Romancing the Tree

It’s easy to fall under the spell of Scripps’ elms. They signal the seasons: at the start of fall semester, they’re lush and full; in early November, their leaves turn a burnished gold; in winter, they’re stark black sticks on the landscape reminding us of inner strength and patience. Now, in March, they begin to sprout vibrant new growth—for the last time.

Right after Commencement, starting mid-May, the College will remove the ailing elms and replace them with sturdy, disease-resistant 25-foot saplings. (See story, beginning p. 23.)

As we say goodbye to the elms this spring, members of the Scripps community will be attaching notes, poems, drawings, writings, or any message they wish onto heavy paper that will temporarily sheath the trunks. During Reunion Weekend, May 2-4, alumnae will be encouraged to add their own tributes and walk among the trees to read what others have posted.

For my own offering, I searched the work of some of my favorite writers for references to the elm (what did we do before Google?) and found the following:

From Virginia Woolf, in *To the Lighthouse*: “…and Lily Briscoe and Mr. Banks, looking uneasily up into the sky, observed that the flock of starlings which Jasper had routed with his gun had settled on the tops of the elm trees.”

Also from Ms. Woolf, in *The Waves*: “…clasped under the showery darkness of elm trees in full summer foliage…”

Charles Dickens, in *Bleak House*: “…his heavy military trot is heard on the turf in the avenue as he rides on with imaginary clank and jingle of accoutrements under the old elm-trees.”

Mark Twain, in *The Adventures of Tom Sawyer*: “A faint wind moaned through the trees, and Tom feared it might be the spirits of the dead, complaining at being disturbed. The boys talked little, and only under their breath, for the time and the place and the pervading solemnity and silence oppressed their spirits. They found the sharp new heap they were seeking, and ensconced themselves within the protection of three great elms that grew in a bunch within a few feet of the grave.”

None was quite right for my purpose.

Finally, I discovered what I needed: “There was not in the whole countryside another tree which could compare with him. He was matchless. Never a stranger passed the elm but stopped, and stared, and said or thought something about it. Even dull rustics looked, and had a momentary lapse from vacuity. The tree was compelling. He insisted upon recognition of his beauty and grace. Let one try to pass him unheeding and sunken in contemplation of his own little affairs, and lo! He would force himself out of the landscape, not only upon the eyes, but the very soul…. “ from *The Six Trees* by Mary E. Wilkins Freeman (1852-1930).

If you don’t already know Mary Freeman, I recommend her to you. She lived most of her life in Massachusetts, attended Mount Holyoke (then Mount Holyoke Female Seminary) for one year, in 1870, and first married at age 50. Best known for the novel *Pembroke* (1894), she wrote about the psychology of women’s lives at the turn of the century. She and Edith Wharton were the first women inducted into the National Institute of Arts and Letters.

I’ll let someone else post the Joyce Kilmer poem.

Mary Shipp Bartlett

25%

Cert no. SCS-COC-001182
Scripps Dance in Motion
How dance at Scripps fosters creativity and individuality
BY CLAIRE MCMANARA ‘09

Early Alumnae
Dance alumnae from the ’70s share memories and the importance of dance in their lives

How Shall We Dance?
The College faces a critical need
BY MARY SHIPP BARTLETT

Elm Tree Lawn Begins New Life
Scripps bids farewell to its beloved 70-year-old elms
BY MARY SHIPP BARTLETT

Music: A Language Unto Itself
Scripps music faculty embark on a cooperative venture with Xiamen University
BY RACHAEL WARECKI ’08
The Future of Human Nature

This spring, the Humanities Institute focuses on the big issues of biotechnology and human evolution

By Rachael Warecki ’08

“I truly believe that this semester’s topic will have an everlasting impact on both my thoughts and my actions throughout the rest of my life,” Courtney Funk ’10 wrote in her application to the spring 2008 Humanities Institute.

What is this issue causing such inspiration in Scripps students? The answer is as complex as the varied responses of the 19 Institute fellows who have chosen to study it. This semester, the Humanities Institute, under the directorship of Professor Nathalie Rachlin, is focusing on biotechnology and its implications for the future of humanity. With the potential development of “designer babies,” synthetic genes, genetic interventions, augmented cognitive powers, cyborgs, and other human enhancement technologies, humans will have not only greater control over our biological limitations but also the ability to determine the future of our species. The series addresses the moral, social, legal, economic, and political implications of the new biosciences: will these developments make us better humans? Will they inalterably change what it means to be human? Or will they make the very notion of human nature obsolete?

Whatever the answers may be, Scripps students are eager to discuss biotechnological potential. For some fellows, like Funk, the reasons for debating the issue are academic. Clio Korn ’10 says that, before the Institute, she only thought of biotechnology from a scientific perspective, yet she realized the importance of understanding the topic from nonscientific worldviews. Laura Loesch ’09 believes her semester as a fellow will make her senior thesis in neuroscience more current and relevant than she had originally intended. Eva Pearlstone ’11 and Nina Timberlake ’09 have both encountered issues of bioethics in their biomedical lab classes. “I realize that saving the life of every patient that walks into the office is neither possible nor practical,” said Funk. “But it is important to understand how major technological advances will affect society and the world as we know it.”

For other fellows, this semester’s topic is more personal. Sara McKinney ’10 was interested in studying the advancement of biotechnology because of its direct controversy with her devout Catholic morals. She said that at times she has been unsure whether to side with the improvement of human nature or the nonnegotiable principles of the Catholic Church. “It is my hope that by better familiarizing myself with the goals of biotechnology, I may be better able to find a stance that allows me to participate in the development of biotechnology, but at the same time stay loyal to my faith,” she said.

Nicole Latham’s ’09 relationship with the topic of biotechnology became quite personal seven years ago, when her father was diagnosed with leukemia.
Humanities Institute fellows are a select group of students chosen each semester to study a particular topic in depth, based on their academic record, faculty recommendation, and a personal essay. Top row, from left, are Eva Pearlstone ’11, Keri Zug ’09, Linda Wang ’10, Sara McKinney ’10, and Claire Richmond ’10. Middle row, from left, Sarah Derry ’10, Laura Loesch ’09, Clio Kom ’10, and Suzie Caughlin ’10. Bottom row, from left, Julia Kendall ’10, Sandra Tseng ’10, Alysha Chan ’09, and Nicole Latham ’09. Not pictured: Halley Everall ’10, Courtney Funk ’10, Kelsey MacDonald ’10, Kelsey McDonald ’09, Nina Timberlake ’09, and Laura Williams ’10.

She admitted that the topic is not at all related to her academic interests—history and Latin American studies—but said that she believes it is time for her to pull her family out of the equation and look at the issue from an unbiased perspective. “With the rollercoaster of emotions I have experienced over the last seven years, there is nothing I want more than to engage in intelligent conversation with my peers and listen to numerous expert opinions about the pressing topic of biotechnology,” Latham said.

Humanities Institute guest lecturers are examining the rapidly evolving biotechnologies of genomics, genetic engineering, cloning, stem cell research, artificial reproduction, neurotechnologies, artificial intelligence, robotics, information technology, and nanotechnology. They also are discussing what is at stake in these attempts to better understand human life and transform human nature.

A lecture and film series began February 7 and will continue through April 29. Speakers include Laurie Zoloth, the director of the Center for Genetic Medicine at Northwestern University; William Hurlbut, MD, member of the Neuroscience Institute at Stanford University Medical Center and the President’s Council on Bioethics; Edward McCabe, co-director of the UCLA Center for Society and Genetics and professor of genetics at the David Geffen School of Medicine; Scripps Associate Professor of Media Studies T. Kim Trang-Tran, and Harvey Mudd professor Rachel Mayeri. All events are free and open to the public.

For more information, visit www.scrippscollege.edu/campus/humanities-institute/index.php.

In Memoriam, E. Howard Brooks

E. Howard Brooks, president of Scripps College from 1989 to 1990, died September 25, 2007, at his San Luis Obispo home after a brief illness. He was 86.

Brooks’ association with The Claremont Colleges started in 1971, when he began his position as provost of the Claremont University Center (now the Claremont University Consortium). There, he established a secure future for the organization. Subsequently, he served for several years as vice president of planning and development for Claremont McKenna College. In 1987, Brooks began as Scripps’ provost. After two years, he accepted the Board of Trustees’ decision to name him president until his requested retirement on June 30, 1990.

During his tenure, he was admired for his openness, fairness, and energy, in addition to his sophisticated understanding of higher education administration.

Brooks is survived by his wife, Courtney; two daughters, Robin Pollock and Merille Runyan; and three grandchildren. A memorial service was held January 19 in Balch Auditorium.
A new Core II class “We Are What We Eat” encourages students to take positive action as they learn about their role as consumers. Professors Nancy Neiman Auerbach and Seung Hye Suh are team-teaching the spring semester course that examines the production, distribution, consumption, and waste of food both globally and in contemporary U.S. society.

Students are conducting group projects that range from planting and maintaining vegetable gardens on campus to investigating where the meat and dairy products served in the Malott Commons come from and how the animals are treated. Others are finding ways to minimize food waste on campus.

Fruit trees at Scripps and the other Claremont Colleges are also part of the projects. One group plans to pick the fruits and possibly juice them, preserve them, and use them in cooking. They are also mapping the fruit trees on the Claremont Colleges campuses in order to have a record of all the available public fruit.

The “Olive Oil Project” involves the olive trees near the Humanities Building. Students are proposing that the trees be left unsprayed, so that fruit can form; in addition, they are writing a business plan for bottling and selling Scripps’ own olive oil.

One of the course’s goals is to get students to examine their own food habits. “I think this class will make me a lot more socially responsible with my eating habits,” said first year Taylor Smiley. “So far I’ve sworn off all non-organic, non-hormone free meat—which basically means I’m vegetarian on campus,” adds Cassie Gamm ’11.

The class and its many projects have also created buzz among Scripps staff members. Auerbach has received emails from several staff members asking for the syllabus so they could read along with the class.

Below, Brittney Garza ’11, center, and other Core II students Lia Seth ’11, left, and Taylor Smiley ’11 check on heirloom seeds they planted in the student garden behind Browning Hall.

Above, students in the Olive Oil Project meet with Professor Nancy Neiman Auerbach underneath campus olive trees. From left, first years Missy Garvin, Leaghann VanCleef, Auerbach, and Angelica Vargas. Left, Assistant Director of Grounds Fred Carlson discusses olive tree locations with, from left, first years Uloma Ajuonu, Amy Hilman, and India Mullady.
Science is more than academic for Academy student

In October 2007, the fires that devastated Southern California began to affect the family of a Scripps College Academy high school student in Professor Gretchen Edwalds-Gilbert's Saturday science class. When the student learned the family’s water supply was in question, she applied what she'd learned in class about different types of bacteria to analyze her home's water supply. She discovered both the water inside and outside the house were contaminated with the bacteria E. coli. Her parents immediately bought a water filtration unit.

The enterprising student was one of several participants this year in the Science Scholars program of Scripps College Academy, formerly Scripps College Summer Academy. Since 2003, the Academy has provided young women from racially diverse and underserved areas the opportunity to experience a private liberal arts education during two weeks in the summer.

This fall, the Academy expanded to provide summer program participants with year-round access to resources they need to continue to succeed in high school and apply to colleges. Practical application of their new knowledge—as experienced by the science student—is a welcome bonus.

In addition to the Science Scholars program, activities include college application and financial aid workshops for high school seniors; a SAT preparation course; tutoring and mentoring services; workshops and sessions with Scripps professors; regular book club meetings with Professor Melissa Coburn; writing workshops conducted by Professor Glenn Simshaw; lectures on language, politics, and economy by Professor Tony Crowley and Nancy Neiman Auerbach; and various field trips.

