

March 27, 2008

## **Emily McGlynn '09 wins Truman Scholarship on her way to clearing the air in Pennsylvania**

Emily McGlynn '09, an environmental activist who has helped persuade the city of Philadelphia to begin replacing its gas-guzzling garbage trucks with cleaner, quieter natural-gas-powered vehicles, has been awarded the prestigious Harry S. Truman Scholarship.

The scholarship recognizes college juniors with exceptional leadership potential who are committed to careers in public service. The scholarship provides, among other benefits, up to \$30,000 to fund graduate study. McGlynn, a biology major with a concentration in environmental studies and an economics minor, plans to pursue a dual degree in law and environmental sciences or biology.

Just 21 years old, McGlynn has already had a significant effect on her environment. As a leader of the Bryn Mawr Greens, she introduced a resolution at the annual plenary meeting of the Self Government Association to petition the College to use more energy from renewable sources. One result of this will appear soon on Cambrian Row: a windmill that will generate electricity for the Multicultural Center.

McGlynn also introduced a monthlong "energy diet," a competition that challenged dormitories to reduce their energy consumption. The first energy diet resulted in an average decrease of nine percent, with the leading dorm cutting its consumption by more than 26 percent. The second energy diet, held this year, opened the competition to all dorms at Bryn Mawr, Haverford, and Swarthmore.

But the impact of McGlynn's environmental advocacy has reached significantly beyond the borders of Bryn Mawr. In partnership with Energy Vision, a nonprofit founded by longtime environmental activist Joanna Underwood '62, she has begun a process that will have a significant positive effect on the air quality in Philadelphia and perhaps around the country.

"I was first introduced to Joanna Underwood's work when she gave a talk here during my freshman year," McGlynn says. "I was excited by her commitment and her practical approach to achieving change, and later I got in touch with her to see if I could work with her."

McGlynn spent that summer working for an environmental consulting firm.

"That was fun because I got to spend a lot of time outdoors doing endangered-species surveys and soil surveys, and I enjoyed writing up the reports. But helping corporations comply with the law didn't get me close to any kind of decision-making position."

During her sophomore year, she began working with Underwood's organization and eventually did an independent study supervised by Underwood. Her project, which she continued the following summer as an internship funded by an Alumnae Regional Scholarship, involved extensive research on the health effects of air pollution in Philadelphia, the emissions from the city's 351-truck garbage fleet, the potential benefits of a switch to natural-gas-powered trucks, and strategies for bringing such a change about.

After creating a pamphlet that summarized her research findings for Philadelphia decisionmakers, McGlynn accompanied Underwood to Harrisburg to discuss their initiative with Secretary Kathleen McGinty of the Pennsylvania Department of Environmental Protection. Later, Energy Vision organized a demonstration of natural-gas-powered trucks to an enthusiastic group of Philadelphia officials, and the city has now applied for DEP grants to begin the gradual conversion of its fleet over the next decade.

This semester, McGlynn and Underwood are supervising a Praxis course in which four Bryn Mawr students are undertaking a similar effort in Lower Merion Township. McGlynn hopes to spread the project further by creating an environmental-advocacy manual for students at colleges and universities across the country.

"It includes suggestions about how to research a local refuse fleet and how to communicate with policy-makers. We hope our efforts at Bryn Mawr can be a model for successful efforts in other cities," she says.

"It's important to practice environmental activism in a very guided, directed way. You can have an idea about what would be good to do, but in order to get legislators to act on it, you need to collect solid evidence, present options clearly and lay it out for them."

As a full-time intern working under Patricia Grimm and Joanne Denworth, Governor Ed Rendell's environmental-policy analysts, McGlynn is getting plenty of practical experience in that field as their office tries to persuade a Republican legislature to adopt the Democratic governor's initiatives.

"This has been a really valuable internship," she says. "The women I work for make sure that we get a very well-rounded experience. We go to all kinds of hearings, listen to budget testimony, analyze bills and do public outreach. I feel like I've been right in the middle of everything that's going on."

The experience has helped her decide that she's more inclined to seek elective office than to serve in a policy office.

"When you hold an appointed position, you're obligated to limit yourself to the policy positions of the elected official who appointed you. I want to be out there drafting legislation and introducing new initiatives."

