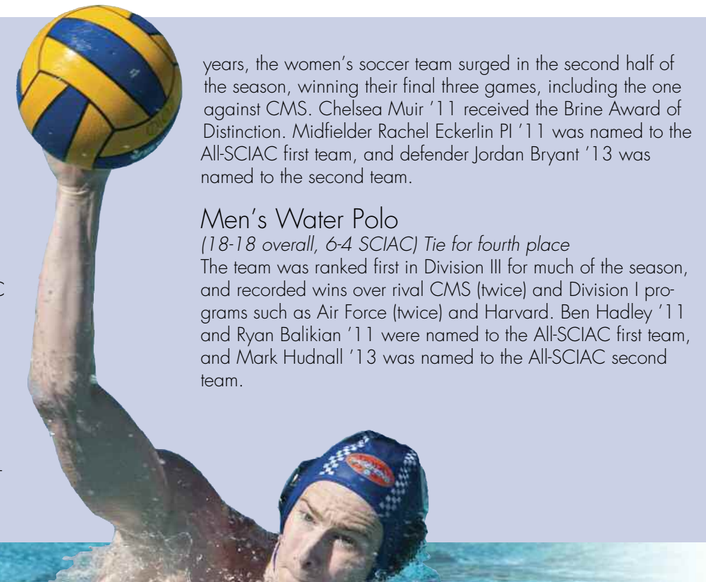
(7-8, 5-7 SCIAC) Fifth place

With more than half of this year's team first-years, the women's soccer team surged in the second half of the season, winning their final three games, including the one against CMS. Chelsea Muir '11 received the Brine Award of Distinction. Midfielder Rachel Eckerlin PI '11 was named to the All-SCIAC first team, and defender Jordan Bryant '13 was named to the second team.

Men's Water Polo

(18-18 overall, 6-4 SCIAC) Tie for fourth place

The team was ranked first in Division III for much of the season, and recorded wins over rival CMS (twice) and Division I programs such as Air Force (twice) and Harvard. Ben Hadley '11 and Ryan Balikian '11 were named to the All-SCIAC first team, and Mark Hudnall '13 was named to the All-SCIAC second team.



Landmarks / *Rediscovering a Masterpiece*

Prometheus Refound

Hanging high over Frary Dining Hall for 80 years now, *Prometheus* remains a constant background presence in the lives of Pomona students. This fall, Paulette Barros ’11 and theory friction practice ’12 (née Jackson Brebnor) took a closer look at Mexican artist José Clemente Orozco’s mural masterpiece, presenting their own historical exhibition as interns for the Pomona College Museum of Art.

Digging through museum archives and poring over old issues of *The Student Life*, the pair was surprised by how student-driven the original project was. Students helped to raise the money to pay Orozco, and he stayed in the residence halls with students during the 1930 project. Even though they raised less than half of the $2,000 fee promised, Orozco still completed the work.

One historical rumor the pair put to rest was that college trustees had forced Orozco to paint a sexless *Prometheus.* It is true that Orozco initially painted the fiery titan sans genitalia but he returned after three months to add the detail—only by this time, the plaster had dried on the fresco and so he painted it *al secco* (dry), which caused the area to fade over time.

Prometheus’ nudity caused controversy decades later, in 1961, when the males-only Frary was opened up to women students. The men protested, feeling it was inappropriate for females to dine under *Prometheus* in all his glory, and both student researchers were impressed to discover the women protested right back. “He ain’t nothing but a fresco,” read one of their signs.

The interns also documented how *Prometheus* has been imperiled by paint-damaging pranks and the passage of time. In the largest repair job, workers in 1981 had to remove the foundation wall behind the painting brick by brick and replace it because leaking water was causing the mural to detach.

For both students, putting on the exhibition as the museum’s Graham “Bud” ’55 and Mary Ellen ’56 Kilsby interns gave them deeper appreciation for the campus icon—and they hope their work will encourage others to bring fresh eyes to *Prometheus.* “It remains a shadow in our lives,” says Barros, an art history major. “The only thing I want them to know is to respect it and understand its significance as a work of art.”

—Laura Tiffany

Photo by John Lucas

HERO

THE CRUSADE OF DR. EMIL KAKKIS ’82 TO HASTEN TREATMENT FOR KIDS WITH RARE DISEASES

Story by Amber Dance

Photos by Penni Gladstone
Pro Photography Network

Dr. Emil Kakkis felt as if he were in the midst of a courtroom drama.

Kakkis ’82 waited tensely in the witness area of the hushed advisory committee discussion convened by the Food and Drug Administration. The votes of the assembled scientists would help determine whether doctors could provide Kakkis’ life-saving treatment to hundreds of children with a rare disease called MPS I.

"There were many lives hanging on it," Kakkis recalls of that 2003 hearing. "You don't know what's going to happen until people start voting." It was five years since Kakkis had shown his therapy worked in people, and 10 years since he'd treated the disease in dogs. But the FDA—which is best equipped to evaluate medicines aimed at thousands of people, not dozens—remained skeptical.

One by one the votes came in: Yes… yes… yes. The committee voted 12-0 for Kakkis' drug. "I was sort of expecting someone to clap," Kakkis says. "In my head, I was cheering and screaming … no one would break the courtroom demeanor."

That moment was a high point in Kakkis' ongoing mission to bring treatments to rare or "orphan" diseases. Straight out of medical school, Kakkis set himself the goal of treating a disease that had no therapy. After the MPS I success, he kept working on medicines for rare conditions. And now he's crusading to change a regulatory system he sees unnecessarily slowing or even blocking potentially life-saving therapies. "We need to fix the process," he says, and in 2009, he started the Kakkis EveryLife Foundation to help make that happen. To an idealist like Kakkis, wasting time on the way to a cure is not acceptable.

Kakkis has shifted his focus from the clinic to the halls of Congress, but his Novato, Calif., offices contain constant reminders of the pressing human needs that drive his campaign. The walls are a collage of pictures of children and their colorful artwork, and right at the entrance sits a director's chair emblazoned with the handprints and names of the first 10 kids to try his MPS I treatment. "Dr. Kakkis, Our Hero," it reads.

"Emil's somebody who makes things work," says Dr. Adam Jonas, chair of the Pediatrics Department at Harbor-UCLA. "He is always in a hurry."

GETTING MEDICINES TO PEOPLE with rare diseases is a unique challenge. Companies prefer to invest in blockbuster drugs that many people will buy. But rare diseases—often called "orphan diseases" since no one wants to adopt them—are those that affect fewer than 200,000 people in the United States. Most affect fewer than 6,000 Americans. It's hardly a vast market base, and since it takes millions of dollars to develop and test a drug, these conditions often fall by the wayside.

Yet, if you add up all the people who have one of the more than 6,800 orphan diseases, it comes to 25 million Americans. Only 200 of those illnesses come with any treatment option.

Over the past couple of years, Congress—with a nudge from Kakkis and others—has earmarked monies to support drug research and development in a handful of acts and amendments. The pharmaceutical industry is also wading into the orphan market. For example, both GlaxoSmithKline and Pfizer created rare disease units in 2010.

"There's a lot of interest and energy," says Mary Dunkle, vice president for communications at the National Organization for Rare Disorders. "I sense a real commitment to finding treatments."

THERE WAS NO SUCH ENERGY and interest from drug companies when Kakkis began working on treatments for rare diseases. With minimum funds, and nearly single-handedly, he would spend more than a decade working on his first treatment. From the start of his career, Kakkis' focus on science left him with scant time for anything beyond work and family; he met his wife, with whom he has three children, over adjacent cadavers in medical school.

Kakkis' interest in biology dates from his childhood in Southern California. Born in 1960, he was a kid who preferred Marineland, with its killer whales and aquariums, to nearby Disneyland. He came to Pomona College in 1978 planning to become a veterinarian.

But a summer project in the laboratory of Chemistry Professor Corwin Hansch changed his mind. Hooked on the thrill of discovery, he decided to become a scientist. Kakkis earned a combined M.D./Ph.D. at UCLA in 1989. Then, he looked for a disease in need of a cure.

UCLA biochemist Elizabeth Neufeld had just the project. She had spent decades working on mucopolysaccharidosis, or MPS I. The disease affects a few hundred people in the country, Kakkis estimates.

People with MPS I have a faulty gene, which fails to produce an enzyme called iduronidase. Iduronidase works in the body, breaking down a starch called glycosaminoglycan (GAG). That starch holds the body's tissues together, but must be removed where it's no longer needed. In people without iduronidase, GAG builds up and gums up the works. This one flaw can take down the whole system.

Neufeld had just identified the gene for iduronidase, and isolated a minute amount of the enzyme, when Kakkis approached her. "He landed in the project at exactly the right time, with the right skills and enormous dedication," Neufeld says.

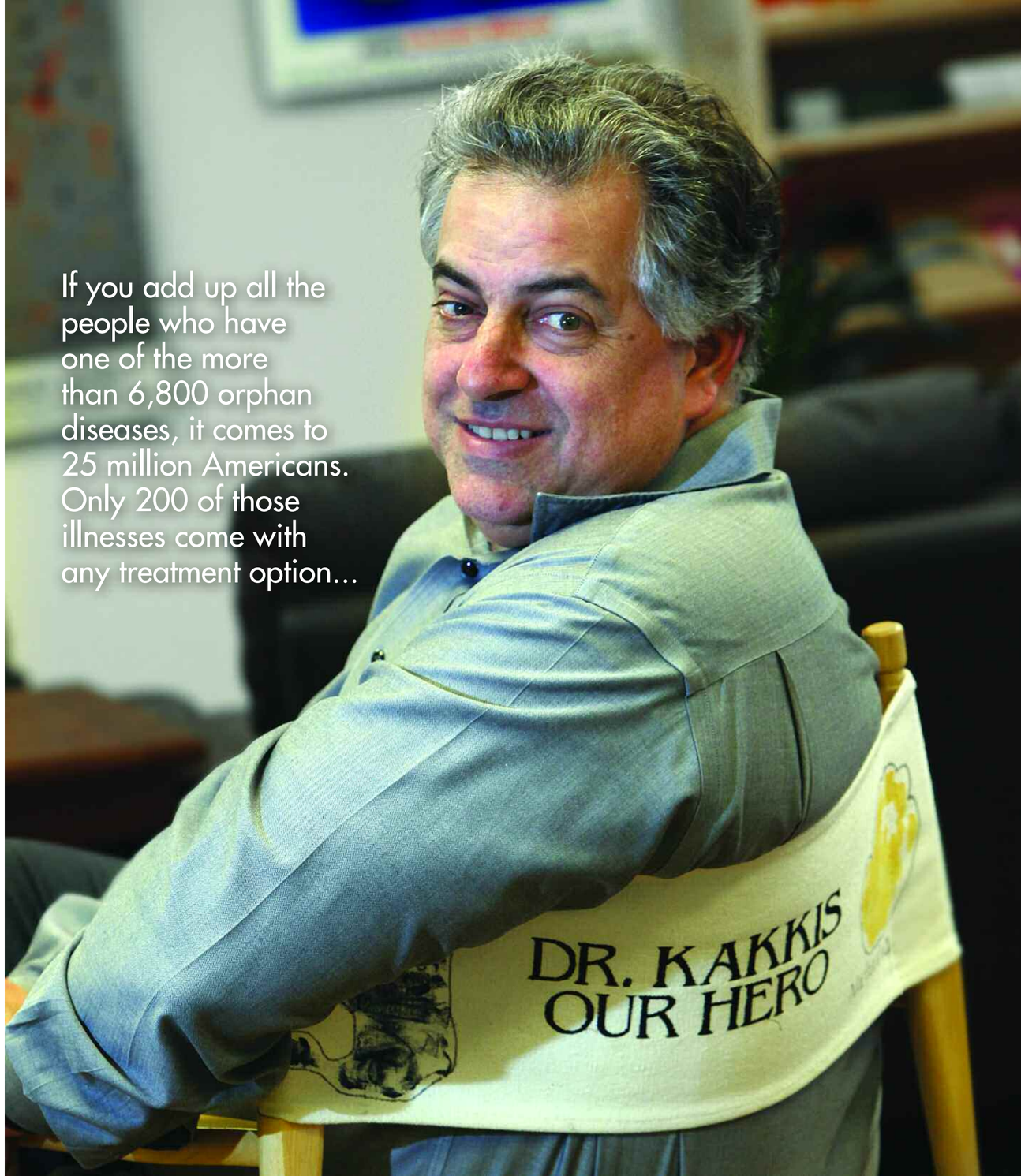
Kakkis set up shop in a converted World War II-era barracks behind Harbor-UCLA's hospital building, a former Navy facility. His wife helped scrub and paint the lab. His father-in-law, a contractor, crafted benches and cabinetry. Kakkis scrounged secondhand equipment from other labs and hauled it in his own truck.

Neufeld recalls asking Kakkis how many technicians he had. "Two," he replied—and help up his right fist, and his left fist.

By 1994, Kakkis had made a good supply of iduronidase, and the researchers tried it in dogs that had an MPS I-like disorder. The excess GAG disappeared.

Thrilled, Kakkis and Neufeld sought a company to help develop the drug. But the pair could find no takers. Even a firm called Orphan Medical turned Kakkis down. "That's when I knew we were in trouble," he says. "It was very demoralizing."

Around the same time, Jonas advised Kakkis that his focus on experiments and cures, instead of scientific publications, could endanger his academic career. Kakkis ignored the advice, putting cures before academic success—and earning the appreciation of those who most benefitted from his push for treatments. "The patients adore him," says Dr. Patricia Dickson,



"The idea is to take small, winnable battles..."

—Dr. Emil Kakkis '82

who inherited his lab when he left Harbor. "Several of the mothers want to marry him."

AS KAKKIS WAS STRUGGLING with drug development on a tight budget, a family in Carrollton, Texas, was facing tragedy.

Ryan Dant was an energetic three-year-old when his mother, Jeanne Dant, took him to the doctor for a checkup. The pediatrician noticed Ryan's head and liver were unusually large. "He had this disease no one had ever heard of, called MPS," his father, Mark Dant, remembers.

There was no treatment. Severe MPS I kills children before the age of 10; people with milder forms may survive to young adulthood. By first grade, Ryan suffered overpowering headaches and nausea. His liver and spleen swelled to twice their normal sizes. His fingers curled up as the GAG stiffened his joints. He stopped talking about what car he would drive, or anything else related to his future, because he knew he wouldn't have one.

As in many families faced with rare diseases, it fell to the Dants to seek their own cure. In 1992, they started the Ryan Foundation for MPS Children, eventually raising thousands of dollars through bake sales and golf tournaments. But they weren't sure what to do with the money.