She Gives Activism New Meaning

When people think of student activism, they often envision heated discussions and sit-ins protesting the administration. For senior Ashley Peters, student activism has a different meaning.

Peters’ mission is to work for change and social justice within the College. However, rather than fighting the system, she and the rest of the Scripps Associated Students (SAS) executive board work directly with administrators to effect the change they believe is necessary.

Peters’ main focus has been socioeconomic differences among students at the College, and it is something she continues to address. The issue first came to her attention in September, when a first-year student approached Peters and told her she could not afford to buy the $150 Core I reader. When SAS sent out a survey, several of the 230 students who responded said they were choosing classes based on book cost.

Peters and the rest of SAS have since had conversations with College senior administrators to see what can be done to address the problem. One solution is to establish an endowed fund specifically designed to help students from lower and middle classes purchase books they cannot afford. Over winter break, Peters and SAS Vice Chair Fatima Elkabti ’09 compiled a report on the "Hidden Costs of Scripps," which they presented to SAS in January and will present to the Board of Trustees in March. Peters considers the report to be the culmination of her presidential term—in March, a newly elected student body president will take over.

Peters says her term has been a positive one, but with its own set of pressures. Her role as the first black president has been intriguing and exciting, but, above all, it is always on her mind. There is a fear of failure that comes with the role, but Peters credits current black students as well as black alumnae, friends, fellow SAS members, and family—with whom she speaks every day—with helping to keep her grounded. “I don’t lead alone,” she said.
browsing ROOM

Holden Court, at the entrance to the Malott Commons, has seen its share of intimate conversations, but few as landmark as Romeo and Juliet’s.

Students watched last fall as Shakespeare’s iconic lovers set up shop on the Engemann Family Terrace balcony, denied their fathers, refused their names, and parted with such sweet sorrow. It was just another day at the office for the Spontaneous Shakespeare troupe, whose actors are dedicated to bringing the fun of performance off the stage and into the community.

Spontaneous Shakespeare is the brainchild of Elizabeth Gibbs ’08 and Adam Kotin of Pomona College. Members, drawn from all The Claremont Colleges, come together once a month to re-enact one of the Bard’s famous scenes. In November, the Pitzer Mounds played host to A Midsummer Night’s Dream, and Halloween saw Macbeth’s Furies walk upon Elm Tree Lawn. Performers prepare and rehearse in the weeks leading up to the event, but the act is as much the environment as it is dialog.

The comfort of working with Shakespeare in a low-pressure environment gives the actors a chance to breathe and have fun with the material. “It’s exciting to get outside of a traditional theater space and experiment with different environments,” says Megan Hanley ’08. “It gives us a lot of room for discovery.”

Even today, many students have never seen Shakespeare performed live, but thanks to Spontaneous Shakespeare, they may no longer have a say in the matter! 

Nicole Guillen ’09 takes center stage on Elm Tree Lawn last fall, as her fellow Spontaneous Shakespeare actors bring the witches of Denmark to life with a performance from Macbeth. From left, Adam Kotin PO ’09, Stephanie Stein PO ’11, Guillen, and Lauren Rosenfield CMC ’11.

All the Campus’s a Stage
Burke Scott Williams sits behind a blast shield, watching a plume of thick, acrid smoke rise from a beaker. He mixes a handful of sugar with concentrated sulfuric acid, and the reaction creates a jet-black column of carbon over a foot tall. The burnt-caramel smell is unbelievable and the audience's eyes water, but they don't move. That's because the next demonstration involves making molten iron with a thermite reaction, and they don't want to miss a thing.

A moment later, sparks shoot over the top of a flower pot where a lab assistant has placed the thermite. A small stream of white-hot molten iron pours into a bucket of sand below. The heat generated by the reaction keeps the bucket illuminated for over a minute as the iron cools. The crowd of students stares transfixed; they've learned their lesson for the evening.

“I try to do something once a week,” Williams says about his practical labs. “Showing how lead floats on mercury, geysers, and explosions are all great. Nobody ever forgets the first time they saw potassium metal thrown into water; the purple flames, sizzle, pop, and the smell of caustic potash are unforgettable.”

Williams, an assistant professor of chemistry in the Joint Science Department, has worked with faculty to create these interactive experiences since arriving in 2003. The goal is simple: provide students with a sense of wonder about the topic they're learning. “We take so much of what we have for granted,” he says, “from drugs that battle cancer to four-inch phones that allow you to talk to someone in Singapore. Chemistry is a lot of work, but it also unlocks the ability to do things we depend on in our daily lives.”
Let's sleep on it

Gayle Greene, professor of English at Scripps, took a break from the world of memoir and Shakespeare to write a tale of personal experience. *Insomniac*, released in March 2008, is a first-person account that combines narrative with scientific investigation to detail the reality of living as a writer with insomnia.

“People are always saying to me, ‘No wonder you get so much done,’” Greene says. “Wrong. I get stuff done in spite of insomnia, not because of it—and because I cut a lot of other things out of my life. Insomnia doesn’t give me more time, it gives me less.”

Sleep deprivation, says Greene, wreaks havoc on hormonal functioning, raises levels of stress hormones, diminishes growth hormone, and promotes insulin resistance. It increases appetite and impairs immune function, memory, and motor coordination. Insomniacs are at risk for diabetes, obesity, and other age-related illnesses. “It makes you old before your time,” she warns.

Yet despite the ailments associated with insomnia, most insomniacs never consult a doctor about their condition. Greene believes this is because doctors rarely take insomnia seriously. The first doctor she consulted—her own father—told her to lie still and relax and she’d become sleepy. (“Half a century later, it’s never happened,” she says.) Indeed, many doctors Greene spoke to pride themselves on how little sleep they themselves need, as their own medical training was an exercise in sleep deprivation. Consequently, insomniacs are told to “get a grip.”

Research suggests not all insomnia is caused by psychological upset, as doctors would have sufferers believe. In some cases, the condition is genetically based. Greene believes therapies should be individually targeted to specific insomnia problems, but admits that there’s a long road ahead before such an ideal could be reached. Currently, only $20 million is given to research a condition that afflicts as much as a third of the population, with most of that third consisting of women, the elderly, and the poor. “Sleep itself isn’t held in high regard in a 24/7 culture where ‘sleep is for the weak’ and ‘you snooze, you lose,’” Greene says.

Greene points out that it is impossible to function well over long periods of time when you’re consistently getting less sleep than you need. “Many of us resort to meds that can be dangerous—as testified by the recent death of Heath Ledger,” she says. She cautions that no sleep drug provides natural sleep, and all have undesirable side effects, on memory and coordination.

While the scientific details in *Insomniac* are eye-opening, the personal anecdotes are equally compelling. Greene describes how her condition drove her back to graduate school: she was fired from her only 9 to 5 job for being consistently late. She also lists techniques that have personally worked to combat her condition, such as watching a movie late at night or listening to books on tape when going to bed. “But it has to be very good writing, or I just get mad or bored,” she says. “And it has to be the right kind of story, interesting enough to engage the mind, but not so interesting that you want to stay awake to see how it comes out.”

*Insomniac* has received praise from psychology professors, doctors, and writers, including best-selling author Joyce Carol Oates and former U.S. Poet Laureate Billy Collins. “The good news is that Gayle Greene’s book is all you ever need to read on the subject of sleeplessness,” said Collins. “The bad news for fellow insomniacs is that reading it—even in bed—will fail to lull you to sleep.”
Economist Kerry Odell, the Mary Wig Johnson Professor of Teaching, was featured in a January 13 USA Today article about her quest for spiritual growth. To read the entire article, visit www.usatoday.com/news/religion/2008-01-13-spiritual-growth_N.htm.

Ken Gonzales-Day's artwork has been shown in galleries across Europe and North America. From September to November 2007, his work "Viva Mexico" was featured at the Zacheta National Gallery of Art, in Warsaw, Poland. His "ArtMedia Politique" was displayed in Paris, France, from January to March, and his "Under Pain of Death" will run at the Austrian Cultural Forum until May. His work is also part of "Phantom Sightings: Art after the Chicano Movement," Los Angeles County Museum of Art, spring 2008.

Cándida Jáquez and Juliet Koss have been promoted to tenured associate professors of music and art history, respectively. Jáquez has been an assistant professor at Scripps since the summer of 2006, while Koss came to Claremont in 2000. This semester, Jáquez is teaching "Introduction to Ethnomusicology," "Rhythm and the Latina Body Politic," and "Mariachi Performance and Culture." On sabbatical, Koss is spending this semester as a visiting scholar at the Canadian Centre for Architecture in Montreal, where she is conducting research on the symbolic value of architecture in the Soviet avant-garde.

Michael Deane Lamkin, the Bessie Frankel Professor of Music, received the Great Medal of Honor (Grosse Ehrenzeichen) from the Government of Burgenland at the opening convocation of the thirty-second Classical Music Festival in Eisenstadt, Austria, in August 2007.

Below, two views taken in February 2008 of the Sallie Tiernan Field House, located on the east side of campus next to Scripps' 25-meter pool. The three-level recreation and fitness center is scheduled for completion by the end of spring semester, with a grand opening in fall 2008. To view work in progress, visit www.scrippscollege.edu/about/tiernan-fieldhouse/index.php.
Opening a Door to Dance

It's hard to describe Sydney Freggiaro '09 with just a few adjectives. Dynamic and verging on stubborn, Sydney can knock you over with the sheer force of her determination. Now, in her junior year, she has established herself as a beloved science tutor, drill sergeant of a kick-boxing instructor, double molecular biology and dance major, and choreographer.

Making use of the freedom and encouragement the Scripps dance department has given her, Sydney recently tackled a project more involved than the average senior dance thesis. She wanted to present something new to The Claremont Colleges, specifically created and put into production by students. What she had in mind was a “dance drama,” which, according to Sydney, is like a Broadway show, but replaces the singing with great dancing.

The result: Students from The Claremont Colleges performed The Doors of Perception last fall, an hour-long show of 12 vignettes adapted and choreographed by Sydney. Using poetry by Jim Morrison of The Doors as a frame for discussion through movement and speech of many prevalent cultural themes, the show included music from The Doors and well-known current bands, as well as some undiscovered artists. “I wanted this project to be about rejuvenation and inclusion,” Freggiaro said. “We had students from all over the 5-C’s dancing, acting, fundraising, and helping advertise.” The performances were held in the Broad Performance Space on the Pitzer campus, as there was no available space at Scripps.

Sydney once flippantly claimed she came to Scripps because of the oatmeal chocolate-chip cookies at the Motley Coffeehouse and because her father wanted her to. Now, Sydney has come to appreciate the benefits of Scripps’ intimate liberal arts setting, which has allowed her to achieve her academic goals and pursue her creative drive. With help from Scripps dance faculty, Sydney has been given the critical support, fundraising advice, and encouragement to manage and construct a show all her own, proving herself a true independent Scripps woman. — Claire McNamara '09
Life After Scripps Looks Bright for Seniors

Scripps’ Career Planning & Resources reports at least 15 students from the class of 2008 have already received job offers or been accepted to graduate schools, as of March 1. Many of the students headed to the workplace were offered positions before the start of spring semester. For those applying to graduate school, acceptances continue to roll in.

