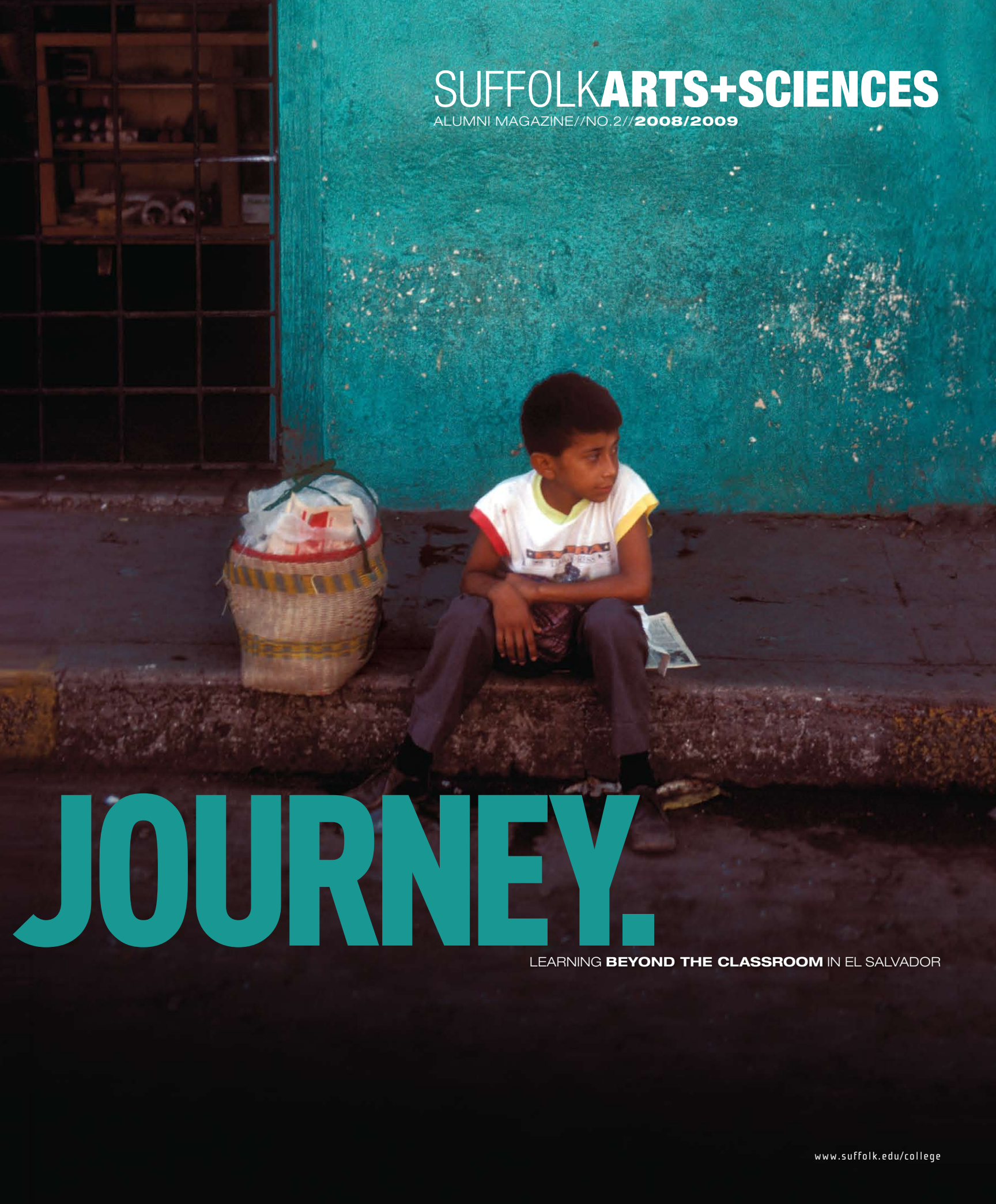


SUFFOLK**ARTS+SCIENCES**

ALUMNI MAGAZINE//NO.2//**2008/2009**

JOURNEY.

LEARNING **BEYOND THE CLASSROOM** IN EL SALVADOR

IMAGE//MARIANO GUZMÁN



"To me success means effectiveness in the world, that I am able to carry my ideas and values into the world – that I am able to change it in positive ways"

MAXINE HONG KINGSTON, Novelist, poet & scholar, College of Arts & Sciences Distinguished Visiting Scholar '07, '08, and recipient of an Honorary Doctorate from Suffolk in 2008

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SUFFOLK**ARTS+SCIENCES**
ALUMNI MAGAZINE//2008/2009

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Cover Photo
Waiting for a bus after shopping in San Salvador, El Salvador, Central America. Photo by Gary Moore, RealWorldImage.com.

On a Green Note: This issue of *Suffolk Arts+Sciences* marks an important new direction for the production of the magazine. We spent our first year developing an award-winning publication; the second year was time to think about sustainability, and focus as much on the materials and printing of the magazine as we did on the pages inside. We selected a Forest Stewardship Council (FSC)-certified printer, Royle Printing in Sun Prairie, Wisconsin, committed to conservation-minded operating practices that make it a good steward to the environment. FSC certification, "the mark of responsible forestry," extends to paper choices as well, and this issue is printed on recycled FSC-certified Sappi Opus Dull, with 30% post consumer waste. In addition, we continue to offer a paper-less digital edition of the magazine online. We're a few steps further along in our mission to be more environmentally responsible, and we'll keep on walking.

Suffolk Arts+Sciences magazine is produced and published annually by Suffolk University College of Arts and Sciences. The magazine is distributed free of charge to alumni, students, friends, parents, faculty and staff. The views expressed in this magazine do not necessarily reflect the opinions of the editors or the official policies of the College of Arts and Sciences or the University. © Copyright 2008/2009 Suffolk University. All rights reserved.

Contact us: We welcome your correspondence. Please send submissions or queries to casnews@suffolk.edu, or by regular mail to Editor, *Suffolk Arts+Sciences Magazine* • Suffolk University • College of Arts & Sciences • 41 Temple Street • Boston, MA 02114 • phone: 617.305.6374 • fax: 617.573.8513

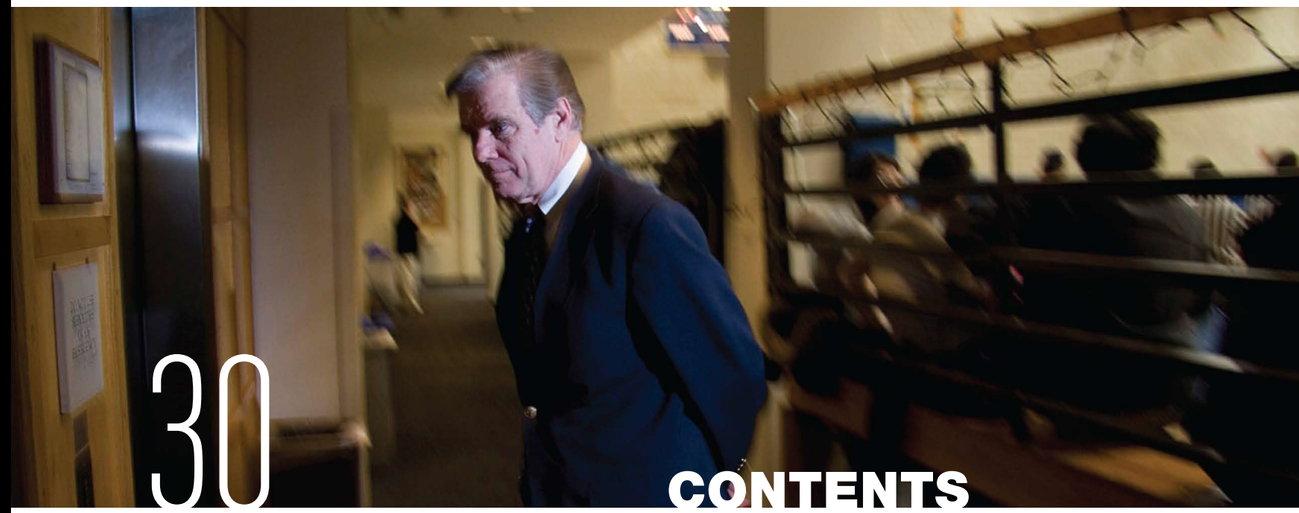
web site: http://www.suffolk.edu/college/26423.html

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digital edition: http://www.nxtbook.com/nxtbooks/suffolk/alumni-0809

NO. 2//VOL. 2

SUFFOLK**ARTS+SCIENCES**
ALUMNI MAGAZINE//**2008/2009**



30

CONTENTS

Above: *Always on the scene sporting a warm glow of Ram pride, Coach Jim Nelson shows up to support the school's many NCAA Division III match-ups. Inheriting varsity teams in only six sports in 1977, Nelson added hockey, men's and women's soccer, men's and women's cross country, and women's softball and volleyball teams.*

FEATURES

20 **TEACHING & MENTORING**
THE 1-2 PUNCH
TEXT//*LAURI UMANSKY*
Like Suffolk history professor Bob Bellinger did for him, Greg Hazelwood '98 leaves a lasting impression on African American history students at Brockton High School

26 **PERFECT FORM**
THE COACH & SUFFOLK U
TEXT//*DAN MORRELL*
"Coach" Jim Nelson thrives on helping people; on the court or in the classroom, he's in your corner

32 **JOURNEY.**
LEARNING BEYOND THE CLASSROOM IN EL SALVADOR
TEXT//*THOMAS GEARTY*
A dozen students spend S.O.U.L.S. Alternative Winter Break digging ditches, raising walls, and building bridges to the past and future in Central America

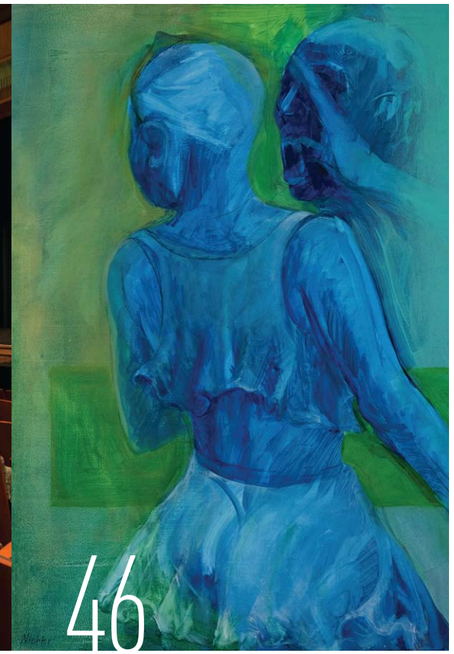
38 **INFINITY**
A PLAY ABOUT PERCEPTION
TEXT//*SHERRI MILES*
Writer Rachel Kelsey '08 and director Purnima Baldwin '08 had one more production to do before graduating–a story about the seen but unseen, the known but unknown–a play about the homeless of Boston Common

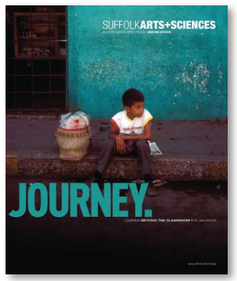
SUFFOLK**ARTS+SCIENCES**
ALUMNI MAGAZINE//**2008/2009**

NO. 2//VOL. 2









Above: *San Salvador, El Salvador, one stop along the way for Alternative Winter Break students following in the footsteps of former congressman and alumnus Joe Moakley '56.*

DEPARTMENTS

03 **FROM 41 TEMPLE**
TEXT//*KENNETH S. GREENBERG*

04 **STUDENTS TODAY**
TEXT//*PATTY BARRETT '08*

10 **THE FACULTY**
TEXT//*VARIOUS*

44 **NEW ON THE HILL**
TEXT//*VARIOUS*

46 **THE GALLERY**
TEXT//*NESADSU STUDENTS & FACULTY*

52 **AFTER COLLEGE**
TEXT//*DAVID D'ARCANGELO '98*
ASHLEY BOYD '08

60 **PARTING THOUGHT**
TEXT//*CHRIS CAVALLERO '10*

a letter from the dean

WE PUBLISHED THE FIRST ISSUE of *Suffolk Arts + Sciences* last year with the word "Encore!" splashed across the cover, in reference to the lead story on Suffolk's C. Walsh Theatre. We did not quite expect the applause that followed: words of appreciation from across the Suffolk community—"Bravo!" "Knockout!" "Congratulations on an outstanding publication!"—plus five national awards. What means most to us, however, are the kudos and suggestions from our alumni, who responded with enthusiasm.

This fall we bring you the second issue of *Suffolk Arts + Sciences*. The "Journey" of the cover story refers literally to the Alternative Winter Break trip to El Salvador undertaken by a dozen Suffolk students and staff members, under the leadership of history professor Chris Rodriguez. In addition to completing the construction of an outdoor arena for community gatherings in the small town of El Sitio, the Suffolk delegation commemorated the work of the late Massachusetts congressman and Suffolk University alumnus Joe Moakley JD'56, whose efforts helped to facilitate an end to the civil war that wracked the Salvadoran nation from 1980-1992.

As Maxine Hong Kingston, the renowned author, repeat visitor to the College, and 2008 recipient of an honorary doctorate from Suffolk University, has remarked, "success means effectiveness in the world, that I am able to carry my ideas and values into the world—that I am able to change it in positive ways." This is precisely what the volunteers on the trip to El Salvador did: they harnessed their classroom learning to their passion for social change and, continuing the legacy of Joe Moakley, shared the "success" of their Suffolk education.

This issue of *Suffolk Arts + Sciences* pulses with the "journeys," the success stories, of our alumni, faculty, and students: Gregory Hazelwood BA'98 teaches African American history at Brockton High School, where his mentorship truly matters; Coach Jim Nelson models self-respect and decorum as surely as he demonstrates a sweeping hook shot; and recent theatre graduates Rachel Kelsey and Purnima Baldwin make a bold and important statement about homelessness in Boston with their play, *Infinity*. The "Standout Talent" section this year features seven students who have taken the injunction to "learn beyond the classroom"—a value literally embedded in our new curriculum through the Expanded Classroom requirement—seriously as they spread across campus and into their communities, applying what they have learned in our classrooms to the world as they find it.

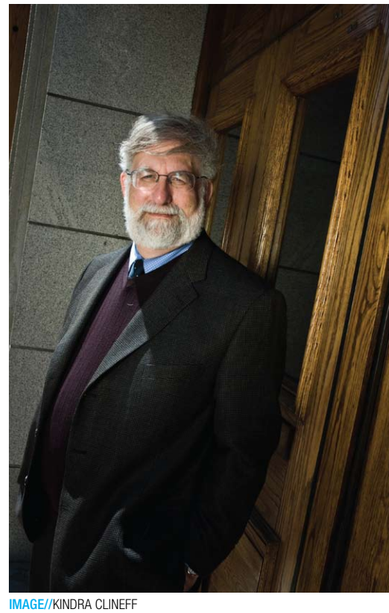
As you will see in these pages, and as I have witnessed throughout my 30-year career at Suffolk University, some of the most precious rewards of a Suffolk Arts and Sciences education take form in civic engagement, in serving others and making a positive change in the world. Let us bring you down a few of the paths, passages, and byways explored by members of our community over the years as they have journeyed toward "effectiveness in the world," as they have taken their education and built "success."

And let us know how your Suffolk education has shaped your years since graduation. How have you brought the ideas and values that took form during your time on campus out into the world?

I hope that your journey allows you to stop by campus this year to experience the College in full swing. Believe me, you will leave invigorated. ■

Kenneth S. Greenberg

Kenneth S. Greenberg
Dean, College of Arts and Sciences



IMAGE//KINDRA CLINEFF

TEXT//PATTY BARRETT '08 IMAGES//KINDRA CLINEFF







A SPRING DAY WITH SENIORS

Early rising students spent their morning preparing spring baskets with flower seeds, plant pots and fun trinkets for the elderly residents of the Action for Boston Community Development, Inc. (ABCD), a neighborhood center that provides housing for low-income seniors. Another group of students delivered the baskets and hand-made cards to ABCD at the "Villa Michelangelo" in Boston's North End, staying to chat and share stories with the residents.



FIGHTING HUNGER WITH "BEST BUDDIES"

Suffolk students grabbed their Best Buddies and visited the Greater Boston Food Bank (GBFB) in South Boston. The Best Buddies program provides one-to-one friendship opportunities for people with intellectual disabilities. Students and their buddies spent their day in the GBFB warehouse taking in shipments and preparing food to be sent throughout New England.





DESIGN FOR THE ENVIRONMENT

New England School of Art & Design students in Professor Karen Clarke's Sustainable Design for Interiors course hosted "Design for the Environment," a green/sustainable design trade show in the atrium of 10 St. James Avenue. The trade show educated visitors about green design—maximizing the efficiency of energy and water systems, using recycled materials in construction, and minimizing the environmental impact of construction and operation. (see story pg. 10)





SPRING CLEANING ON THE ESPLANADE

Down by the banks of the River Charles, Suffolk University students got their hands dirty in an effort to clean up the Esplanade in time for spring. Their time was spent raking leaves, cleaning up trash, and beautifying one of Boston's most famous locations.