In December of 1994, the Ryan Foundation convened a conference on MPS I at Disney World. There, Elizabeth Neufeld told Mark Dant about Kakkis. After meeting Kakkis, the Dants knew they had a place to send their funds.

For Kakkis, meeting Ryan turned what had been an academic puzzle into a truly human challenge. "This kid and his family were depending on us to do something," he says.

Although Kakkis jokes about the roadblocks now, he was desperate for further funding to wade through the complicated process of clinical testing and FDA approval.

The next savior came in 1997, when a Novato-based startup called BioMarin contacted Kakkis. They were interested in the therapy, and ultimately gave him an initial $5 million for the research. (In time, the cost would exceed $100 million.) By the end of that year, Kakkis was ready to try his enzyme in people. He made his employees work over Christmas so enough iduronidase would be available for a trial in 10 children.

"I didn't have a vacation for 36 months," Former lab manager Merry Passage says, but she didn't mind. "His dedication is infectious." Kakkis, Jeanne and Mark Dant pushed the button together for Ryan's first infusion in February of 1998. A week later, Mark Dant heard Ryan yelling and rushed to the bathroom. He found Ryan gazing at his own stomach—it had already shrunk to near-normal size.

All 10 kids improved on the enzyme therapy. Their livers shrank. They could raise their arms and scratch their own heads. And they had more energy—parents complained that their usually lethargic children were unmanageably hyper.

Kakkis' speech quickens as he recalls the exciting atmosphere of the time. "We were really on a high," he says. Patients, doctors and scientists toasted their success with a black-tie party on the decks of the *RMS Queen Mary* in Long Beach, Calif.

But the FDA was doubtful, Kakkis says, his tone becoming a tad indignant. Part of the issue was that the trial data were somewhat unusual for an FDA application. For example, Kakkis had determined that kids on the therapy no longer excreted GAG in their urine, because the body was able to break it down. But so little was known about MPS I; regulators were unsure if that was a reasonable endpoint to measure. They insisted on a second trial.

In 1998, Kakkis moved to BioMarin, where he continued working on MPS I with a 45-patient trial. The FDA remained unconvinced, in part because the therapy couldn't completely reverse the damage MPS I had already caused. But with the approval of outside experts, the FDA finally allowed BioMarin to market the iduronidase treatment, which they named Aldurazyme.

Ryan Dant is now 22. He drives a 2010 Mustang, attends junior college and manages football equipment for Southern Methodist University in Dallas. "It's amazing," Mark Dant says. "He's doing so well."

FOLLOWING THE ALDURAZYME SUCCESS, BioMarin focused solely on orphan drugs. While there, Kakkis led drug development for several other orphan treatments, including two that have been approved.

But progress was slow, and the company still had to pick and choose diseases based on profitability. BioMarin almost went out of business more than once, Kakkis says.

"You have the science that could become treatments for people, but the system forces us into this pattern of spending huge amounts of money for really rare diseases," Kakkis says. "If you create hurdles that are too extreme, you will end up preventing things from getting developed."

To keep the hurdles surmountable, Kakkis decided to leave BioMarin and start the EveryLife Foundation, pushing Capitol Hill to accelerate research and approval of orphan drugs. He travels the world to speak at conferences and has testified before Congress. And now Kakkis' efforts are getting attention beyond the rare disease field—he recently was billed alongside Nobel Prize winners and TV's Dr. Oz as one of 2010's "Rock Stars of Science" *(www.rockstarsofscience.org)* in a scientist/musician photo spread that appeared in December's *GQ* magazine. He posed in a black suit and high-tops with rapper Jay Sean.

Still, the role of schmoozing policy advocate is not a natural one for a stubborn idealist; Kakkis admits he's working harder to be political in his relationships now. And he certainly has some of the skills: when Kakkis speaks, it's easy to follow his logic and believe his conclusions.

Yet he realizes that change will be slower than he might like. "The idea is to take small, winnable battles," Kakkis says. In his current campaign, he hopes to convince the FDA to set up a dedicated unit to evaluate drugs for diseases like MPS I. For now, biochemical and genetic disease are thrown in with the gastroenterology department. He also wants to improve access to accelerated approval for such drugs.

In addition, Kakkis wants to change the way orphan drugs are evaluated. It's difficult to run large trials for diseases that are so rare. For example, Dickson, who is following up on the iduronidase work, has been recruiting for one trial since 2005. As of the fall of 2010, she had five patients.

Whether a drug is deemed effective comes down to how statisticians crunch the numbers. Different statistics, Kakkis says, can mean the difference between soaring success and abysmal failure. "It's shocking how far off it can be," he says. So the foundation is bringing together statisticians, FDA officials, scientists and drug developers to discuss how better to perform and evaluate small trials for rare diseases.

The Kakkis EveryLife Foundation has invested approximately $1 million in the campaign, Kakkis says, some 95 percent of it out of his own pocket. But the Foundation is not the last of Kakkis' projects, and he's already planning his next move: a new company called Ultragenyx.

Ultragenyx will focus on ultra-rare disease therapies. Even as he is lining up financing and hiring staff, Kakkis has research partnerships underway. Kakkis' goal is to bring Ultragenyx' first treatment to clinical trial by June, and complete the study within two years. He thinks he can get FDA approval within four years of initiating clinical studies.

Between Kakkis' work at the bench, in the clinic and on Capitol Hill, he's made the future for people with rare diseases look that much more attainable.

Crossing the Valley of Death

The first government initiative for rare disease treatment was 1983's Orphan Drug Act. It provided financial incentives for companies to invest in rare (or "orphan") diseases. Most importantly, it promised that a company with a drug to treat a rare disease would enjoy a seven-year monopoly.

"It's better than a patent," says Dr. Anne Pariser, associate director for rare diseases in the FDA's Office of New Drugs. Orphan drug-makers receive exclusive rights to sell treatments for their foundling disease, unless something clearly superior comes along.

More than 200 orphan drugs have been approved since 1983. In comparison, there were only 34 orphan products before then. However, the process of developing, testing and evaluating orphan treatments remains slow.

It takes two to four years, and an average of $10 million, before drugs are tested in people. And 80 to 90 percent of ideas fail well before human trials. Drug developers call this pre-trial stage the Valley of Death—"where drugs go to die," Pariser says.

The National Institutes of Health in 2009 announced a program to shepherd certain drug ideas through that treacherous valley. The $24 million-a-year Therapeutics for Rare and Neglected Diseases (TRND) program is a unique initiative that means the drug pipeline will run right through the national labs.

TRND will work much like a pharmaceutical company, but target less-profitable diseases. For drugs that reach the Valley's far side, TRND will seek industry partners to carry the medicines to the next stage.

The FDA is conducting workshops to help researchers and companies submit orphan drug applications. It is also evaluating its rare disease processes, and is expected to implement changes by fall of 2011.

TRND and other programs are good "supplements," says Dr. Emil Kakkis '82 of the Kakkis EveryLife Foundation, but he says there are still improvements that could be made.

TORN BETWEEN TWO EQUALLY ENTICING FIELDS OF STUDY, THERE ARE ALWAYS SAGEHENS WHO DECIDE **NOT** TO DECIDE.

Story by Ratna Kamath '11 / Photos and Photoillustrations by Will Hummel '12

DOUBLE DARE

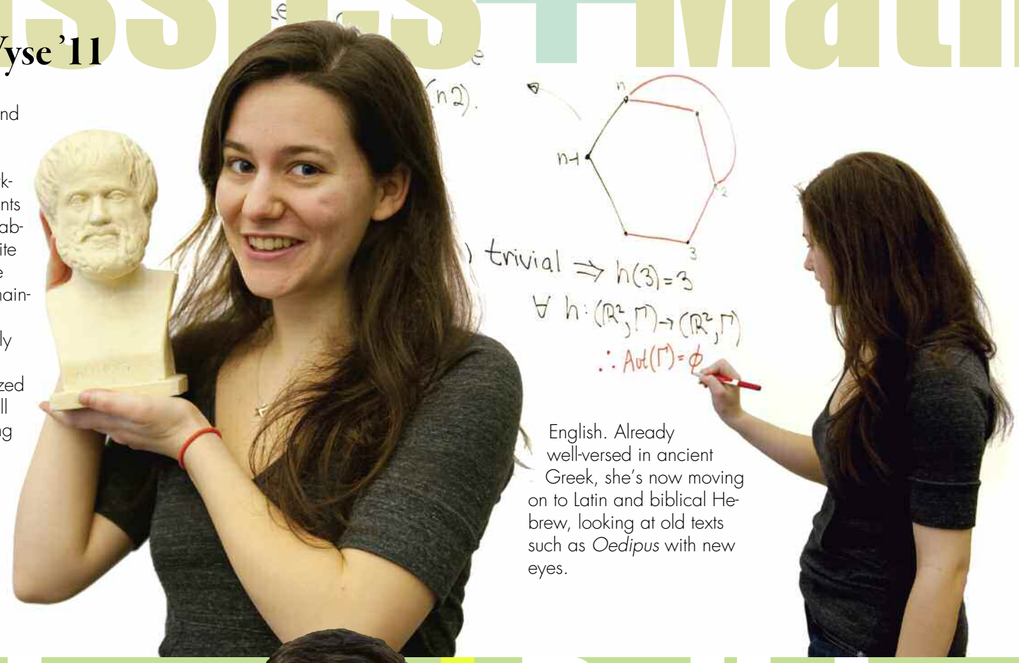
Over the last decade, about one out of every 13 Pomona seniors has graduated with a double major.

Studying art and neuroscience, Jennifer Franks '12 chose the double-major path "mainly because I couldn't stand dropping either of my prospective majors." She explains: "When I feel hemmed in by the rigidness of science, I can escape to art, and when it seems like there are just too many options and possible ways to interpret the world, I can escape into science, where there's a logical and justifiable answer."

Many Pomona double-major pairings are combinations you might expect, such as economics and math. But others, like Franks', stretch across disciplinary boundaries in ways that evoke a sort of academic version of Twister. That is, until you get to talking with the students, soak up some of their excitement and start to understand how these surprising combinations come about:

Classics + Math

Madeline Wyse '11



Furiously drawing and scribbling out her thoughts, Madeline Wyse '11 finds working on math statements to be a very visual, abstract process. Despite the complexity of the tasks at hand, she maintains that her "math brain is a wonderfully Zen place."

After Wyse realized she was spending all of her free time taking classics classes, adding a second major seemed natural. Wyse spends hours translating ancient literature into English. Already well-versed in ancient Greek, she's now moving on to Latin and biblical Hebrew, looking at old texts such as *Oedipus* with new eyes.

Geology + Politics

Derek Schaible '11

If it wasn't evident from his November late night spent anxiously awaiting midterm election returns, Derek Schaible '11 has a thing for American politics. "It's a huge country spread across a massive geographic area, yet we operate with a 230-year-old document that still manages to go," he says with awe.

A world away from the passions of politics, Schaible enjoys spending hours in the geology lab analyzing rock cores that he drills out with a chainsaw, cutting, labeling, orienting and flipping them. Schaible was drawn to this second major by the dedication of the geology faculty, small size of the department and Pomona's location near such geological marvels as Joshua Tree, the San Andreas Fault and Death Valley.

Neuroscience+Dance

Meela Mehdi '11

From working diligently at the barre to practicing breakdancing freezes, Meela Mehdi '11 has tried many different forms of dance. Co-captain of the Hip Hop Dance Team, Mehdi finds the dance major gives her room for creative expression, while simultaneously teaching her about the history and anatomy of movement.

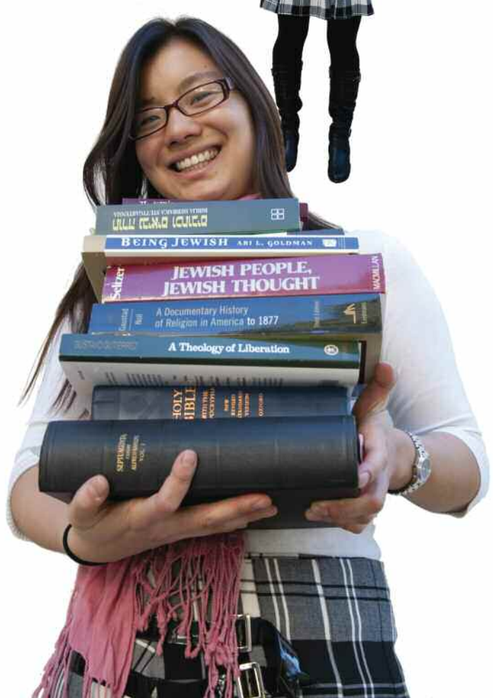
Equally committed to neuroscience, Mehdi can be seen poring over detailed diagrams of the human body and spending hours in the lab working on her thesis on postural sway. Interested in movement, she hopes to combine her two passions by specializing in motor skills at a research, graduate or medical school level, demonstrating what it means to be truly interdisciplinary.

ReligiousStudies+Biology

Janet Ma '11

Janet Ma '11 had been considering religious studies before she reached Pomona, and Professor Zayne Kassam's Religion of Islam class sealed the deal. In her time here, Ma has been drawn to topics as varied as contemporary Christian theologies and the influence of immigration and Islam on Germany. For her thesis, she is focusing on the social context of emergency care in Berlin. As she notes, "Issues surrounding immigration in Germany are really inseparable from issues of Islam in Germany."

In biology mode, Ma is a whole different animal. Requiring complex and linear thought, this major often feels like arranging puzzle pieces. Hoping to go into medicine, Ma wants to integrate social science concepts into the health care field. "I think that medicine, in dealing with something as complex and dynamic as human health, cannot be confined to this or that discipline."



Economics+German

Carly Hite '12

When working on economics problem sets, Carly Hite '12 finds herself becoming analytical and more attuned to questions of how the world works. Being able to relate her major to other subjects was important for Hite, and she was drawn to economics because of its interrelatedness to so many other disciplines.