## **Great Hall Chamber Orchestra to perform April 5** ***Concert to be preceded by lecture on active listening***

Philadelphia Orchestra Associate Concertmaster José Blumenschein will join the Curtis Symphony Orchestra's former principal cellist, Nicholas Canellakis, as the soloists with the Great Hall Chamber Orchestra at its spring concert on Saturday, April 5, at 8 p.m. The program will include works by Mozart, Brahms and Beethoven.

The Great Hall Chamber Orchestra at Bryn Mawr is composed of 41 of the area's finest young professional and conservatory musicians, performing under the direction of founding artistic director and conductor Michael Krausz.

The concert will take place in Thomas Great Hall on the Bryn Mawr College campus.

Lecturer Michael Johns will present a pre-concert lecture entitled "How to Be an Active Listener" at 7 p.m. in Thomas Hall, Room 110.

The program will include Mozart's bracing overture to "La Clemenza di Tito" and Beethoven's towering Symphony no. 5. José Blumenschein and Nicholas Canellakis will be the guest soloists in Brahms' beloved double concerto for violin, cello, and orchestra.

José Blumenschein is the Associate Concertmaster of the Philadelphia Orchestra. Born in 1985, Blumenschein received his first violin lesson at the age of four in Freiburg, Germany. At the Curtis Institute of Music, he studied with violinist and conductor Joseph Silverstein. Blumenschein is the winner of numerous international violin competitions. He has appeared as soloist in Brazil, France, Germany, Italy, and the United States, including performances with the Brazilian Symphony in Rio de

Janeiro, the Symphony Orchestra of the Claudio Santoro National Theater in Brazil, and the Baden-Baden Philharmonic in Germany. Blumenschein is a founding member of the Vertigo String Quartet, which was awarded first prize at the International Competition of the Duchi d'Acquaviva in Italy in 2006.

Nicholas Canellakis studied at the Curtis Institute of Music with Orlando Cole and Peter Wiley. While at Curtis, he served as principal cellist of the Curtis Symphony Orchestra. Canellakis has performed at the Lincoln Center's Alice Tully Hall, the Kennedy Center in Washington D.C., Jordan Hall in Boston, the Santa Fe Chamber Music Festival, the Sarasota Chamber Music Festival, the Aspen Music Festival and the Verbier Academy in Switzerland. In New York, Canellakis is a regular performer as both soloist and chamber musician at Bargemusic. In 2004 he was principal of the New York String Orchestra Seminar in Carnegie Hall. Canellakis is a founding member of the Vertigo String Quartet. He is currently completing his master of music degree at the New England Conservatory, where he works with Paul Katz.

Michael Krausz studied violin with Cleveland Orchestra concertmaster and pedagogue Josef Gingold. He received his early conducting coaching from his late father, Laszlo Krausz, noted violist with l'Orchestre de la Suisse Romande and the Cleveland Orchestra. Krausz was also coached by Frederik Prausnitz at the Peabody Conservatory, and by Luis Biava, Resident Conductor of the Philadelphia Orchestra. In 1984 he founded and served as Associate Artistic Director of the Philadelphia Chamber Orchestra, composed of members of the Philadelphia Orchestra. He has been guest conductor of professional orchestras in Bulgaria, including the Pleven, Vratsa and Plovdiv Philharmonic Orchestras. Krausz is the Milton C. Nahm Professor of Philosophy at Bryn Mawr College. He also teaches aesthetics at the Curtis Institute of Music.

Michael Johns, lecturer and French hornist, holds a doctorate in musical arts from Temple University. He has recorded and toured nationally and internationally with the Philadelphia Orchestra, Boston Symphony Orchestra, and the Orpheus Chamber Orchestra. Johns is currently on the faculties of Temple University and Swarthmore College.

Tickets are \$15 general admission, and free for students. Early seating is recommended. For reservations call 610-526-5332 or e-mail [lkirschn@brynmawr.edu](mailto:lkirschn@brynmawr.edu). For directions see: [http://www.brynmawr.edu/visit/map\\_directions.shtml](http://www.brynmawr.edu/visit/map_directions.shtml)

## **Performing artist Aaron Cromie, Bi-Co Theater Program bring *commedia dell'arte* to Goodhart stage**

Beginning next week, the Theater Program of Bryn Mawr and Haverford Colleges will present *The Love of Three Oranges*, a rarely performed masterpiece of the *commedia dell'arte* directed by Philadelphia-based theater artist and visiting professor Aaron Cromie. Performances run April 4-6 and 10-12 at 7:30 p.m. in Bryn Mawr's Goodhart Theater.