TEXT//VARIOUS IMAGES//KINDRA CLINEFF



Interior Design Professor **Karen Clarke** *(in white)*

SHERRI MILES

DESIGNING FOR TOMORROW, TODAY

FUTURE FRIENDLY FURNITURE. Self-generating hydropower faucets. Recycled rubber flooring. No paint polymer siding. Cardboard fiber countertops.

These and other innovations were on display at a green/sustainable design trade show hosted by Professor Karen Clarke's Sustainable Design for Interiors class last spring. Students discussed product life cycles, chemical composition, and the environmental impacts of materials as they examined carpet recreated from "mining office buildings instead of the earth," and fabrics made from crushed water bottles broken down to polymers, melted, spun, dyed, and then woven into new textiles.

The trade show, "Design for the Environment," provided real-world examples of a growing market dedicated to green building. "This is out there now," says Clarke. "Students want to be green designers, and it's important because that is what the industry is demanding."

The July/August issue of *New England Home* notes, "Interior designer Karen Clarke co-chairs one of the best-kept secrets in the country: the interior design program at New England School of Art & Design at Suffolk University." But it's no secret that Clarke has long been an advocate for sustainability. "She has really taken green issues on, not only on behalf of our students but also the University. It was she who pushed for University-wide recycling, for example," says Sara Chadwick, director of administrative services at NESADSU.

Clarke guides students through the industry standard for sustainable building: the Leadership in Energy and Environmental Design (LEED) Green Building Rating System, set by the US Green Building Council. Her goal is to prepare students to take the LEED exam and become accredited professionals. "Architecture is changing, and we have to be respectful of the environment and incorporate design that takes into account the future now," she says. "There are requests for sustainability and builders who want to go for LEED certification. Clients need people who specialize in this area."

"In the next 10 years, every project, every product will have some sort of green aspect to it," says Clarke. "As interior designers, we shape and design buildings for the users. Good design is being responsible socially and environmentally. And since 95% of our time is spent in interior environments, it's important that our environments are healthy."

< See photos of the trade show on p. 9, and related story online: http://www.suffolk.edu/nesad/green.html

INNOVATION & EXCELLENCE

DAVID D'ARCANGELO, '96

READY, SET, VOTE

SINCE BECOMING AN assistant professor in 2006, Rachael Cobb has already put her stamp on the Government Department of Suffolk University by being a catalyst for two innovative programs, the University Poll Workers Project and the Boston Area Colleges Election Project.

The University Poll Workers Project, which Cobb established, recruits and trains a diverse array of students to be the next generation of poll workers. It has already yielded positive results, with over 100 Suffolk students working the polls for the City of Boston on Election Day during the past two years. The program will continue to be a resource for students and the community in the fall 2008 Presidential election.

The Boston Area Colleges Election Project is a collaborative effort between the Suffolk and Harvard University Government Departments and Harvard Law School. Through the project, students help to gather data on voter satisfaction in the city of Boston.

"I am passionate about our political processes, and these two programs will enable our students to be even more politically competent by taking action in our democracy," says Cobb.

Cobb was born and reared in Cambridge, where she still lives with her husband and two young children. She graduated Magna Cum Laude from Bryn Mawr College and received her PhD from MIT.

Now, as a professor on Beacon Hill, Cobb is motivated by the eagerness of her students and appreciates Suffolk's dedication to small class sizes. Her passion for public service is contagious. "Rachael has a remarkable ability to work with all kinds of people," says professor and chair of the Government Department John Berg. "She is excellent at bringing people together and making things happen."



Assistant Professor of Government **Rachael Cobb**



English Professor **George Kalogeris '79**

MICHAEL MADDEN

CLASSICS GALORE

FOR THE FIRST TIME in the University's 101-year history, the College is offering a concentration in ancient classical literature. Students will be able to immerse themselves in the epics of Homer, Virgil and Dante. They will be charmed by Ovid and challenged by Aeschylus. They will sit on the shoulders of Tacitus and Suetonius in observing Imperial Rome at its apex.

For Professor George Kalogeris BS'78, the Classics program's guiding force, it is the first time in a 20-year teaching and writing career that he can work full time with two things he loves most: ancient writers and the students who want to study them.

"When young people engage with these texts it helps them to develop an inner life, whether they know it or not," says Kalogeris.

Raised in Winthrop with the smell of the oceans and the sounds of rebetika—a style of Greek folk music popular among 1930s day laborers—Kalogeris' interest in words and language came from his mother, who understood and conversed in nearly every regional dialect of modern Greek. As an undergraduate, Kalogeris took the Blue Line for four years to Suffolk University where he studied literature and psychology. His undergraduate thesis was on Jim Morrison's allusions to Sophocles in The Doors' tune, "The End."

After a brief stint as a psychologist, Kalogeris entered the University Professors Program at Boston University where he earned master's and doctoral degrees in Comparative Literature. He recently released a collection of his translation of Albert Camus' diary notebooks, *Carnets* (Pressed Wafer Publishing, 2006) and had his translation of a C.P. Cavafy poem read before a commencement audience at Oxford University.

Kalogeris believes the most valuable lesson he has learned as a Suffolk professor is the importance of students. "It's about people seeing things for the first time," he says. He fosters this awareness in students, from giving out his home phone number and taking calls night and day to spending countless hours hosting informal poetry discussions. "I kind of hate English and classical literature," said a student at a discussion on Sappho, "but I like Kalogeris and I could never miss this seminar."

AUDIO CLIP

SHERRI MILES

ANATOMY IN THE EARBUDS

STUDENTS FROM ERIC Dewar's Anatomy and Physiology course huddle around a softball-sized orb balanced on a short metal tripod at the corner of his desk. They're working on an extra credit project, recording a podcast into the space-aged looking microphone for class.

Dewar, a paleontologist and assistant professor in the Biology Department, is one of several professors in the College using podcasting in his courses, uploading lectures and class recordings to iTunes University and making course content as mobile as a browser or mp3 player.

"Part of what I wanted to do with this is meet students where they are," he says. "But I also wanted to show students that scholarship or research in science isn't something that requires a ton of buildup, it's just what we do when we're scientists and any way we can communicate our ideas is positive."

The podcasts might be 10-15 minute lecture recaps or topics examined by students in small groups. "The thing I like about being able to involve students in the podcast is creating a sense of ownership," he says. "Students have had tons of science by the time they get to college. But have they ever really done science? I want to model what a professional scientist does. Students can do this. It's like an Amish barn raising, and when we're done we have something we built ourselves and it looks nice."

Students post the recorded podcasts online for their classmates. Eventually, some podcasts may reach a wider audience. "I'm hopeful that some student projects can be made publicly available," he says, anticipating results from project-based laboratories, surveys, or data gathered from the basketball team, for example, to see what their oxygen consumption is like on a treadmill. "That's the kind of thing we can post up on the public site and say, here's what students are doing at Suffolk."

"A student told me she was driving in her car, and her boyfriend was looking at her iPod and said, 'What's this anatomy thing you have? Oh hey let's listen to it.' To know that I'm somewhere between Beyoncé and 50 Cent in my students' playlists I think is very funny."



Assistant Professor of Biology **Eric Dewar** *(left, with students)*



Education and Human Services Professor **Joseph McCarthy**

MICHAEL MADDEN

STORY TIME WITH UNCLE JOE

"THE DEPARTMENT CHAIRMAN asked me what I wanted as a retirement gift so I told him I wanted an iPod," says Education and Human Services (EHS) Professor Joseph McCarthy in reference to his sell-out Popular Songs seminar.

McCarthy, who retired in 2007, first came to Suffolk in the early 70s and has taught in both the EHS and History departments. Had he been an Oxford don in the 19th century, he would probably have been classified as a generalist. Then again, this would be an atypical Oxford don with his blue jeans, sneakers and Claddaugh earring.

McCarthy's teaching career at Suffolk has moved from one area of interest to another. He created the university's master's degree program in Higher Education Administration, advised graduate students, taught freshmen, encouraged young history majors in their baccalaureate pursuits, and taught courses about World War II, medieval popular culture and the theory and practice of history.

"I always marvel at Joe," says Dean Kenneth Greenberg. "He is such a great scholar who knows so many of these different ways of learning and knowledge. It's remarkable."

McCarthy taught his students that the worker, the scholar or the professional should have an unfettered intellectual curiosity. From the first day of a new course, he would say that his course would not be a pedantic regurgitation of names, facts and half-baked analysis, just "story time with your Uncle Joe."

In the words of an old 70s soul song, there ain't no stopping McCarthy now, because he's on the move. On the South Shore of Massachusetts, he presides over a bit of the old agrarian Massachusetts where he splits logs and raises chickens that have claimed the blue ribbon at the annual Marshfield Fair for two years running, all the time looking after his grandchildren.

McCarthy will continue to teach and informally advise at Suffolk. He is a living connection to Suffolk's days as that small upstart Beacon Hill institution educating commuter students. No matter what course he teaches, the fundamental lesson will always be the same: never lie about facts and never be afraid of ideas.

INNOVATION & EXCELLENCE

AMY NORA LONG

IT'S A MUSICAL LIFE

IN NEW YORK, where you can see productions originating from Africa to Iceland, you can also see musicals this year that came from your own back yard, Suffolk University.

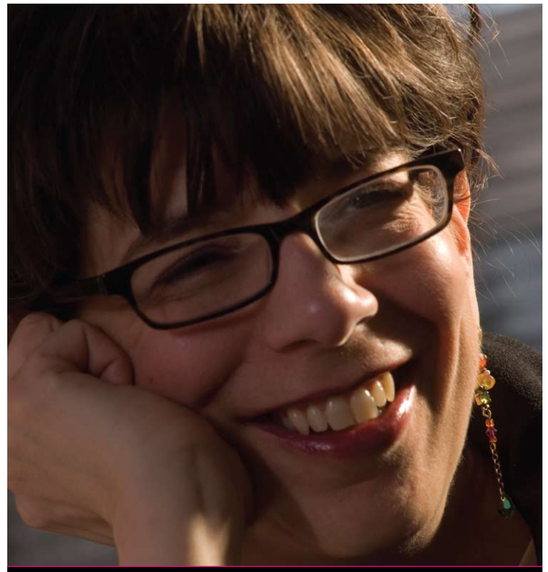
Three musicals originally developed by the Boston Music Theatre Project (BMTP), a program of the Suffolk University Theatre Department, had professional New York area debuts this season. The incredible circumstances are not the triumph of coincidence, but the result of a carefully crafted model and the tenacity of Theatre Department Chair Marilyn Plotkins.

Plotkins founded BMTP in 1987 as the first professional organization in the Greater Boston area dedicated exclusively to the development of new work in musical theatre. "I have a life-long interest in musicals," says Plotkins. "BMTP was a natural outgrowth of my training, experience and professional interests."

For the next 10 years, Plotkins partnered with local and national organizations and artists to develop new work, including *Elmer Gantry*, produced by the Nashville Opera and the Peak Performances series at Montclair State University in January, 2008, and *Look What a Wonder Jesus Has Done*, featured in the New York Music Theatre Festival this September.

In 1999, Plotkins integrated BMTP into the academic framework of the newly formed Theatre Department to engage Suffolk students in the development process. *Crossing Brooklyn*, a new musical by Laura Harrington and Jenny Giering, premiered off-Broadway in the fall at the Transport Group and was the first BMTP piece developed with students—but it certainly won't be the last.

The hands-on experience of BMTP is a unique facet of the Suffolk Theatre Department and has inspired other in-house professional development opportunities, such as Wesley Savick's National Theatre of Allston and Richard Chambers' professional design apprenticeships. As the program continues to grow, so will the opportunities. Plotkins is currently in negotiation with two New York writers for the next BMTP project, slated for spring, 2009.



Professor and Chair of the Theatre Department **Marilyn Plotkins**

FORD HALL FORUM
at Suffolk University

TOMORROW'S IDEAS, TODAY'S CONVERSATIONS.

WWW.FORDHALLFORUM.ORG

FALL 2008

JIMMY WALES with CHRISTOPHER LYDON
Free Speech, Free Minds, Free Markets: Competition and Collaboration

Thursday, September 11

Wikipedia founder Jimmy Wales joins journalist Christopher Lydon to address where "Web 2.0" will take us next and how Objectivist philosophy guides his vision.

This program is presented in collaboration with the Rappaport Center of Law and Public Service.

THOMAS S. BLANTON with ALASDAIR ROBERTS
Secrecy in the United States: Priorities for the Next President*

Thursday, September 18

In recognition of International Right to Know Day, Thomas S. Blanton, Director of the National Security Archive at George Washington University, joins Professor Alasdair Roberts, Suffolk University Law School, to discuss government transparency and suggest top reform priorities for the next President.

LAURENCE H. TRIBE
The Invisible Constitution*

Thursday, September 25
Moot Court Room, Suffolk University Law School

Renowned legal scholar Professor Laurence Tribe, Harvard Law School, discusses how we interpret our country's most important document.

Receive a free copy of the US Constitution at the door.

JON KELLER with JEFF JACOBY
The Bluest State: How Democrats Created the Massachusetts Blueprint for American Political Disaster*

Sunday, October 5

Jon Keller, WBZ-TV News' Political Analyst, joins Jeff Jacoby, Boston Globe *columnist, to review the ups and downs of our beloved state's political culture and what can be done to carve out a "new frontier" of American leadership.*

DOUGLAS J. FEITH
War and Decision: Inside the Pentagon at the Dawn of the War on Terrorism*

Thursday, October 23
Old South Meeting House

Douglas J. Feith, former United States Undersecretary of Defense for Policy (2001–2005), discusses the dynamics of the first Bush term, and how we make foreign policy decisions.

This program is presented in collaboration with the Old South Meeting House as part of the Partners in Public Dialogue Series.

JAMES CARROLL
Constantine's Sword
Thursday, October 30

James Carroll, Distinguished Scholar-in-Residence at Suffolk University and author of the forthcoming book Practicing Catholic, *screens the film* Constantine's Sword *and explores why intolerance, violence and war are so deeply ingrained in religion.*

GARY HIRSHBERG with NANCY F. KOEHN
Stirring it Up: How to Make Money and Save the World*

Thursday, November 6

Gary Hirshberg, Chairman, President, and CEO of Stonyfield Farm, joins Professor Nancy F. Koehn, Harvard Business School, to discuss how businesses are leveraging quality products, creative marketing, and cost-saving efficiencies to both enrich shareholders and make the world a better place.

ELECTION 2008: REVIEW AND FORECAST
Panel discussion with speakers to be determined.

Thursday, November 13
Old South Meeting House

Join us as we unravel the deciding factors that led one candidate into the Oval Office—and then look forward to its impact on the coming years for our nation.

This program is presented in collaboration with the Old South Meeting House as part of the Partners in Public Dialogue Series.

All events are FREE and OPEN TO THE PUBLIC. No registration is necessary. They will take place from 6:30 to 8pm in the C. Walsh Theatre at Suffolk University unless otherwise noted.

For more information, please email info@fordhallforum.org, or call 617.557.2007.

**A book signing will follow these events.*

IN PRINT+FILM



COMMUNICATION AND JOURNALISM

THE COMPETITION

BY PAUL CERIELLO & JASON CARTER 2007

The Competition is a film about two kids who represent each side of the blue vs. red divide in the United States. Their school announces a trip to Space Camp as the prize for the most money raised at the town fair. The two students have very different ideas about developing a product to sell at the fair. In the end, does either have what it takes or is the winner somewhere in the middle?

ECONOMICS

MAKING POOR NATIONS RICH: ENTREPRENEURSHIP AND THE PROCESS OF ECONOMIC DEVELOPMENT

BY BENJAMIN POWELL STANFORD UNIVERSITY PRESS, 2007

Why do some nations become rich while others remain poor? Through a collection of case studies from Asia and Africa to Latin America and Europe, this volume urges the examination of the critical role entrepreneurs and the institutional environment of private property rights and economic freedom play in economic development. The lesson is clear: economic growth will remain elusive until pro-market reforms begin to promote productive entrepreneurship.

EDUCATION & HUMAN SERVICES

THE PROFESSIONAL PARALEGAL

BY ALLAN TOW MCGRAW HILL, 2008

The Professional Paralegal presents a comprehensive and pragmatic overview of today's legal system and the diverse roles of the contemporary paralegal. The innovative use of profiles and experiences of professional paralegals woven throughout the text provide personal and motivating insight while introducing practical tools, substantive issues and the all-important consideration of ethics. This textbook presents information easily accessed by students and offers many opportunities for discussion, research and review.

ENGLISH

ANOTHER WORLD INSTEAD: THE EARLY POEMS OF WILLIAM STAFFORD, 1937-1947

EDITED AND INTRODUCTION BY FRED MARCHANT

GRAYWOLF PRESS, 2008

This selection of a major American poet's early work tells the twinned story of a committed pacifist during a time of war and a young poet getting started. Many of these 160 poems have never before been published or have been long out of print.

CONNECTIONS: LITERATURE FOR COMPOSITION

EDITED BY QUENTIN MILLER AND JULIE NASH

HOUGHTON MIFFLIN, 2008

Connections is an introductory literature textbook that stresses thinking and writing strategies. The anthology contains works from around the world and from all literary periods. It is organized thematically to show how literature complicates traditional moral oppositions such as love and lust, honesty and deception, or gluttony and generosity.