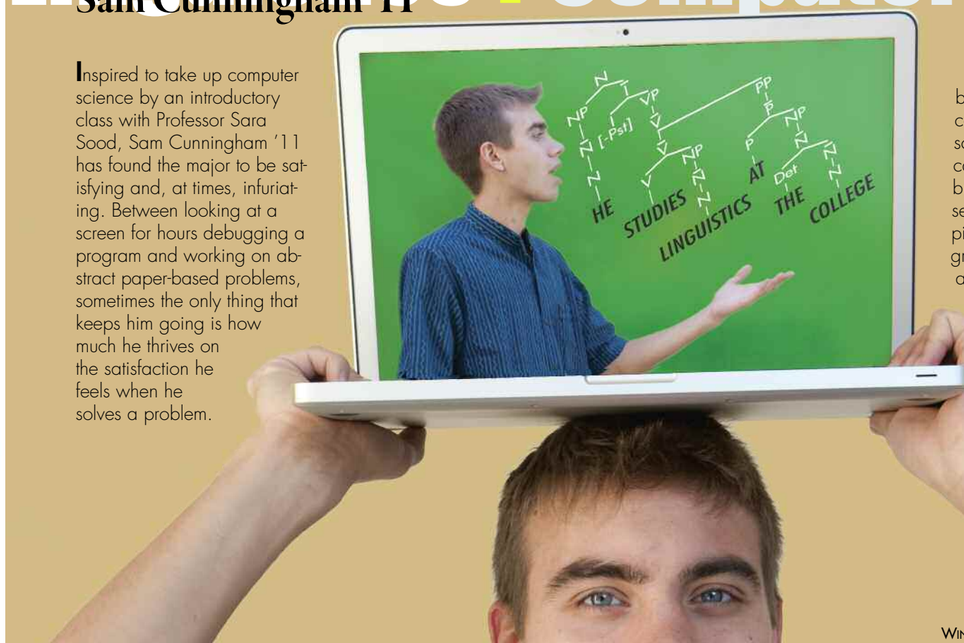
After taking a class with Professor Hans Rindisbacher, Hite decided to add German as a second major. Exercising her creative side, she reads, writes and gives presentations in the language, even using the Brueckner Grant to travel to Germany this past summer to study organic farming practices there.

Linguistics+ComputerScience

Sam Cunningham '11

Inspired to take up computer science by an introductory class with Professor Sara Sood, Sam Cunningham '11 has found the major to be satisfying and, at times, infuriating. Between looking at a screen for hours debugging a program and working on abstract paper-based problems, sometimes the only thing that keeps him going is how much he thrives on the satisfaction he feels when he solves a problem.

His other major offers a bit of balance. "I love linguistics because I'm not forced to stare into a screen," Cunningham says. "And I can go anywhere as long as I bring my mind with me." With a semantics book in one hand and a piece of poetry in the other, he grapples with questions of logic and grammar. The major calls for many hours spent wondering such things as whether a word functions in a sentence, and if not, why.



Kathleen Supové '73 has devoted decades to demolishing the staid recital and bringing a jolt of energy and innovation to piano performance. Buckle up, classical music fans.

EXPLODING THE PIANO

Story by Alexander Gelfand / Illustration by David Riley

"I LOVE '50S VARIETY SHOWS," SAYS PIANIST KATHLEEN SUPOVÉ.

Supové is sitting in her studio in the Brooklyn apartment that she shares with her husband, the composer Randall Woolf, and an extremely shy black cat named Frankie. Neither Woolf nor Frankie are to be seen; the composer is in Australia for the week, and the cat is probably hiding underneath a sofa in the living room. Most of the studio is taken up by Supové's Steinway baby grand, its black frame half-concealing a pile of those miscellaneous belongings that seem never to fit neatly into a New York apartment—including two toy pianos that nestle beneath their full-sized cousin like chicks beneath a hen.

"When I was a kid, I'd make up shows, and there would be commercials and entertainment. And I'd be the entertainment because I'd play the piano."

Long a fixture of the downtown piano scene—"downtown" referring here not just to the geographical precincts of lower Manhattan but, more generally, to the kind of hip, avant-garde sensibility for which they are known—Supové, Pomona Class of 1973, is still putting on shows. They've just gotten a whole lot more sophisticated.

The traditional piano recital is, for the most part, a fairly staid affair. A lone pianist dressed in formal attire sits before a polished keyboard, plowing through fondly remembered staples of the classical repertoire—Beethoven and Brahms, Chopin and Schumann, Rachmaninoff and Ravel—for listeners who sit in respectful silence. If there's any interaction between performer and audience, it comes at the very end, when the pianist rises to bow and the audience, if so moved, rises to applaud.

Supové does not do traditional piano recitals—far from it. Her goal in life appears to be to demolish the boundaries of the genre—to free the piano from the polite confines of the salon, give it a thoroughly modern makeover and loose it upon the world. Hence the name of her ongoing performance series (and her latest CD), *The Exploding Piano.*

Toward that end, Supové has worked with choreographers, video artists and DJs; performed duets with the Yamaha Disklavier, a computer-enhanced grand piano, and with laptops running sophisticated music software ("Delta Space" by Lukas Ligeti); and draped a white spandex cover over the lid of her instrument, transforming it into a film screen on which images of a changing sky are projected.

Supové has also evolved an edgy, theatrical stage persona—one given to unusual entrances, original monologues, costumes and props. In a profile that ran in the *Wall Street Journal* this past summer, Barbara Jepson wrote that Supové's onstage wardrobe "runs to hooker-chic vinyl and leather." (For the record, when we met on an early fall afternoon, the pianist was clad in an elegant green knit ensemble that set off her brilliant red hair.) Some years ago, she kicked off a show in Montclair, N.J., by impersonating her downstairs neighbor, a paranoid schizophrenic who "thinks they're coming to get her." Supové came on stage wrapped in a blanket, holding a broom as a pretend rifle, and proceeded to act like a crazy person—"act" being the operative word in this sentence.

"You're always playing a role, whether you think so or not," Supové says. "For most musicians, the role is a librarian. And I don't want to do that."

There's often a danger that such a powerful persona will overwhelm the music—that the showmanship will obscure the art. But this has not happened with Supové, who garners as much praise for her technical skill and interpretive sophistication as she does for her ability to entertain an audience. This is unusual insofar as the words "entertain," "entertainer," and "entertainment" are regarded with suspicion, if not downright contempt, by the kind of classical-music purists who draw a bright, clear line between "serious" music and more vulgar forms.

Then again, Supové's own move toward a more inclusive, accessible vision of the piano recital has been accompanied by a general trend toward greater inclusivity and accessibility in modern classical music. And younger composers, like younger listeners, are disinclined to respect musical categories; instead, they embrace everything from hip-hop to electronica to world music. All of which suits Supové, who enjoys a side-gig with the art-rock band Doctor Nerve ("massive keyboards, massive sound, massive vocal rants") and has in recent years commissioned pieces that incorporate electronics, spoken word and North Indian percussion.

Supové's wide-ranging musical tastes owe something to her upbringing in Portland, Ore. Her father, Larry, was a civil engineer with a passion for classical music. When Kathleen was 12 years old, her musical talent already apparent, he presented her to a local teacher, Elesa Scott Keeney, with the simple directive: "You will teach my daughter."

Larry Supové passed away in 1966, but his presence can still be felt. A black-and-white photo of him standing at a surveyor's sextant hangs above his daughter's desk. On the wall directly behind her piano, positioned so that she can't fail to see it whenever she sits down to play, hangs a poster from a concert series titled "Air Rights," inspired by Larry's efforts to persuade the Portland City Council to buy up air rights for future multistory parking garages.

Keeney made an immediate impression on young Kathy. "Most piano teachers I'd seen were really old ladies in old lady dresses," Supové recalled in an email. "But Elesa seemed younger, wore outfits kind of like the redheaded character, Joan, in *Mad Men*. … She could play showy things on the piano, she had a raspy voice, kind of Lauren Bacall-like … She also seemed to have some secret wild life, either then or in the past."

Rather than restricting Supové to the standard classical repertoire, Keeney also made room for midcentury pop and light classics like Richard Rogers' "Slaughter on Tenth Avenue" from the musical comedy *On Your Toes*, and the Spanish pop hit "Malagueña" by the Cuban pianist and composer Ernesto Lecuona.

"It made for holes in my conventional repertoire," Supové said in a 2007 interview for the website Composition Today. "But I think it's what really instilled in me a feel for contemporary music." Supové's interest in new music blossomed at Pomona, where the composer and pianist Karl Kohn introduced her to the music of Arnold Schoenberg, a fellow Viennese émigré and the *enfant terrible* of 20th-century music who pioneered a style of composition that did away with conventional harmony and melody.

Supové went on to earn a master's degree from Juilliard, then moved to Boston to study with the pianist Russell Sherman, a man known for his insightful and often surprising interpretations of works both classical and modern. She also became involved in the electronic music scene at MIT, performing works by the composers Tod Machover and Robert Rowe, both of whom use computers to process and enhance the performances of living, breathing musicians in real time.

After moving to New York to launch her professional career, Supové gradually abandoned the traditional concert pianist's repertoire in favor of a steady diet of avant-garde works that had never been played before, and might never have *been* played without her intercession. "If you don't play it, it won't be heard," she says of new music. "You're sort of co-creating it."

This is not something that can be said of a composition by Mendelssohn or Liszt that has been performed countless times by scores of great concert pianists, and is already burdened with one or more "definitive" interpretations.

Supové knows that many solo pianists swear by the idea of a "well-rounded" repertoire, one that contains something for everyone: a bit of Bach, a smidgen of Shostakovich, maybe even something now and then by a living composer—just not so often that you risk alienating more conservative listeners. But she will have none of it.

"You're always playing a role, whether you think so or not. For most musicians, the role is a librarian. **And I don't want to do that."**

"That would be like George Clooney or Robert DeNiro saying they couldn't have a meaningful life as an actor if they didn't go back and do Shakespeare or Christopher Marlowe," she says.

Besides, Supové likes the *sound* of new music; it reminds her of the light classics she first played as a child, and of the work of Claude Debussy, the 19th-century French Impressionist composer whose work was considered to be as radical in its day as Schoenberg's.

And Supové hardly seems to suffer from a narrow artistic focus. Her latest album, *The Exploding Piano,* leans heavily toward what she calls "the soundtrack idea." Having spent years reciting monologues over pop-music soundtracks during her recitals, she began commissioning works which *themselves* resembled soundtracks—if you can imagine a film or television score constructed from digital audio samples, "found sounds" (i.e., ones not normally associated with music, or produced by musical instruments), and heavily processed acoustic piano. Dan Becker's "Revolution," for example, sees Supové facing off against a Disklavier while Martin Luther King Jr. intones "Remaining Awake throughout a Great Revolution," a speech he first delivered at his alma mater, Morehouse College, in 1959. Woolf's "Sutra, Sutra," meanwhile, parachutes Supové and her piano into a surreal environment occupied by samples of Indian tabla drumming, Sufi chanting and whispered discourses on string theory delivered by the pianist herself, creating an aural encounter between Eastern mysticism and Western science.

Ever the restless soul, Supové has already moved on to new creative pastures. Lately, she's been collaborating with laptop-wielding DJ Scientific, with whom she created a remix of Debussy's "Hommage à Rameau." The remix is the first installment in her next big project, *Digital Debussy*—Supové's bid to drag her favorite composer into the 21st century, something she has already accomplished for the piano recital as a whole.

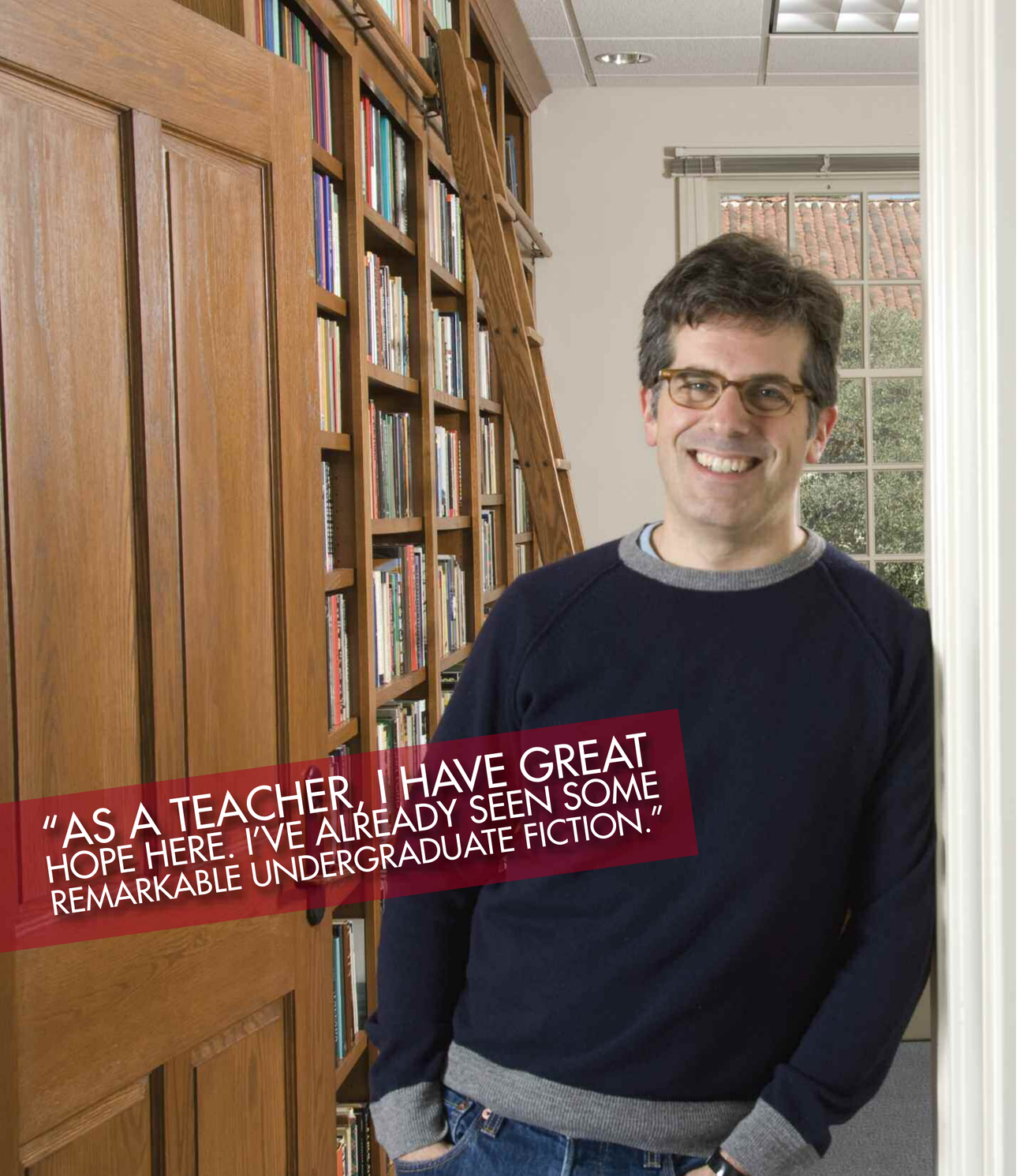
"I push myself to take more liberties," she says. "I'm just that kind of person."