Written on a dare in 1761 by Carlo Gozzi, *The Love of Three Oranges* tells the story of a melancholy prince who becomes enchanted by a wicked witch and must undertake a fantastic adventure in search of three oranges. Absurdity ensues as the prince and his companion contend with scheming courtiers, an evil fairy, a mostly competent magician, and three very thirsty princesses.

Cromie chose *The Love of Three Oranges* after writing a play about the famed rivalry between *Three Oranges* playwright Carlo Gozzi and Carlo Goldoni. In the mid-1700s Goldoni was the most celebrated playwright in Italy. His realistic portrayals of Venetian society, while extremely popular, were a departure from the traditional *commedia dell'arte*, which relied heavily on actor improvisation, fantastic scenarios, masks, and low humor. Gozzi was an aggressive critic of Goldoni, whose plays he considered unimaginative and a negative influence on Italian theater. When Goldoni challenged Gozzi

to write his own plays, Gozzi responded with *The Love of Three Oranges*, a satirical dramatization of a well-known children's fairy tale, peppered with insults aimed at Goldoni and his contemporaries. The play was a huge success, and so disgusted Goldoni that he left Italy, never to return.

Aaron Cromie's interest in the *commedia dell'arte* began almost a decade ago when he received a fellowship to attend the Dell'Arte International School of Physical Theater in California. He has since studied mask-making in Italy with the *commedia* master Antonio Fava and has won acclaim throughout the United States and in Europe as performer, designer, writer, director, choreographer, and musician. He is a founder of Hotel Obligado, a unique physical theater ensemble in Philadelphia, and a senior lecturer in mask performance at Philadelphia's University of the Arts. This semester he lends his considerable talents to Bryn Mawr both as guest director and with the class "Masks, Puppet Design, and Performance."

*The Three Oranges* stars Melanie Bafitis '11, Julia Brady '11, Laura Bryson '11, Katie Croyle '11, Caitlin Elizondo (HC), Elizabeth Elliott '08, Dan Harvester (HC), Allison Keefe '11, Emily Letts (HC), Elizagrace Madrone (HC), Alison Mouratis '11, Rebecca Siegel (HC), Aditi Vashist '08, Conor Weiss (HC), and Kati Zaylor '11. The production is designed by Hiroshi Iwasaki, lighting design is by Matt Sharp, and stage management is by Christina Smith '09.

Tickets for *The Three Oranges* are free for Tri-Co students, faculty, and staff and \$5 for the general public. Children are welcome. Seating is limited, and available on a first-come, first-served basis. Reservations are strongly suggested. Email [theater@brynmawr.edu](mailto:theater@brynmawr.edu), or call 610-526-5210.

## **GSSWSR students exhibit art**

Sacha Bodner, a student at Bryn Mawr's Graduate School of Social Work and Social Research, has chosen social work over photography as a career, but he still values the heightened awareness he has learned from his artistic practice and considers it an essential part of his life. Suspecting that he was not the only artist in the GSSWSR's student body, he approached Maria Gardell, the co-chair of the GSSWSR's student association, and proposed a new angle on the traditional meet-and-greet mixer: an exhibition of student art.

Gardell enthusiastically agreed, and the work of four GSSWSR students—Bodner, Sara Deichman, Nicky Zimmerman, and Diane Gibfried—is now hanging in the School's entrance lobby. On Wednesday, March 26, the exhibition opened with a community reception for students and faculty of the School. Student Amy Hostetter, a writer whose work has been published in *The Sun* magazine, read a poem inspired by a client, and musical entertainment included a duet by Bodner and Isaac Garfield and performances on African drums and Australian didgeridoo by Nick Andrea. The artists discussed their work and its relationship to their studies.