DEFYING THE EYE CHART

BY MARILYN JURICH MAYAPPLE PRESS, 2008

This collection of poems attempts to revisualize how we sense ourselves and others and to redirect our awareness and understanding. Apart from this reorientation of perception, the poems as poems are distinctly musical compositions—we "see" through sound and structure; each piece has a breath and "atmosphere" of its own—from how an individual copes with the loss of vision to what Philadelphia "looks like" to the homeless, to the magical transformation of Grafton Street in Dublin when a harpist shares his ecstatic tunes.

SALAMANDER

EDITED BY JENNIFER BARBER SUFFOLK UNIVERSITY, 2008

Vol. 13, no. 1 (fall/winter 2007/8) features fiction by David Crouse, Rachel Klein, Dana Kinstler, and Kathryn Gahl; an essay by Junichiro Tanizaki, translated from the Japanese by Ivan Gold and Liz Doles; and poetry by John F. Deane, Todd Hearon, Carol Moldaw, Eric Pankey, and Jessica Greenbaum, among others, as well as a portfolio of photographs by Emily Hiestand entitled "Consider the Oyster."

SALAMANDER

EDITED BY JENNIFER BARBER SUFFOLK UNIVERSITY, 2008

Vol. 13, no. 2 (spring/summer 2008) includes fiction by C. D. Collins, Bill Bukovsan, Joseph Riippi, and Sue Williams; early poems by William Stafford, and new poetry by Laura Kasischke, Ben Berman, Sharon Dolin, Elizabeth Kirschner, and Carrie Etter, and others, along with translations of poems by Montale, Du Fu, Leopardi, and contemporary French poet Emmanuel Merle. The cover and portfolio feature watercolors by Beth Balliro.

GOVERNMENT

AFTER VIENNA: DIMENSIONS OF THE RELATIONSHIP BETWEEN THE EUROPEAN UNION AND THE LATIN AMERICA-CARIBBEAN REGION

EDITED BY ROBERTO DOMINGUEZ & JOAQUIN ROY

THOMPSON SHORE, INC., 2007

The book explores the intricate nature of the special Trans-Atlantic relationship between Latin America and Europe. Based on the analysis of the summits held periodically between the two regions and the development of the so-called Strategic Partnership, the chapters argue that the new Central America Common Market, CARICOM, the Andean Community and MERCOSUR are facing an internal crisis, which hampers not only their integration processes, but also the dynamic relationship with the European Union.

BRANDED CONSERVATIVES: HOW THE BRAND BROUGHT THE RIGHT FROM THE FRINGES TO THE CENTER OF AMERICAN POLITICS

BY KEN COSGROVE PETER LANG, USA, 2007

The book argues that Conservatism has made good use of branding in its move from the fringes to the center of American political life. Conservatives have built a unique brand around their candidates, their movement and their issues that has facilitated their ability to win elections and implement public policies. Branding has been one of the major tools through which Conservatives have built an enduring movement over the last several decades and a tool through which their movement has become very resilient.

VARIETIES OF CAPITALISM IN SPAIN: REMAKING THE SPANISH ECONOMY FOR THE NEW CENTURY

BY SEBASTIAN ROYO PALGRAVE, 2008

Is globalization forcing non-Coordinated Market Economies, such as Spain, to converge on an Anglo-American model? How do national institutional differences condition economic policies and performance? This book seeks to build on the hypotheses generated by the literature on 'Varieties of Capitalism' to analyze the challenges of developing and sustaining coordination while adjusting for economic change.

WOMEN AND POLITICS IN IRAN

BY HAMIDEH SEDGI CAMBRIDGE UNIVERSITY PRESS, 2007

Hamideh Sedgi's *Women and Politics in Iran* explores the lives of Iranian women, both in the private and public realm, and across the classes, examining identity, sexuality, culture, politics, and economics. Using the veil as an example, specifically the veiling of Iranian women in the 1900s, the unveiling between 1936-1979, and the re-veiling after the revolution, she explains the historical importance of gender in shaping Iranian politics.

HISTORY

AFRICAN AMERICANS IN THE JAZZ AGE: A DECADE OF STRUGGLE AND PROMISE

BY MARK SCHNEIDER ROWMAN AND LITTLEFIELD, 2006

After World War I, African Americans moved north to form vibrant new communities, got good jobs in industry, built new churches, and established a burgeoning commercial and professional class. Writers and musicians flocked to Harlem and produced a body of work known as the Harlem Renaissance, about their experiences in the urban north. African Americans fought for their civil rights – both physically in the streets during the "Red Summer" of 1919, and in the halls of Congress and the courts, with the NAACP leading the way.

HUMANITIES & MODERN LANGUAGES

ABSTRACTION AND THE CLASSICAL IDEAL

BY CHARLES CRAMER UNIVERSITY OF DELAWARE PRESS, 2006

This study traces abstraction in art from empirical epistemology to the pursuit of idealism. Abstraction served as the nucleus of debates ranging from the philosophy of mind to the visual appearance of ideal truth and beauty; it was a major focus of philosophical, scientific, and aesthetic discourse. Through a close examination of these debates, this study significantly revises and enlarges our understanding of abstraction and idealization in art.

TOMBOY

BY NINA BOURAOUI, AND TRANSLATED BY MARJORIE ATTIGNOL SALVODON AND JEHANNE-MARIE GAVARINI

UNIVERSITY OF NEBRASKA PRESS, 2007

Tomboy is the story of a girl who was born five years after Algerian independence in 1967 and navigates the cultural, emotional, and linguistic boundaries of identity for a girl living in a world that doesn't seem to recognize her. With prose modeling the rhythm of the seasons and the sea, *Tomboy* enters the innermost reality of a life lived on the edge of several cultures.

ZOOM IN, ZOOM OUT: CROSSING BORDERS IN CONTEMPORARY EUROPEAN CINEMA

EDITED BY SANDRA BARRIALES-BOUCHE AND MARJORIE ATTIGNOL SALVODON CAMBRIDGE SCHOLARS PUBLISHING, 2007

European films have become a vital cultural space where the relationship between borders and identity is being renegotiated. This collection of nine essays written by film scholars from various countries self-consciously addresses the questions of European identity while overtly crossing geographic, cultural, linguistic, and aesthetic borders.

NEW ENGLAND SCHOOL OF ART & DESIGN

DIGITAL DRAWING FOR DESIGNERS: A VISUAL GUIDE TO AUTOCAD

BY DOUGLAS SEIDLER FAIRCHILD BOOKS, 2007

We learn best when we can create connections between new knowledge and prior knowledge. *Digital Drawing for Designers* introduces AutoCAD through the language of manual drafting. Neither simplistic nor exhaustive, this textbook teaches by relating to what architects and interior designers understand best: hand drawing and the visual world.

THEATRE ARTS

SHRAPNEL

BY WESLEY SAVICK 2007

Adapted from the writings of James Hillman, Chris Hedges and Lawrence LeShan, *Shrapnel* explores the nature of war in this original work for the stage. How do we make war "normal"? Is war an inevitable and fundamental part of the human condition? Can our impulse for war ever be tamed? *Shrapnel* incorporates mythology, stage combat, live music and a sweeping array of personal accounts to explore the contradictory nature of war within all of us. ■

TEXT//LAURI UMANSKY IMAGES//KINDRA CLINEFF



Robert Brustein, a central figure in 20th-century American theatre, joined Suffolk University's College of Arts & Sciences in 2006 as a Distinguished Scholar in Residence, a permanent faculty appointment.

Man On Board For the Long Haul

AS THE TANKER that would haul oil to Bahrain by way of Aruba and Naples picked up its crew in the slicing wind off Brooklyn Flats, Robert Brustein thought, "I'm going to be the loneliest man in the world." It was 1945, and although the war had ended, his hitch in the service had a year and a half to go. He was 18 years old. Following an accelerated course of study at the High School of Music and Art in New York City with a final year at Columbia Grammar School, Brustein graduated at 16 and entered Amherst College in 1943. The war had swept most of the students from the pristine New England campus, leaving only the underage and the 4Fs, those deemed physically unable to serve. "We ruled," he says. "We were the football team, the baseball team, the drama club. One hundred-fifty kids."

Enlisting for service in April 1945, he entered the Merchant Marine, which capped four months of basic training in San Mateo, California with six months at sea, eight months at the Merchant Marine Academy at King's Point, Long Island, and the rank of Cadet-Midshipman in the Naval Reserve. On one of his seven-hour monthly leaves from basic training on August 15, 1945, Brustein witnessed V-J day in San Francisco. "It was orgiastic. Women tore their clothes off in the street. People climbed to the top of huge statues. I've never seen a city go so berserk. And all I did was watch. The envious observer."

These powers of observation later fueled one of the signal careers in American theatre. Defying his father, who wanted him to go into the family yarn business—"His greatest dream was to have what he called a vertical combination, in which he would have the sheep, then he would get the wool, card it and comb it, dye it, knit it, and sell it as sweaters."—he embarked on a life in the theatre, eventually supervising more than 200 productions, writing 15 books, and training such luminaries as Meryl Streep, Henry Winkler, and Sigourney Weaver.

In December 1945, however, Robert Brustein was one of thousands of men aboard the tankers and Victory ships that navigated the world's mined waters in the wake of the deadliest war in history. "I took to the sea," he says. "There was a lot of adventure." Crossing from the Panama Canal to Pozzuoli, passing through Casablanca, Alexandria, and Milan, he saw more of the world than he could have imagined growing up on the relatively homogeneous Jewish Upper West Side of Manhattan: narrowly navigable ports cluttered with sunken ships; abject poverty along the vanquished coasts of Italy; a humorous mutiny against the captain who tried to prevent the women on the supply boats from clambering up the sides of his vessel; a case of "yellow jaundice." The romance of the sea ebbing by the time his tour of duty ended, Brustein returned to Amherst College hungry to continue his education.



Bottom: *Merchant Marine Cadet-Midshipman Robert Brustein (right) in 1946, with brother Martin Brustein, a Lieutenant JG in the Navy.*

He has taken on the role of actor, director, producer, dean of the Yale Drama School and founding director of the Yale and American Repertory theatres. Now he has joined the faculty of the College of Arts & Sciences at Suffolk.

When the Korean War erupted in 1951, he and other merchant mariners found themselves subject to the draft. The US government had reneged on its pledge of veteran status to the Merchant Marine, which suffered a higher percentage of casualties than any other branch of the military in World War II. This Brustein saw as a profound injustice. "I determined that I would not stay in the country, or would cut off my finger, or go to Canada, or anything to avoid being drafted into what I considered an unjust war." Instead, he obtained one student deferment after another, including two Fulbrights in England, finally earning a PhD that he had never intended to pursue.

After a career that took him to Columbia University, as well as Cornell, Vassar, Yale, and Harvard, Brustein at last arrived at Suffolk University. "Suffolk tries to maintain the purity of its original ideals," he observes. "There's a gritty urban honesty about it that is impossible not to admire. The more I learn about Suffolk, the more I want to moor here."

He plans to drop his anchor in this port for years to come. ■

Lauri Umansky is professor of history and associate dean of the College of Arts & Sciences at Suffolk University.

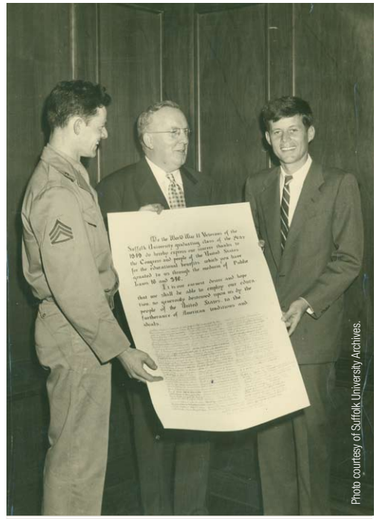


Photo courtesy of Suffolk University Archives.

TRYING TO STAY AFLOAT

WORLD WAR II depleted the ranks of college students on American college and university campuses, as most young men—and some women—entered the armed forces. Suffolk University was no exception. In addition to its Law School, Suffolk then consisted of three undergraduate colleges: Liberal Arts, Journalism, and Business Administration, founded in 1934, 1936, and 1937 respectively. In 1940, before the United States entered the war, the fledgling colleges had built their enrollment up to 227 students. By 1943, according to Suffolk history professor David L. Robbins, that number had dwindled to only 35. With Law School enrollment down to only 63 that year, the university struggled to stay afloat.

With the passage in 1944 of the G.I. Bill of Rights, which awarded tuition benefits to WWII veterans, college enrollment surged nationwide. By the fall of 1946, Suffolk University's undergraduate enrollment soared to 1682 students, 75% of whom were male war veterans. Alongside the sorrow of losing 26 alumni lives to the war, the university gained during the postwar era the foothold that has allowed it to flourish into the present.

Above: *Carroll Sheehan of Dorchester, MA, president of Suffolk University's graduating class of 1949, and Suffolk President Walter Burse thank Congressman John F. Kennedy for the GI Bill. Sheehan went on to become the state commerce commissioner.*

TEXT//SHERRI MILES IMAGES//KEN MARTIN

DISTINGUISHED VISITING SCHOLARS 2007-2008



BILLYE AVERY

"KNOW THAT YOUR health is the most important thing you have," says health care activist Billye Avery. "It is really one of the only things you own." Avery, founder and president of the Avery Institute for Social Change and founder of the National Black Women's Health Project, believes that health care is a human right, and for 25 years has advocated for patients' access to insurance, health records, and equity in the health care system. "Get involved. Learn the issues. Start small," said Avery. "Find a few like-minded people and start with a small group discussion. What do we want to have as a legacy?" she asks. "We want to engage people around change, vision and a better future." See related story: http://www.suffolk.edu/27317.html



STEPHEN BREYER

"WHAT'S THE MOST important thing we want to teach students?" asks US Supreme Court Justice Stephen Breyer. "Democracy." The participation of citizens in the democratic process, what Breyer calls "active liberty," is necessary to having a workable government. "We judges cannot insist that Americans participate in that government, but we can make clear that our Constitution depends on it." Get involved in the community, participate on any level of civic engagement, including politics, school boards and other organizations, he says. "Unless most of you do something like that—participation—the document I work with every day just won't work." Breyer has published numerous books on administrative law, economic regulation and the Constitution, including *Active Liberty: Interpreting Our Democratic Constitution* (2005). See related story: http://www.suffolk.edu/27457.html



THE FAYE FAMILY

A FAMILY OF Senegalese men in crisp yellow tunics and dyed patterned pants sat side-by-side, their drums in arms' reach and their smiles bright as costumes. Representing the Faye family of griots, or 'praise singers,' from Dakar, Senegal, they tuned the line-up of hourglass shaped drums—one still dangling an airline luggage tag—by tightening wooden pegs around the rims. One after another the drums came to life, creating a rhythm for movement and a language for reaching across villages. The drummers—Vieux Sing Faye, the patriarch and chief griot of Dakar; Aziz and Mouhamadou Moustapha Faye, sons of Vieux; and Malik Ngom, grandson of Vieux—presented the geuwel drumming tradition, taught traditional dance moves, and performed at a concert in the C. Walsh Theatre. See related story: http://www.suffolk.edu/college/29041.html



CHARLES FRIED

"LIBERTY EXPRESSES WHO we are: thinking, judging and choosing individuals. Liberty is that individuality," says Charles Fried, former associate justice of the Massachusetts Supreme Judicial Court. "Yet we must somehow draw boundaries. There are things that we need and want government to do, like drawing lines for the betterment of the community." But does government limit liberty, or put a floor under it? "I don't think it's possible to come up with an algorithm for this," he says. "I know it when I see it—a law which is designed to suppress liberty, and when the purpose of a law is to let a thousand flowers bloom." Fried is the author of eight books, including *Modern Liberty and the Limits of Government* (2006). See related story: http://www.suffolk.edu/27514.html



MAXINE HONG KINGSTON

"WHAT CAN WE do to engage the young?" asks writer and professor Maxine Hong Kingston. "I come from UC Berkeley, and I notice the demonstrations are organized by the faculty, the white-haired people from the 60s. Back in the old days, it was the students who did it and yelled for the faculty to come out and join them." Writing can be a political action, she says. "I have this faith that you write your story, you write your poem, and you can write your way home from war. You do public acts of writing and you get it out there so other people can hear it." Kingston's books include *The Fifth Book of Peace* (2003), *To Be the Poet* (2002), and *The Woman Warrior* (1975). See related story: http://www.suffolk.edu/college/27013.html



EMIL KIRCHNER

"THE EUROPEAN UNION is challenged by globalization, by the US, China and other countries," says Emil Kirchner, an international leader in the research and teaching of European politics. Discussing the Treaty of Lisbon, developed in 2007 to govern and help the expanding EU respond to changing political and economic issues, he says the future of the EU is one of unity and diversity, with the EU able to accomplish more together than the countries could individually. "I think what we have in the EU is the equivalent of a security community—one where you have peaceful expectations and if there is a conflict it will be resolved peacefully. If we look at European history over centuries, this in itself is a big achievement." See related story: http://www.sawyer.suffolk.edu/27792.html



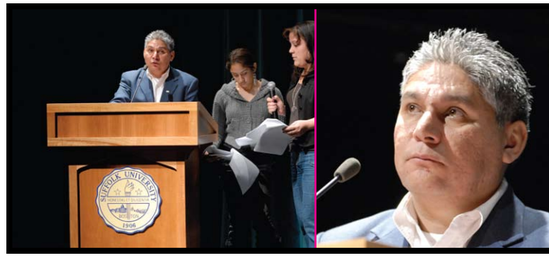
FRANCIS MOORE LAPPÉ

CITING THE STATISTIC that 854 million people go hungry in the world each day, Francis Moore Lappé, an internationally acclaimed social and environmental activist, remains devoted to the causes that propelled her into the public eye 30 years ago when she wrote the best-seller, *Diet for a Small Planet*. Still focusing on the social and economic systems that fail to produce fairness in the world, she advocates for "democracy as a living practice in which all voices are empowered—democracy as a way of life, a set of values and mutual accountability grounded in basic fairness and the inclusion of all of us." She advises taking purposeful risks in life. "Trust," she says. "And go into thin air." See related story: http://www.suffolk.edu/college/24275.html



VIVIAN PINN

WOMEN PURSUING BIOMEDICAL science careers often face challenges ranging from lack of female role models and mentors in their fields to family responsibilities, racial bias, and sexual discrimination. "We need to identify what the barriers are and see what we can do to make it an easier path for women," says Vivian W. Pinn, PhD, director of the Office of Research on Women's Health at the National Institutes of Health (NIH). "Careers in science are so exciting; it brings you inner pride that you've been successful." The recipient of nine Honorary Degrees of Law and Science since 1992, Pinn launched a web site through the NIH to promote the advancement of women in biomedical research careers (http://womeninscience.nih.gov). "If science turns you on, make sure those battles don't keep you from doing what you love." See related story: http://www.sawyer.suffolk.edu/college/27793.html



HUGO SALCEDO

"MEXICAN THEATER HAS many pages still to write about the new faces of violence, drug cartels, kidnappings, and extortions," says award-winning playwright Hugo Salcedo, speaking through a translator after students gave a dramatic public reading of his most famous play, *El viaje de los cantores/The Crossing*, the tragic story of 18 Mexicans trying to cross the U.S. border illegally only to meet with their death trapped in a railroad boxcar. "Never before did the act of staring at an empty computer screen offer the possibility of writing topics of utmost importance." Salcedo, also a poet, essayist, and critic, has written more than 40 plays that have been published and performed in the US, Mexico, France, Spain, Germany, the Netherlands, and Venezuela. See related story: http://www.suffolk.edu/college/27755.html

TEXT//SARA ROMER IMAGES//KINDRA CLINEFF



From left, Professor Debra Harkins, Professor David Gansler, and Professor and Psychology Department Chair Krisanne Bursik, of Suffolk's highly competitive PhD Program in Clinical Psychology.