Photo by Miriam Hendel

LIFE & TIMES OF JONATHAN LETHEM

Story by Scott Martelle / Photos by John Lucas

Were this a novel, Jonathan Lethem's recent appointment as Pomona's Roy Edward Disney '51 Professor in Creative Writing would be a perfect plotline with a neat mix of irony and fateful balance. But things in real life just don't work out that way. Except, of course, when they do. »



Thirty years ago, Lethem left his family's ersatz commune in a remodeled brownstone in Brooklyn's Boerum Hill neighborhood to join the well-heeled student body of Bennington College in Vermont. It wasn't a good fit for the art-student son of a Bohemian painter, and partway through his third semester Lethem took a powder, eventually landing in the Bay Area. He also punted his plans to follow in the footsteps of his father as a working painter, deciding instead to write. He worked in bookstores, wrote when he could, moved around a lot, married a couple of times, began publishing science-fiction influenced novels and ultimately never quite got around to finishing his bachelor's degree.

Yet here he is, a fully tenured professor at Pomona. "You're looking at a tenured sophomore on leave, is what you're looking at," Lethem says, laughing. He points out, though, that he was awarded an honorary doctorate from Pratt Institute in May (along with recent National Book Award winner and poet/singer Patti Smith and director Steven Soderbergh, neither of whom earned bachelor's degrees, either). "So, you're now looking at a tenured-full-professor-with-a-doctor-of-letters sophomore on leave."

Lethem, a MacArthur "genius grant" recipient and among the most critically-acclaimed writers of his generation, has taken one of the more enticing creative-writing posts in the country. The author of *Motherless Brooklyn* and *Fortress of Solitude* will be teaching a three-course load for the academic year. Each semester will include a writing workshop, and he'll teach a basic literature course every other semester. This spring, it's Topics in Contemporary Fiction. (See sidebar on page 34).

The rest of the time Lethem is expected to continue to do what he has done for the past three decades: Write. It's a remarkable platform of stability for someone engaged in what is generally a very unstable way of making a living. "The job has total security," Lethem says. "It's just so lavish that way."

Some 75 people applied for the position, which came open in September 2008 with the tragic death of author David Foster Wallace, a fellow MacArthur winner best known for his sprawling, footnoted and satire-heavy novel *Infinite Jest*.

Lethem "is the most distinguished, and has the biggest national reputation, of anybody who applied," says Kevin Dettmar, the professor and English Department chair who led the search committee. But, he adds, the decision became more difficult when all three finalists for the job visited campus.

After the interviews and guest lectures, Lethem emerged as the top choice, in part, Dettmar says, because of the sweep of his interests, from intellectual property rights to music, film and mass media. "He's coming at a time when media studies had recently separated off from the English Department and become independent," Dettmar says. "He's one of the people who I hope will keep us connected because his work teaches both disciplines. That's something that was stronger in his file than the other candidates."

Lethem has also been proficient at maintaining a relatively high public profile in an era in which books, and authors, tend

Bye-bye, Brooklyn

Author Jonathan Lethem's decision to leave his native New York for the Pomona College job out West drew plenty of attention from the press and in the blogosphere. Here's a sampling of the reaction in outlets ranging from literary to lowbrow:

The hometown *Brooklyn Paper* was mournful: "Take a good look at Jonathan Lethem—this will be the last time you see one of Brooklyn's most important authors as a resident of the borough … So Friday night's reading by the once and former 'Bard of Boerum Hill' … was a bit of a funeral."

***The New Yorker's* "Book Bench" blog maintained a measured tone,** noting that a "change of scenery has worked for Lethem in the past" and giving the author a chance to explain that most of *Motherless Brooklyn* and *Fortress of Solitude* were written far away from New York: "The longing and exile are part of my relationship to writing about this place," Lethem explained.

The tabloid *New York Post* began its piece with predictable bombast: "Brooklyn novelist Jonathan Lethem is pulling a Walter O'Malley—abandoning his beloved borough for sunny California in the same slap-in-the-face way the reviled Dodgers owner did in 1958."

The *Curbed NY* blog couldn't hide the hurt either: "Celebrities have left brownstone Brooklyn before (Jennifer Connelly, Heath Ledger, etc.), but none of those defections sting like the loss of author Jonathan Lethem to—ack!—California."

The West Coast-based *Black Clock* literary journal's blog attempted to feel Brooklyn's pain, noting that his fans see Lethem as "synonymous with New York." "With novels like *Motherless Brooklyn* and *The Fortress of Solitude* that have so deeply imbibed into their pages the grit of New York City, it is impossible to separate the two … but this spring he is set to do the unthinkable. Brooklyn will be sure to bemoan turning Lethemless in 2011 when he trades in New York for Los Angeles as the Roy E. Disney Professor in Creative Writing at Pomona College."

Former *Los Angeles Times* writer Scott Timberg's West Coast culture blog, The Misread City, carried an air of triumph: "Jonathan Lethem is well known to readers of The Misread City as one of the most consistently fascinating American novelists. Nearly all the writers we celebrate here are West Coast figures—Dick, Le Guin, Chabon, Chandler, Ross MacDonald—and Lethem has stood out as a kind of token Brooklyner. But Lethem … has finally seen the light. He moves to Claremont, just east of L.A., in about a month, and begins teaching at Pomona College in January."

to be eclipsed by pop performers and movie actors. "Not only has his fiction received consistent acclaim, but he's smart and adept at riffing on everything from '80s movies—in his new book, *They Live*—to copyright issues, in his notable 2007 essay 'The Ecstasy of Influence' in *Harper's*," says Carolyn Kellogg, a blogger and writer on books and publishing for the *Los Angeles Times*.

She points to Lethem's ability to fluidly shift from genre to genre and from topic to topic. "Most writers do one thing and kind of stick to it, but Lethem's [writing] is constantly changing. It shows an ongoing evolution that makes him one of the most interesting writers of his generation."

It's tempting to look at Lethem's appointment within the prism of Wallace's six years as the inaugural Disney professor. Yet their work has little in common beyond generation and a tendency to bridge genres.

"I don't think there's a lot of obvious resonance on our approaches, or even our outward styles," Lethem says. "He and I happen to stake out very different stances, and it's partly where we come from. … His footing is in the sciences and philosophy. The way he came to fiction was from the outside. I'm almost the opposite. I came to fiction from the inside, from art itself."

Despite their generational links, Lethem and Wallace never met. "We had one of the longest-running, not-quite-acquaintanceships you can have" that, Lethem says, began in college, when a childhood friend of his became close to Wallace while studying at Amherst. "When I was 19 years old, I had a friend who was saying, 'You guys are both writing fiction, you'd love each other, you should meet.' So going back that far I had the sense that I was going to one of these days know Dave," he says. "But it persisted in not happening."

Though the full-time faculty post is new for Lethem, he has taught before as a visiting writer to M.F.A. programs and recently part time at New York University. Those experiences have framed the approach he'll take leading the Pomona workshops, which he described as playing off the "intensity of the work … that the students are doing."

"You rely on their commitment to make something extraordinary, and you ride on top of that," Lethem says. "As a teacher, I have great hope here. I've already seen some remarkable undergraduate fiction."

Some of that undergraduate fiction is bound to be unpolished, but Lethem can relate with that stage of the evolution of a writer. "I wrote many hundreds of pages of unreadable dreck," Lethem says of his early efforts. "We'll all be servants, not masters, of this pursuit. And it's humbling, but really extraordinary, too."

Lethem was born in Brooklyn in 1964, the first of Richard and Judith Lethem's three children. When he was a toddler, the family lived in Kansas City, Mo., where his father taught at the Art Institute, and then moved back to Brooklyn after his parents' involvement in anti-war protests ran afoul of the school administration. In his autobiographical essay, "Lives of the Bohemians," Lethem tells of the fallout when his father organized an all-day teach-in and "… the institute's president, inflamed by phone calls from trustees concerned about his grip on the faculty, arrived in person and got into a comical shoving match with my father, in a stairwell. *C'est la tenure*."

His parents divorced a few years later, but reunited when his political-activist mother was diagnosed with terminal brain cancer, just as Lethem was entering his teen years. She gave Lethem a typewriter for his 14th birthday, and died a short time later. The loss haunts his work in ways both blatant—the similar death of the mother character is one of the first events in *Girl in Landscape*—and subtle. His mother's absence (his father is still alive) forms a void, he has explained several times, at the heart of his fiction.

"Each of my novels, antic as they sometimes are, is fueled by loss," Lethem wrote near the end of his essay on his mother, "The Beards," "I find myself speaking about my mother's death everywhere I go in this world."

Yet even more pervasive in his work has been pop culture and what Lethem prefers to call "vernacular arts"—science fiction and pulp novels, pop music and comic books. And, always, the movies.

"Hollywood films, almost more than any of them, is the most consistently renewable resource in my relationship to the vernacular arts," Lethem says. "A lot of the fiction I care most for in the 20th century was in a kind of argument with, and engagement with, film. You see it in Nabokov. You see it in Graham Greene. It fed my own work very directly."

Science fiction also figures heavily. In several of his books, Lethem creates alternative universes, including moving his family of protagonists from post-apocalyptic Brooklyn to the Planet of the Archbuilders in *Girl in Landscape*. In his most recent novel, *Chronic City*, a tiger destroys buildings in a Manhattan swept by a mesmerizing fog.

"Science fiction is part of that embrace" of film, Lethem says. It's not "some intentionally provocative or slumming, kind of down-market gesture. It's just something that I cared for immensely and began to want to try to translate into my own language. … I tend to look at culture from a shameless countercultural perspective. For me, the embrace of disreputable art form feels native in the same way that radical politics are native to me."

Motherless Brooklyn, generally described as a genre-bending detective story featuring a sleuth with Tourette's syndrome, was Lethem's breakthrough novel, winning awards from the National Book Critics Circle, *Salon* and the Macallan "Gold Dagger," as well as being named a book of the year by *Esquire* magazine. It firmly established Lethem as part of a growing literary scene in Brooklyn, where these days novelists pepper the coffee shops like screenwriters in Los Angeles.

Yet few of Lethem's works are set in Brooklyn, or were written there, which leaves him somewhat confounded by perceptions that he is part of a Brooklyn mafia of young-turk novelists.

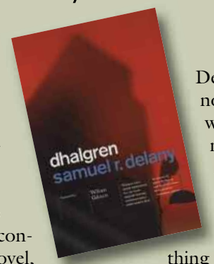
"Generally, I've written more in exile from that place than I have in Brooklyn," Lethem says. "At the beginning of my writing life I was living in the Bay Area, and I'm obsessed with the West. The Bay Area represented a kind of safe recognizable frontier for me. It threw me 3,000 miles from everything familiar, then recreated all sorts of familiarities. Berkeley in particular felt like a snow globe of my parent's ideals that had been preserved. I grew up inside that hippie dream, in a way, and I found a consoling shred of it in the Bay Area."

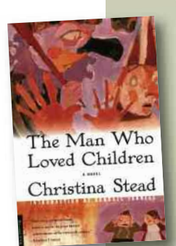
Now that he's in the West again, Lethem is gazing eastward for his next novel: A look at New York City—heavy on Queens and Greenwich Village—in the 1950s, an era that fascinates Lethem.

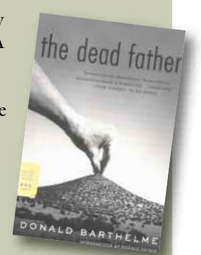
The author-professor is slowly filling a shelf in his Crookshank Hall office with books on the founding of the New York Mets baseball team, the mayoralty of John Lindsey, Robert Moses and his construction projects. "I'm researching the era that just precedes my own consciousness of New York," Lethem says. "It's really my mother's New York, my parents' New York."

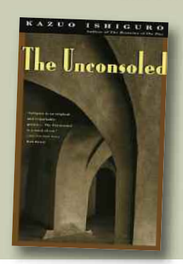
Lethem, who has been on campus since October, doesn't expect to have problems balancing the regimen of teaching, engaging with the Pomona College community (he and his family have already settled into a house they bought a few minutes from campus) and continuing his writing. Having spent the last two decades "in constant negotiation" with the entities that "seem to be trying to keep you from writing," Lethem has reached a conclusion: "Nobody is trying to stop you from writing. You just have to structure your day so that you get to it." In that, he's been getting some unexpected help from his two offspring. "I'm blessed right now with children that wake me up at 5 in the morning," says Lethem. "So I have a lot of time before any student would knock on the door."

A Reading List of "Cities," "Labyrinths," "Brains"









Jonathan Lethem's two courses this spring are a writing workshop and Topics in Contemporary Fiction, a basic English literature class he has envisioned as focusing on "impossible novels ... ever so slightly in honor of [David Foster] Wallace." The reading list consists of "the most willful and encompassing and singular kinds of novels that seem simultaneously to most attract and most dismay people," Lethem says. "These are books that are cities, that are labyrinths, that are brains, that you have to give yourself over to entirely or there's no hope whatsoever." The list:

The Man Who Loved Children by Christina Stead. "Pretty much officially the greatest novel you never heard of, according to Randall Jarrell, Jonathan Franzen, and myself among others. Christina Stead's masterpiece is like falling into a whole other family not your own, with all the attendant love, horror, boredom and confusion that suggests."