As in years past, several Scripps seniors have chosen to join Teach For America, which aims to close the educational achievement gap by training recent college graduates to teach and then placing them into underachieving schools in traditionally low-income areas. Eight seniors have already committed to spending the next two years teaching across the country: Megan Downing in Denver; Sophia Herron in Houston; Laurel Horn in Washington, D.C.; Casie Hynes and Rachael Warecki in Los Angeles; Sarah Kavrell in the Bay Area; Stephanie Mota in Phoenix; and Megan Paulson in Miami.

Paulson looks forward to the opportunity Teach For America will give her to positively impact students’ lives. “In joining Teach For America,” she says, “I will become part of an exciting and inspiring movement, one that is first and foremost dedicated to mending the inexcusable achievement gap in this country.”

Libby Coon’s post-Scripps plans build on her prior involvement with community service programs in Latin America. Coon will work for two and a half months this summer as a project supervisor for Amigos de las Américas, a program that sends volunteers to Latin America to work on health, education, and environmental projects. Coon will be responsible for groups of volunteers who will live with host families in rural communities in Paraguay.

Each pair of volunteers will complete community-based initiatives and run day camps for children that focus on health and the environment.

While in high school, Coon volunteered in Nicaragua with Amigos de las Américas and says the experience sparked her decision to be a Latin American studies major. “I am excited to have the opportunity to travel in Latin America and have it all paid for,” said Coon of her upcoming work. “I think it’s the perfect post-graduation opportunity.”

Several seniors have received offers from companies in the field of finance. Emily Hu received an offer for an analyst position at the Prudential Capital Group, Stacy Klein will work as a sales and trading analyst at JP Morgan, Valerie Whitacre will be an associate analyst at the Monitor Group, and Allison Fitch received an offer from Cambridge Associates. Fitch, Hu, and Klein are all economics majors; Whitacre self-designed her major in philosophical studies in art history.

Still other seniors have begun to receive acceptances from graduate schools. Claire Knezevic, an organic chemistry major, has been accepted into several prestigious PhD programs, including those at Stanford, MIT, Caltech, University of Illinois, and University of Wisconsin-Madison. Ann Harvey, an economics and politics major, has received acceptances from four law schools: University of San Francisco, Santa Clara University, University of San Diego, and Loyola Law School. Harvey is particularly interested in intellectual property law and aspires to work for a technology company after law school.
Scripps Dance

Sally Radell '79
“You can come with me to auditions!”

My roommate beamed at the prospect of going to our first college dance auditions together. I frowned and wished I’d never told her I’d danced in high school.

I wasn’t going to be a dancer in college. Years of being too tall, too redheaded, not quite skinny enough, and unable to keep my body perfectly set as prescribed had made dancing a chore. I had purposefully left my leotards and tights at home. But I wanted to be friends with the person I’d be living with my first year in college, so I borrowed a pair of her jazz pants and went with her to auditions.

I should have known dance at Scripps would be different. After that audition, I cancelled my early dance retirement.

Through its small size and liberal arts college setting, the Scripps dance department offers students a unique opportunity to explore different intellectual and stylistic elements of dance. After that first audition, I was offered several spots in student-choreographed pieces and began to take dance classes. In the studio, I escaped the rigid confines of my ballet school and found a space not built on strict adherence to one style or way of seeing dance. I began to feel more comfortable doing improvisational movement in bare feet than I ever did at the barre in ballet slippers.

Along with the dance department’s focus on contemporary technique, classes include ballet, jazz, West African dance, and a variety of theory courses. They are designed to allow acceptance of dancers of every level of experience and body type and so strengthen the confidence, technique, and creativity of its students. Each dancer’s individuality is allowed to come through—an idea that would have horrified my old ballet teacher.

Ferrin Ruiz ’08 had a similar experience at Scripps. “I came in as such a ‘bunhead,’ totally closed to the idea of other types of dance, especially modern and improvisation. Now, four years later, I just closed the Scripps ‘In the Works’ show, doing improv!” she said. “I was so thankful to all the teachers who pushed me to expand my dancing, while staying true to my ballet.”

Through their constant encouragement and constructive criticism, Professors Ronnie Brosterman, Gail Abrams, and part-time faculty Suchi Branfman, Phylise Smith, and Joel Smith cultivate the best each dancer has to offer and introduce new ways of approaching and presenting dance.
“The dance department at Scripps encourages students to think of the process of physical discovery as part of their intellectual journey,” Brosterman says. “How they engage in the studio is a microcosm of how they will interact with the world. Each student is her own dancer and is asked to bring her whole self to her actions and her art.”

Each dancer I talked to mentioned a connection or gift they received from each of their instructors: from the supportive, patient mentor in Abrams, to the structure and creativity taught by Brosterman in choreography class, to the modern and contemporary dance introduced by Joel Smith, to the nurturing of a student’s unique style and voice by Branfman.

Instructors, lighting designers, and production staff work personally with each student when she wants to develop ideas for performance and make her vision happen. Guest choreographers offer students a way to discover new styles, as well as opportunities to work with professionals during school or after graduation.

Recent alumnae of the Scripps dance program have kept dance in their lives either through careers as professional instructors and performers or in other outlets. From architects conceptualizing movement into structure to massage therapists, psychologists, and doctors to event planners, choreographers for film, and costume designers, Scripps dancers incorporate their liberal arts education and creativity into their careers.

Marissa Labog ’99, a dual dance and English major, dances in commercial, company, and community-based projects in Los Angeles. She incorporates her love of literature into her work, and recently performed in an evening-length work by Los Angeles choreographer Rosanna Gamson based on the lives and work of the Bronte sisters. Labog has danced with several Los Angeles dance companies, including Regina Klenjoski Dance Theatre, Collage Dance Theatre, Rosanna Gamson Worldwide, and Company of Strangers. On television, she has appeared on The Drew Carey Show, Jimmy Kimmel Live, That’s So Raven, The Source Sound Lab and commercials for Nike, iPod, Hyundai, Virgin Mobile, and AOL. Film work includes I Know What Boys Like, Bratz, The Movie, A Time for Dancing, and Bring It On: All or Nothing. She is also founder and director of the performance group “One Step Ahead,” which uses hip hop as a means to provide a positive creative
Erin Owen, who graduated in ’99 with a dual major in dance and biology, is now a company member of Doug Varone and Dancers, a major award-winning modern dance company in New York City. She has also worked with Varone at the Metropolitan Opera, as well as in a photo shoot for W Magazine. Erin has free-lanced with Daniel Charon, Ivy Baldwin, Faye Driscoll, Melissa Briggs, Netta Yerushalmy, Karinne Keithley, Geraldine Cardiel, Bill T. Jones in the Fall for Dance festival, and David Neumann in his creature movement for the film I Am Legend. Besides performing, Erin teaches pilates and Gyrotonic® in New York.

Nkechi Njaka ’05, a neuroscience major and dance minor, completed a choreography residency at Dance Base in Edinburgh, Scotland, in 2007, that included a project in which she combined neuroanatomy and modern contemporary dance. She often looks back on the support she found at Scripps, noting, “The more involved I became, the more nurtured I felt; the more help I received, the better my art was.”

Caroline Johnson ’04 chose her dance major during the first few weeks of Abrams’ modern class and is currently working with Choreo Collective in Chapel Hill, North Carolina, where she helps create six or seven shows throughout the year. She plans to start graduate work at Pratt Institute in March 2009 towards certification as a dance/movement therapist.

A dual French and dance major, Eliza Pfister ’05 used her study-abroad time in Paris to work on her senior thesis, in which she investigated and danced the life of Marie Antoinette. She is currently exploring different master’s programs to incorporate massage and creativity into a career, a choice that began with Abrams’ Laban movement analysis classes, in which she was able to explore mixed media, such as movement and painting. She also performs with Los Angeles choreographer Arianne MacBean, whom she met when MacBean was a guest artist at Scripps.

A double psychology and dance major, Andrea Cordova-Caddes ’03 completed certification programs in Laban movement analysis and pilates after Scripps. She is a somatic movement therapist at Fitness Source in Upland, choreographs for Citrus Dance Company, and teaches dance at Citrus College and pilates at Scripps for faculty and staff.

In my own two-and-a-half years at Scripps, I’ve found a wonderful group of varied, creative, crazy, and close friends, a strength and voice within myself I never knew I possessed, and countless moments onstage, sharing the magic of dance with my community.

At the end of each semester, I can stand as I am, tall, with my red hair shining in the light, sometimes center stage, sometimes in the back corner supporting those in front of me, and move with all the freedom, hope, and confidence Scripps has given me.
Sally Radell ’79 fell in love with dance at age six when she first saw ballet on TV. Now, director of the dance program at Emory University, she has brought a struggling department with only four courses to a thriving one with a major facility, five fulltime professors, and 36 courses that have more than 800 enrollments each year.

She credits the skills she learned in the humanities at Scripps. “I had to read, analyze, think clearly, and articulate clearly, and be a team player,” she says.

Alumnae from the Scripps dance program praise the strong liberal arts education they received along with the great physical and creative benefits of dance.
She remembers that the Scripps Dance Program (with Linda Levy, Judy Scalin, Gary Bates, and Sharon Took) provided “wonderful, individualized attention” to the students, much as it does today. “There were times when [the program] was unstable,” she admits, but that didn’t deter her from pursuing choreography and eventually teaching. “I throw myself into what’s there,” she says.

There was no dance major available when Nancy Lilly ’70 was at Scripps, but she took every available class anyway. “We were held to high expectations technically,” she says. She recalls three others in the class of 1970 who were also stalwarts: Lee Cook-Cass, Deidre Carrigan, and Janice Murota. “The studio was adequate for our needs,” she says, “although performance space was limited—these were the days when performing on lawns and other found spaces was de rigueur.”

Lilly danced professionally for a few years in the Bay Area after college until, she says, “my husband dragged me off on other adventures.” She still considers herself a dancer, taking classes once a week and doing occasional community performances.

Priscilla Brewster ’78 studied dance every semester at Scripps. “I remember being in three dance pieces,” she says, one by Madeline Blau ’80. “It was set in the Egyptian exhibit room of a museum (the King Tut exhibit was traveling the nation at this time) and the dancers were statues that came to life.” She got to dance the “Tut” character.

Brewster studied dance during a visiting year at Skidmore College at the Martha Graham and Alvin Ailey studios in New York City. While at Scripps, she drove to Los Angeles once a week with Julee Mon Floyd ’81 to take jazz dance with Joe Tremaine.

After Scripps, she continued to study dance, mostly jazz, but her focus turned to acting, and she had a successful career doing TV commercials.

“Dance has benefitted me in so many ways,” she says.

“Besides the physical benefits of balance, agility, and flexibility, there is the confidence that comes with performing. The joy of physical movement is a wonderful stress reliever.”

Ann Carollo ’80, a dual major in music (voice) and dance, has been involved with the performing arts since she was five. She considered other schools where the theatre and dance departments had well-known programs, but chose Scripps because of its stellar liberal arts education. “I saw an opportunity to broaden my performing arts experience and knowledge while I also explored new horizons.”

After graduating, Carollo explored the performing arts professionally for a few years, including dancing in musicals, reviews, and showcases in Los Angeles and Seattle. During that time, Carollo also learned about the business side of the performing arts, which led her to fundraising. “Fundraising is a career launched by my passion for the arts but made possible by my Scripps education,” she says.

Carollo is now senior director of development at the University of California San Francisco Helen Diller Family Comprehensive Cancer Center. “Dance, music, and theater influence how I experience things every day,” she says. “I choreograph programs and compose proposals with a sense of form and pace that I attribute to my training. I direct groups of people, both employees and volunteers. I do this with a sense of contentment, which might not be the case had I not fully explored all that intrigues me.”