Unmatched

Psychology PhD Program is a Collaborative Gem

DURING ONE COLD weekend at the end of February, nearly 70 of the most highly ranked PhD hopefuls from more than 60 colleges and universities across the country and beyond, don their interview-best and huddle in the crowded hallways of the Donahue Building, hoping to meet their "match." They'll experience Suffolk's clinical psychology program up close during two demanding days of individual and small group interviews and info sessions designed to enable the candidates, faculty, and current PhD students to get to know one another, and their research interests, work styles, and career objectives. After the weekend-long mix of grueling questions and more casual get-togethers, the psychology department will identify those faculty-student matches with the greatest synergy and potential for success.

TRAINING RESEARCHERS, PRACTITIONERS, AND TEACHERS

Suffolk's Psychology PhD program graduated its first class in 2000, and attracted 314 applicants for just 13 program openings this year. According to Department Chair Krisanne Bursik, it is the scientist practitioner model of training that distinguishes the College of Arts & Sciences' highly competitive program from other more applied programs in the area. "Our research component is front and center," she says. "And our students are trained to be active researchers, clinical practitioners, and teachers. We've developed a program that provides training and supervision in all three areas, and this absolutely sets us apart."

Throughout the six-year program, students and faculty work side by side in the research lab and classroom, and in clinical placements. "Though all of our faculty members serve as teachers and mentors to all 85 doctoral students currently enrolled in the program, the bond that naturally forms within each faculty-student research team is a very close and critically important one," says Bursik. "Faculty members actively pursue their research interests with their student collaborators, while making a significant long-term investment in the career development and success of each of their students."

COLLABORATIVE RESEARCH

"Partnering with Jessica Benetti-McQuoid in my research was both a privilege and a phenomenal experience," says Bursik. "As a sophomore, Jessica was a shining star—and it was wonderful to be able to work with her for nearly a decade, as she reached numerous professional and personal milestones." The two examined the associations of ego development, gender role, and the experience of guilt and shame for Benetti-McQuoid's master's thesis, and published their findings in a peer-reviewed journal. Currently they are at work on a second co-authored manuscript based on Benetti-McQuoid's doctoral dissertation research examining gender flexibility and well-being.

"When it was time for me to apply to graduate school, Suffolk felt like an old comfortable shoe," says Benetti-McQuoid BS'01, PhD'06, one of the four Psychology PhD students who also completed their undergraduate work at Suffolk's College of Arts & Sciences.

"I knew that my classes would be small and intimate; and I felt confident in my relationships with the faculty. Importantly, I shared research interests with Professor Bursik," she says. Benetti-McQuoid's training included a clinical internship at a community mental health center in Fort Wayne, Indiana and a two-year post-doctoral residency in neuropsychological asssessment at the Children's Evaluation Center in Newton, Massachusetts. "But the most outstanding component of my experience in the PhD program was my relationship with Kris. I am grateful for the level of commitment and dedication she has to me, my education, my research, and my well-being as a student in the program."

ENERGIZING PARTNERSHIPS

"I love this program's emphasis on faculty-student collaboration and mentorship—and the opportunity to work with someone who has similar research interests to my own," says Professor Debra Harkins, whose cross-cultural narrative research struck a personal chord with Russian immigrant Irene Shulova-Piryatinsky BS'01, PhD'08. With her master's thesis and dissertation, Shulova-Piryatinsky partnered with Harkins in an exploratory study of narrative discourse, comparing Russian immigrants' mother-child storytelling in Israel and the United States—work currently under review for publication. "My relationships with my students are the most important reason I do this work," Harkins says. "Incredibly motivated students like Irene give me energy as they share in my passion."

When Piryatinsky later questioned her career path in research, Professor David Gansler became a key booster of her work in clinical neuropsychology. "Dave was crucial to helping me decide what to do 'when I grew up'," she says. "When I recently received word of my acceptance to a two-year post-doctoral neuropsychology residency at Brown University, Dave was the first person I called." Shulova-Piryatinsky's work includes an internship at the Edith Nourse Rogers Memorial Veterans Administration Medical Center in Bedford, Massachusetts and a practicum at the Center for Children with Special Needs at Tufts Medical Center. "Honestly, whether it was Debra or Dave or Kris, it really was everyone in the department who was always there for me that made the difference," she says. "This faculty makes a huge, truly amazing commitment to its students—that never ends."

BEYOND THE DISSERTATION

Gansler credits the outstanding Suffolk doctoral students he met while working as a neuropsychologist at the Boston Veterans Administration Hospital with his decision to join the faculty seven years ago. "Observing those students during their clinical placements, I knew that this new program was producing some exceptional psychologists," Gansler says. "I was drawn to teaching here—and to the opportunity to develop a brain image analysis laboratory and examine individual differences in aggression and impulsivity."

> "Our research component is front and center, and our students are trained to be active researchers, clinical practitioners, and teachers. We've developed a program that provides training and supervision in all three areas, and this absolutely sets us apart."

John Smolinsky BS'97, PhD'07 first worked with Gansler during a practicum at Boston's Lemuel Shattuck Hospital. Together they later studied lateralized differences in prefrontal functioning as related to aggressive behavior, research that became the basis for Smolinsky's dissertation. "But there was really much more to our relationship than what occurred through our research or clinical work," Smolinsky says. "Professor Gansler took a very special interest in my professional development, offering advice and guidance in a way that went above and beyond." Currently in a post-doctoral residency at the Bedford Veterans Administration Hospital, Smolinsky continues to appreciate Gansler's support as he contemplates the next steps in his career. And according to Gansler, Smolinsky has already distinguished himself—as a researcher, clinician, and teacher. ■

Sara Romer is a senior writer & editor in the Creative Services office at Suffolk University.

Would you give up your vacation to dig ditches and mix concrete?



That's what a dozen Suffolk students did this winter. Instead of relaxing at the beach, they headed to El Salvador and donated their time and labor to a construction project in a poor, rural community. That's the hallmark of a Suffolk education: classroom learning combined with real-world experience, scholarship blended with service. And it's the essence of your gift to the Annual Fund: critical support that keeps Suffolk different because it helps Suffolk make a difference, here and around the globe.

(see their story on page 36)

At Suffolk, we don't just study the world. We change it.

Support the Annual Fund: Every student, every day.

SUFFOLK ANNUAL FUND

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Join us as we welcome the

2008–2009 Distinguished Visiting Scholars to the College of Arts & Sciences.

The Distinguished Visiting Scholars series provides the Suffolk University community with an opportunity to interact and exchange ideas with artists, writers, activists, political leaders, and scholars of great accomplishment. Past participants have included Nobel Peace Prize winner Shirin Ebadi, Supreme Court Justice Stephen Breyer, and National Book Award–winning author Maxine Hong Kingston. This year's line-up includes:

JUDY NORSIGIAN
September 22–26, October 21 & 30

Executive director and co-founder of the Boston Women's Health Book Collective and co-author of all editions of the prized health care book for women, *Our Bodies, Ourselves*, Judy Norsigian will work closely with students in the new Master's in Women's Health program.

FRANCES MOORE LAPPÉ
September 24 & 25

Social and environmental activist and author of *Diet for a Small Planet* (1971), *Getting a Grip: Clarity, Creativity, and Courage in a World Gone Mad* (2007), as well as *You Have the Power: Choosing Courage in a Culture of Fear* (2005). Frances Moore Lappé returns to the College for a second consecutive year.

SMADAR LAVIE
October 14–17

Israeli anthropologist, professor, and author, Smadar Lavie has written and spoken widely about Middle-Eastern politics, feminism, and society. Her books include *The Poetics of Military Occupation: Mzeina Allegories of Bedouin Identity* (1990), *Creativity/Anthropology* (1993), and *Displacement, Diaspora, and Geographies of Identity* (1996).

EDWARD P. JONES
November 12–14

Author of the Pulitzer Prize–winning *The Known World* (2003), the PEN/Hemingway Award–winning *Lost in the City* (1992), and most recently, *All Aunt Hagar's Children* (2006), Edward P. Jones is a 2005 MacArthur Fellowship recipient.

FLAMENCO CONSERVATORY FOUNDATION "CASA PATAS"
November 24 & 25

Based in Madrid, Spain, the Flamenco Conservatory Foundation "Casa Patas" was established in 2000 to support the teaching, research, and promotion of flamenco in all its art forms: song, guitar playing, and dance. Members will perform and teach flamenco at Suffolk's Boston campus.

HOWARD ZINN
October 28, November 20–22, January 22–24

Author of numerous books, including *A People's History of the United States: 1492 to the Present* (2006), *A Power Governments Cannot Suppress* (2007), and *You Can't Be Neutral on a Moving Train: A Personal History of Our Times* (2002), longtime Boston University professor and activist Howard Zinn shares his writing for the stage during the Fall '08 and Spring '09 semesters, featuring such works as *Emma* and *Daughter of Venus*.

FRANK CHRISTOPHER
Spring 2009

Award-winning producer, director, writer, and editor of such films as *Nat Turner: A Troublesome Property* (2003), *Fei Hu: The Story of Flying Tigers* (1999), and *Remaking American Medicine* (2006), Frank Christopher returns to the College to screen his films and discuss his work.

All events are free and open to the public.

SUFFOLK UNIVERSITY
COLLEGE OF ARTS & SCIENCES

For final dates and the most current information on events, please visit www.suffolk.edu/distinguishedscholars, call 617.305.6316, or email casnews@suffolk.edu.

TEXT//**LAURI UMANSKY** IMAGES//**MARK OSTOW**

TEACHING & MENTORING THE 1-2 PUNCH

FROM THE CIVIL War through the 1920s, Brockton, Massachusetts thrived as one of the world's premier shoe manufacturing centers. By the 1950s, the hardscrabble city 30 miles south of Boston claimed bragging rights as the birthplace of undefeated heavyweight boxing champion Rocky Marciano. Twenty years later, when Marvelous Marvin Hagler entered the ring, the city added a middleweight champion to its scorecard.

Today, though the fight motif is still in full swing around the "City of Champions," Brockton's greatest boast is probably its high school—the largest in New England. A beige colossus flanking the road behind the Rocky Marciano Stadium, Brockton High School houses 4,358 students and a faculty of 331 women and men. Among these educators is history teacher Gregory Hazelwood BA '98.

"I wish every kid in the school could have Mr. Hazelwood as a teacher during their career here," says Brockton High School principal Dr. Susan Szachowicz. "He brings history to life. But the most important lessons he teaches are about character, how to treat other people. Greg uses every moment as a teachable moment."

Greg Hazelwood BA'98 is a history teacher at Brockton High School and co-adviser of the school's African American Club. At a Black History Month presentation hosted by the Club after school, nearly 250 students filled the theatre for a student talent showcase of gospel songs, dances, and poems with an African American or African diaspora focus.

THE 1-2 PUNCH



Above: *"Mr. Hazelwood" and students in his third period African American History class*

"You can be an object in the world, and have things done to you; or you can be a subject. Which do you want to be?"

"Good afternoon!" Mr. Hazelwood greets the students heartily as they file into class. "Today we're going to name stereotypes and we're going to talk about how to counteract them."

The spring-semester senior year African American History class has been underway for only a week, and it would be fair to say that all 30 students in the room are paying attention. Hands shoot up. Responses ring out. "The only way Black people can 'succeed' is through drugs, sports, or music." "Black students can't get into good colleges." "Rap and hip hop are never about anything meaningful."

"Good job! *Excellent*." Hazelwood steps out from behind his desk. "These are the myths. Now, how can we start to shatter them?"

Over the next hour, the class ranges across American culture and history, invoking as antidotes to negative stereotyping such prominent African American figures as Barack Obama, Oprah Winfrey, and Coretta Scott King. Affable and warm, with an impressive command of the students' names so soon into the term, Mr. Hazelwood offers a stream of information and encouragement. "I want to hear your thoughts," he says. "I want you to really *think* about the idea of resistance. African American history has been filled with moments of resistance to things that are not right."

Only one point goes unspoken, although it is surely not lost on the students: Mr. Hazelwood himself belies negative stereotypes about African American men. He stands, for want of a better phrase, as a positive role model in this school in which 70 percent of the students are people of color and 70 percent of the faculty is not.

"Students need to see themselves in their teachers," Dr. Szachowicz says. "They need to see the faces of the world."

Like Szachowicz, educational activists and researchers have decried the shortage of minority teachers for decades. According to the National Education Association (NEA), 40 percent of the nation's students belong to minority groups, compared to only 16 percent of teachers in grades K-12. In the eyes of many experts, this disparity represents a crisis. What is at stake? NEA research shows that "when teachers of color are missing, minority students land more frequently in special education classes, have higher absentee rates, and tend to be less involved in school activities."

"Teachers of color have a unique vantage point in terms of the critical intersections that affect how students perceive themselves, the world, and their lived reality," says Professor Carmen Veloria of Suffolk University's Department of Education and Human Services.

EARLY ROLE MODELS

Greg Hazelwood understands his complex mission as a teacher of history and a member of a diverse community. He credits his parents and the Suffolk University professors who took the time to mentor him, inside the classroom and out, with giving him the sense of purpose that fires his teaching.

Growing up in Mattapan, the son of an African American father and a Haitian mother, Hazelwood appreciated the value of education from an early age. His father, the oldest of 10 children, left school early to help support his family in rural Virginia. Moving north for economic opportunity, he met Greg's mother, whose family immigrated to New York and Boston from Haiti. Working for the MBTA and Blue Cross, respectively, Hazelwood's father and mother provided a Catholic school education for their two children. "We want you to be in a better position than we are in," they said. "Education is vital."

"My parents made sure to have encyclopedias in the house. At the same time, they demonstrated an



Below: *Family pride: Hazelwood sits between his mother Marie and father Willie B. Hazelwood at his parents' home in Mattapan, Massachusetts.*



Hazelwood and the group warm up for Black History Month presentations with "Lift Every Voice and Sing," also known as the "Negro National Anthem" written by poet and songwriter James Weldon Johnson in 1900. "It's a very positive song. Some students know the first stanza, some know all the lyrics."

***Below:** Hazelwood during his Suffolk student days, seated next to future wife MayLisa Bastien, and talking with Professor Bob Bellinger (right).*

THE 1-2 PUNCH

amazing work ethic, and they taught us to respect people, no matter who they are or where they come from. My sister and I were brought up with the idea of doing for others, helping. That's how I see my role as an educator."

INSPIRATION IN THE COLLEGE CLASSROOM

Like many Suffolk students over the years, Greg Hazelwood was the first in his family to earn a college degree. "The world opened up once I hit Suffolk," he says. "I'll never forget the first day of the first class I took with Professor Bellinger. He told us, 'You can be an object in the world, and have things done to you; or you can be a subject. Which do you want to be?' He challenged us from day one."

"I can help them make connections between history and the lives they're living today"

History professor Robert Bellinger, who also directs the Black Studies program and the Collection of African American Literature, served as the faculty adviser to the Black Student Union during Greg Hazelwood's time at Suffolk. He has played a crucial role in the lives of many students—and students of color in particular—since his arrival on campus in 1987.