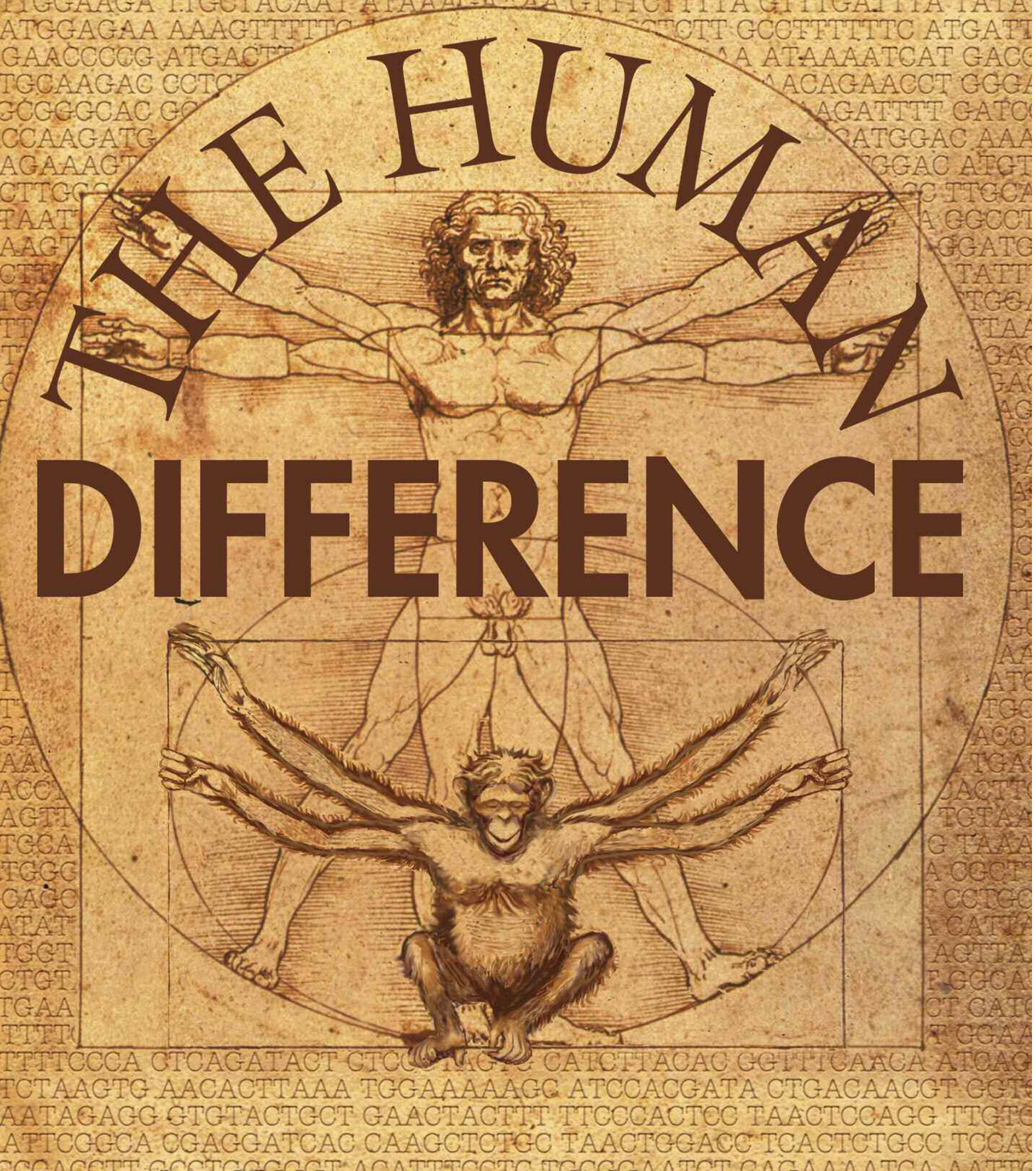
Hopscotch by Julio Cortazar. "A kit for constructing your own novel, as well as for constructing yourself as a (conscious) reader. The alternate table of contents is an early harbinger of, among other things: the Internet, Postmodernism and Wallace's *Infinite Jest*."

The Black Prince by Iris Murdoch. "The most Shakespearean of novelists, Murdoch's probably the ringer on this list, full of old-fashioned storytelling verve, philosophical and psychological 'fullness,' cliff-hanger scenes of characters hiding in closets and so forth. But sometimes the old-fashioned virtues are the most disconcerting of all, when you take a close look at them."

Dhalgren by Samuel Delany. "There really are no books more like whole worlds than the mammoth, sprawling, yet microscopically intense Dhalgren. You could go on reading it forever and never find the same thing twice, but you'd be guaranteed to meet yourself in there, somewhere, each time."

The Dead Father by Donald Barthelme. "A summit of self-conscious literary artifice, yet also warm, humane and unstoppably silly, like a mad verbal dance. Did I mention that I *like* all these books? I like all these books."

The Unconsoled by Kazuo Ishiguro. "Probably the first substantial advance in the matter of 'dreamlike waking consciousness' in the novel since Kafka."



USING HIGH-POWERED COMPUTING, **KATIE POLLARD** '95 IS ONE OF THE BEST RESEARCHERS IN THE WORLD AT NAILING THE GENETIC DIFFERENCES BETWEEN PEOPLE AND CHIMPS, SHOWING WHAT MAKES US HUMAN.

Story by Adam Rogers '92

When Katie Pollard '95 was a postdoctoral researcher at UC Santa Cruz, she didn't get much time with her boss. Even in 2004 David Haussler was already a *macher* in the world of biology. His lab had been a leader in the effort to sequence human DNA, and is the home of the UCSC Genome Browser, a sort of Google Maps for genomes. It was a big lab, and Haussler traveled a lot. Pollard didn't—she had spent the last eight months trying to convince a powerful cluster of computers to find the infinitesimal genetic differences between human beings and chimpanzees.

It was a massive, punishing project. The fundamental unit of a genome is a gene, made of DNA, and the fundamental units of DNA are called bases—the A-T-G-C code that's the blueprint of all life on Earth. The human and chimp genomes are about 3 billion bases long, but if you put the two side by side, just 15 million of those As, Ts, Gs and Cs would be different. That is, people and chimps are 99 percent identical, and finding the 1 percent that's different is like trying to find a typo in an encyclopedia.

But Pollard had wrestled UCSC's computers into submission. So when Haussler happened to be in the lab one afternoon as she'd just pulled some new results off the cluster, Pollard took advantage of the opportunity. She called him over to her desk and told him she thought she had something, a human sequence of just 118 bases that looked to vary a bit from the equivalent stretch in a chimp. Pollard pulled it up on her computer screen.

"Well, why don't you click on that first one?" Haussler said.

The sequence was a gene—though it mapped not to a protein, as genes typically do, but to the alternate genetic material RNA. (Cells use DNA as a guide to make a chemically similar copy called RNA.) The gene was nearly identical in chimps, mice, rats and chickens, which meant it was really old (evolutionarily speaking), and probably important. But in humans, it was different. Pollard checked the database to find out what cells in the body used the gene, and it showed up in the human brain—the hippocampus, to be exact. If you were looking for differences between people and chimps, that's certainly one of the places you'd hope to find them.

Haussler looked at Pollard and smiled. "Awesome," he said.

They named the sequence HAR1, for Human Accelerated Region. It turned out to be the first of dozens of stretches of DNA unique to humans, and Pollard remains one of the best researchers in the world at finding them. Her background—a mélange of math, anthropology, epidemiology, statistics and biology—had turned her into a machine for squeezing knowledge out of the raw information of a genome. Learning to extract and decode those sequences was a hard problem that occupied much of the 1990s for biology, and only led to the even harder problem of the last decade, the one Pollard is working on: figuring out what all that data means.

Pollard now runs her own lab at the Gladstone Institutes at UC San Francisco, where she works on understanding what

Illustration by Mark Wood (with apologies to Leonardo Da Vinci)

parts of the genome are found only in people, and what those genes actually do. "The chance of finding something like HAR1 is so close to zero that it's sort of amazing this stuff even happens," says Pollard. "The only way I can reconcile it is, there's a lot of genomes out there, and a lot of time. With a lot of genomes and a lot of time, some random things actually happen. Really extreme, crazy things."

GENETICS IS NOT DESTINY, but Pollard's family might make you think otherwise. Her father, Tom Pollard '64, is a Pomona alumnus, a cell biologist and the dean of graduate studies at Yale. Her uncles, Tom's brothers Jim '77 (a rocket scientist) and Dave '65 (a geologist), also went to Pomona; only brother Steve (a mathematician) did not. "Every night at dinner was a science class," Pollard says.

She had a knack for math in high school, and when she got to Pomona she found herself in high-level calculus her first year. She hadn't really planned to pursue the subject, but her professors saw her talent for abstract problem solving. And anyway, she says, "there were two women in the Math Department, really good professors, and I'd never met a woman mathematician until then," Pollard says. "My teachers in high school were all dudes." Plus, Pollard was in an all-girl punk band called Fox Force Five—she played guitar—and one of those professors played music, too. They even jammed together once in a while. "It made me realize that it wasn't totally taboo to be a mathematician."

But it wasn't totally satisfying, either. Jim McKenna, who's since left Pomona for Notre Dame, got Pollard into biological anthropology—looking especially at childcare differences among primates. "But at the time I saw almost no connection between the anthropology and the math. They were just both things I liked," she says. After college, Pollard took a grand tour through science. She got a Watson fellowship, went to Europe, got interested in epidemiology and public health, and made her way to UC Berkeley for a Ph.D. in biostatistics.

This was the late 1990s, and the genomics revolution was beginning. Pollard did a summer internship at biotech company Chiron, where the big push was making DNA array chips, hybrids of silicon and biochemistry that could tell you which genes in a cell were turned on—making protein—or turned off. And when the first rough draft of the human genome was released in 2000, the whole San Francisco Bay Area seemed to light up, drunk on the dot-com bubble and the apparent potential of biotech.

The hangover was brutal. "We thought that when we got the human genome sequence, everything would be kind of done, that it would be a simple matter of glancing into that genome and seeing the answers to all these questions we couldn't answer before," Pollard says. "It was a little bit conceited. We got the whole sequence, and we could see when certain parts were being made into RNA or not, but we still had no idea how the system operated."

She got a job in Haussler's lab, working on comparing newly sequenced genomes to each other. The idea is that if you find genes that are very similar across very different species, those genes are very old and therefore probably very important. Biologists say these genes are "highly conserved." But really less that 2 percent of a genome codes for actual proteins. About half seems to be leftover from viruses that have invaded the mammalian genome over millions of years—no one's really sure what all that does. And the rest, the so-called non-coding sequences, seem to control how much protein gets made from the genes at what point during an organism's life and in what part of the body. And *those* sequences might also be more or less conserved across different species. Pollard's job was to come up with computer programs that could automate the work of finding them. "I was excited to have her, because I knew she was brilliant," says Haussler. "She immediately latched onto molecular biology and started to think of herself not as a statistician helping other scientists, but as a scientist in her own right."

"There were a bunch of genomes being sequenced—mouse, rat, dog, chimp—and they basically said, 'Katie, you're new. Everyone else is pretty busy. Why don't you get on the chimp?'" Pollard says. "And I thought, oh my God, this is it. It was a synthesizing experience for me." Her amble through the sciences now made sense—biology at home, math in high school, math and primate anthropology in college, statistics in grad school… you could use math to study evolution. If you wanted to figure out if some sequence of DNA had fewer substitutions than chance alone could explain, you had to use stats, and a massive computer cluster, but you had to understand the biology, too. A field that Pollard didn't even know she was studying finally had a name: comparative genomics.

POLLARD WENT ON to help identify 200 human accelerated regions of the genome—all non-coding, which means they don't make proteins (though they might control how much, or how often, genes *do* make proteins). They all have obscure names, but their functions make intuitive sense. A year of "wet biology," working with HAR1 in the lab, suggested that it was involved with the development of the cerebral cortex.

HAR2 has something to do with the shape of the wrist and thumb. Researchers in other labs focused on fast-evolving genes: FOXP2 makes the mouth able to form the complicated shapes necessary for words, LCT lets adults digest lactose so they can drink milk, and AMY1 makes an enzyme that digests starch and allows for a broader diet. One by one, these chunks of genome begin to paint a picture of what it means to be human—of what genes and non-coding sequences changed, fast, to divide us from chimpanzees 6 million years ago.

Of course, human uniqueness doesn't privilege *Homo sapiens*, particularly. Look in the right places and you'll find "chimpanzee accelerated regions" or even "beetle accelerated regions." "We have these uniquely human bits, but you can do the exact same analysis and flip the role of human and chimp," Pollard says. "You can find the parts where humans look like all the other animals and the chimp is unique." In fact, she adds, for about half the human accelerated regions there are humans who have the chimp versions in their DNA (though you probably wouldn't know from looking at them).

Finding the functions and meanings of all these pieces of the genome is called annotation—putting nametags on all the parts, understanding what each of them does, and describing how all of them interrelate. And genes are only the beginning of the story. "The differences among species in general, and especially between humans and non-human primates, are non-coding. It's not genes but regulatory regions," says Nadav Ahituv of UCSF's Institute for Human Genetics. Those differences, he says, come from recombining existing elements of a genome, not waiting for mutations to generate entirely new ingredients. "If you change a gene, it could be a pretty drastic change. But if you change the timing or the amount of it, that's less drastic. You can change small things."

That makes the differences among species less a matter of who has which genes and more a game of recombination. "A good analogy is language," says Jim Noonan, a geneticist at Yale who, like Pollard, works on HARs. "You put different combinations of words together and you get different meanings. But the words themselves are the same."

The main scientific challenge now is to translate this new understanding of genes and evolution into an understanding of people's physiology and health—to go from *genotype* (the genes you have) to *phenotype* (what those genes do). "We have really cool methods. We have data. We have fast computers. And we can find the uniquely human parts of our DNA," says Pollard. "But that still doesn't tell us necessarily what has to do with human evolution, or with things that we know are unique about humans, like speech, writing, music, programming computers or human diseases." For example, both chimpanzees and humans can be infected with the human immunodeficiency virus, but only humans get AIDS. Blood lipid levels that would turn a human into a walking heart attack don't faze chimps at all. Clearly we humans have had to take on certain weaknesses as the price for the ability to digest rice or use Twitter.

Luckily, the tools for studying evolution among populations also work for studying individual variation—which researchers like Pollard hope will lead to figuring out how the genome influences human health. The idea is to find people with particular problems, like serious obesity, and then figure out the tiny differences between their genes and someone skinny. It's the same statistical problem as comparing a human genome to those of other species. "I've realized in the last year or two that it's a big step from a screenshot of a gene sequence to a phenotype, and phenotype's where we want to get," Pollard says.

That's a big job, of course. Pollard's lab, in UCSF's brand new Mission Bay campus south of downtown San Francisco, shares thousands of square feet worth of tall black shelves and equipment with a bunch of other researchers, post-docs, grad students and so on. She's in charge of 11 people—an eclectic group of physicists, statisticians, biologists and computer scientists. Between that and her recent engagement, Pollard has little time to DJ at dance clubs the way she used to, much less play guitar. But it's the kind of flitting among disciplines that Pollard is used to. "Everyone's got their special stuff," she says. She's talking about genes, but it's easy to hear something more profound. "Mostly we're all really similar. And then we've got a few things that make us special."