Julie Cornell ’78, dance minor, sums up the experience of many: “The dance department went through a lot of transition while I was at Scripps. The Richardson Studio was old and a bit run down…always too hot or too cold. Despite this, we had some beautiful dancers, blessed with dancers’ bodies and commitment, who went on to successful careers. I sincerely hope that the new dance studio gets built. The dancers and the faculty have deserved it for a long time.”
Elisa Beneze ’09, a politics and international relations major, practices in an advanced modern dance class.
How shall we

Dance?

The Scripps Dance Program succeeds because of the inspiration and commitment of instructors and students alike. To keep the program vibrant, expanded facilities are needed.

The Scripps Dance Program is located just off Mary Wig Johnson Court, south of Elm Tree Lawn, in the original Richardson Dance Studio from the 1950s. On a recent afternoon, the small studio was packed with students from throughout The Claremont Colleges for a beginning movement class, taught by Gail Abrams. The atmosphere was upbeat and focused, as students moved across the floor following Abrams’ lead.

The students’ dedication to dance is inspired by the quality of the instruction. Professors Ronnie Brosterman and Gail Abrams have learned from necessity to do a lot with a little. Their commitment to the Scripps dance program deserves medals.

Brosterman came to Scripps in 1981 and Abrams in 1986. They inherited a program started by Bea Richardson, after whom the facility is named, and continued by long-remembered professors and instructors such as Linda Levy and Gary Bates.

Scripps is able to offer a flexible major, according to Abrams, although she believes it needs to be expanded to remain competitive with other dance programs in the nation. (Scripps currently has about 20 dance majors and several dance minors, up from five some years ago.) She gives kudos to the part-time faculty who, she says, “all go above and beyond the requirements of their contracts because they believe so strongly in the Scripps dance program and our students.” She is proud of the students “who are able to see past the facilities and recognize that the
The true strength of the department is the people—the faculty, the staff, and our students."

Brosterman adds: "The fact that we are able to attract serious dancers to our campus is a tribute to our reputation and the positive experience and conversations prospective students have with current students and faculty."

Evidence of the quality of the Scripps Dance Program appears in many forms. Every guest teacher and choreographer that comes to Scripps remarks on the intelligence, commitment, dedication, and admirable work ethic of the students. And Scripps has been recognized at American College Dance festivals over the past several years as a "distinctive program."

"Teachers and adjudicators at the festival often remark on the performance commitment of our dancers," notes Abrams proudly, "and the fact that they are 'real' people, expressing human emotion and sensitivity in their dancing."

Brosterman explains that last year both of the dance pieces choreographed by Scripps students and judged at the regional festival in Kansas were selected for the Gala performance—"an honor indeed!" she says.

The 35’x 53’ dance studio is the only space for teaching, practicing, and an occasional performance for the Scripps Dance Program, a dynamic part of the Scripps experience. That the program continues to attract the number of students it does is heartening. Yet the facilities do not match the need.

The most critical need of the program is a second, larger studio. The National Association of Schools of Dance guidelines call for 100 square feet of studio space for each dancer. "Based on this criterion," says Brosterman, "we should limit our classes to 16 dancers plus teacher and accompanist." But many of Scripps classes are larger, even though the department tries to cap them at 20. Currently, there are 25 students in the Advanced Modern class, and 18 in Ballet II. "These are upper-division classes where students need to be able to move full-out," says Brosterman. "Because dancers need to keep dancing each semester, it is not an option to turn these students away and tell them to try again next semester."

There are also 21 students in Beginning Dance and 35 students plus two faculty in a new Core II class in the studio this semester.

The professors say they have difficulty in scheduling class preparation time for faculty, production rehearsals, and student class projects. This leads to students rehearsing at 8 a.m. when their bodies aren't warm or at 11 p.m. (or later) when they are tired. Also, having only one studio with one type of floor surface limits the kinds of dance they can produce.

What Brosterman and Abrams hope for in a new facility are a minimum of two studios, office space for at least three full-time faculty, a secretary's office, adequate dressing rooms with showers, public restrooms, as well as areas for video viewing and editing, costume construction, and storage. A student lounge would be nice, as well. The professors view these requirements as "pretty basic."

With two studios, the department could expand its
offerings to include additional dance styles such as tap and flamenco. They could also offer more distinct levels of technique. “We need a Ballet III, a Beginning Jazz, a Modern II taught separately from Modern I, and a second level of West African,” says Brosterman. “We simply don’t have the space now.”

The College does indeed have plans for a new dance facility that meets the above needs, with full architectural drawings and a to-scale model by Brenda Levin, the architect for the Malott Commons. What it doesn’t have are the funds to start and complete a new building project.

According to Vice President and Treasurer James Manifold, the design process took almost four years with active involvement of faculty, students, and staff. In December 2005, the trustees approved the design subject to funding. “Since then,” said Manifold, “the College’s construction program has been focused on the Tiernan Field House, soccer field and parking garage project, and major remodels of Steele Hall and Balch Hall. It is now the dance department’s turn. To move this project into construction drawings will require a significant lead gift.”

In all conversations about dance, the professors return to the integrity of the students and how this manifests itself in their dancing and choreography. “Each of them is defining for herself what it means to be a moving, expressive body and what sort of a statement she personally wishes to make through her art,” says Brosterman.

Now, the professors wish to offer an appropriate home at Scripps for these young dancers.

For further information about the College’s needs and plans for a new dance facility, please contact Nancy Ambrose, director of leadership giving, at (909) 607-7533, or nancy.ambrose@scrippscollege.edu.
Elm Tree Lawn Begins New Life

by Mary Shipp Bartlett

One special place of beauty on the Scripps campus is Elm Tree Lawn, 18 paired American elms that form a majestic allée on the south side of campus. For more than 70 years, the Elms have grown with the College, providing an elegant setting for important events—from orientation lunches to commencement exercises (since 1947) to alumnae reunion events to weddings. Elm Tree Lawn is at the center of Scripps’ community life, and for many, it is an almost sacred space.

Yet for years, largely unseen forces have slowly and quietly been threatening the health of the elms. This is the story of the College’s fight to save Elm Tree Lawn and preserve its place on the Scripps campus and in the hearts and minds of those who treasure the beauty of Scripps.
Lola Trafecanty remembers her first up-close look at the elms, in the winter of 2001, when the trees had shed their leaves. Elevated to upper-branch level in a bucket lift, Scripps’ new director of grounds was alarmed. Rain had gathered in the deep caverns between branches, causing a heavy buildup of fungus. “This was more severe than I anticipated,” she said.

For several years prior to the time Trafecanty arrived, the College had worried about Elm Tree Lawn. Planted in 1938, the elms were severely pruned, or “topped,” in the ’60s, a popular practice then, but arborists today understand this can make trees more susceptible to disease and decay as well as create weak branch structure causing new branches, or suckers, to develop from these cuts. Another painful fact is the trees are a variety of American elm, with a life expectancy of about 75-80 years in the arid Southern California climate.

A few trees began showing signs of distress in the late ’90s. The College called in the experts. Their charge: save the trees.

On the experts’ advice, the College’s Grounds Department augmented the elms’ water supply with nutrients, and cautiously pruned and closely monitored the trees. However, they couldn’t overcome a major problem: there were “bowls” between large branches that collected water during rainfall. Hollows had become home for bees and squirrels. Many of the elms were suffering from slowly progressing decay because of this.

After engaging two consulting arborists to study the condition of the elms, in December 1999, the Buildings and Grounds Committee of the Board of Trustees decided to remove and replace trees as they neared the end of their lives or became a safety concern. The College removed one tree in 2001 and planted a 1”-diameter replacement sapling.

Unfortunately, due to Dutch Elm Disease (DED), larger specimen trees were not available or feasible. Neighboring trees usurped much of the light and nutrients, and the sapling’s small branches were inadvertently snapped off, perhaps by squirrels or an errant Frisbee.
Then, in fall 2003, the College asked Cy Carlberg, a consulting arborist and former Scripps director of grounds, to evaluate the trees. She recommended removing five trees in total. This was problematic, as it was impossible to locate sizeable elms for replacement.

Trafecanty led an effort to discover what variety of elms were right for Scripps: it had to be one highly resistant to DED in case the disease reached campus, and it had to form the classic V (or vase) shape when mature. Carlberg, Assistant Director of Grounds Fred Carlson, and Trafecanty located strong varieties called “New Harmony” and “Frontier,” which were available in 4”-diameter caliper size. However, as they visited Southern California gardens where these trees were planted, they were disappointed; these elms did not have the desired V-shape.

The search continued. Carlson recommended contacting USDA representative Denny Townsend, who was researching elms throughout the United States. He referred Scripps to a plant pathologist with a specialty in elm trees: Jim Clark, of Hort Science, based in Pleasanton, Calif.

In the summer of 2004, the College invited Clark to campus. He concluded that the trees would only continue to decline and pose increasing safety risks in the years ahead. He recommended continued close monitoring and immediate removal of the three weakest trees, as well as a stunning proposal: renew the entire landscape at once by taking out all the remaining trees and replacing them with contract-grown trees. This plan, however, would take a few years, as the trees needed to attain a suitable size for planting.

After much agonizing and discussion, the Building and Grounds Committee decided this was the responsible course of action.

Knowing it was the right thing to do did not make the decision easy. Don Johnson, chairman of the Buildings and Grounds Committee, said, at the time: “Contemplating the removal of the trees…has been one of the more difficult topics we have faced…. The difficulty has been in arriving at an approach which will provide for the safety of all persons on campus and preserve the traditional setting for our graduation ceremonies. The adopted approach of removing any trees posing a hazard, while contract growing replacement trees, will provide the required safety and minimize the impact upon the campus.”

Joanne Keith ’63, also a member of the Buildings and Grounds Committee, said: “This is a drastic, but brilliant, solution. It’s not a happy thought [removing all the trees], but it’s what we need to do.”

Now, what trees to buy, and who would grow them for Scripps? Trafecanty determined that Princeton elms (Ulmus Americana “Princeton”) from the East Coast would be the best replacements: they are hearty and disease resistant and should eventually mirror
the present elms in height and fullness. They also have a true V-shape; in time, these new trees are expected to replicate Scripps’ majestic elm canopy.

Trafecanty contacted Valley Crest Tree Company, whose 60-plus acres in Sunol, California, provide ideal growing conditions for young Princeton elms. Located northeast of Oakland, Sunol has a climate similar to Claremont, with mild winters and hot dry summers, ideal for acclimating the young trees for their eventual relocation to Southern California.

The College purchased 24 trees (six extra for insurance and future needs) in “ball and burlap” without soil, from Georgia, and had them shipped to Sunol. These Princeton elms are descendants of the original Princeton elm that thrived in a Princeton, New Jersey, graveyard and from which all of the cultivars have originated. (When the tree died a few years ago, the New York Times printed an obituary.)

It is important to note that the purchase of the Princeton elms and their nurturing was made possible by generous and timely grants from the Sarah A. Stewart Foundation, which provided $40,000 in support of Elm Tree Lawn restoration.

Above, Director of Grounds Lola Trafecanty measures up to one of Scripps’ elm saplings during a visit last fall to Valley Crest Tree Company in Northern California; the trees are now 25 feet high. Opposite page, Trafecanty talks to nursery superintendent Francisco Reyes and Leslie Alari, who have cared for the trees at Valley Crest the past three years.

**ALL ABOUT ELMS**

- The seven Dutch scientists who first identified Dutch elm disease were all women.
- Healthy elms can live as long as 300 years.
- North American settlers called the elm “the lady of the forest.”
- The cooling effect of one urban elm tree is equivalent to five average-sized air conditioning units.
- Elm trees first appeared in the Miocene period, about 40 million years ago.
- The film *Nightmare on Elm Street* has absolutely nothing to do with elm trees.