"It's very important for students to have mentors, especially if they're from families where they're the first or one of the first to go to college," says Bellinger. "I try to enlarge the scope of their vision, in terms of career possibilities, how they think about history, how they think about race and identity. I also just try to be available to listen to my students' concerns. As they begin to engage with new ideas, they often aren't able to discuss these ideas with people in their old communities or in their families."

Professor Bellinger took note of Greg Hazelwood's zeal for learning. "He was genuinely excited about history and about how it informs the present day. I would talk to him, encourage him, help him to navigate new or challenging settings," Bellinger says. "I was conscious that I was continuing a line that goes back to the people who shaped me. When I think of professors I had in college—Asa Davis, Sonia Sanchez, and others—I know that I was given a gift. I feel responsible to carry that forward."

For Hazelwood, Bellinger did that and more. "I learned valuable content from him, things I hadn't known about African and African American history, about the diaspora, and about the complexity of people and time periods. Professor Bellinger was also an amazing mentor for me. He presented a powerful image, as a Black male who carried himself in a certain way, with pride and a sense of dignity. He pushed the barriers away and made himself available as a person. 'Go on to graduate school,' he'd tell me. Or, 'Hey, check out this Senegalese artist'- and then I'd have a window into Senegalese culture. All of this stays with me, and I try to carry it over to my students."

EMPOWERING HIGH SCHOOL STUDENTS

Now with a master's degree in Education in hand, and as a seven-year veteran of the classroom, as well as co-adviser of the African American Club, Hazelwood realizes the profound impact he can have on the lives of his students. "You take it for granted, until you realize that there are younger folks looking at you as an example. I ask myself, 'What can I do to help them?' I can show them my passion for history and education. I can help them make connections between history and the lives they're living today, teach them critical thinking. I try to demonstrate for them that words are powerful; words matter. Images matter. I bombard them with positive images. I *am* a bombarder!" He laughs and gestures toward the many posters on the walls of his classroom. "Just look around. Here's an image of the great educator Septima Clarke. And here's a quote from Bill Withers, one of my favorite musicians."

The Withers quote, taken from the artist's *Greatest Hits* album liner notes, sums up the gentle ethos of this prized teacher in a city best known for its pugilists: "Each generation needs an art form to license male vulnerability. If maleness comes to symbolize raw competition, then how do males learn to offer love, brotherhood, and simple humanity?"

On the question of respect, Hazelwood is uncompromising. "A couple of years ago, on the first day of my African American history class, I heard a male student call out to a young lady, 'Hey B, come here for a second.' I took the young man aside and told him, 'You will not be disrespectful of anybody in here, and you will not come in with that language. When we start dealing with history, you will find out what women of African descent—and all women—had to deal with, the type of degradation, the humiliation. And now you're going to come and say that to a woman? No, that's not going to happen.' I ended up having a good relationship with that young man. I try to set a tone for the students, and sometimes—not right away—they come back and thank me for it."

Through hundreds of "teachable moments," Greg Hazelwood brings his passion for learning and justice to the students of Brockton High School. In the city that celebrates the swift uppercut and the one-two punch, he champions respectful dialogue and informed dissent.

"I will always be an educator,' he says. "I received so much from my family and my teachers. I'm in awe of what they taught me. Now it's time to give back." ■

Lauri Umansky is professor of history and associate dean of the College of Arts & Sciences at Suffolk University.



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03 B 12
SEC ROW SEAT

Coach Nelson in the Suffolk gym, where he often listens to opera favorites Boticelli or Sarah Brightman early in the morning. "It clears out the gym," he smiles. His skill in shooting free throws with his eyes closed is legendary. "It's all muscle memory."

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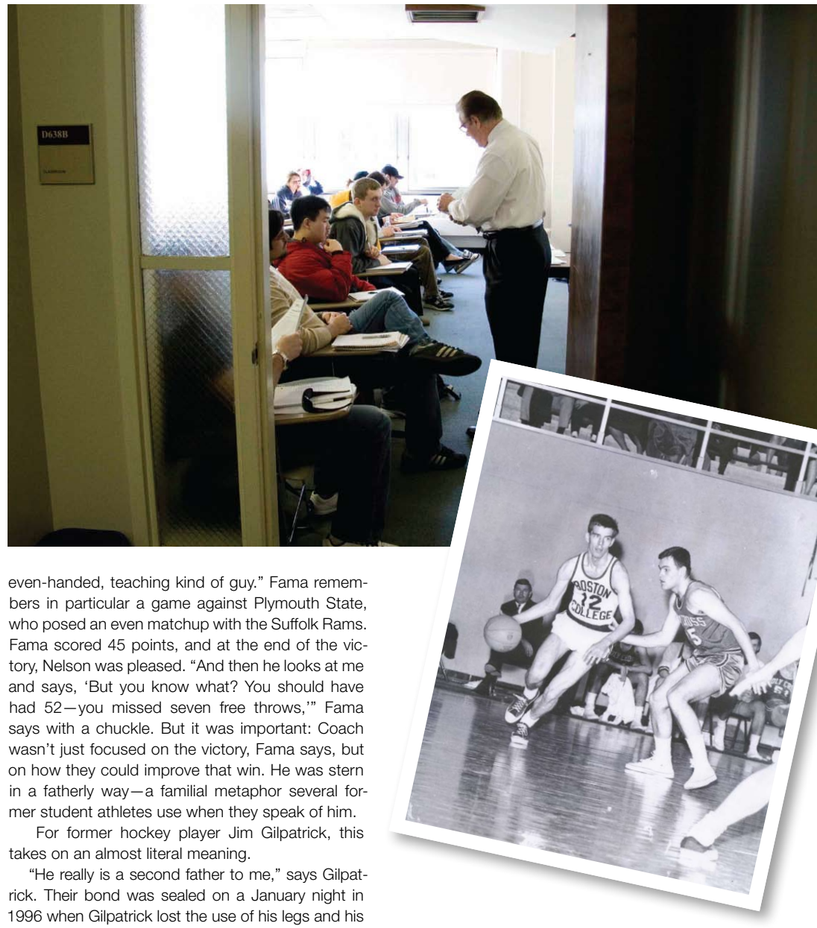
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ON SUFFOLK'S CAMPUS, Jim Nelson is "Coach." It's the name used by his assistant, the interns, the locksmith, and multitudes of athletes, colleagues, and staff. Though he retired from the head basketball coaching spot over a decade ago to take on the role of athletic director full time, the name sticks. It's a familiar, welcoming title, earned by an engaging laugh, a self-deprecating wit, and an extended reach during Nelson's more than four decades at the University. >



Below Right: *Jim Nelson, playing for Boston College in 1965, during a game at Roberts Center against traditional rival Holy Cross College.*

"Those special two hours–when you are on the floor teaching—unfettered...it is a sanctuary time."



BUT HE HASN'T always been Coach. In his corner office on the second floor of the Ridgeway Building, Nelson, 66, leans back in his chair with his arms folded across his chest, recalling a time when he went by another name: Dmitri Nestios. Nestios was Nelson's alias, adopted six years after taking the assistant athletic director and assistant basketball coach jobs at Suffolk.

Nelson had been a standout guard at Boston College, and—after graduating and taking his first job at Suffolk—had been playing semi-professional basketball around Boston. When a friend brought a recruiter from a Greek league team to check out Nelson's talents, Jim wowed the scout with his famous dribbling routine: Lying on his back, he dribbled with two hands, then with just one finger on each hand, then just the pinky, and then while doing situps. The team offered him a contract and renamed him Dmitri Nestios, which translated to "Jim from the Islands." Because, as Nelson was told, you had to be Greek to play.

When Jim, his wife Joan, and their three children (the couple eventually had five) arrived in Greece, they were greeted with a king's reception. Stepping off the plane at 10pm, Nelson was met by his teammates, and a speeding motorcade led them from the airport and through the streets of Piraeus, horns honking, fans cheering.

"So here's this American, coming to be a savior," recalls Nelson, with a thick Boston accent. "The first thing my coach said was, 'Lie down and start dribbling.'"

The decision to leave his perfect job at Suffolk and make a bid for professional play was the culmination of a boyhood dream born in 60-cent seats in "The Heavens" of the Boston Garden, front row of the second balcony, center court. There, Nelson spent nights watching Red Auerbach, Bill Russell, and Bob Cousy—his future coach at Boston College—make the Celtics a dynasty. The same dream kept him in virtual residency at the Cambridge YMCA throughout his adolescence, working as a ball boy for those same Celtics, and picking up a game whenever he could.

Eventually, the dream shifted, the goals changed. Contract disputes forced Nelson home from Greece after just six months and he resumed his role at Suffolk, helping other athletes pursue their dreams, practicing with the Suffolk team on that same court at the Cambridge YMCA. For three decades at Suffolk, coaching was his passion. Taking over the head men's basketball coaching position from Charlie Law in 1976, Nelson switched from "making suggestions to making decisions."

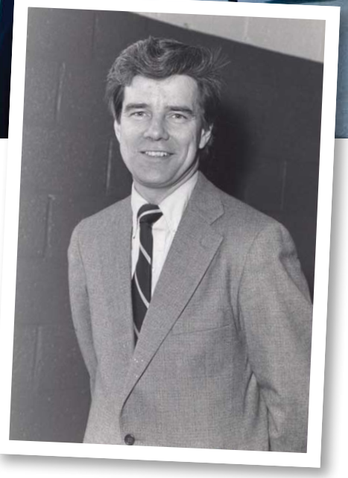
"Those special two hours," Nelson recalls of game days, "when you are on the floor teaching—and it is truly a teaching experience—you are unfettered by telephone calls, emails, pink message slips. …It is a sanctuary time."

As a coach, he offered his athletes a sage approach. "He's not the 'in your face' kind of coach," says Leo Fama, who played basketball under Nelson from 1982 to 1986. "He's more of an even-handed, teaching kind of guy." Fama remembers in particular a game against Plymouth State, who posed an even matchup with the Suffolk Rams. Fama scored 45 points, and at the end of the victory, Nelson was pleased. "And then he looks at me and says, 'But you know what? You should have had 52—you missed seven free throws,'" Fama says with a chuckle. But it was important: Coach wasn't just focused on the victory, Fama says, but on how they could improve that win. He was stern in a fatherly way—a familial metaphor several former student athletes use when they speak of him.

For former hockey player Jim Gilpatrick, this takes on an almost literal meaning.

"He really is a second father to me," says Gilpatrick. Their bond was sealed on a January night in 1996 when Gilpatrick lost the use of his legs and his right arm after colliding with a goalpost in a hockey game. Nelson visited him in the hospital, called him on the phone, and helped him get back to his studies. Gilpatrick and Nelson grew close. "I never expected





Above: *Jim Nelson in 1986 at Suffolk University's former home court, the Cambridge YMCA.*

him to do what he did," says Gilpatrick. "But that's just the thoughtful gentleman he is—and that's why a lot of people have a lot of respect for him."

In return, Gilpatrick paid Coach an unexpected visit. Four years after the accident, with his ability to walk—once thought gone forever—returning slowly, he stopped by the second floor of the Ridgeway building."Coach," Gilpatrick called out to Nelson, who was facing the window of his office. Nelson turned around, and John Gilpatrick walked into his arms. "It's a moment," says Nelson, "that is still a very emotional one for me to this day."

Gilpatrick's story may have been a special one, but Nelson's reaction was not unusual. "He knows the kids, their names, their families' names," says Elaine Schwager, former head softball and volleyball coach. "He takes the time to get to know them, he asks questions about them. And when he felt like he didn't know someone, he'd come right to me to make sure he knew. He just has a way about him that made people feel good about themselves."

Since 1977, Nelson has taught a fall and a spring course on the Theory and Practice of Athletics, with the first semester including a section on the history of the Olympics. "The playground for our children was the Parthenon," says Nelson, of his Dmitri days. His firsthand experience with Olympic history is useful in his teaching position—a role he relishes. "[Teaching] allows me to interact with an even wider range of individuals—in addition to our student athletes and those involved in intramural programs," says Nelson.

And his reach extends beyond his sizable roles as athletic director and teacher. "He's the mayor of Suffolk," says Tony Ferullo, associate director of Public Affairs. "The Goodwill Ambassador of Suffolk—there is no more caring individual that reaches out and touches more people than Jim Nelson." The University activities he's involved with include heading up the annual Dean's Reception and 18 years as chairman of the University Social Committee, a post he relates with a smile and a laugh: "How difficult can that be, right?"

The fact that he shows up to every possible home game he can is evidence enough of his dedication to the school. But he is also noticeably unattached to a magazine, paperwork, or Blackberry, and rather stationed in the front rows, attention set. "He was supportive of all the athletic programs, even those he wasn't coaching," says Ellen Crotty, who played on both the women's basketball and softball teams from 1984 to 1988. "You could always look over your shoulder and see him there in the stands and hear his voice," says Crotty, who often saw Nelson near the front, cheering "good hit" or "way to go Suffolk." "That meant a lot."

"I've been here for about 11 years and I don't think I ever beat him to work," says Cary McConnell, assistant athletic director. "If I come in at 9, he's been there for hours, and if I leave at 7, he's still there."

"I am certainly one that is a big believer in discipline," says Nelson. "And to this day, I consider loyalty to the institution and the program one of the highest characteristics one can bring to their responsibilities."

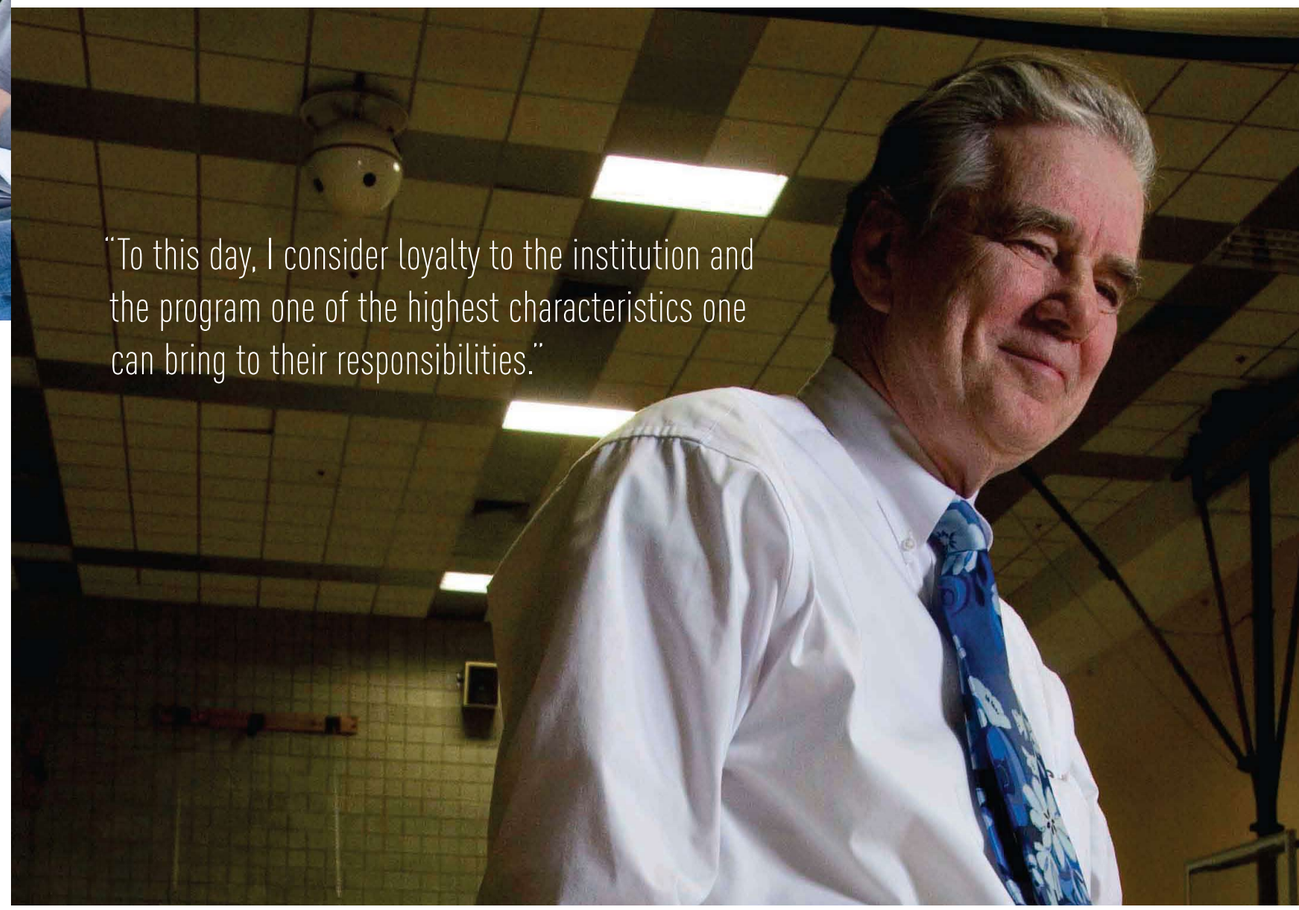
Inside his office, his loyalty to the post-Dmitri goal of improving the lot of Suffolk—the athletes, the students, the institution—is represented by a massive framed newspaper blow-up from 1990. The headline: "Suffolk Says Farewell to YMCA as Basketball Team Finds Home." After three decades of all away games, the team had a proper home—a home built thanks to a group effort spearheaded by Nelson.