Bodner displayed nine photographs, primarily portraits of people he met as a volunteer worker in Costa Rica, Ghana, Mexico, and Ukraine. "It's a challenge to try to get an honest moment, and it's very rewarding when people are willing to make themselves vulnerable, when they're comfortable enough to share themselves with you and to allow you to catch them as they are. I try to establish a relationship with the people I photograph, to put them at ease and let them know that I'm not there to take advantage of them. "

For Bodner, much of photography's appeal lies in its call to be more observant and more aware of the significance of the things and processes that surround him every day. "When I took some of these photos, the camera's shutter was open for just a thousandth of a second. If there's that much beauty and meaning in a thousandth of a second, imagine how much there is in a whole second, or a minute, or a lifetime," he said.

Bodner worked briefly as a professional photographer, he said, but discovered that he disliked the feeling that his work was motivated by necessity rather than love of the art.

Deichman displayed nature photography. A number of her works were the products of a trip to the Galapagos Islands that fulfilled a dream she had cherished since childhood, she said. The photos were captured during hikes, and Deichman described her amazement at encountering a beach so full of sea lions that she and her fellow hikers had difficulty navigating a path around them. Many of the Galapagos animals made good subjects, she said, because they had no fear of humans.

Gibfried, who earned an A.B. from Bryn Mawr's undergraduate college as a Katharine McBride Scholar in 2006, began training as an artist and illustrator at the University of the Arts (then the Philadelphia College of the arts) in the late 1970s before leaving school to raise children. As a Bryn Mawr senior, she published an award-winning children's book, *Brother Juniper*, that she had developed in a Bryn Mawr creative-writing course.

Her publisher hired someone else to illustrate *Brother Juniper*, but Gibfried is now at work on another children's book, and one of the pieces she displayed was an illustration from the work in progress, a drawing of a witch that she based on her grandmother. Gibfried's two other works shared the theme of aging. One, a photograph of a couple on the boardwalk at the Jersey shore that Gibfried took when she was an art student in the late 1970s, showed "something of the absurdity of aging. I still think this couple is kind of funny, even though I'm a lot closer to their age now," Gibfried said. The last work she discussed was a drawing of a friend of hers, a man in his 80s, at work in his greenhouse.

"He's so vibrant and so full of wisdom," Gibfried said. "He was conscripted into the army and he was a prisoner of war, but he's still vital despite a personal history of loss." Gibfried referred to developmental psychologist Erik Erikson's theory of aging, which is required reading for most students at the School: "When you think of Erikson's 'integrity versus despair,' this man really exemplifies integrity, the wisdom that comes from looking back at a well-lived life."

Nicky Zimmerman displayed four paintings. A sunset landscape based on the logo of her hometown in Iowa usually hangs above her desk, she says, and it helps keep her grounded. It was matched by a sunrise landscape she painted during a vacation to Maine. Zimmerman also displayed two still lifes she produced during an oil-painting course. "The course was eleven weeks long, and some people finished a painting every week," she said. "I was proud to have done the two."

"I haven't had time for oil painting since I started school," Zimmerman said, and others agreed that their studies had resulted in a tapering off, though not cessation, of artistic production.

"I'm writing a lot of papers instead," Gibfried joked, but she noted that the same creative energy required to produce art goes into papers as well.

"And the process Sacha was describing is really very similar to what a therapist does," she said. "You are an observer, but you have to establish a relationship of trust with a client."

Andrea, who impressed the crowd with the circular breathing that allows him to produce a continuous tone from the didgeridoo for several minutes at a time, said that music helps him harness the creative energy of his clients. A first-year part-time student, Andrea works at a home for juvenile sex offenders whom he has introduced to African drumming.

"I think it's important to give them alternatives to a popular culture that isn't conducive to a healthy lifestyle," he said. "And they love drumming. It brings a lot of smiles."

# **On campus this week: Disabilities and communication; Bi-Co Orchestra; International Justice Week; Collective memory of intractable conflicts; Local food and wine with Judy Wicks, the Fit Club**

## **Symposium: Access, Awareness and Allies.**

Have you ever been challenged to understand or be understood by someone with a disability that affects communication? Have you been curious about sign language interpreters or transcribers in your class? Have you seen a request for a note-taker for a classmate and wondered what that's all about? The Office of Intercultural affairs has expanded a regularly scheduled Diversity Conversation about these issues to create a minisymposium on Friday, March 28 in Aelwyd house on Cambrian Row

Three film screenings and two open forums aim to spark discussion of issues that can have an impact on communication skills and approaches to minimizing these barriers for individuals with hearing impairments and learning disabilities. A sign-language interpreter and a real-time captionist will attend the noon discussion. The 2 p.m. discussion, featuring Dean Karen Tidmarsh, is sponsored by the mental-health-advocacy group Active Minds, whose Bryn Mawr chapter won an award for imaginative programming at the organization's national conference last year.