*facts courtesy of elmcare.com*
Leslie Alari, a graduate of Cal Poly, San Luis Obispo, with 18 years in the nursery business, has been project manager at Valley Crest for the young Scripps trees and has kept an eagle eye on each sapling. “I enjoy doing fun and unusual projects,” she said last November, during one of the College's regular visits to inspect and monitor the trees' growth. A mother of two, her loving care of Scripps' trees can be described as maternal.

Alari keeps a spec sheet on each tree and oversees judicious pruning after the leaves have fallen off, in late December to early January, to promote a horizontal as well as vertical growth for the traditional V-shape of an elm. Without this pruning, she explains, the trees would be taller, but narrower, and not provide a proper canopy. With the assistance of Clark and Trafecanty, decisions were made in the nursery as each tree was pruned of any co-dominant leaders (two branches that might be competitive with one another and cause a crack in the trunk) so only the stronger remained. Trees were pruned to establish an appropriate canopy height for vertical clearance once planted at Scripps; pruning also ensured that the trees' shapes would be as similar as possible to form a strong allée.

In early 2007, Trafecanty flew to the Bay Area to see if the sapling elms had matured enough to travel to campus and be transplanted that following summer. Keith had also stopped in to view the trees on a visit to the Bay Area.

Trafecanty found the three-year-old trees were doing well, but because of intensive shaping, had not yet achieved sufficient fullness to replicate a proper Elm Tree Lawn. Trafecanty worried that their size and shape might be a visual shock to the Scripps community, which had grown used to the full canopy created by the mature elms. Ideally, the youngsters should have an additional year of monitored growth in Sunol by Mother Leslie. There was a hitch in this plan: The trees had outgrown their 48” boxes. Larger boxes were desperately needed, but were expensive, and not in the College's budget. Trafecanty reported her conclusions to the Buildings and Grounds Committee. Happily, trustee Gloria Holden stepped forward and offered to donate the necessary funds to transplant the trees to 60” boxes.

Thanks to Ambassador and Mrs. Glen Holden's generosity, the trees would get another year of nurturing! Last fall, Trafecanty visited Valley Crest again, right before the leaves turned, the best time to view the trees’ height and shape. Seeing they were close to 25 feet tall and forming attractive Vs, she decided the elms were ready to be planted right after Commencement, in May 2008.

The College will do plenty of preparatory work first. A local tree removal company will take down the current elms, with a portion of “the best of the wood” (wood suitable for future use) saved and stored by the College for uses to be determined. The remainder will be ground into mulch to be returned to the environment.

Then, the ground will be thoroughly reworked so that all roots are removed, and additional soil and nutrients will be brought in. “We need to make sure no disease is spread to the new trees,” said Trafecanty, who will take soil samples to verify this.

In addition, the College will install underground electrical lines and circuits to eliminate above-ground electrical cords that are used during special events. A drainage system also will be added to this area.

The new trees will travel in flatbeds from Sunol to arrive sometime in June. Trafecanty will oversee the removal, groundwork, and replanting, starting in mid-May, and estimates work should be completed by mid-summer. Thus, the College won't skip a beat in having commencement exercises continue under the elms, in 2009 and beyond.

Trafecanty cautions that members of the Scripps community should not expect immediate replication of Elm Tree Lawn. But, at their current height of 25 feet, it won't take many years. The young trees are vibrant and already beautiful in color and shape.
The original elms, when planted in 1938, were smaller than the trees the College will plant in the summer of 2008. Ruth Ashton Taylor ’43 remembers the original young trees, but only as part of a beautiful whole. At Scripps, she said, “If you can’t find a place that’s beautiful, you just aren’t looking.”

Jean Tarr Fleming ’48 recalls watching seniors graduate at the first commencement on Elm Tree Lawn, before walking down the center path herself a year later. “I remember it being shady, even in our bleachers,” she said. She views the College’s renewal decision as appropriate and wise. “The idea is to maintain the campus at its very best,” she adds.

Scripps’ commitment to its environment, as part of Miss Scripps’ vision that the College’s architecture and landscape should reflect and influence taste and judgment, remains intact. Future generations of students will be inspired by the beauty of the elms and will continue to celebrate beneath them as undergraduates. They are sure to return again and again as alumnae to a very special place.

Incipit vita nova, Elm Tree Lawn.
College plans special celebrations for Elm Tree Lawn

Scripps' 70-year-old elms have been the center of many College celebrations through the years. They will be the theme of several more this spring as the Scripps community says goodbye to the beloved elms before Scripps renews Elm Tree Lawn this summer.

An ad hoc Elm Tree Lawn Renewal Committee was formed in fall 2007 and charged with making recommendations regarding special celebrations and use (if any) of the wood from the trees. The committee has met several times this academic year.

The committee's recommendations for events include: a special tribute to the elms during Reunion Weekend, May 2–4, during lunch under the elms; a community event during the closing weeks of the academic year; and a full community salute to the new elms at the start of fall semester 2008. Full details of these events will be posted on the Scripps website as confirmed.

The committee also recommends that the College commission the creation of a podium and diploma table to be made from the “best of the wood,” with the remainder of the wood returned to the environment.

Members of the committee include: three former directors of alumnae relations—Alice Betts Carpenter ’57, Anne Browning McIntosh ’83, and Mary Fraser Weis ’66; current Director of Alumnae Relations Emily Rankin ’97, Sally Preston Swan Librarian at Denison Judy Harvey Sahak ’64; Professor Eric T. Haskell; Director of Grounds Lola Trafecanty; Art professor and Director of the Williamson Gallery Mary Davis MacNaughton ’70; Williamson Gallery Curator and Registrar Kirk Delman; students Sarah Moos ’09 and Esha Sachdev ’09, and Director of Public Relations and Communication Mary Bartlett.

Timeline for Elm Tree Lawn Renewal

Commencement
May 18

Removal of original elms
begins May 19

Ground and infrastructure improvements
June

Planting of new elms
late June

Lawn renewal
July

Project completion
mid-August
Above, Gayle Blankenburg explains interactive music to students at Xiamen University. Opposite page, members of the Scripps delegation arrive in China.

music: a language unto itself

Scripps music faculty set the stage for a long-term intercultural and educational exchange with Xiamen University

by Rachael Warecki ’08
On a stiflingly hot day last summer in China, Scripps music professors Rachel Vetter Huang and Gayle Blankenburg sat in a classroom, surrounded by Xiamen University undergraduate music students who listened avidly as they played a piece—twice. The first time, Vetter Huang and Blankenburg played only what was on the score. With no sign of emotion, they played as the Xiamen students had been taught to play, interpreting the sheet music as literally as possible. The second time through, the professors used body language, tonal nuance, and expressive phrasing to add the personal flair common to many Western classical music performances—a technique that the Chinese students knew of but had not attempted in their own study of Western music.

“We finished playing the passage and looked around and there were probably 40 dropped jaws,” said Blankenburg.

The lesson was one of many that Xiamen students received from the six faculty members of the Scripps College Music Department who had traveled to the university as part of a cultural exchange program. Over the course of two weeks, Professors Hao Huang, Rachel Vetter Huang, Cándida Jáquez, Charles Kamm, Gayle Blankenburg, and Michael Deane Lamkin introduced Xiamen students to Western music, all the while overcoming the issues of culture shock and language barriers.

“I was astounded at the enthusiasm [the students] displayed for Western music, a culture that is really not their own,” Blankenburg said. “Music is a language to deal with in itself.”

When explaining the Western classical concept of interactive music making, Blankenburg used the cross-cultural example of basketball. She explained that, just like a musical group, every player on a basketball court needs to know the location of her teammates. The Xiamen students learned to respond to each other’s rhythms and volume contrasts in ways that were not indicated in the score. They discovered they could go beyond the notes on the page and were excited to learn how awareness of individual emotional response while playing could change the experience of a musical work.

Blankenburg said that it was phenomenal to see the eagerness with which the students grasped this core musical idea: “It reminded me that we really didn’t have a communications barrier at all.”

“We of the Arts College at Xiamen University are honored to congratulate the Scripps College Music Department delegation for the successful outcome of the project visit for June 2007. Your activities were rich and useful for us…Many [of] our professors and students feel this is perhaps the most successful foreign scholar program we had at Xiamen University. You are so dedicated and inspiring for our musical students.”

— Excerpted text from a letter from Associate Dean Wang Yi Bing, Xiamen University, China
The project started as an individual invitation to Hao Huang by Dean Su Li of the Arts College in Xiamen University, when Su led a visiting delegation to The Claremont Colleges, in 2006. The Xiamen delegation gave several lectures at the Athenaeum at CMC and performed a program of Chinese music at Balch Auditorium. The Scripps president also formally hosted a College dinner in their honor.

“This created such good feeling that I was approached to come as visiting faculty,” said Huang.

But Huang believed a different type of faculty exchange would be more beneficial to both colleges, and so he proposed a series of collaborative recitals designed to foster a more in-depth understanding of music.

“It turned out Xiamen music students were truly hungry to interact with us,” Huang said. “As a delegation, we all brought different strengths and foci to teaching and learning.”

Bringing Huang’s proposal to fruition was easier said than done. Emails went unanswered and there were many delays and complications in scheduling rehearsals. Musical scores sent to Xiamen were initially lost and then found again, and, to compound other difficulties, Su Li suffered a serious car accident two months before the delegation was due to arrive. Huang worried that his most cherished concept—working together with Xiamen University musicians—was in jeopardy. But within a week, Xiamen organizers had found the missing scores, established a preliminary concert schedule, and arranged military drivers to meet the Scripps faculty at exact times and places. The delegation was ready to go.

For some faculty members, the Xiamen trip marked their first visit to Asia after a lifetime of images of Chinese communism and repression.

“I’m in my fifties and grew up during a time when the idea of an American visiting China was simply out of the question,” said Blankenburg. “I also vividly remember the Tiananmen Square massacre of 1989, and watched television in horror as the Chinese military bore down on student protesters. It was so incredibly remarkable, then, to stay in a military-owned hotel in Xiamen that was right next to the university.”

The program marked what Lamkin described as an
“interesting time” for a country that has, in the past, relatively secluded itself from world affairs.

“China has had historic connections with the United States in many ways,” Lamkin said. “The people of China have always been interested in positive relations with America, so this is a critical time in East-West relations.”

Huang believes his colleagues have made significant strides in solidifying a connection with Xiamen. Although he was worried that the various obstacles would dishearten the group, he instead found that the hardships brought out the best in everyone.

“I was inspired to see my colleagues meet every logistical challenge with grace and dignity and to give unstintingly of themselves as professors and artists,” Huang said. “We were left with a newfound regard and respect not only for the people we got to work with but also for each other.”

When the professors arrived at Xiamen University, their days were packed. A typical day began with Chinese student interpreters meeting the faculty at their hotel and ended with student-teacher dinners. In between, the professors taught: Blankenburg coached two student chamber music ensembles, rehearsed and performed with a student clarinetist and a student flutist, gave piano lessons, and, with Vetter Huang, taught many piano and chamber music master classes. Jáquez instructed students in traditional mariachi music. Lamkin and Huang worked with the Civic Orchestra of Xiamen while students observed, and Kamm taught a Chinese choir how to sing American folk songs. Every student was eager for instruction.

“The classical Western music program at Xiamen is thriving,” said Vetter Huang. “There were many, many students superbly capable on their instruments. The learning curve was vertical. That was a thrilling thing to see in terms of their talent.”