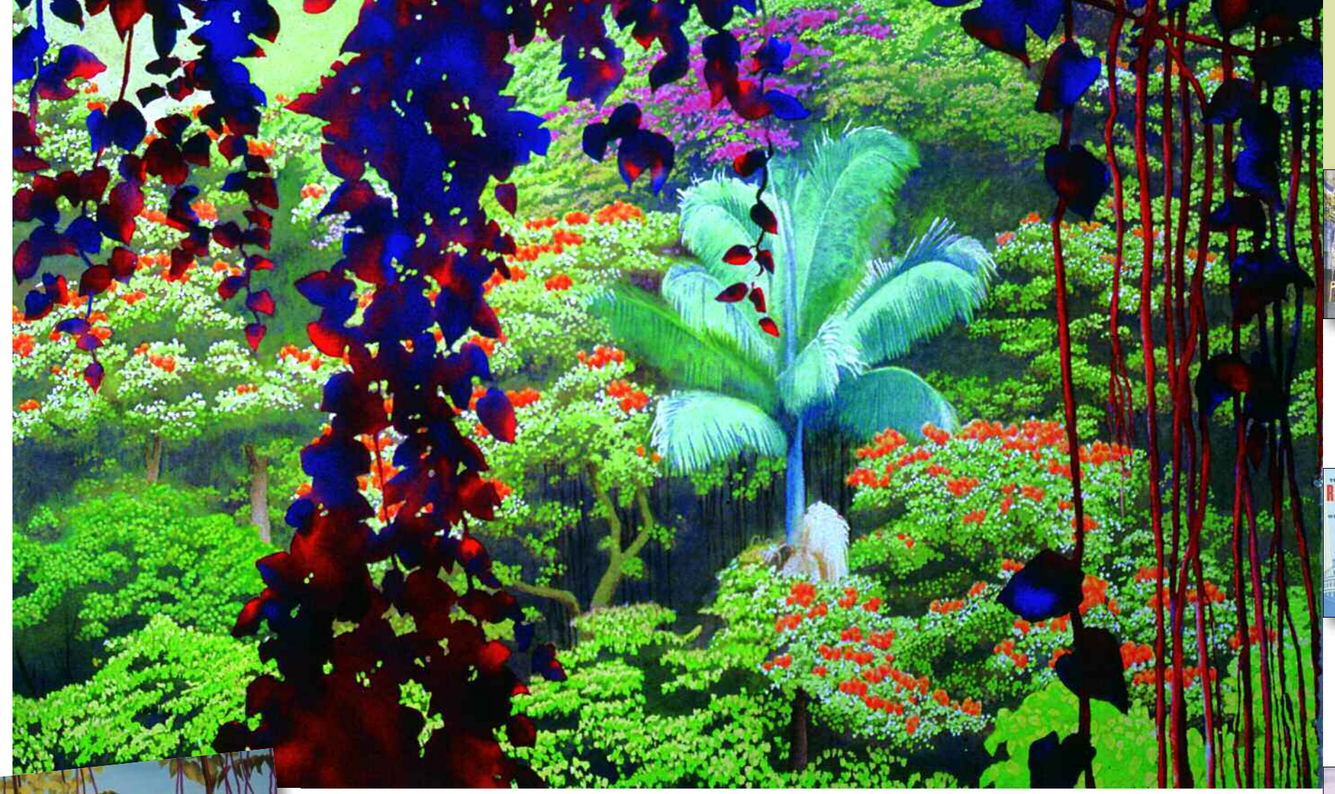
PHOTO BY ROBERT DURELL

Daring Climbs

Dane Brodke '13 climbs the Holcomb Valley Pinnacles near Big Bear Lake in the San Bernardino Mountains, to the northeast of Pomona's campus. The fall-semester climbing trip was organized by Pomona's newly-formed Ascent Climbing Club, and Brodke notes that climbing's popularity is on the rise among Sagehens—the group already has more than 100 students on its email list.

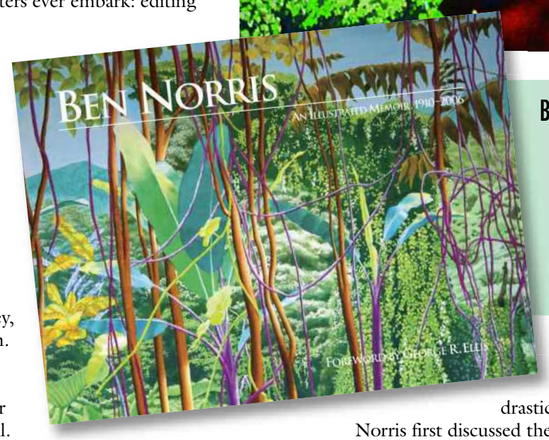
Photo by Will Hummel '12.

FATHER, DAUGHTER AND 70 YEARS OF ART



Freelance writer Maggie Castrey '68 never imagined that one of her most rewarding professional projects would also be her most personal. She had a somewhat distant relationship with her father, artist Ben Norris '31—he spent much of Castrey's childhood in his studio painting and later they lived a thousand miles apart. Yet over the past 12 years, Castrey's perspective on Norris has been turned upside down thanks to an adventure on which few daughters ever embark: editing her father's autobiography.

Ben Norris: American Modernist, 1910-2006, An Autobiography outlines the life of an artist who exhibited tirelessly, experimented widely and still maintained an active career as a college professor. Norris grew a 2 ½-person art department at the University of Hawaii to 50 faculty members and displayed his diverse work in such museums as the Whitney, the Met and the Smithsonian. When Castrey asks at one point, "Did my dad ever sleep?", it's not clear whether she's actually being rhetorical.



Ben Norris: American Modernist, 1910-2006, An Autobiography

Edited by Maggie Castrey '68

University of Hawaii Press
2009 / 245 pages / $55

The 300 illustrations in *Ben Norris* cover the painter's eclectic styles throughout his 70-year career. While Norris' early works were almost exclusively watercolors of California landscapes, his interactions with modernist Max Ernst, who taught at UH in 1952 as a visiting scholar, spurred a period of much more abstract activity. A 1955 Fulbright professorship in Japan, meanwhile, exposed Norris to a variety of Asian techniques. "He would get an idea and do a whole bunch of paintings in that mold until he had exhausted all of his interest," Castrey recalls. "Then he would start over, and do something drastically different."

Norris first discussed the idea of an autobiography in 1998 with his art dealer, who—tied up in other projects—suggested the painter's own daughter as an editor. "There was a certain amount of role reversal," Castrey says of the collaboration, which involved countless drafts, dozens of meetings and more than a decade of research. "It was odd to be in a position of authority with him, but he was quite amenable to my editing suggestions."

Norris' book hit a major snag in 2000, when Castrey noticed her father having memory problems. Within a matter of years, he would be diagnosed with Alzheimer's disease. "It was frustrating, because he lost the ability to contribute much new information about his life," says Castrey. "There were so many things that we would have liked to ask him, and that was just not possible." Fortunately, he had always been a meticulous record-keeper, and so, on several occasions, Castrey flew from Missouri to Honolulu to rummage through his archived papers at UH, which she used to fill in the missing gaps of the story.

The project helped Castrey see her own upbringing in a new light. For many years, she lamented the lack of time her dad was able to spend with her as a child. But editing Norris' autobiography enriched her understanding of a brilliant, prolific painter who just happened to be her father. "Focusing on the intensity of his artistic life made me realize that he was a man apart from me," says Castrey. "I stopped being mad at him for not being the father I wanted him to be, and reached a profound sense of acceptance and admiration of him."

Castrey also came to recognize that, for Norris, his passion transcended mere occupation. An active Methodist growing up, he became a Quaker as an adult, and also exposed himself to the ideas of Zen Buddhism, Hinduism and other religions. "He would always talk about how he felt that he lived a life of 'unceasing prayer,' and I believe it," Castrey says. "His art was a deep connection of spirit for him—a form of meditation and seeking out the divine."

—Adam Conner-Simons '08

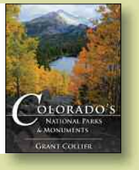
Bookmarks 1 / *Alumni and Faculty Authors*

That Paris Year

Joanna Biggar '64 tells the story of five young women from Southern California who study abroad in France for a year and discover themselves in the midst of forays into feminism, sensuality and existentialism.
Alan Squire Publishing, 2010 / 469 pages / $25

Colorado's National Parks & Monuments

Grant Collier '96 photographs Colorado's national parks and landmarks, capturing Rocky Mountain vistas and Ancients National Monument canyons to paint a stunning portrait of the state.
Collier Publishing, 2010 / 180 pages / $25.20



The Progressive's Guide to Raising Hell

How to Win Grassroots Campaigns, Pass Ballot Box Laws, and Get the Change We Voted For
Jamie Court '89, president of Consumer Watchdog, shows progressives how to bring about change with more effective tactics.
Chelsea Green Publishing, 2010 / 210 pages / $14.95

Civilizing Habits

Women Missionaries and the Revival of French Empire
Sarah A. Curtis '83 historically explores the lives of three women who restored France to its former global prowess while evangelizing distant shores in the 1800s.
Oxford University Press, 2010 / 373 pages / $74

Geology Underfoot in Yosemite National Park

Allen Glazner '76 and Greg M. Stock explore the geological origins of such things as Yosemite's granite faces, domes and peaks, shedding new light on many features of one of the most popular national parks on Earth.
Mountain Press Publishing Company, 2010 / 304 pages / $24

Planning Ahead

Successful Retirement for the Type A Personality
David P. Green '58 provides answers to people grappling with their impending retirements, showing them how to avoid getting bogged down by their personality type.
Chicago Spectrum Press, 2010 / 95 pages / $14

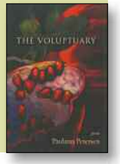
Why We Kill

Understanding Violence Across Cultures and Disciplines
Edited by **Nancy Loucks** '89, Joanna Adler and Sally Smith Holt, this volume explores moral issues involved in areas ranging from domestic homicide to terrorism, from abortion to euthanasia.
Middlesex University Press, 2009 / 202 pages / $37

Media Messages and Public Health

A Decisions Approach to Content Analysis
Jennifer Manganello '93 is a co-editor of this book that addresses methodological and conceptual issues involved in content analysis research regarding public health-related messages and behaviors. Publisher, Routledge, 2008 / 270 pages / $39.95

Bookmarks 2 / *Alumni and Faculty Authors*



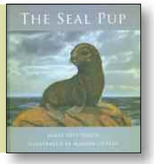
The Voluptuary
Poems

The latest collection of poetry from **Paulann Petersen** '64, recently named Poet Laureate of Oregon, is dedicated to Walt Whitman–and Petersen's parents.
Lost Horse Press, 2010 / 95 pages / $18

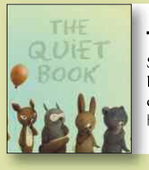
The Dragonfly Effect
Andy Smith '90 and Jennifer Aaker put their social media expertise to use as they show that reaching a goal may require only four basic actions, and that making a mark on the world doesn't require wealth or prestige at all.
Jossey-Bass, 2010 / 256 pages / $25.95

The Rooster Prince of Breslov
The latest picture book based on Jewish folklore from **Ann Redisch Stampler** '73 earns starred reviews from School Library Journal and Kirkus Reviews, which calls the book "bright in hue and spirit."
Clarion Books, 2010 / Ages 5-8 / $16.99

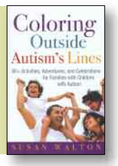
Mothers Who Deliver
Feminist Interventions in Public and Interpersonal Discourse
Jocelyn Fenton Stitt '93 and Pegeen Reichert Powell offer a collection of essays about the conscious reinvention of motherhood by women worldwide.
SUNY Press, 2010 / 313 pages / $24.95



The Seal Pup
James Otis Thach '94 uses verse and the vivid illustrations of Warren Cutler to tell the story of an estranged seal pup's fight for survival in the cold and desolate Arctic, and the things he learns in this coming-of-age adventure.
Bowrider Press, 2010 / 128 pages / $24.95



The Quiet Book
School Library Journal calls this children's picture book written by **Deborah Underwood** '83 "a delightful and enchanting choice for story time or sharing one-on-one."
Harcourt Mifflin, 2010 / 30 pages / $12.95



Coloring Outside Autism's Lines
50+ Activities, Adventures, and Celebrations for Families with Children with Autism
Susan Walton '88 loads this book with creative and practical tips for helping families with autistic kids maximize their fun.
Sourcebooks, 2010 / 208 pages / $14.99

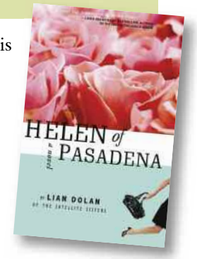
Water in the 21st Century West
A High Country News Reader
Environmental Analysis Professor **Char Miller** collects articles on issues surrounding the water supply in the American West, exploring conservation controversies and possible solutions.
Oregon State University Press, 2009 / 320 pages / $24.95

Roses and Poses

Two years ago, Lian Dolan '87 decided that if she didn't start writing a novel, she never would. At age 45, she already was an established professional writer, with her own blog and regular columns in *O, The Oprah Magazine* and *Working Mother*, and a syndicated radio talk show called Satellite Sisters (now a podcast).

"But I had never written a word of prose, at least not since high school," says Dolan. "Once I decided to take the plunge, I signed up for an online writing class. I thought, if I put down the money and the teacher assigns me something, I'll have to turn it in. I'm a big believer in public humiliation as a motivator."

Helen of Pasadena
By Lian Dolan '87
Prospect Park Press, 2010
288 pages/$14.95



Published late last year, *Helen of Pasadena* is a romantic comedy about Helen Fairchild, a woman who gets a second chance after her philandering husband has a freak accident at the Rose Parade. Already in its second printing, it debuted at No. 10 on the *Los Angeles Times* bestseller list and was the No. 1 best-selling book at venerable Vroman's Bookstore in Pasadena for months. "Dolan misses few if any local institutions, shibboleths and standard Pasadena types with her novel's finely sharpened skewer," writes Larry Wilson of the *Pasadena Star-News.*

An 18-year resident of Pasadena, Dolan says she and her heroine have a few similarities. Both are transplants—Lian originally from Connecticut, Helen from Oregon—who are "fish out of water" when it comes to Pasadena society. "I moved here with my husband (Berick Treidler '86) and can't imagine living anywhere else. Where Helen and I are different is that I didn't have the insecurity or desire she has to be an active part of that society."

Dolan and Helen also share an interest in archeology and ancient history. "I was a classics major at Pomona," Dolan says. "I fancied myself something of an academic, but I really didn't have the grades to go to grad school, so a novel was the next best way I could do the research without having to get a Ph.D."

Fans on Amazon.com praise *Helen of Pasadena* as a great "chick lit" read. Dolan doesn't mind the term. Noting that a majority of the book-buying public are women, she says that she wanted to write a humorous novel about a modern woman, but one who is older than the traditional chick-lit heroine. "I wanted to write in a funny, contemporary voice and throw in a little bit of history, some deeper emotion. Helen has more baggage, more going on in her life, so I think that makes her more interesting."

Dolan has plans for two more books set in Pasadena and is working on her first TV pilot— which she just sold to Nickelodeon—based on her blog and weekly podcast Chaos Chronicles. Also on the agenda is dinner with the mayor of Pasadena. "That's never happened before," she says. "I'm not sure it's the toughest invitation in town, but I got one." —*Mary Marvin*

Politics / *Michael Teter '99*

The Future of the **Filibuster**

Actor James Stewart carries out a lonely filibuster in the 1939 film, *Mr. Smith Goes to Washington.*

When U.S. Sen. Bernie Sanders (I-Vt.) held the Senate floor for more than eight hours in December to speak against extending the Bush tax cuts, so many people tuned in online that the live feed from the Senate crashed. Although Sanders' effort didn't actually meet the definition of a filibuster (he was not technically debating a bill), it did resemble the *Mr. Smith Goes to Washington* ideal of a senator standing up for a principle, sometimes to the point of exhaustion.