[Full Schedule \(as MS Word document\)](#)

## **Haverford-Bryn Mawr Orchestra performance.**

On Friday, April 4, at 8 p.m., the Haverford-Bryn Mawr College Orchestra will perform its spring concert under the direction of Heidi Jacob in Roberts Hall, Marshall Auditorium, on the Haverford campus. The program will include Shostakovich's Fifth Symphony and Francaix's "L'Horloge de Flore" performed by oboist Kiran Bhardwaj BMC '09, winner of this year's student concerto competition. The concert is free and open to the public. For more information, call (610)896-1011.

## **International Justice Week**

Monday, March 31, kicks off the student-organized International Justice Week. Each day's exhibitions, demonstrations, lectures, screenings or competitions will revolve around a central theme of the day; themes include children's rights, human rights and the environment, women's rights, activism, and living with conflict. For more information, [download the schedule](#) or e-mail [jweek08@gmail.com](mailto:jweek08@gmail.com).

## **Transforming the collective memory of intractable conflicts.**

On Monday, March 31, from 4 to 5:30 p.m., the Solomon Asch Center for the Study of Ethnopolitical Conflict, the Social Science Center, and the Peace and Conflict Studies Program will present a lecture by Rafi Nets-Zehngut of Tel Aviv University, the International Center for Cooperation and Conflict Resolution, and Teachers College, Columbia University. The lecture, titled "Transformation of the Collective Memory of Intractable Conflicts: A Theoretical Model and Empirical Findings from Israel," will take place in Bettws-y-Coed 239.

"Collective memory of intractable conflict shapes the identities, emotions, attitudes and motivations of the conflicting parties," Nets-Zehngut writes. "Collective memory tends to perpetuate conflict by unrealistically and dichotomously representing the rival in a negative manner and oneself in a positive light. Thus, transforming collective memory is a major challenge in enabling parties to conflicts to reach a peace agreement and reconciliation."

Nets-Zehngut will suggest "a comprehensive theoretical model for the transformation of the collective

memory of a conflict. The model includes six phases of the transformation process, six categories of variables that influence the transformation process, and six institutions implicated in this process. Empirical research consistent with the model is reviewed in the context of the Israeli-Arab conflict, with special attention to transformation of collective memories that have occurred in the past decade."

### **Hepburn Fellow Judy Wicks introduces local food and wine.**

The Hepburn Center is sponsoring a local food and wine tasting event at Wyndham on Tuesday, April 1 (no kidding!), from 4:30-6:30 p.m. The tasting menu was selected by 2007-2008 Hepburn Fellow Judy Wicks. Wicks will offer some remarks about the local food scene in the Philadelphia area and then be available for informal conversation. An array of local cheeses, breads, snacks, and wines will be provided for sampling, along with information about the people who prepare each product locally. Entrepreneur, activist, and owner of Philadelphia's famous White Dog Café, Wicks is the co-founder of the Business Alliance for Local Living Economies and founder of the Sustainable Business Network of Greater Philadelphia. This will be her final campus event for this academic year. The event is free of charge and is open to faculty, staff, students, emeriti, and alumnae. RSVP (to [scoppola@brynmawr.edu](mailto:scoppola@brynmawr.edu), by Friday, March 28) is required.

### **The Fit Club springs into April.**

As April approaches, the Department of Athletics and Physical Education is extending an encouraging hand to members of the faculty and staff who hope to emerge from a state of semi-hibernation and set out on the road to fitness. Participation in any April Fitness activity confers membership in the Fit Club, whose members will receive a special gift.

Activities are planned for a range of fitness levels, from marathon-ready to couch potato. For details, download the [April Fitness calendar](#) and [descriptions of activities](#). Questions? Call Laura Kemper at x7422.