At first, however, the Xiamen students didn’t necessarily know what to make of the six American professors.

“I suspect they were not used to faculty members with quite the sense of humor we all displayed,” said Blankenburg. “There was a cellist in one of the chamber music ensembles I coached who whispered to a friend at dinner that she had never actually seen a foreigner before except on television, and she wondered if they were all this crazy.”

“There was a comment at the first dinner that we all had ‘strong personalities,’” said Jáquez. “But the students wanted to know and to discuss everything. In a way, it had become a reversal of the role I had taken in teaching mariachi classes.”
The bond between students and professors quickly grew as musical and cultural knowledge was exchanged. For the first time, Xiamen students played mariachi music, chamber music, and Western-style choral music, and the Scripps faculty found the students’ enthusiasm for these new styles impressive.

Jáquez was especially impressed by the Xiamen students’ affinity for the mariachi tradition. Although mariachi music has been previously practiced in Asia, it had never found its way to Xiamen University until Jáquez arrived. However, the students instantly understood the style’s concepts and wanted to be involved—right down to the pianist, who insisted on joining in despite the fact that there typically are no piano players in a mariachi band.

“To [the students], the idea of traditional music actually meant something,” Jáquez said. “In that particular part of the world, they had music as a part of their program. Mariachi fit into that structure of music, and immediately they understood the oral tradition and the story that was being told.”

Vetter Huang had originally questioned the value the professors would bring to already superb musicians. She thought, “Well, we’ll certainly have a wonderful time and we’ll make wonderful connections and learn wonderful things, but just how necessary are we to communicate performance practice techniques when they have recordings?”

When the professors arrived, Vetter Huang found that her misgivings were unfounded: recordings were not enough; students still needed the benefits of face-to-face, personal instruction. “I kept finding this so thrilling in a world where recordings are everywhere,” she said.

Although Lamkin had more contact with the City Orchestra of Xiamen than he did with the students, he, too, found the Xiamen students, faculty, and orchestra “receptive” to the finesse of timing and volume control and the experience “professionally enlivening.”

The orchestra had selected a composition by Xiamen University Professor Zhaozi Du, which was a new piece for both the orchestra and Lamkin, so Lamkin worked with Xiamen Professors Wang and Deng to perfect the orchestra’s performance. He found that they exhibited the highest quality of musicianship and responded well to his suggestions and comments, providing a nice, easy, cooperative exchange of ideas. “We all learned something,” Lamkin said.

By the end of their two-week stay, both the Xiamen students and Scripps faculty members had shared some
unusual cross-cultural experiences: Kamm conducted a choir performance at which previously unseen choir members had appeared, wanting to sing. Blankenburg accomplished the unusual feat of eating cake with chopsticks when her students surprised her on her birthday. At the formal farewell dinner, in keeping with the Chinese custom—and the theme of the delegation’s trip—students and faculty shared songs over the meal, culminating in Lamkin’s choreographed performance of the Hokey-Pokey.

When it came time for the Scripps faculty to return to the United States, several of the Xiamen students cried. “It’s all going to come down to people needing people,” said Vetter Huang. “I was astounded and thrilled.”

The experience not only fostered personal growth, but also set the stage for what could be a long-lasting educational and intercultural exchange.

“[Xiamen University] hopes to establish a permanent visiting program with the Scripps Music Department and has already extended official letters of appointment to several faculty,” said Huang. “We completed a significant, multi-faculty project which promotes institutional cultural exchange and teaching, thereby showcasing Scripps College on the international stage.”

Huang and Lamkin hope that the faculty visit to Xiamen will eventually lead to similar summer programs for Scripps students. Huang envisions a partnership that would extend beyond the Xiamen School of Arts to the College of Economics and many other departments. The university has a special six-week term for students with summer projects—in fact, the Scripps faculty’s visit was part of the Xiamen project for the summer of 2007.

“It’s obvious what the connection could provide for Scripps,” Lamkin said. “Our students don’t have access to lots of different kinds of Chinese folk music, and we hope it will be possible to arrange for Xiamen faculty to come here. Xiamen University is interested in making connections with other departments as well. They’re interested in what we can bring to their students and vice versa.”

The College’s Strategic Plan counts globalization as one of its tenets. As the world becomes increasingly interdependent, one way Scripps aims to prepare students for that world is with student and faculty exchange programs such as the one the music professors experienced last June.

“A long-term relationship was begun this summer,” said Lamkin. “We’re becoming more aware of what is going on in the world, and this addresses directly the Strategic Plan of the College.”
FROM THE ASSOCIATION PRESIDENT

Dear Alumnae and Friends of Scripps College:

It has been an honor and a privilege to serve as president of our Alumnae Association from July 2006 through June 2008, and as president-elect for one year prior to that. Working with people who are passionate about and committed to Scripps is always gratifying. Facilitating our alumnae vision and voice and bringing these to the Board of Trustees has been a remarkable experience for which I will be forever grateful.

To quote Anna Quindlen, journalist, novelist, and alumna and board chair of Barnard College, on her commitment to Barnard: "It's the least I can do. The place is responsible for much of my life as I know it. I owe the college big-time, and I'm working off the debt." To which I can offer only a resounding "DITTO!"

Now, here's a quick review of some timely alumnae events:

Reunion Weekend, May 2 - 4: This is a "don't-miss" event for our major reunion classes. In case you haven't figured it out yet, Scripps is much more than four years of college. Come discover or re-discover that you are part of a lifelong, wonderful community of amazing, encouraging, and caring women. Reunion Weekend is a gift you need to give to yourself!

Napa Tour, June 13 - 15: This is a unique opportunity to visit vintners and other wine-country businesses related to Scripps alumnae and parents of Scripps students.

Camp Scripps, July 10 - 13: One hardly knows where to start when singing the praises of this special experience where "everything is possible, nothing is required." Camp Scripps is of alumnae, by alumnae, for alumnae, typically including a 50-year range of graduating classes. Camp provides a unique opportunity to renew, reconnect, and rediscover, all while enjoying the charms of two historic residence halls and other special campus venues.

Oregon Shakespeare Festival, August 7 - 10: Plays, back-stage tour, discussion groups, staying in the beautifully renovated Ashland Springs Hotel—applause, applause, applause!

Please visit the Alumnae Association’s home page on the Scripps College website to explore details about these and many other events and programs.

My heartfelt thanks to all of you who have made my service to Scripps College pure joy and an unrelenting pleasure.

LORI STEERE ’66
Alumnae Association Launches New Online Community

I am pleased to announce the long-awaited new Online Community launched this past February. Last year, the Office of Alumnae Relations partnered with iModules to offer alumnae a better and more sophisticated online community. The new website, http://alumna.scrippscollege.edu, is intended to serve all alumnae and enhance efforts to create a more exciting, diverse, and worldwide alumnae online community. The site has a new look in synchronization with the re-design of the Scripps College website (www.scrippscollege.edu).

The online community still allows alumnae to search the alumnae directory, which offers the most up-to-date information on friends and classmates, but there now exists the opportunity to provide a more detailed personal profile including marriages, births, job changes, hobbies, photos, etc. In addition, alumnae can post a class note and post or search résumés and job opportunities for enhanced networking relationships. One of the most exciting opportunities alumnae will now have is to join groups based upon their class year, residential region, career focus, or other interests yet to be created.

The online community continues to be a secure, password-protected venue where alumnae will always be able to decide what information they would like to be public and what information they would like to keep private.

To register, follow these simple steps:
1) Go to http://alumna.scrippscollege.edu
2) Click on "First Time Login" link located on the left side of the page.
3) Enter your maiden or last name to locate your record.
4) Follow the instructions under "Account Lookup." Enter your ID# listed above your address on the back of the Scripps Magazine.
5) After you login for the first time, you can change your password. Be sure to update your secure personal profile to share where life has taken you, then you can connect with other Scripps alumnae, friends, and classmates!

I hope that you will join the Scripps College Alumnae Association’s Online Community today so that you can begin taking advantage of the alumnae network readily available to you.

Please contact the Office of Alumnae Relations with questions regarding the Online Community at alumnae@scrippscollege.edu or (909) 621-8054.

Many thanks for your participation and support,

Emily Rankin ’97
Director, Alumnae Relations

Sisterhood

Tell us about your sister. What part has she played in your life? Does anyone understand you better? What keeps you close—or perhaps distant? If you have more than one sister, what has been your role in the family? We invite you to submit stories and photos for Alumnae Speak, for publication in an upcoming issue of the Scripps Magazine. Suggested length: no more than 500 words. Deadline: open.

Photos must be at least 4” x 6” at 300 dpi.

Please send to editor@scrippscollege.edu, or mail to Mary Bartlett, 1030 Columbia Avenue, Claremont, CA, 91711
Alice Ebblewhite Butler ’51

When Alice Ebblewhite Butler ’51 was young, she said she wanted to leave something lasting to Scripps before she died “like a big building with my name on it.” When she realized that wasn’t going to happen, she found what she calls “a truly satisfying substitute.”

Butler is a trustee of the Pasadena Museum of History, which offers internships in museum careers to Scripps women on a selective basis. In 2006, she sponsored Caitlin Silberman ’06, who interned in collections management. Last year, she sponsored Rachel Link ’07 in the area of education and programming. Interns may specialize in other museum career paths such as becoming curators, archivists, librarians, exhibit designers, or working in administration and development.

The sponsorship gift of $3,500 help Scripps maintain its career programs, with a portion going to the intern as a stipend for her efforts. The museum offers its resources as a public service. Sponsors meet with their intern during the year and attend a presentation the intern puts together on what she has learned.

For ten weeks, Silberman’s job was to photograph and catalog the textiles, entering the information into the museum’s collection database. The collection is stored in the Fenyes Mansion, the pristinely preserved Gilded Age home central to the museum’s life.

Silberman says that the wide variety of cultural artifacts she encountered were not only beautiful but also representative of a cross-section of Southern California life over the past 150 years. The issues of conservation, controlled vocabularies, and
Across the Pond

Trustee Gabrielle Jungels-Winkler ’72 hosted alumnae and students in the United Kingdom for an event last October at Watlington Park, her country residence outside London. Also in attendance were Interim President Fritz and Mary Fraser Weis ’66. Ms. Jungels-Winkler treated the Scripps group to a tour of the impressive grounds, followed by lunch in the grand entrance foyer of the Georgian manse. Professor of French and Humanities Eric T. Haskell gave a presentation on “Scripps’ Lasting Landscapes and the Getty’s Campus Heritage Initiative.” He also spoke on noted English landscape designer Gertrude Jekyll and her work at Watlington and in France. The group, shown above at Watlington Park’s entrance, includes Fritz Weis (left center, bow tie) next to Ms. Jungels-Winkler. Back row, center: Eric T. Haskell and Mary Fraser Weis.

other archival best practices that she faced daily fascinated her; she looked forward to every day at the museum and hoped for a career where she could continue to deal with these challenges.

After her internship, Silberman earned her master’s in art history, specifically Victorian art, at London's Courtauld Institute of Art. Her degree was sponsored by Scripps trustee Gabrielle Jungels-Winkler ’72. Her longtime interest in libraries, archives, and cataloging led her to pursue her qualification in library and information studies at London's City University. “I hope one day to return to a small museum or archive to work directly with a collection,” she says. “I am grateful to all those at Scripps College, to Gabrielle Jungels-Winkler, and to those at the Pasadena Museum of History who have given me such wonderful opportunities and helped me to get where I am today.”