The modern filibuster has been a far more bloodless affair, where one senator can delay a vote without leaving his or her office, says Michael Teter '99, visiting assistant professor of politics whose article "Equality Among Equals: One Senator, One Vote and The Future of The Filibuster" appears in the winter volume of the *Marquette Law Review*.

Researched and written with the help of four Pomona students, the article is a constitutional critique of the Senate's 60-vote cloture rule. It examines the history of the filibuster and lays the legal groundwork for challenging Rule XXII, which defines the standard for formally ending debate. By creating a supermajority, Teter argues that the rule violates the Constitution's Article I, Section 3, which states in part that "Each senator shall have one vote."

"We look at the history of that provision and the purpose and values behind it, and make the argument that what the framers meant is that each senator's vote will be treated equally,' says Teter. "The cloture rule discounts the votes of those even in a 58- or 59-seat majority, because it requires 60 votes to move forward on almost every legislative matter."

The popular perception of the filibuster is often at odds with reality, says Teter. "While a lot of people think it's always been used to talk a bill to death, it initially was intended to extend debate not to end it." It wasn't until 1891 that the filibuster was used to kill a bill. Since then, changes in Senate rules and procedures meant to fix the filibuster have in some ways made it easier to block legislation.

"If you think one of the goals of government is to accomplish things—and not everyone does—then the Senate is the broken piece," says Teter. "A senator does have the ability to stop any action from occurring, but in the past that was exercised in the most limited of circumstances. Now you see senators doing it for any number of reasons, most of them politically partisan."

In the first 40 years after cloture was established in 1917, the Senate averaged about one filibuster a year. That number started to grow in the '70s and exploded in Barack Obama's first two years as president, with more than 270 cloture motions filed. "With cloture, there are fewer social and political consequences to using the filibuster," says Teter. "You don't have to stand on the Senate floor and keep talking, and it no longer means that all Senate business is stopped. All you have to do now is say you want to filibuster something, and it's treated as if you're actually doing it."

Teter's case for challenging cloture doesn't rely solely on the framers' intent, which he acknowledges can be tricky to interpret. To support his argument, he cites U.S. Supreme Court decisions in '60s legislative apportionment cases, particularly relating to the disenfranchisement of poor whites and Blacks in the South, that established the doctrine of one person, one vote.

The timely publication of "Equality Among Equals," which coincides with a push by Democrats to reform filibuster rules and procedures, wouldn't have been possible, says Teter, without his team of students—Kyle Grossman '12, Sam Levy '13, Chris McGuire '11 and Nick Hubbard '11—and the support of the College's Summer Undergraduate Research Program. "We got to work in mid-May and the article was completed and submitted to law reviews by the first week of August. The students focused on different topics and really became experts in those areas."

Teter, who majored in politics as an undergrad, says his next project will be tackling the issue of holds placed on judicial nominations, which have reached record numbers in the past two years. "I'm very focused on congressional gridlock and the need to actually govern, so I plan to stick with that topic."

—*Mary Marvin*

Environmental Analysis / *Nature, Culture & Society*

IN CLASS
with Professor Char Miller

A '50s Smokey the Bear video launched the class discussion on "Life in the Hot Zone," during the fourth week of Professor Char Miller's class on Nature, Culture and Society. The two student discussion leaders used the public service announcement, along with the scene of a forest fire from *Bambi* to address how and why our perceptions of fire have changed in the past 60 years. In preparation for the class, students were assigned Stephen Pyne's *America's Fires: a Historical Context for Policy and Practice*.

ANNIE: We are the *Bambi*-watching generation. Before I took AP biology in high school and learned about the benefits of fire, my view of fire was that it was horrible; it killed all the cute animals.

MILLER: And now?

ANNIE: You realize there are ecological benefits to fire.

DAVID: Reading Pyne has helped me understand the benefits of forest fires, and how we need things periodically burned, although there is no real answer of how we can get the long-term benefits, while stopping the tragedy in the short run. It's a hard balance.

MILLER: In Pyne's book, where does he talk about fire being expunged from the landscape and from human behavior? What time frame is he talking about?

GATOR: The Mesozoic Era. The plants were buried instead of burned, which made the coal deposits. And now we're burning them.

MILLER: Those fuels are driving our post industrialization, and fires are part of that larger process. There is even a more recent moment when Pyne looks at why fires were stopped in the post World War II era. This is part of the larger cultural discussion that says that fire is destructive and you have to stamp it out whenever you can … How did we go from thinking fire is awful to viewing it as a good thing?

MEGAN: This whole prescribed burning method started in the 1960s and that was a huge defining moment for the environmental movement. It was when Rachel Carson wrote her book about how pesticides and insecticides were damaging the environment. All this new information that was very scientific-based was coming out, and I think that really played a role into why people began to shift their views about fire.

MILLER: The drive for fire suppression came how? What is the political and institutional context in which the suppression of fire emerged?

JULIE: I thought it was interesting how it corresponded with the military. Following World War II, the military was viewed as an excellent thing; that it should solve all our problems.

MILLER: How did the military shape the post-World War II response?

JULIE: They already had a system of mobilization intact, and they had this equipment they didn't need any more—let's use it to not make things burn.

MILLER: You take the infrastructure that fought a war and led toward that victory and, as Pyne says, you mobilize it, put the Forest Service logo on it, and you can enter into landscapes and fight fires that you couldn't fight before because you didn't have the technology. The first agency outside the military to use parachutes was the U.S. Forest Service. They could get behind the fire and literally get into the up country to fight fire.

JOYCE: We're talking a lot about fire in forests, but we also wanted to discuss fire in urban and suburban areas.

MILLER: Here's the language we need to play with—natural disasters. What does that concept mean?

ANNA: I think in the context of our society, it's an event that harms us on a large scale.

CINDY: Something humans can't control.

MILLER: If you suppress and suppress and suppress a fire, Pyne says, it's going to come back with a greater intensity and do a lot more damage. The conception of natural disaster has to have sort of parenthetical marks around it because humans aid and abet "natural disasters."

MEGAN: That leads to our final, really broad question: can nature resolve its fire issues better than we can?

HANNAH: I struggle with the question of nature versus people. People do change their environment, and we can argue that there is no such thing as a natural state outside of people because we are in nature, so it seems like we have to deal with what we've got. I don't think there is such a thing as letting nature take care of itself.

Photo by Carlos Puma

THE PROFESSOR

Char Miller is the director of the Environmental Analysis Program and the W. M. Keck Professor of Environmental Analysis at Pomona, and coordinator of the new five-college major in E.A. Miller earned a B.A. from Pitzer College and M.A. and Ph.D. from Johns Hopkins University. His research interests include water in the West, urban environments and the history and politics of U.S. public lands.

THE CLASS

Nature, Culture and Society employs case studies to help analyze some key contemporary environmental dilemmas. It draws on an interdisciplinary array of sources in the humanities and social sciences, including history, philosophy and literature; religion; art; politics and sociology.

THE READING LIST

Alain de Botton, *The Architecture of Happiness*

Dolores Hayden, *Field Guide to Sprawl*

Neal Stephenson, *Zodiac: The Eco-Thriller*

Stephen Pyne, *America's Fires: A Historical Context for Policy and Practice*

Kenneth Helphand, *Defiant Gardens*

Chip Jacobs and William Kelly, *Smogtown: The Lung-Burning History of Pollution in Los Angeles*

Luis Alberto Urrea, *Across the Wire*

Ann Vileisis, *Kitchen Literacy*

E.O. Wilson, *The Creation: An Appeal to Save Life on Earth*

THE 25-YEAR ADVENTURE OF **MARY SCHMICH** '75 INSIDE BRENDA STARR'S HEAD.

BEINGBRENDA

By Mary Schmich '75

A DAY IN DECEMBER 2010

Panel 1:

A middle-age female reporter—we'll call her M.S.—sits at a cafe table staring at her laptop.

Caption: M.S. GETS AN ASSIGNMENT—WRITE ABOUT YOUR LIFE AS "BRENDA STARR" AND WHY THE STRIP IS ENDING ...

M.S. thought bubble: WHERE DO I BEGIN?

Panel 2:

Flashback. March 1985. A male editor bustles across a newsroom toward a perky, young reporter sitting at her desk. A wall sign says "Orlando Sentinel."

Caption: LET'S BEGIN AT THE BEGINNING ...

Editor: AH, MARY SCHMICH! DO YOU WANT TO WRITE "BRENDA STARR"?

M.S., looking puzzled: HUH?

Panel 3:

Editor: YOU'VE GOT AN HOUR TO BECOME AN EXPERT!

M.S.: HUH?!?

Like most baby boomer kids, I grew up reading comics, and especially loved them on Sundays, when the pictures were huge and the color shrieked. Even as a 10-year-old, however, I noticed a problem. Dick Tracy, Steve Canyon, assorted guys in tights and masks—why did the men get all the action?

The few women who starred in their own strips were too ditzy for my taste (Blondie), too matronly (Mary Worth) or just plain weird (Nancy).

But in this cosmos of tame women and hard-boiled heroes, one strip stood out: "Brenda Starr, Reporter."

Lying on my stomach on those long-gone Sundays, the comics spread out on the floor, I didn't consciously register Brenda Starr, with her flame-red hair and twinkly eyes, as a pioneer. I didn't know she was the invention of a woman, Dalia Messick, who had changed her name to Dale because women couldn't get hired as comic strip writers.

All I knew was that to me, a girl who yearned to live big in a big world, Brenda Starr blazed with possibility.

Independent Brenda had a cool job. She traveled. Her brains and beauty set men on fire. At her debut in 1940, no one like her existed in pop culture.

By that day in 1985, though, as a novice reporter myself, I grazed past "Brenda" in the newspaper. The plots were too wacky. Brenda was too weepy. She would have flunked Reporting 101.

My editor, Dave Burgin, brushed my reluctance aside.

He told me that Tribune Media Services, the syndicate that owned the strip, was looking for a new writer. Dale Messick had retired. My editor had recommended me. The interview was now.

Panel 4:

Same day, 1985. M.S. sits in an office with the syndicate head.

Syndicate boss: WHAT MAKES YOU THINK YOU CAN WRITE A COMIC STRIP?

M.S.: I ... UM ... I JUST KNOW I CAN.

Panel 5:

He hands M.S. a bundle of typed pages.

Syndicate boss: WRITE ME A SAMPLE SCRIPT. IT'LL LOOK LIKE THIS.

M.S.: UM ... UM ... SURE!

Panel 6:

Caption: ONE MONTH LATER ...

Syndicate boss: YOU'RE HIRED.

M.S. thought bubble: WHAT DID I JUST BLUFF MY WAY INTO?!?

By the time I inherited Brenda Starr, the strip was in trouble. So were all the old "story" strips, invented before television spoiled the average reader's patience for plots that dribbled on for months, three static panels at a glance. And in the wake of the feminist revolution, Brenda Starr, once a trailblazer, seemed as outdated as her omnipresent negligees.

My assignment was to bring Brenda into the '80s. Fewer tears. More work. Less lingerie.

For the next 25 years, Brenda and I went everywhere together. When she climbed Mount Everest or romped on horseback through the plains of Kazookistan, I went with her in my imagination. When she fell for Mikhail Goodenuf, the Russian ballet-star-turned-spy, I swooned too. When she told the conniving coffeehouse magnate Buzz Bucks where to stick his beans, I cheered her on.

Together we enjoyed deflating the pompous, sexist journalism professor Harry Groper. We had a good time outfoxing Slash Burns, the TV talk show demagogue. We had fun with socialite commentator Vanity Puffington, years before Vanity founded the Puffington Post.

And yet, Brenda and I were never the same person, and not only because as I got older, she didn't.

A comic strip character, especially an inherited one, is like a pet. You can tell it what to do, but it has a mind of its own.

In my years with Brenda, her mind always belonged in some measure to Dale Messick. Messick's Brenda permanently yearned for Basil St. John, the mystery man with the eye patch, and I had to respect that, even as I felt obliged to keep the plot going by giving her other suitors.

The characters I created obeyed me better than Messick's did, and they helped steer the story away from romance and into media and social critique.

I was especially fond of publisher B. Babbitt Bottomline, who once cut costs by staging an "American Idol"-style contest in which readers got to vote reporters out of The Flash newsroom. Gossip columnist Gabby Van Slander survived. Brenda, with her talk of ethics and social responsibility, was banished. Eventually, of course, she found her way back to the work she loved.

Panel 7:

Back to December 2010. M.S. holds a phone. She is being interviewed about the end of Brenda.

Voice from the phone: THAT SOUNDS LIKE FUN! WHY ARE YOU QUITTING?

M.S. IT'S TIME. IT'S AS SIMPLE AND AS MYSTERIOUS AS THAT.

Phone voice: SOME PEOPLE ARE !@#$%^ THAT YOU'RE KILLING AN ICON.

M.S.: HEY! YOU CAN'T USE THE WORD !@#$%^ IN THE FAMILY COMICS! BUT LET ME EXPLAIN.

Writing "Brenda Starr" has been huge fun. It has been a privilege. It's also work.

Much of the work of "Brenda" has been done by the two first-rate artists who succeeded Dale Messick.

Ramona Fradon drew the strip for the first 10 years I wrote it. June Brigman has drawn it since 1995. Their art, more sophisticated than most of what's on the comics pages, kept Brenda alive at least as much as my words did.

As newspapers have struggled, though, so have the old comic strips. "Brenda" doesn't make, or pay, much money. That's not my primary reason for leaving the strip. I'm simply ready to do something new with my time. But finances are one reason that, after June and I decided to move on, Tribune Media Services decided to let Brenda exit gracefully Jan. 2.

Besides, in real time, Brenda is close to 100 years old. She needs to relax.

In the last few weeks, I've received kind notes from many Brenda fans. One came from Jay Weiser, a New York law professor: "I'm devastated," he wrote, then added: "One thing I recently realized was that it wasn't just a feminist strip because Brenda was a career woman. You've had an enormous cast of vivid, high-powered women villains."

Equal-opportunity villainy! The 10-year-old girl who lay on the living room floor reading the funnies all those years ago couldn't have hoped for more.

Panel 9:

M.S. is still on the phone.

Phone voice: ANYTHING ELSE YOU'D LIKE TO SAY?

M.S.: JUST THIS ...

Panel 10:

She wipes away a tear.