"If you ask him to walk down the street, I guarantee that within five steps, he's going to meet someone he knows," says Kenneth Greenberg, dean of the College of Arts and Sciences. "And then if you listen closely you'll discover that he knows that person's brother, their sister, and their children and family. His knowledge of people—because he connects with everyone—is pretty amazing." It was this ability to connect with people that helped Nelson nurture and expand an athletic program that has often had to share fields with other local teams. His drive and commitment are the perfect match for Suffolk's athletes—a mass of non-scholarship student athletes often competing out of love of the games, and riding the T to games in lieu of the plush Division 1 team tour busses.

Nelson knows all their stories. His ability to cite details is uncanny: team records, the scores of various games he coached, the spelling of the names of childhood friends, the alma mater and athletic background of an intern. And it's not because he is a statistics guy, a number cruncher, or readying an autobiography. Coach Nelson just cares enough to remember. ■

Dan Morrell is a writer & editor in the Creative Services office at Suffolk University.

Left: *Coach Nelson teaching a class on the Theory and Practice of Athletics, exploring the history of sport from the Olympic games to the American sports of football, basketball, and baseball.*



TEXT//TOM GEARTY **IMAGES//**TOM GEARTY & GARY MOORE

JOURNEY.

LEARNING BEYOND THE CLASSROOM IN EL SALVADOR

PRESS TO PLAY

IT'S HARD TO wrap your brain around El Salvador. Even *Lonely Planet,* which has built an empire writing guides to less traveled roads, seems unsure what direction to take with this country. "Falcons and hawks fill the skies above fabulous food festivals and bomb craters," the online guide states with awkward cheer. "Friendly locals like to chat, diverting your gaze from the gangs and refugees to beautiful broad valleys."

Suffolk junior Jeff Pomponi wasn't quite sure why he decided to go to El Salvador for S.O.U.L.S. Alternative Winter Break. "I just wanted to go somewhere different because I knew over the winter break there wouldn't be anything to do, and I wanted a change," he says. "Once I got to El Salvador, I realized I'm supposed to do this .... I had a reason to be there that I didn't know going in."

INSPIRED BY A LEGACY

Over the first two weeks of 2008, Pomponi is one of a dozen Suffolk students and five faculty and staff members living and working in El Sitio, a poor rural town in El Salvador's mountainous north, trading time at home between semesters for a service learning project far away. Their primary assignment is to complete construction of the Concha Acoustica (acoustic shell), an outdoor stage and arena for community gatherings, before El Sitio's annual Festival for Peace and Social Justice.

The students have another, larger purpose beyond digging ditches. They are following in the footsteps of the late Massachusetts Congressman Joe Moakley, JD '56, a Suffolk alumnus who stands at the crossroads of Boston and Salvadoran history.

During the 1980s, as El Salvador was engulfed in a bloody civil war that would claim more than 70,000 lives, Moakley was integral to the enactment of the temporary right of asylum for Salvadoran refugees fleeing the carnage. At the decade's end, he headed a US commission that investigated the murder of six Jesuit priests in San Salvador in 1989. His conclusion that the military high command ordered the killings led to the elimination of American funding to El Salvador and initiated the process that led to peace.



Downtown San Salvador, the most densely populated city in Central America and the first stop along the way to El Sitio for students spending Alternative Winter Break 2007 in El Salvador.
PHOTO COURTESY OF GARY MOORE

EL SALVADOR

Population
6,881,000

Capital
San Salvador

Area
8,124 square miles

Language
Spanish, Nahua

Life Expectancy
70

Literacy Percent
80



Making pupusas, the national cuisine of El Salvador. A pupusa is a tortilla filled with beans, cheese, or meat and served with a cole slaw-like topping.
PHOTO COURTESY OF TOM GEARTY

Below Right: *On the way to work the last day in El Sitio. Pictured clockwise from left: Francisco Peguero, Jeff Pomponi (hidden), Luis Castillo, Yanitza Medina, Megan Cullen, Dean Grubb, Derek Lomba, Kaitlyn Winegardner, Valerie Gonzalez-Crisci.*
PHOTO COURTESY OF TOM GEARTY

"Once I got to El Salvador, I realized I'm supposed to do this... I had a reason to be there that I didn't know going in."

Moakley donated his papers to Suffolk at his death in 2001, and this year's delegation to El Salvador is part of a continuing effort to keep his legacy alive throughout the University. The trip, sponsored by Suffolk's Organization for Uplifting Lives through Service (S.O.U.L.S.), builds on the success of a 2007 trip led by the Moakley Institute. Each year, a representative of Suffolk's Moakley Archive and Institute accompanies a faculty member and students to forge relationships with Salvadoran leaders and to collect oral histories about the Congressman's life and work.

"I think it is important for the school because one of the big pieces of who we are at Suffolk is giving back to communities—and that doesn't always mean your own backyard," says trip participant Jacinda Felix, the director of Suffolk's Office of Diversity Services. "And because of our connection with Congressman Moakley, it's important for us to keep this relationship with El Salvador. He really cared about Salvadorans. He fought really hard for them."



GRAPPLING WITH A VIOLENT PAST AND CAUTIOUS PRESENT

When their plane lands at El Salvador International Airport, the students think they are well prepared for the problems that plague the country, past and present, but the reality is still a surprise. Old European cities have walls around them for protection. San Salvador, the capital, resembles one of those cities turned inside out. The streets around the guest house are lined with high walls, razor wire, steel grates and grills; this city is fortified from within to protect the inhabitants from each other. Even the ice cream parlor has a uniformed guard with a pump-action shotgun standing next to a merry-go-round.

But everyone is too busy with an intense series of meetings for the next three days to feel unsafe. The delegation meets with a Jesuit priest, the president of a business association advocating for the Central American Free Trade Agreement (CAFTA), economists at a liberal think tank with an opposing viewpoint, former guerrillas who sing the students folk songs, and a panel of experts at the US Embassy.

They sit in the chapel where Archbishop Oscar Romero was assassinated while saying Mass in 1981. They touch their fingers to the monument inscribed Vietnam-Memorial-style with the names of the war's nearly 75,000 victims. Marta, their guide, finds the name of her father; she has never been to the wall, and turns away, weeping. It is a whirlwind of learning that lasts every day from breakfast to bedtime.

FEW COMFORTS, BUT PLENTY OF CHICKENS

Three days after arriving, they depart for El Sitio, a town 30 miles north of San Salvador.

Half of the rural population in El Salvador, a country the size of Massachusetts, lives below the poverty line; the World Bank draws this line at living on roughly $2 per day. El Sitio fits this demographic. Nearly everyone is a campesino who returned here after the war. The host families are essentially subsistence farmers, growing enough each year to ensure their daily tortillas. The group splits up in pairs to stay with some of the 50 or so families in El Sitio. Each house is simply constructed: two or three cinder block rooms and a corrugated metal roof that overhangs a patio with a concrete cistern for washing. Most houses have a small pack of dogs and large flocks of chickens, ducks, turkeys, and roosters.

"We talked to the students about being comfortable in a different situation. This is not the US. You're going to a third-world country," says Felix. "How comfortable are you rolling up your sleeves and sleeping with chickens? Because on some level that's exactly what we did."

It is hard travel. Showers are rare, so bathing is done from plastic buckets at a cement tub built alongside every house. Communal meals center around beans and tortillas, and even though the delegation eats with more variety than their hosts, fatigue and intestinal troubles have most students pining for comfort food. Toilets do not flush; they sit over a composting pit and students toss in a scoop of quick lime after each use.

"I was kind of surprised, being somebody who is not afraid of the outdoors, that it actually was difficult to step away from a functioning toilet and [to eat] tortillas and beans every day," says Jillian Rizzo, a Suffolk junior. "Whether or not you think you can handle it, it was hard to adapt to it."



Students stayed with host families for a week. Long after the trip, they still talk about the children of El Sitio and the bonds they formed with them.
PHOTO COURTESY OF TOM GEARTY

Below Left: *After a friendly soccer game with their hosts, Kaitlyn Winegardner and Christina Seibert take a break with the cheering section.*

Below Right: *Christina Seibert hauls debris during the clean-up of the Concha Acoustica, "acoustic shell," in preparation for El Sitio's annual Festival for Peace and Social Justice.*
PHOTOS COURTESY OF TOM GEARTY

"... one of the big pieces of who we are at Suffolk is giving back to communities—and that doesn't always mean your own backyard"

ONE HAMMER, MANY HANDS

Each day, in the bright sun and 90-degree heat, the students walk the half mile to the Concha Acoustica and throw their bodies into the service project. They face two compelling deadlines: not only are they in El Salvador for just two weeks, but on the last day, thousands of people will arrive at the Concha to celebrate the Festival for Peace and Social Justice.

The students split into teams to finish the arena's enclosing wall and to create concrete posts to hold new gates at the front and back entrances. It is back-breaking work. There are few tools and no power equipment; rakes are made from sticks, brooms assembled from straw and tree branches.

Luis Castillo, a junior history major, is astonished by Salvadoran resourcefulness. "On the whole site there was only one hammer—and it was a raggedy hammer at that—but they put it to use," he says. "We dug a huge hole using limited tools. All we had was a bar and a shovel and a pickax. We were over there sweating and just working real hard to get the hole big enough to fit the frame for the column."

COMING TOGETHER AT THE CONCHA

On the morning of the festival, the gates are installed as the last brush fires fill the arena with smoke. One section of wall is not yet complete, but the student crews have accomplished a lot. "I'm really proud of the students. I don't think some of them have ever done hard manual labor that many days in a row," says faculty mentor and professor Chris Rodriguez of the history department. "They worked hard. Even when their bodies gave out and they had health issues, their spirits kept going."

As evening approaches, spirits are rising. Hundreds of Salvadorans from around the country arrive. Vendors set up tables to sell fresh fruit, french fries and fried plantains. There is a brisk business in t-shirts depicting Che Guevera and revolutionary slogans. At the stage, the crowd presses in to hear local folk music, Salvadoran hip hop acts and even two Suffolk students—Luis Castillo and Jeffrey Pomponi—who are invited to perform. Castillo, who is of Dominican descent and speaks fluent Spanish, takes the stage and tells the crowd that because of this trip he is now Salvo-dominicano. They love him.





"I really loved that, because I'm American and they see me as an American, but they also see me as a fellow Hispanic because I speak Spanish and English," Castillo says. "And I think they really understood my poem ... I'm glad that they felt what I had to get across."

Pomponi, a Suffolk junior and a musician, backs Castillo by playing bluesy riffs on a guitar. "The lead singer of one of the acts was actually the patriarch of my [host] household. He just handed me a guitar. I didn't even bother to see if it was tuned or not. I just plugged it in and walked on stage," Pomponi says. "For the next hour I was on a high. My heart was racing and I just enjoyed myself."

Soon after, fireworks fill the air—a donation from the Suffolk students, who took up a collection to buy them. It is the first time the festival has had fireworks, and the community leaders are pleased with the gesture. They walk through the explosion's settling smoke and the students say good-bye to as many of their hosts as they can, because in the morning they return to San Salvador at sunrise.

THE TRIP ENDS, BUT IT IS NOT OVER

Back in Boston, the students and staff from the delegation are still working for their new friends in El Salvador. They organize a supply drive to gather medical and school materials to ship to El Sitio in May. They send money to Marta, their guide, to pay for English lessons. And they have ambitions to create an endowed scholarship in honor of Moakley that will enable Marta and other young Salvadorans to attend Suffolk from El Sitio and other communities close to the Congressman's heart.

"You build a connection with people down there. Marta. The families," says Francisco Peguero, a junior at Suffolk. "I don't want to be one of those guys who forms that connection but who forgets about it for the rest of his life." ■

Thomas Gearty is a freelance writer living in Cambridge, MA.

Suffolk is committed to exposing students to this cultural learning experience through the S.O.U.L.S. Alternative Winter Break program each year. See the web site for more information: http://www.suffolk.edu/campuslife/28207.html

TEXT//SHERRI MILES **IMAGES//**KINDRA KLINEFF & KEN MARTIN

infinity

a play about perception

"THIS PLAY WILL OPEN THE EYES OF THE AUDIENCE AND FORCE THEM TO SEE BEYOND THE STEREOTYPES OF THE HOMELESS COMMUNITY IN BOSTON WITH THE HOPE THAT ONE DAY WE WILL FIND A COMMON GROUND." –RACHEL KELSEY



Students gather for rehearsal on Boston Common. From left: Heather Mumford '05, Purnima Baldwin '08, Rachel Kelsey '08 and friend Adam Gosselin.

infinity/*a play about perception*



ONE BY ONE, a small crowd assembled in front of the Parkman Pavilion on the Boston Common. People sat on the grass, taking in the April afternoon sun while a guitarist draped in an American flag strummed and strolled among them. Six girls in gray t-shirts and jeans, and another with a bullhorn, walked slowly to the 'stage' in front of the pavilion and stood in formation facing the audience. "*America… land of infinite possibility,*" they chorused. "*This land is your land, this land is my land. This land was made for you AND me. There are people who are lonely, people who are in pain, people who need a vision, a perspective for their lives and our world which is purposeful and life changing…*"

The actors, students from the Suffolk University Theatre Department, call out their lines above the city soundscape of sirens, barking dogs, an unexpected bagpipe nearby and planes overhead. And *Infinity*, the play, has begun.

"WE HAVE TO DO THIS"

The vision and mission of the outdoor performance is drawn from a semester of community service work, a daily awareness of the homeless population in Boston, and a personal connection two ambitious students, Rachel Kelsey '08 and Purnima Baldwin '08, have to those in homeless circumstances, and they have something to say about it. Theatre major seniors and friends, they developed the idea for *Infinity* to co-produce a play about homeless and non-homeless people finding a common ground.

"We see homeless people every day as we walk through the city, but how often do we stop to think about their stories? As you walk down the street and pass a homeless man, do you just assume that they have done this to themselves?" asks Kelsey. "There are reasons that go far beyond the stereotype and into the reality of the world we are living in. If people can begin to recognize these untold stories, we will feel we have succeeded."

Kelsey, writer of the play, first began interviewing homeless people during fall 2007 as part of Professor Debra Harkins' Community Psychology class. Kelsey chose Neighborhood Action as the site for her required community service, a program at the Church of St. John the Evangelist on Bowdoin Street in Boston that provides food, clothing, and medical and social services to the homeless, aging, and poor. Helping with dinners there on Monday and Thursday nights, Kelsey gained a new perspective.

"I have always considered myself to be relatively open-minded, but something about meeting people and seeing their world did so much for me in my understanding of what exactly it is to be homeless. I was raised by social workers and priests and people who do outreach. This was my first experience going into it myself," she says. "When I was on the streets afterwards—the way I looked at people was different. I found myself wanting to talk to people more, smile at people more after seeing them in the soup kitchen and then seeing them on the streets."

For Baldwin, the play's director, *Infinity* was the chance to bring a vision to life. "Since I was a freshman, I wanted my last production here to be about homeless people," she says. "My mom is an advocate for Loaves and Fishes, a soup kitchen in Ithaca where I'm from, and I worked there a lot when I was a kid. On a more personal note, my brother is actually homeless, so it has always been in my mind. I have a very close connection and I want to do something because there are so many people who will just say he should get a job: 'I can find a job, he can get a job.' No, it's so much bigger than that. It's so much more complicated."

IF YOU BUILD IT…

Ron Tibbetts, executive director of Neighborhood Action, encouraged their performance concept. "The second I mentioned the idea for the project at the end of the last semester, he was all for it," says Kelsey. "He was so supportive. I've bounced ideas off of him. He is very well respected within the homeless community."

Kelsey and Baldwin visited Neighborhood Action numerous times to meet with Tibbetts. "They really wanted to get some stories and understand how people became homeless, and how the struggle to get out of their current situation was going for them," says Tibbetts. "We did face-to-face interviews, and they came over on a couple of evenings when we had dinners and they sat in the back room here with people and simply asked them questions. I tried to find for them as diverse a group of folks as I could, so they could get a good picture of what it really means to be homeless or living in poverty. They took all that information and ran with it."

"One person, Henry, gave me inspiration for the title of the show," says Kelsey. "He was talking about his addiction and the lifestyle, and he described it as the infinity symbol: you would go out, and you'd just get pulled back in. It felt like it was never ending. You think you're catching a break, and then it sucks you back in again. And when he said that, it opened a lot of doors for me as far as the creative process goes and I used references to the word in the show. It's a big theme. Thanks Henry!"

"We see homeless people every day as we walk through the city, but how often do we stop to think about their stories?





2.



3.



4.

Facing Page: *Rachel Kelsey '08, writer and co-producer of* Infinity.

This Page: *Cast members on performance day: (1) Meredith Mitchell '09, (2) Alex Kardon '11, (3) Adam Gosselin and (4) Kacie Kirkpatrick '11.*

1.



infinity/*a play about perception*

Right: *Purnima Baldwin '08, director and co-producer of* Infinity.