Link interned with the museum the summer after Silberman. She worked with teen volunteers on the museum’s “Peek at the Past” program. A component of the program was a film project they created, titled When Kops Were the Law. Rachel wrote, filmed, directed, and edited the silent short film, featuring local children wearing period clothing and filmed in the museum’s gardens. The film has been posted at www.YouTube.com.

Reflecting on the interns’ success, Butler commented, “It is a much deeper and personal joy to sponsor a real live intern than having my name on a building.”

For more details about the intern program, contact Valinda Lee, counselor in Career Planning & Resources at Scripps, 909.621.8180, or valinda.lee@scrippscollege.edu.
class NOTEs

'48 Natasha Chapro Josefowitz (La Jolla, CA) My 18th book has just been accepted for publication, and I have a regular column appearing twice a month in The La Jolla Light. Love our retirement community of White Sands. Any classmates interested, come and I’ll take you out for lunch here and give you a tour.

'50 Pat Lear (Reno, NV) Can’t believe it has been 57 years since my graduation. I enjoy living in Reno even though my children and grandchildren live in California and Florida. Becoming an attorney late in life (Pepperdine graduate in 1989 at age 60) has proved extremely helpful with family matters. I would love to read more from my classmates in future issues, so get with it, and tell me what you are doing! Meanwhile, I’m working on another book.

'57 Nan Walker (Sammanish, WA) It was wonderful to see everyone at our 50th reunion. Great memories!

'63 Jill Tronvig Quick (Belmont, CA) Jill and Sally Wright both visited the Great Wall of China in June 2007.

'65 Diana MacPherson (Hartford, CT) I am working as a commercial real estate and corporate attorney at Robinson & Cole in Hartford. My husband, Bob, and I are also enjoying a new stage of life as grandparents.

'67 Victoria Bard Kraus (Fort Bragg, CA) To my Scripps cohorts, wherever you are, I want to say hello and wish you a good new year ahead in 2008. The year slips by, and some good things have happened. I am watching our two-year old granddaughter grow and learn things, and our daughter, as a loving, hard-working parent. I’m lucky to have a circle of friends, my jewelry work, and the beautiful, wild Pacific Ocean a walk away.

'70 Linda Yorton (Wethersfield, CT) I’m living in Wethersfield, a beautiful, historic town on the Connecticut River near Hartford. I’ve just started a part-time job (about five days a month) as a museum guide at the Webb-Deane-Stevens Museum in Wethersfield. Please come and visit!

Calling all alumnae from the 1930s–1950s—we hope to hear from you in time for the next issue.
Marriages and Commitments

’90 Kimberley Foster to Andy Rogers, September 23, 2006
’93 Gabrielle Giffords to Cmdr. Mark E. Kelly, November 10, 2007
’99 Lisa Michelle Gear to Paul John Kalush, June 22, 2007
’99 Martha Lind to Alex Austin, August 30, 2007
’99 Dushenka Myers-Taylor to Andrew Silverfarb, September 1, 2007
’01 Melinda Snarr to Jacob Van Wingen, July 1, 2007
’03 Darcie Harms to Nick Giansante, July 26, 2007
’07 Sally Elsberry to Benjamin Padgett, December 21, 2007
’07 Monica Godinez to Jose Luis Martinez, March 31, 2007

Births and Adoptions

’91 Antoinette Sabarots-Etulain and John, twins, son Paxti and daughter Elisabeth, August 17, 2006
’92 Doria Lavagnino and Greg, a daughter, Lucia Grace, August 13, 2007
’94 Michelle Cox Greenwood and Kevin, a son, Rigel Danthe, June 13, 2007
’95 Jessica Ferrey King and Phillip, a daughter, Allison Margaret, March 9, 2007
’95 Donna and Patti Hoffman-Friedes, twins, daughter Dylan Elizabeth and son Ozzie Matthew, May 16, 2007
’99 Kelly St. John Regier and Jason Regier (HMC ‘95), a daughter, Grace Anne, July 7, 2007
’99 Margaret Salquist Schecter and Jon, a son, William Jon, May 2, 2007
’00 Catherine Mayman-Kaplan and Matt, a daughter, Lucy, December 9, 2007
’03 Patricia Burkhardt and Benjamin Brower (HMC ‘99), a son, Liam, January 2, 2008

72 Melanie Campbell Johnson (Stafford, VA) Our daughter, Ashley, graduated from Mount Holyoke College in May. We celebrated with a trip to Isla Mujeres and the Yucatan Peninsula, Mexico. She is currently teaching in Hunan, China, with World Teach. We spent Christmas 2007 with her in Beijing. Our younger daughter, Kristin, started high school this year. I teach English as a second language for Prince William County schools. Children and work keep me growing.

Dana Smith Whitney (Plano, TX) I was sorry to miss Reunion 35, but spent that weekend being mother of the groom. Son John was married to Jennifer Gurchiek in Vincennes, Indiana. It was great to work with Robin Johnson ’73 to create appropriate elegance and style for the rehearsal dinner. The newlyweds are living in Quincy, Mass., where she is an outreach counselor and he teaches physics and algebra at Excel High School (a sort of charter school in the Boston School District.)

Daughter Wendy is learning all about airline travel due to her work as “ME manager” for Fidelity Investments. David and I are planning for retirement, and hoping to relocate “up East” to be closer to kids, their pets, and potential off-spring!

’75 Melanie Rawn (Flagstaff, AZ) My book Spellbinder—A Love Story with Magical Interruptions is out now in paperback. A contemporary fantasy novel, “This cauldron bubbles over with spells, rituals, sex, and even a vampire or two.” I am currently working on the second book in the series.

Margaret Curry Reed (Moreno Valley, CA) I recently joined the faculty at USC as associate professor of clinical education in the Rossier School of Education’s K-12 Urban School Leadership EdD Program. In addition to teaching core and concentration doctoral levels courses on leadership, accountability, learning, diversity, and seminar courses on the principalship and the superintendency, I direct dissertation research studies and mentor doctoral students. My current research interests are in effective urban school leadership capacity, building and support systems, structures that promote equity in education outcomes, the work of professional learning communities, and the role of literacy in African American and Hispanic male achievement.

78 June Konoya Wachi (Funabashi, Chiba-ken Japan) I still translate from home, teach Sunday school, and do volunteer work with Bridges for Peace. I was let go at the preschool where I taught English once a week, and got drafted a couple of months later through Hideyuki’s junior high school to be a youth assistant officer for our city. It

Congresswoman Gabrielle Giffords ’93 (D-AZ), in an embrace with husband Cmdr. Mark Kelly on their wedding day, November 10, 2007. The newlyweds are saluted by Kelly’s shuttle crew as they form the traditional military arch of sabers.

is a semi-volunteer position with a two-year term, involving patrolling various areas of the city twice a month to prevent juvenile delinquency. I am enjoying getting to know my city better, as well as other patrol officers (mostly PTA moms like myself from other schools in the city) and even the youth we run into once in a while, sometimes repeatedly. I was able to reconnect with my freshman year roommate, Mimi Brewster, via e-mail and the new directory, and also got together with Julia Russell Kuwahara (PO ’78) recently in Tokyo.

My husband, Yukio, continues to maintain elevators. Our son’s judo team did well in the recent local meet, and individually, he placed 3rd in his weight class, adding even more fire to his enthusiasm. My mom also continues to do well, coming in 3rd in his weight class, adding even more fire to his enthusiasm. My mom also continues to do well, coming in 3rd in his weight class, adding even more fire to his enthusiasm. My mom also continues to do well, coming in 3rd in his weight class, adding even more fire to his enthusiasm. My mom also continues to do well, coming in 3rd in his weight class, adding even more fire to his enthusiasm.

In December 2007, several Scripps alumnae gathered at the home of Marion Podich, mother of Cyndel Podich ’71, following a Camp Scripps committee meeting. Front row, from left, are Marilyn Gibson Hornor ’63, Dana Mayhew ’74, Sadie Deeks McFarlane ’77, and Martha Hatch Reich ’71. Standing, from left, are Tempe Johnson Javitz ’71, Podich, Ann Merrill Westaway ’69, Mary Conroy Coman ’77, Laurie Mitchell Arnold ’69, Susan Hopkins Coolidge ’65, and Molly McQueen ’89.

Camp Scripps 2008 will be held during the weekend of July 10–13. For more information, go to its webpage at www.scrippscollege.edu/alumnae/camp-scripps.php.
as a communications specialist and I run a wedding and portrait photography company, AinaKai Photography, with my husband. If any classmates visit or live in the area, please get in touch. Also, if any alum is planning to get married in Hawaii, give me a call and request a Claremont Colleges discount for the wedding photography.

‘91 Anthea Louie (Pasadena, CA) It’s been an extremely hectic year with a new job, birth of our son, Griffin, and adoption of a lab puppy, Robot. My husband, Rob, and I are having a blast watching Griffin and Robot explore the world together. I keep in touch with Laura Lovelace and Chris Johnson Kennedy ’90, but would love to hear from other Scripps pals.

‘92 Catherine McLandress (Dhahran, Saudi Arabia) My husband, John, children, Ian (7) and Isabelle (4), and I just left the Northwest for sandier pastures in Saudi Arabia. We’re living and teaching on an expatriate compound. North Americans are a small minority, even on the compound. So far, we’re learning a lot about Ramadan—and have found the Saudi people to be extremely kind and generous. Living in the Middle East is a far cry from what we are shown in the American media.

Margaret Cobb Shipley ’35

Margaret Cobb Shipley, the poet, died peacefully on Christmas Eve, 2007, surrounded by family. She was 94. Margaret (Peggy) was known for her remarkable skill with words, her sense of adventure, and unflagging pursuit of inspiration to the end of her life.

Above all, it was the written word that fascinated Shipley. At Scripps, she developed a love of art and literature and edited the school newspaper. She wrote short stories (one recognized in Best American Short Stories), a novel, numerous poems (published in various outlets including The New Yorker Magazine and Scripps Magazine), and three volumes of collected poetry. It was her poetry that received the highest acclaim. The culmination of her writing was a final collection of poems, At Water’s Edge, published by Puckerbrush Press when she was 92. This collection drew high critical praise for its luminous clarity and risk-taking; it was said to be her best work.

Her literary estate, including a variety of works not yet published, will be managed by poet Martha Collins. To read one of Shipley’s poems from At Water’s Edge, visit the Scripps Magazine archives at www.scrippscollege.edu/media/magazine/category/2006-Summer. Click on “Download the PDF” to view the magazine, and scroll to Class Notes.
having a ball restoring it. We have about 30 chickens and 28 acres, on which we plan on planting an orchard and our own vineyard. I am currently pursuing my master’s degree in education and will teach high school history when my youngest enters kindergarten in two years. We are loving the country lifestyle and have become quite involved in viticulture. I would love to hear from anyone who wants to drop a line.

Kelly St. John Regier (Foothill Ranch, CA) Grace came early on a lucky birthday, 07/07/07. We are living in Orange County, and I am freelance writing when I don’t have my hands too full as mom to two little ones.

Correction
In the fall issue of Scripps Magazine, a reunion photo caption was incorrect for members of the class of 1992. The correct identification should be, from left, Shalini Malhotra, Carrie Butler Bourquein, Lisa Kim, Tanya Stephens, and Jennifer Bride.

’96 Kelly St. John Regier (Foothill Ranch, CA) Grace came early on a lucky birthday, 07/07/07. We are living in Orange County, and I am freelance writing when I don’t have my hands too full as mom to two little ones.