M.S.: TO ALL OF BRENDA'S FAITHFUL READERS, THANK YOU. THANK YOU FOR TRAVELING WITH HER THROUGH THESE YEARS, FOR YOUR PART IN KEEPING HER ALIVE. SHE'LL MISS YOU.

Bulletin Board / *News for Alumni*

Register Now for Alumni Weekend 2011

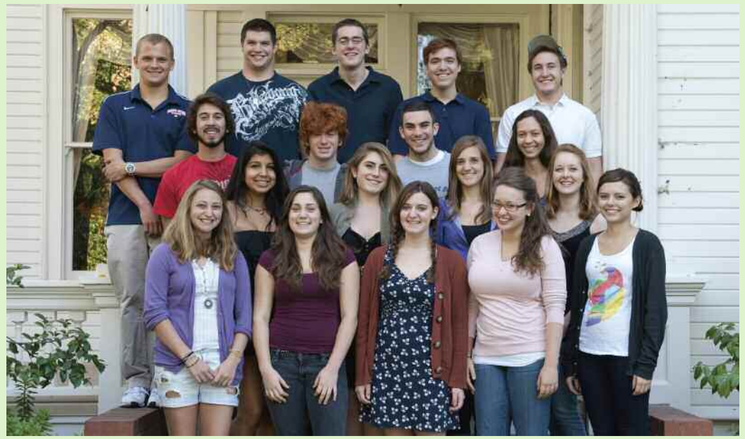
Alumni Weekend 2011 is set for April 29 to May 1, and registration is under way. Although the class dinners are specifically for classes ending in 1 or 6, anyone is welcome to come back and enjoy the festivities. With more than 100 activities throughout the weekend, why not come back and see some people in the classes either before or after you? Register online at *www.pomona.edu/alumniweekend.*

Attention, Young Alumni

We know many of you are in grad school or have moved around a lot since graduation. But if we don't have your up-to-date physical mailing address, you probably are missing out on activities in your area. All events are advertised to alumni within a certain ZIP code and surrounding area. The Young Alumni Happy Hour is coming up in March, so don't miss out on the fun! Update your information online today at *www.pomona.edu/alumni/services/update-information.aspx*

Alumni Events: We Need Your Tips

Do you have an interesting job or hobby or maybe you have access to an interesting speaker or venue that would make for a good alumni event? We are always looking for speakers, tours, behind-the-scenes peeks and other interesting ideas. Our events are always lots of fun, and the Alumni Office will work with you to make the logistical arrangements and manage costs. If you have ideas, email or call Holly Duncan, the associate director responsible for our regional events, at *holly.duncan@pomona.edu* or 909-607-9977.



Tributes of the **Class of 2014**

The Pomona tradition carries on in many Sagehen families. Among the members of the Class of 2014 who have alumni parents or grandparents or both are: **(front row left to right)** Gillian Grindstaff (parent Charles Grindstaff '78), Alana Springer (parent Anna Napoles '80), Kelsey Schuetz (parent Melissa Schuetz '88), Frances Kyl (parents John Kyle '90 and Anne Elsberry '91), Clara Shelton (parent Timothy Shelton '69; grandparents Hal Shelton '38, Mary Shelton '43); **(second row)** Arianna Sanchez (parent Elizabeth Sanchez '86), Katherine Yzurdiaga (grandparent David Sackett '52), Emily Meyer (parents Damon '76 and Elizabeth '76 Meyer), Jennifer Flannery (parents Anne '83 and Greg '83 Flannery); **(third row)** Timothy Novom (parent Andrew Novom '82), Richard Yannow (parent Carolyn Yannow '74), Ryan Miller (parents Daniel Miller '80, Renee Dupont '80), Makeda Tekle-Smith (parent Teckle Menlik '90); **(fourth row)** Robert Chew (parent Steven Chew '63), Garret Bell (grandparents John Bell '54, Phyllis Bell Coldiron '56, John Peck '56), Christopher Bergeron (grandparent Patricia Newton '51), David Loftus, Jr. (parents David '81 and Juanita '82 Loftus), Austin Henderson (parents Curtis '79 and Janet '82 Henderson); and **(not pictured)** Tyler Hill (grandparent Olivia Hill '55), Shannell Jones (grandparent Martin Ortleib '50), Cassandra Owen (parent Robert Owen '83), Charles Owens (parent Robert Owens '78), James Reinke (parent Donald Reinke '80, grandparents Roger '51 and Joyce '51 Reinke), Kai Orans (parent Meta Orans '79) and Alison Wallingford (parents Randall '83 and Shirlee '83 Wallingford).

Travel-Study

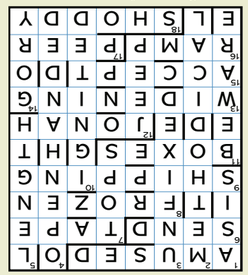
Alumni Trips for 2011–12

With Assistant Professor of Biology Nina Karnovsky

V*isit private game reserves and experience close-up encounters with African wildlife. Participate in a junior ranger program. Explore spectacular Cape Town and the Cape of Good Hope and travel the beauty of the Garden Route. Meet local families, play soccer with local kids and learn dances and songs and how to play African drums. September/October 2012.*

For more information, contact the Alumni Office at (909) 621-8110, or by email at alumni@pomona.edu.

Answers / *from Page 64*



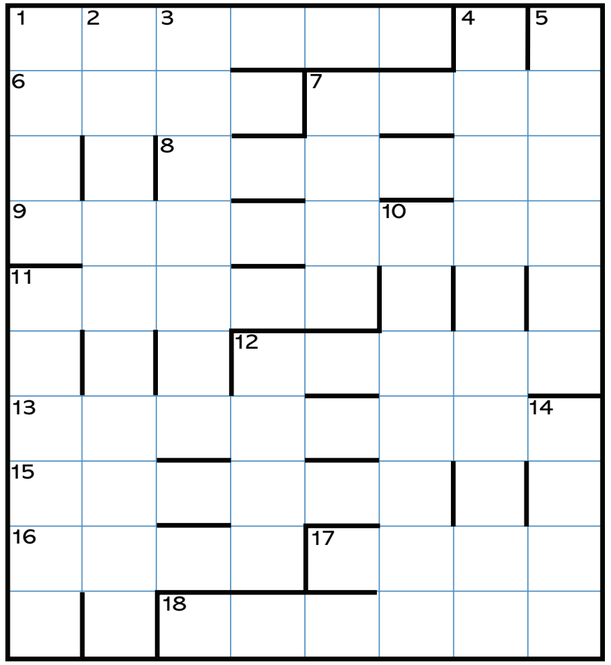
ACROSS

1. amused (anagram made+us)
6. send (first letters)
7. tape (anagram PETA)
8. frozen (froze+N)
9. shipping (replace k [kilo] with h [height])
11. boxes (reversal)
12. Jonah (anagram: Noah + j)
13. widening (anagram: wending+i)
15. accept (2 meanings)
16. ramp (anagram: pram)
17. peer (2 meanings)
18. shoddy (soddy+h)

DOWN

1. as is (hidden)
2. methodical (anagram: cornet laid + h)
3. unfixed (2 meanings)
4. openhanded (anagram: dean+phoned)
5. length (anagram: Glen+Th)
7. tops (2 meanings)
10. ignited (anagram: dieting)
11. beware (anagram: we+bare)
12. jeep (1st letters)
14. gory (anagram: roy+g)

Cryptic Crossword / *by Lynne Willems Zold '67* Answers on Page 53



Directions:

Cryptic puzzle clues have two parts—a simple definition and a "cryptic" clue such as an anagram, a homophone, two definitions, a word with added or deleted letters, or an answer hidden in the clue or in the initial capitals. (Example—Clue: "Tree got mixed up in mess. Period." Answer: "semester" [Definition: "Period"; Cryptic clue: anagram, signaled by "mixed up," combining "tree" and "mess."])

Across

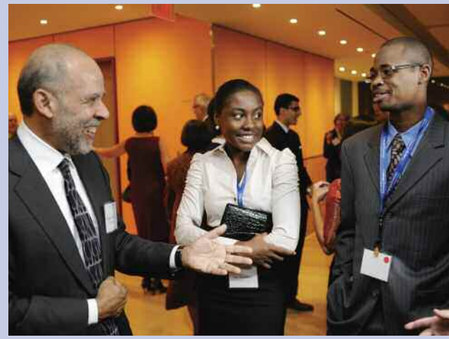
1. Laughing made us upset. (6)
6. Stamps, envelopes, nice discussion leads to mail. (4)
7. PETA reorganized recording. (4)
8. Iced nitrogen---so cold. (6)
9. Skipping to lose weight and add height: moving things around. (8)
11. Sex: OB sees perverted cases. (5)
12. Noah just began to catch a man with a fish. (5)
13. Wending about, I foolishly keep adding girth. (8)
15. Reconcile oneself to admit. (6)
16. Incline destroyed pram. (4)
17. Look equal. (4)
18. Soddy has high interior: not up to standards. (6)

Down

1. Papa's issues keep things the same. (2,2)
2. Unusual comet laid around first Halley in a systematic way. (10)
3. Nomadic and changeable. (7)
4. Dean phoned unexpectedly and was generous. (10)
5. From stem to stern Glen remodeled on the first two Thursdays. (6)
7. Covers highest points. (4)
10. Uncontrolled dieting lit the fuse. (7)
11. Watch out: we bare inappropriately! (4)
12. Just evacuate every person leading a military vehicle. (4)
14. Bloody Royal! Mostly good, rather crazy. (4)

Three, Two, One, Lift-Off!

The Cross-Country Launch of Campaign Pomona



Clockwise from top left: Projections of historic campus scenes surround diners at the official campaign kick-off event on the Pomona College campus last fall. **During the same event, Kimbia Arno '11, one of the students featured in the campaign video, delivers the last address of the evening.** At the San Francisco launch, Paul Farmer '92 (center) talks with other alumni and current students, including Mel Ramos '95, Melissa Nguyen '11 and Meredith Willis '11. **Campaign Co-chair John Payton '73 talks with Emelia Asiedu '11 and Jordan Bryant '13 during the New York event.** Campaign Co-chair Libby Armintrout '86 converses with fellow trustees Michael Segal '79 and Chair of the Board Paul Efron '76 in New York. **Campaign Chair Stewart Smith '68 spends time with fellow trustee Craig Wrench '83 during the Seattle event.** President David Oxtoby welcomes Susanne Garvey '74 and husband Paul Phelps to the Washington event. **Rico Chenyek '11 talks with other guests at the San Francisco event.** Professor Kevin Dettmar proposes a toast during the Seattle event. **Displaying their *Campaign Pomona: Daring Minds* T-shirts following the launch party for the College community are Allison Boden '14, Ryan John Randle '14, Stephanie Boden '14, Mira Howard '14 and Kyle Roskamp '14.**

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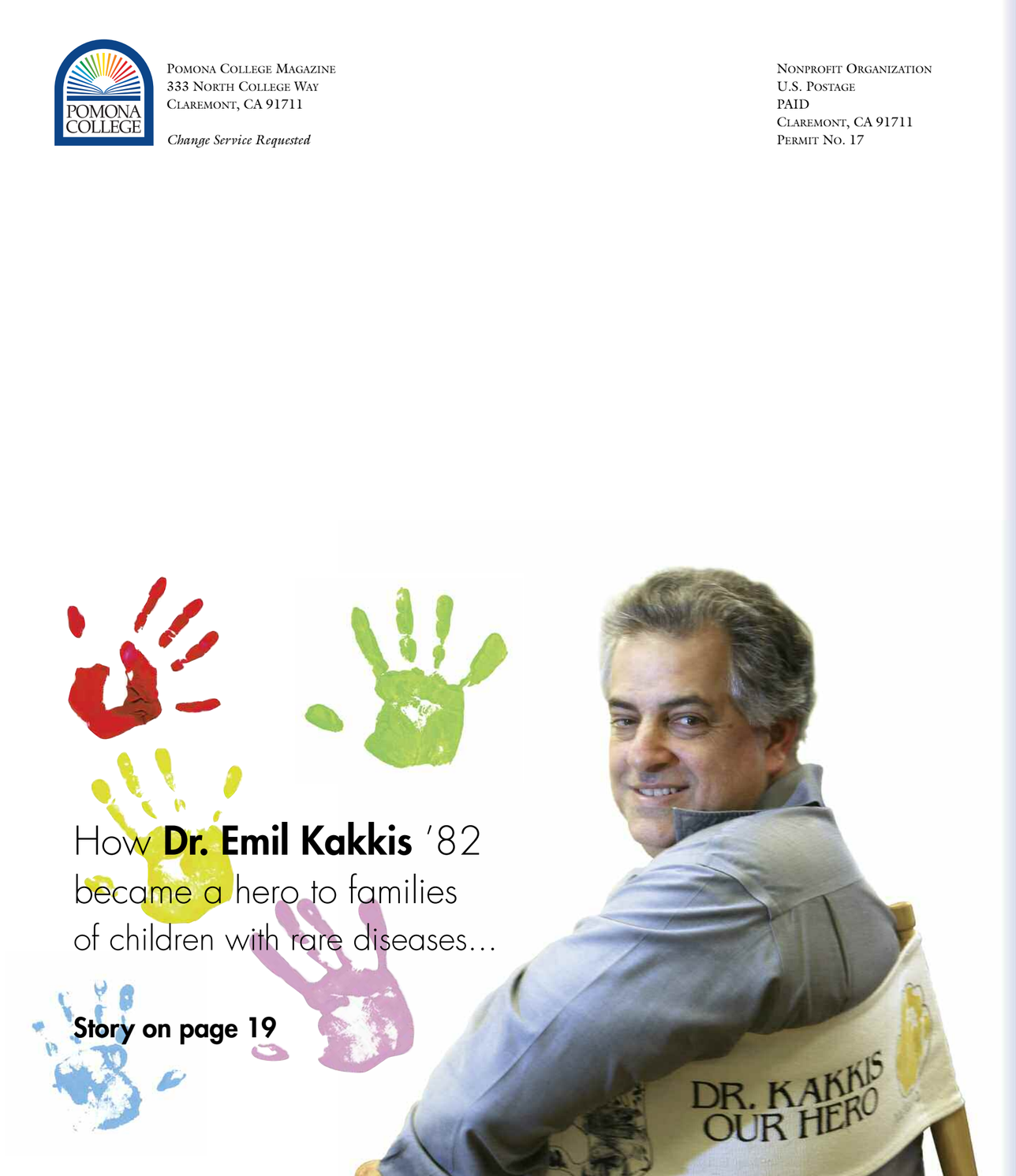

How **Dr. Emil Kakkis** ’82 became a hero to families of children with rare diseases…

Story on page 19