Left Page: *(1) Kelley Dooley '10 and Kaitlyn Flynn '11 in the audience, (2) sack lunches for all, prepared by the cast and crew, (3) Alex Kardon '11, (4) Purnima Baldwin and Rachel Kelsey after the performance.*



Kelsey and Baldwin were in new writing and directing territory with *Infinity*. "The script itself is very experimental," says Kelsey. "There is somewhat of a story line, but it's fragmented. It examines how we see each other, how we don't see each other, and what we don't realize about each other when we're walking down the streets every day—that there is no difference between us, we're all looking to just keep surviving and living our lives and finding happiness in some way."

All nine actors switch between homeless and non-homeless roles during the play. Characters start out the same but some face a job loss and begin a downward cycle of losing everything. The play then illustrates the difference between the homeless characters spiraling down and getting more desperate, and the other characters remaining at poverty level, and the widening gap between them.

One scene in particular illustrates this separation with a familiar exchange observed in the city on a daily basis. Some of the characters are scurrying to get to work, weaving around the homeless characters who stand motionless, asking for money, "Do you have a quarter?" "I need the quarter." "Well I need it more." "Well you're not listening to me." "You're a jerk because you're not giving me the quarter." "You're a jerk because you won't get a job."

"It was very courageous to try to explore such a painful topic about people who've been marginalized and vilified, who we all want to shut out of our lives," says Jim Kaufman, general manager of the Theatre Department and weekly logistics adviser to the students during the making of the play. "It's not very pleasant to think about that, to hold a mirror up to it and say, look, this is what's going on and is there something we can do about it? In the best of all worlds, theatre would really make us look at those bigger questions again. Why are things the way they are? Why do they have to be this way?"

...THEY WILL COME

It was April 23, performance day, and the turnout was terrific. "I was sitting in the front row," says Kaufman. "I'd been there all afternoon and then I remember turning around and there were all these people there. It was really exciting."

The actors walked back and forth, delivering separate and nearly simultaneous lines as they switched roles. "*There are people who are lonely.*" "*Do you have any change? I just need to get on the train.*" "*All the money is gone, nowhere to go.*" Actresses on the pavilion pronounce the Declaration of Independence through bullhorns. "*America, land of infinite possibilities…*" "*We hold these truths to be self-evident. That all men are created equal…*" "*We all have a path for life. There are different paths to take. My path could be your path but my path is my own path.*" "*I am alive. I am breathing. I am walking the path that is my life.*" And in unison, the nine voices echo, "*I will get there. I will get there.*"

Their voices join softly in "America the Beautiful." "*Oh beautiful, for spacious skies, for amber waves of grain…*" "*In reality I know very little,*" they continue, bullhorns raised to the sky. "*I know what is around me. There are problems that surpass the basic needs for shelter. We're looking for a solution that may never come. Which voices are we listening to? How will we see ourselves? How will see each other? How will we embrace all of life, how will we decide what to love about ourselves, and one another, and our world?*"

The actors moved into a line formation, put the bullhorns down, and took a deep bow. And *Infinity*, the play, was complete.

THE SOCIAL CAUSE LIVES ON

"I was impressed by how Rachel and Purnima saw beyond the stereotypes that many of us have of people who are homeless," says Kaufman. "People come to performance or art from different directions. I think for Purnima and Rachel, who really have a sense of theatrical art, they come to it from a sense of commitment for social change and as a means of exploring the world. Fortunately, they're good enough so what they do is actually entertaining, too. It's not just discreet or moralizing."

"There are a lot of reasons why people end up homeless or in situations like that," says Kelsey. "Many of the stereotypes, which have truth behind them, have to do with drug abuse, drug addiction, alcohol, and mental illness. A lot of schizophrenic people end up on the street, a lot of war vets, and I met all of those people.

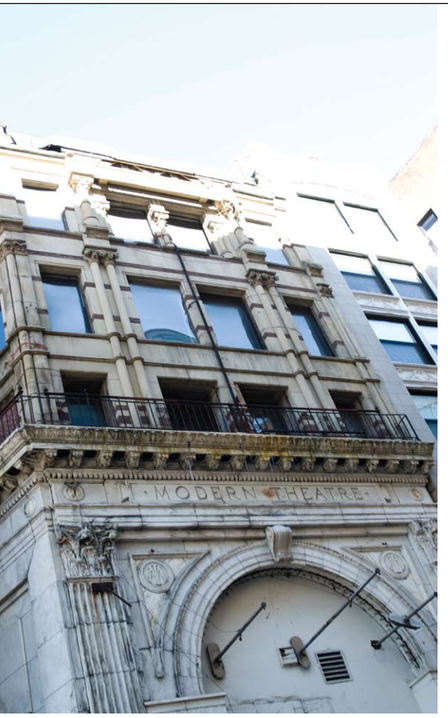
"But then you'll meet someone who got in a car accident and didn't have insurance, and it's just really bad circumstances that led them to this place. That's what really changed for me: seeing beyond the stereotypes. It really could be anybody, any one of us. They're very kind and intelligent people who have a lot to offer, a lot of people realize that but there are so many who don't. And that's unfortunate, and that's one of the goals of the show—to get people's perception to change a little bit. Like mine did."

"Take a look at the other side for a while," says Baldwin, receiving flowers with Kelsey after the show. "Take a look at that other person. Consider who they are, instead of stereotyping them into who you think they are." ■

The script examines how we see each other, how we don't see each other, and what we don't realize about each other when we're walking down the streets every day.

Sherri Miles is director of communications for the College of Arts & Sciences at Suffolk University.

TEXT//VARIOUS IMAGES//VARIOUS



THE MODERN THEATRE

AWAKENS FROM SLUMBER

TEXT/AMY NORA LONG

SUFFOLK UNIVERSITY'S SEARCH for increased classroom and dormitory space has led to the Modern Theatre, the last of three theatres on lower Washington Street in need of a savior. The nearby Paramount Theatre is currently being renovated by Emerson College and the adjacent Opera House reopened in 2004 to house Broadway touring productions.

Suffolk's proposed plan for the space will retain the historic marble and sandstone façade, creating a ground floor performance space with a dormitory above that will connect to the new dorm at 10 West Street.

"This is a momentous opportunity to raise Suffolk's profile in the Boston theatre community by creating a state-of-the-art facility while contributing to the revitalization of lower Washington Street," says Professor Marilyn Plotkins, chair of the Theatre Department.

The Modern Theatre, built as a furniture store in 1876, became Boston's first movie house in 1913 and 15 years later the first theatre in the city wired for sound. After a brief stint screening adult films in the 70s, an attempt to restore the space into a performing arts center eventually failed in the early 80s. The Modern has remained vacant and in increasing need of repair for the last 20 years.



"The project fulfills an academic need of the University," says John Nucci, vice president for external affairs, "and also restores an important part of Boston's history."

The Modern Theatre project, part of the University's Institutional Master Plan, has been very well received by the community, particularly Mayor Thomas M. Menino, whose administration has pushed for the preservation of Boston's historic theatres. And with the addition of the Modern, the University will be halfway to its goal of housing 50% of its undergraduate students.

"The Modern Theatre and West Street Dorm complex promises to be one of the most attractive and exciting areas of the University and the neighborhood," says Nucci.

FORD HALL FORUM COMES HOME

TEXT/ALEX MINIER

FORD HALL FORUM, celebrating a century of public dialogue and free speech, has established a new partnership with the Suffolk University College of Arts & Sciences. The lecture series' administrative offices in the John E. Fenton Building are just one block from where the original Ford Hall (right) once stood.

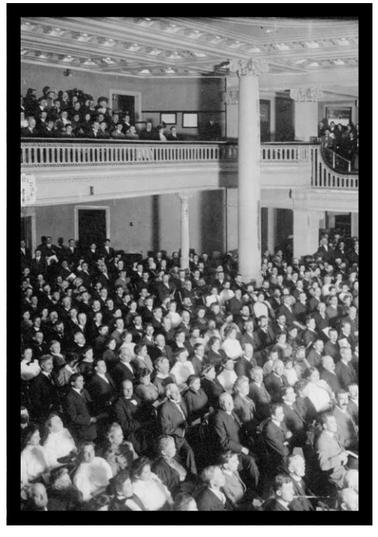
The Forum is now the nation's oldest free public lecture series. It began in 1908 as a series of Sunday evening public meetings hosted by George W. Coleman, a prominent Boston businessman, to provide the "full, free, and open discussion of all vital questions affecting human welfare."

Since Coleman's time, the Forum has gone on to host discussions with the most intriguing figures in our nation's modern history, including Maya Angelou, Louis Brandeis, W.E.B. DuBois, Al Gore, Garrison Keillor, Dr. Martin Luther King, Jr., Henry Kissinger, Ayn Rand, Eleanor Roosevelt, Cokie Roberts, and Malcolm X. While the original Ford Hall no longer exists, the Forum's public conversations have continued throughout Greater Boston with the support of foundations, corporations, academic institutions, and individuals.

Suffolk University, which also just celebrated its centennial, is providing the Forum with the opportunity to "come home" not only to Beacon Hill but also into an academic environment that shares a similar spirit and history of accessible education and civic dialogue. "Both organizations were born in the Progressive Era, and both have a commitment to free speech and interactive learning," says Dean Kenneth Greenberg. "We are eager for our community to engage in the excitement of live, public discourse that is the heart of the Ford Hall Forum events."

Jimmy Wales, founder of Wikipedia, is scheduled to kick off the Forum's fall 2008 season in September. Future speakers include Gary Hershberg, CEO of Stonyfield Farm and author of *Stirring It Up: How to Make Money and Save the World*, and Gwen Ifill, host of PBS' *Washington Week in Review*. See the Ford Hall Forum ad on page 13 for the complete season line-up.

For more information, visit www.fordhallforum.org or contact Alex Minier at 617-557-2007.



ON THE AIR

TEXT/GREG CLAY ADAMCZYK '09

THE SPRING SEMESTER marked the opening of Suffolk University's new TV studio, known as "Studio 73" for its location at 73 Tremont Street in the Rosalie Stahl building. Built in the space formerly occupied by a gift shop, the 660-square-foot studio is equipped with three Panasonic HPX 500 high-definition cameras, a full lighting grid, and a professional control room that provides broadcast journalism students hands-on experience in a professional setting.

"We always had great production equipment but no studio space," says TV studio lab instructor Jason Carter.

This semester, Carter, along with journalism professor Shoshana Madmoni-Gerber, has been able to use Studio 73 to produce Temple Street, a student-run news program that covers stories throughout the community. Until the opening of the studio, this advanced broadcast journalism class had to convert a classroom into a temporary space to film. Students now can professionally produce all the news show aspects, from researching to shooting and editing, before airing on the Boston Neighborhood Network.

Aside from Temple Street, says Carter, "We are looking to get a group of students to work on a news show and be behind the scenes to make those shows possible." Focusing directly on the University, these news shows will stream once a week to Suffolk dormitories and potentially to the University's website as well. "We are hooked up to a Verizon fiber hub so theoretically, we could broadcast anywhere," says Carter.



Accompanying the news show would be a sports segment hosted by Adam Nelson, head basketball coach and assistant director of athletics. Interested students will be able to attend free training seminars next semester. Also in development is a filmed oral history of Suffolk University. And in April, Suffolk University and New England Cable News (NECN) formalized an agreement to become partners in the studio, an event kicked off with a live broadcast of Jim Braude, host of NECN's NewsNight program, and Mayor Thomas Menino in the new studio.

By next semester, the department hopes to develop a studio crew to provide equipment training, allowing classes, clubs, and students the chance to use the space. This crew will also create new work-study positions and make the studio more accessible. "The goal for Studio 73," says Carter, "is to be a space that is reserveable for shoots, provides a knowledgeable crew, and performs a service to the Communication and Journalism department and the University as a whole."



ETHICS MEETS PUBLIC POLICY IN NEW MASTER'S PROGRAM

TEXT/SARA ROMER

ARE WHISTLE-BLOWERS HEROES? Should we genetically enhance unborn children? Is torture ever justified?

Questions about corporate governance and accountability, rapid developments in biotechnology, international warfare, and other controversial issues, are sparking public debate as they challenge our current law and public policy. In a wide variety of fields—in business, healthcare, biotechnology, and government—moral and ethical dilemmas are redefining business as usual. Today's public policy leaders require a new and expanded approach to their work.

The Master of Science in Ethics and Public Policy, a new interdisciplinary program offered by the Philosophy and Government departments of the College of Arts & Sciences, provides this innovative approach. This groundbreaking graduate program—the only one of its kind in the region—is designed to equip students with a comprehensive set of practical tools to critically examine the ethical underpinnings of public policy. With this training, both recent graduates and professionals more advanced in their careers will be prepared to guide research, development, and governance strategies at the cutting edge, and respond to the hot-button policy questions that follow.



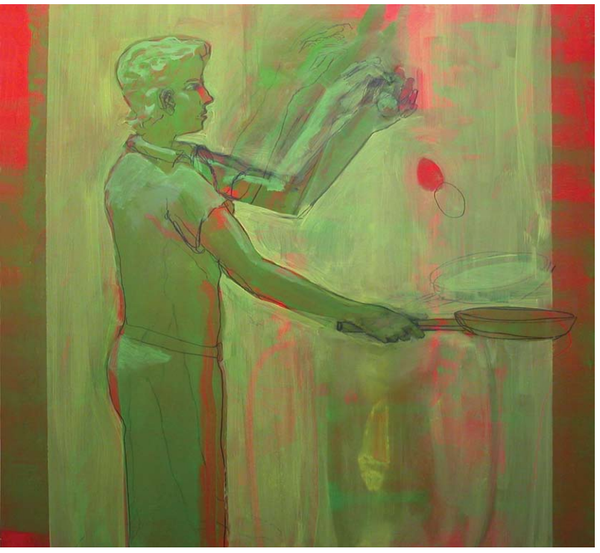
"Combining the academically rich philosophical tradition with a contemporary and practical hands-on approach, Suffolk's MEPP program is unique in bringing humanistic and social scientific perspectives together to tackle complex questions of public policy," says Graduate Program Director Nir Eisikovits (above). The program requires the completion of 30 credits (ten courses), including four required courses, five electives, and an internship or master's thesis. With potential program tracks including Business Ethics, Environmental Ethics, Medical Ethics, and Political Theory, students are encouraged to design their own course of study to reflect their intellectual and professional interests.

The program may be completed on a full-time basis during three semesters (fall, spring, summer), or on a part-time basis in two years. For more information, contact Nir Eisikovits, PhD, LLB, graduate program director, by email to neisikov@suffolk.edu, or at 617.994.6464.

TEXT//RITA DALY IMAGES//NESADSU

NEW ENGLAND SCHOOL OF ART & DESIGN

Faculty Work: 1/Eggman, by Susan Nichter, "touches on gender issues, as we might be a woman in one lifetime and a man in another," **2/Copper & Cobalt,** by Lydia Martin, awarded 2nd place for Painting in Oil and Acrylic in an exhibition at the Broome Street Gallery, NYC. **3/Whisper,** by Susan Nichter. "What voices do we hear that propel us or pull us toward our futures?" **4/Airwalker,** by Susan Nichter. "Our bodies are a vehicle for the spirit, or life force which inhabits our bodies and takes on many forms over generations."





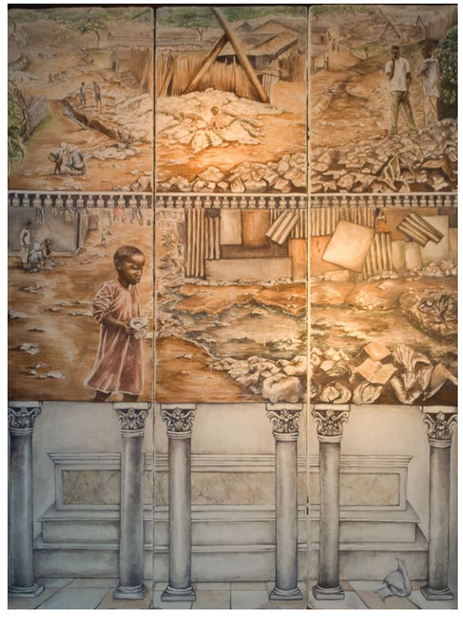




Fine Arts: 1/Rachelle Rickert. **2/Ollie 1948,** by Christina Watka. Faded garments, stained tablecloths, doilies, old shoes, tarnished rings with missing jewels express the feeling of time passed. **3/Scenes from the Life of Freddy,** by Clara Wolverton. Living a life of abstinence, the child seeks to do good in a place where no privilege is given him. **4,5/**Students explore watercolor in and around Italy. Il Campo di Siena (left) by Haley Matzell and the Boboli Gardens at the Pitti Palace in Florence (right), by Christine Lindberg. **6/Time, In Passing,** by Christina Watka. "A sense of theatricality in my work creates a very direct conversation between the space, the materials, and the individual interacting with them."