‘97 Alice Cotton (Geneva, Switzerland) I have rented out the old Black Panthers headquarters in Oakland, Calif., and am turning it into a club and potential pizza restaurant. The building next door is ready to open as a café. I am very excited about my new venture, and hope alumnae in the Bay Area will visit.

Lisa Michelle Gear (Chino Hills, CA) After an exciting summer of getting married in June to a wonderful man, I was also recently promoted to director of admissions at Southwestern Law School. If you or anyone you know is interested in finding out about attending law school, I would be happy to lend my advice and insight. Best wishes to my fellow alumnae who continue to believe as I do that we can have it all!

Anna Laven (Los Angeles, CA) I finished and filed my dissertation this summer and received my EdD from UCLA’s Educational Leadership Program. My dissertation was on “Freshmen College Student Mental Health and Their Resource Usage.”

Dushenka Myers-Taylor (Pasadena, CA) Our wedding, in September 2007, took place in a rose garden in the Los Angeles area. Holly Rushing was in attendance. My husband, Dr. Sibelfarb, and I will be living in Pasadena until September when his lab moves up to Stanford.

Melinda Leidy (Whittier, CA) I graduated in June with my PhD in developmental psychology. I am now working as a post-doctoral researcher at the Academic Center of Excellence on Youth Violence Prevention at the University of California, Riverside. I plan to go on the academic job market next year and ultimately want to teach at a private liberal arts college.

Anita Lyer (San Diego, CA) I completed my PhD in human genetics in September 2006 and my dissertation research on a gene involved in adrenal hypoplasia congenita resulted in three publications in leading endocrinology journals. I am currently a postdoctoral researcher at UC San Diego, working on regulation of hormones in the brain that control reproduction. I am hoping this experience will lead to a successful career in the biotech industry. Ivy Grey (Houston, TX) Last October, I served as the symposium coordinator and chief notes and comments editor for the Houston Business & Tax Law Journal’s first annual symposium. I also published two scholarly legal papers. Last January, I hosted the Houston Fusion Exchange, an international dance event where people learn and dance Argentine Tango, Lindy Hop, West Coast Swing, and Blues. In May, I earn my JD from the University of Houston Law Center with a focus in bankruptcy and tax law. I have accepted a position as an associate with Davis Wright Termaine, LLP, in Portland, Ore., and begin work in September.

Sally Elsberry (Phoenix, AZ) I took an oil painting class in Arizona for fun this summer, and I definitely like it more than acrylic painting. I’ve moved to Phoenix, into a wonderful gated apartment community. I’ve also begun a new position at Wan Hai Lines America LTD and enjoy working in the shipping industry. There’s a lot of interesting material to learn, and since it directly impacts our lives, it makes it all the more fascinating. I met a wonderful guy here named Benjamin Padgett, and we were married in Mesa, Ariz., on December 21, 2007.
BROWNING HALL, 1942

“Artistic and dramatic is the pretty Browning girl!” So goes the song, but that’s not half the story! Entertaining soldiers each Sunday, exchanging dinners with Caltech, giving suppressed desire parties, and holding open houses—all these are parts of Browning’s fun.

“Different” parties are the pride of the hall. Early in the fall the sponsors gave a weenie roast for their sponsees in one of the patios. We all wore blue jeans and sang songs around the fire, cowboy fashion. Later in the year there was a buffet picnic outdoors, followed by an evening of dancing, then roller skating in the Pomona rink. The tumbles were spectacular; we had no idea how much we could forget in the space of a few short years.

The approach of Christmas and turkey reminded us that our traditional smorgasbord dinner would soon be celebrated, and certainly no one was disappointed! Faculty and students sat together at long connecting tables, eating ice cream Santa Clauses and discussing Christmas plans, which were gay in spite of the new war danger.

Since then we have found a new use for our famous “watch tower.” From it we can see the world slowly darkening at the sound of a blackout siren. Even the Dorsey girls have to admit the superiority of our look-out for a view. We feel a kind of mysterious importance up there in the clouds near the flying fortresses.

Came spring, and the annual migration to the sleeping porches, where over half the hall sleeps in warm weather; and days spent studying in the sun, growing drowsy over Aristotle or Queen Elizabeth. The annual beach party as usual was a great success, in spite of assorted sunburns.

Artistic and dramatic! Of course! And the Browning girl also has a wonderful time!
Hidden cameras secretly followed Sheaffer Lapham ’03 for two weeks last year for the TV show “What Not to Wear” on The Learning Channel. What the cameras revealed was not pretty. Her friends described the then-social worker from San Francisco as intelligent and driven, yet she had a tendency to dress like a kid, not a 25-year-old future law student. “I don’t really have a set style,” said Sheaffer. She also admitted that she raids her grandmother’s closet and enjoys wearing Grandma’s slips out on the town.

With one week and $5,000 courtesy of TLC, Sheaffer headed to New York City to transform her non-style with the help of the show’s hosts, Stacy London and Clinton Kelly. After assessing her wardrobe and throwing most of it away, Clinton ruled, “She has the wardrobe of a 14-year-old. She needs to grow up!” Added Stacy, “She wants to relate to the kids she works with, but she needs to look more presentable.” As a final blow, Clinton shouted, “Stay out of your grandmother’s closet forever!”

Sheaffer took their humorous jabs good-naturedly, and set out to shop for a new wardrobe. After trying on many clothes, Sheaffer found the right fit for her. “I feel like I have a style, and that it’s mine,” she enthused. “I feel like a grown-up.”

Sheaffer thanked the hosts profusely, saying, “You’ve made me convinced that I’m going to law school, and I can do what I want to do.” Added Sheaffer, “I am so thankful that [my friends] Annabelle and Nicky love me enough to have nominated me for public humiliation on national television. I’ll take a little sarcasm about my outfit for five grand any day!”

Surrounded by friends and family at the “reveal”, Sheaffer stunned the crowd with her new look. “I’m happy to see her looking so happy and gorgeous,” said Rebecca, Sheaffer’s sister. “This by far is one of the best weeks of my life,” gushed Sheaffer.

Since the show originally aired in February 2007, Sheaffer has moved to Texas, where she rooms with Annabelle Lamy ’03, and is completing her law school applications. She works as a patient advocate for people with little or no medical coverage. “I’m definitely keeping my look (except for lazy Sundays) and still finding new ways to mix all of my awesome pieces. My $500 handbag goes with everything, of course!” says Sheaffer. “Ultimately, it was a dream come true. What girl wouldn’t want to stay in a fancy downtown hotel and spend $5,000 shopping in New York?”
Her Fame Also Rises

Eli Winkelman’s Challah for Hunger story is gaining fame around the world. As an undergraduate, the ’07 grad led other students in baking bread at Scripps for Darfur relief. Now, in former President Bill Clinton’s recent book, Giving: How Each of Us Can Change the World, he describes how Winkelman’s program is making a difference “one loaf at a time.” Clinton writes, “I find this particularly touching and relevant because it was started by a Jewish student, is funded by the sales of traditional Jewish bread, for the benefit of poor Muslims whose plight has been ignored for too long by Muslim nations much closer to them.”

In October 2007, Clinton also praised Winkelman’s efforts on MTV at the Clinton Global Initiative Forum. When a young woman in the audience asked how she might make a difference, Clinton gave Eli as an example. In addition, MTV showed a photo of Winkleman and the homepage of the Scripps College website.

While promoting his book, Clinton has appeared at several speaking engagements across the nation, including a group at Hearst Magazines in New York last December. Ellen Payne ’81, director of editorial operations at Hearst Magazines, reports that Clinton again mentioned Winkelman and the efforts being made by Challah for Hunger. “It made my day to have my West Coast alma mater called out to my East Coast colleagues,” she enthuses. “What a wonderful example of the type of young women Scripps College attracts and educates. As he does his book tour, I am sure he repeats her story, and the good that is Scripps is shared with an even greater audience.”

Challah for Hunger is active at The Claremont Colleges, and new chapters have opened at the University of Texas at Austin, University of Rochester, NYU, and Smith College. With weekly challah sales, money and awareness is raised for victims of the genocide in the Sudan; more than $20,000 has been sent to relief organizations to date. For more information about Challah for Hunger, visit their site at www.challahforhunger.org.

Ranae Merrill ’84

Designing Woman

“I’ve been in New York City for more than 12 years. I’m designing fabrics for the quilt industry and writing my first book, on quilt design, due out in fall 2008 from Krause Publications. After all those years spent practicing the piano, I ended up doing design, and I love it!”

Scripps Alumnae

Have you recently tied the knot? Added to your family? Published a book? Please let us know your interesting news by writing us at Editor, Scripps Magazine, Office of Public Relations, Scripps College, 1030 Columbia Avenue, Claremont, CA, 91711, or editor@scrippscollege.edu.

When possible, we publish your wedding photos and other professional-quality images. Digital photos must be at least 4” x 6” at 300 dpi. We do not print baby photos, though we do “ooh” and “ahh” over them.
Living a life of passion. Having a purpose. Being fulfilled. As I contemplated my life in my mid-to-late 30s, these were the critical elements I sought. I was determined to live a life of no regrets and to appreciate every day as if it were my last.

I started with my marriage of nine years. I questioned everything and challenged how we had been living our lives—as separate entities marching along with little in common other than our two kids. After an intense, painful experience, we eventually made it through. Together, we redesigned our marriage and how we wanted to live as a family. With my home life finally on the right track, I turned my focus to my career.

After working at various positions in the apparel industry—both retail and manufacturing—I had landed a great job during an exciting time in the business world. I was director of ecommerce for a denim manufacturer and retailer at a time when the “new frontier” of ecommerce was taking the world by storm.

For a few years, the excitement of the business and working for a great company was enough to keep me making the hour-plus drive from Orange County to LA. But as my personal life improved, I contemplated my position not only in the company but in the world. My quest to live a passionate and meaningful life led me to desire something more than selling jeans to people who didn’t need any more jeans. As I looked for opportunities to involve myself in meaningful ways, I was overwhelmed by the amount of need. How could I possibly make a difference?

Then, I learned something from my own children. When they held a bake sale to assist the starving children in Africa, it didn’t matter if they raised $5 or $500. They could make a difference. Period. I began seeking out stories of kids who were actively interested in solving problems in their communities and then finding ways to help. I was so moved by what I found that I wanted to share their stories with others, to inspire both kids and adults alike.

With newfound inspiration and purpose, I was fortunate to be in a position where I could quit my corporate job. After several months of research, I eventually founded a nonprofit organization, Ripple Kids, Inc. (www.ripplekids.com). A Ripple Kid is a kid who has identified an issue and taken action to resolve it. By publicizing the success of Ripple Kids, we hope to empower their peers to do the same in their own communities.

Starting a nonprofit organization has been an educational experience. As with any business, funding is a big challenge. While we started out 100% self-funded, we have received donations through fundraising events and corporate donors, which has helped to defray operational costs. Our goal is to eventually build a retail business to continue to generate income so we don’t have to rely on donations.

Despite challenges and a steep learning curve, I’ve found it incredibly rewarding and inspiring to work with kids and their parents who have so much vision and commitment to making positive change. I have found my passion and my purpose; I am fortunate to be living the life I once dreamed of. ■
Scripps Store employees show off a variety of apparel and accessories available at the Store. From left, Karen Rustad ’08, Kate Wiltsey ’08, Asumi Ohgushi ’11, and Lillian Johnson ’09. Browse more styles and items at www.scrippscollege.edu/store.
Students soak in the sun on “Miss America” steps and stroll across Bowling Green on a warm winter day. In foreground, from left, Marin Sarve-Tarr ‘08, Lisa Nagy ‘08, and Susie Johnson ‘10.