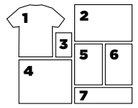






NEW ENGLAND SCHOOL OF ART & DESIGN

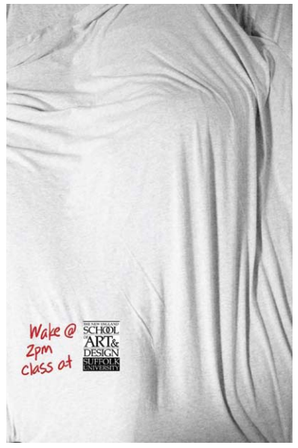
Graphic Design: 1/Jersey for a NESAD Team, mapping the art school in relation to the main campus, by Alex Serpis. 2**/'Forever/ Memories,'** a poetry book assignment for Graphic Design III, designed by Sung Lee. **3/Surreal Area Rug,** a `trompe l'oi' rug, creating the illusion of a hole in the floor, by Alex Serpis. **4/Hawaiian Shirts Notecards,** by Sung Lee—a packaging and product development assignment for Graphic Design III. **5,6/"Bed" Sheets** with a sleeping-in attitude, as many studio classes start at 2:30, by Katie McLaughlin. **7/Chocolate Packaging,** a group branding and marketing project for Graphic Design IV, by Haley Matzell and Sung Lee.







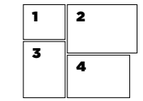


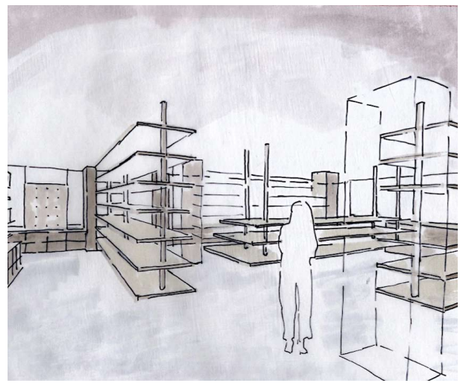


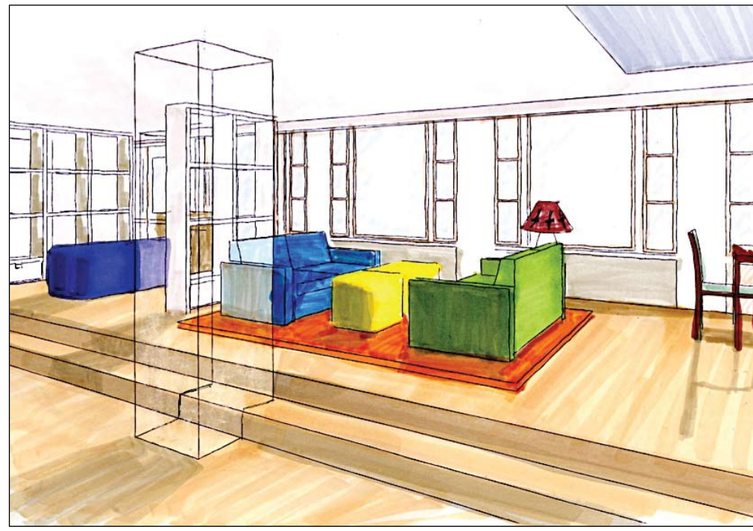




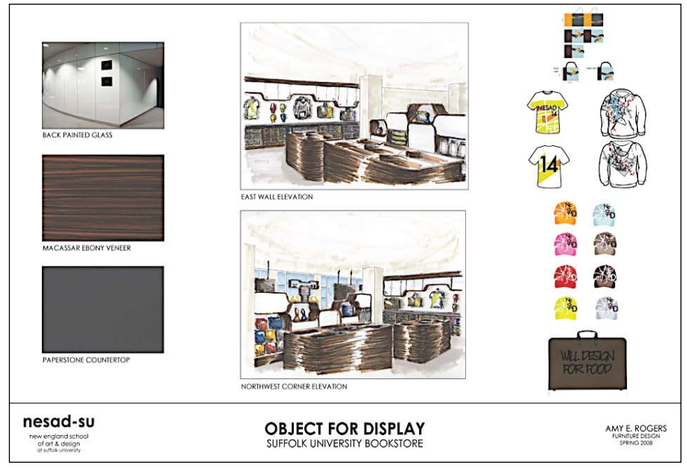
Interior Design: Students in Professor Doug Seidler's Furniture and Detailing Studio class designed display furniture for the Suffolk University Book Store. 1,3/Amy Tufts uses early design perspectives to investigate the size, location, and quantity of furniture in her design. **2/Christine Ferguson** redesigned the front of the bookstore to create a stronger connection to the sidewalk on Cambridge Street, including a living room to display bookstore merchandise. **4/Amy Pagano's** presentation board shows her modular furniture system and the merchandise it is designed to display.











TEXT//LAURA M. PISCOPO IMAGES//KINDRA CLINEFF

letter from the director of alumni relations



DEAR ALUMNI,

IT IS WITH TREMENDOUS PRIDE that I joined the Alumni Office as the director of alumni relations for the College of Arts and Sciences this past year. The opportunity to "come home" to represent Suffolk University as a CAS alumna and partner with Dean Kenneth Greenberg, the talented faculty in the College, and dedicated career services and admissions directors as we engage alumni and share the College's substantial growth in recent years, has been both personally and professionally rewarding.

This year the University's Alumni Association launched a campaign to support alumni in their personal and professional networking by promoting the Alumni On-Line Community and Career Advisory Network. What a marvelous opportunity to reconnect with your friends from the Rathskellars in the cafeteria, the study groups in the lower levels of the Sawyer Library, your dorm friends from Miller Hall or 150 Tremont Street, or the friends you met before classes at Capital Coffee or afterwards at the timeless Red Hat. This valuable online resource is also a fun, effective way to learn from the wisdom and experience of top professionals in your industry.

One of the most exciting initiatives to develop this year included the celebration of the 25th Reunion during the Alumni Weekend program in June. As the Class of '83 Reunion Committee, led by Steve Skiffington BS'83 and class president Ann Harrington BS'83 met to connect with lost classmates, they rekindled friendships and became re-engaged in a university that had grown physically and academically.

I have enjoyed collaborating with these alumni around Reunion, and also meeting or reconnecting with alumni through programs such as the popular Third Thursday Networking Nights. I encourage you to attend these events and invite you to tour the modern campus. The beautiful, new high-definition TV Studio at the Rosalie K. Stahl Center at 73 Tremont is a stunning addition and should not be missed.

As we embrace the fall in New England, the Suffolk University Alumni Association will continue to offer social and professional programming across the local and national Alumni Chapters. Please continue to view the program listings on the Alumni Association website: http://www.suffolk.edu/alumni.

I look forward to seeing you this fall. ■

Laura M. Piscopo

Laura M. Piscopo BA'02
lpiscopo@suffolk.edu

The best way to stand out in career circles?



Know your number.

When you tap into the power of the Suffolk Career Advisory Network, you access expert guidance from fellow alumni who are top professionals in your industry.

The network is free and easy to join. To activate your membership in the online community, use your unique ID number located above your name on the mailing label.

Join the Suffolk Alumni Online Community today!

We've taken the "work" out of networking.

SUFFOLK ALUMNI ASSOCIATION

TEXT//VARIOUS IMAGES//VARIOUS



UPCOMING LOCAL PROGRAMS:

Third Thursday Networking Nights
September 18 at Red Sky
October 16 at Hurricane O'Reilly's
November 13* at J.A. Stats (hosted on 2nd Thursday due to holiday season)

"Third Thursday events were helpful in building my confidence around networking. Suffolk had a positive impact in helping me secure my current job" – SUMAN SHAH, MA'96

Wedded Bliss, the Marriage of Art and Ceremony (North Shore Chapter)
Exhibit and Afternoon Tea at the Peabody Essex Museum
Sunday, September 14, 2008 at 12:45pm

Networking Night at One Eleven Chop House (Worcester Chapter)
Wednesday, October 1, 2008 at 6:00pm

The History of Cape Cod (Cape Cod Chapter)
Lecture by Suffolk University History Professor, Robert J. Allison, followed by a reception
Wednesday, October 15, 2008 at 2:00 pm

Fiddler on the Roof (Metro West Chapter)
Brunch at 11:30 am at Red Sky and Performance at 2:00 pm at the Norwood Theatre
Sunday, October 26, 2008

James McNeill Whistler House Museum (Merrimack Valley Chapter)
Tour and Reception
Thursday, November 6, 2008 at 6:00 pm

New England Civic Ballet Performance of the Classic Nutcracker (Merrimack Valley Chapter)
Performance
Sunday, December 14, 2008 at 2:00 pm.

For more alumni programming in local and national chapters, please view the listings on the website: http://www.suffolk.edu/alumni



SUMMER TRADITIONS

THE POPULAR TRADITIONS continued this summer with the 25th Annual Suffolk Night at the POPs, pre-game receptions followed by Red Sox tickets at Fenway Park, the family favorite Lowell Spinners, the much anticipated afternoon at Tanglewood, and a lovely cruise on the Essex River. Above, alumna Paula Albanese BSJ'83, JD'91, and a guest share a moment at the Red Sox game in July. Below, Kenneth Mooney BS'77, MBA'80 enjoyed the Lowell Spinners with his wife Christine (left, in red) and two daughters currently attending Suffolk—Kiara '10 (2nd from left) and Delia '12 (2nd from right).



HAIR:
THE AMERICAN TRIBAL LOVE-ROCK MUSICAL

TALENTED SUFFOLK STUDENTS, directed by Professor Marilyn Plotkins, chair of the Theatre Department, performed *HAIR: The American Tribal Love-Rock Musical*, to a packed C. Walsh Theatre on a warm spring afternoon. Alumni attended a pre-show reception to the tunes of psychedelic 60s music and participated in a post-show panel discussion moderated by Professor Judy Dushku of the Government Department. It was a powerful discussion as alumni panelists Dennis Walczewski BS'70, Frances "Kiki" Kneeland-Cefalo MEd'74, and Steve Zubricki NESAD'62, recalled the turbulent era in Boston and on the Suffolk University campus (below).





From left: Frances "Kiki" Kneeland-Cefalo MEd'74, Steve Zubricki NESAD'62, Dennis Walczewski BS'70, Professor Judy Dushku and Professor and Chair of the Theatre Department Marilyn Plotkins.





3RD THURDAY:
NETWORKING NIGHTS

THE TRADITION CONTINUED with alumni and friends reconnecting and networking together monthly at rotating Boston venues. Shown are Lance Morganelli BA'02 (top left), and Leonard Adjetey BS'04 (top right), MSPS'07, both members of the Young Alumni Advisory Group (YAAG). Matt Grondin MSPS'05 (bottom left) joined Hau Yue (bottom right), a graduating senior, at a Third Thursday co-hosted by Career Services.

TEXT//DAVID D'ARCANGELO '96, ASHLEY BOYD '08 IMAGES//VARIOUS

SPOTLIGHT ON THE GOVERNMENT DEPARTMENT

ALUMNI

A commitment to civic engagement connects all Government Department students, alumni, and faculty. We spoke with four graduates to see where their government degrees and dedication to public service have taken them over the years.

With his office situated just steps from the Massachusetts State House, Professor John Berg has an interesting perspective on the civic interaction that Suffolk shares with its Beacon Hill neighbor. "We try to encourage enthusiasm for public service and politics," he says. As chairman of Suffolk University's Government Department, he has seen decades of students progress through their studies and into a life of public service.

"You have to help students achieve their goals, so their life of civic service and desire to help continues to progress each day." —JOHN BERG



ALAYNA VAN TASSEL

A PASSION FOR POLITICS led Alayna Van Tassel BA'01 to the State House, where she interned while attending Suffolk and worked full time after graduating for State Representative David Linsky, State Senator Henri Rauschenbach, and State Senator Jim Marzilli. "The idea of getting involved and working to make a difference in the community was instilled in me at a young age. I pursued a career in public service because I am passionate about, and committed to, progressive social change. Whether it's improving access to homecare services for seniors, working for women's access to reproductive health services, or ensuring that marriage equality remains legal in Massachusetts, I know that the work I'm doing is going to impact someone's life for the better."



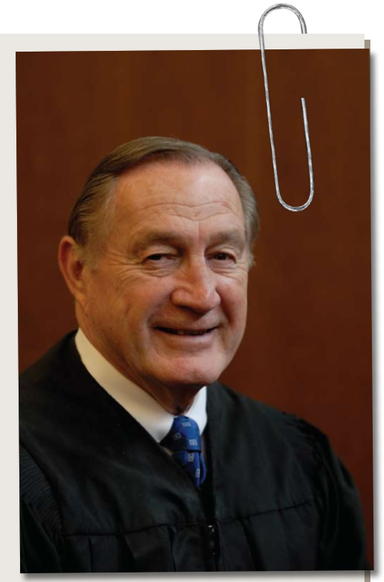
ARTHUR BERNARD

ARTHUR BERNARD BA'80 recalls becoming a Senate page in 1977 and credits that experience with "really opening me up to a whole career of possibilities." Now, as a senior adviser for Governor Deval Patrick, he has devoted his career to public service. Other prominent positions include serving as chief of staff for Senate President Robert Traviglini and vice chancellor for the University of Massachusetts Boston. He thanks his professors in the Government Department—John Berg, Judy Dushku and Judy Elmusa—for leaving a big impression upon him through their teaching. "Suffolk was the right place to be because it gave me a chance to grow," he says, "and the Government Department let me feel as if I could do anything and was always there to connect me back to the school."



BOB GIBBONS

AFTER FIVE YEARS of manual labor directly out of high school, Bob Gibbons BS'78 followed his own path to Suffolk University. Professor John Berg recommended him for his first government job as a legislative aide to Thomas Brownell in 1979. He continued to work as vice president at a private lobbying practice, "a job that provided me with a new perspective on challenges facing the private sector," he says. He currently works as a senior vice president at Massachusetts Hospital Association, overseeing state and federal relations for all hospitals in Massachusetts. His late entrance to Suffolk University and adaptation to a new career are obstacles he believes no one can be prepared for in life, but "at the end of every challenge, there lies an opportunity."



THOMAS BROWNELL

AS A GOVERNMENT student in the early 60s, the Honorable Thomas Brownell BS'63, JD'66 never imagined becoming a judge. Working at Purity Supreme supermarket to pay his way through college, he immersed himself in the world of politics and government. First he became a lawyer, then a legislator and later a part-time professor at Suffolk University. Now in his current career as 1st Justice of Plymouth District Court, he is able to reflect on the importance of his education. "Continuing education is essential; people must never stop learning because the only constant in life is change." Retirement lies in the future for Judge Brownell, yet he hopes to stay active with a community service job or more teaching. "My father always said, 'If you help one person a day, then you have done a lot.'"

letter from the CAS alumni board president



DEAR FELLOW GRADUATE,

THIS SCHOOL YEAR is already off to a fantastic start! If you have not had an opportunity to participate in recent Alumni events, please join us. The College of Arts & Sciences Alumni Board has a variety of events planned throughout the year, and we look forward to seeing you.

Our Alumni Board members are goal-driven and filled with enthusiasm. Our goal is to provide greater opportunity for all alumni to strengthen ties and remain involved with the University. In furtherance of that goal, I would like to take the opportunity to introduce The Young Alumni Advisory Group (YAAG). YAAG is a new addition to the Suffolk University Alumni Association and is geared toward alumni who have graduated within the last 10 years. This group conducts events such as career workshops and professional networking sessions, allowing recent graduates full immersion in the world of young professionals.

Suffolk University Alumni Weekend, hosted annually in June, is another great opportunity to stay connected and return to the charming urban campus that became our home away from home. This past year, record-breaking alumni attendance occurred during a weekend of family programming designed to reconnect those celebrating a 5th, 10th, 25th, or 50th Reunion. The multi-day celebration culminated with the spectacular Outstanding Alumni Awards Dinner honoring Doreen Vigue BSJ'88 with the Achievement Award and Dennis Walczewski BS'70 with the Service Award.

I am privileged to be president of our beloved Alumni Board and continue the hard work of my predecessors Barbara Boehler BA'93, JD'04 and Anthony Dileso BA'62. Our Board is committed to making a powerful impact on the Suffolk campus and playing a major role in the life of the University. We collaborate with the Dean's Office, Admissions, Career Services, and the Alumni Office to communicate initiatives and engage the Alumni Association. As an association, we need your participation. If you are looking for a way to volunteer your time, we are seeking your help!

My line of communication is open to you; this Board is open to you. We are volunteering our time because we feel very passionate about this University, and we want to be part of shaping this fine institution. I would like to encourage all of you to e-mail your thoughts and suggestions to me. ■



Lori A. Atkins BS'01, JD'04
latkins@suffolk.edu

1. Thomas Kearns BA'50, **2.** Dr. Agnes Bain and David Bain JD'74 welcome back class President Ann Harrington BS'83, **3.** Reunion Chair Steve Skiffington BS'83 with wife Lisa, **4.** Dean Greenberg (middle) greeting Martin Joyce BS'58 and wife Mary Joyce, **5.** Suffolk University Board of Trustees member Michael George BS'83, **6.** Donna Crotty BS'83.

ALUMNI WEEKEND
June 12-15, 2008

MORE THAN 300 graduates attended Alumni Weekend 2008, a 75% increase in attendance over last year. The graduates participated in a variety of events designed to celebrate the spirit of Suffolk University and its alumni.

Activities included a Young Alumni Networking Night, a tour of the Mildred F. Sawyer Library, the Half-Century Club Luncheon, a night at Symphony Hall for the Boston Pops, walking tours of the campus and the Freedom Trail, a trip to the waterfront to visit the Institute of Contemporary Art (ICA), a visit to Fenway—"America's most beloved ballpark," and a rolling Duck Tour of Boston.

Nearly 50 members of the Class of '83 shared an evening at the Prudential Skywalk for their 25th Reunion reception, the first time this milestone reunion has been added to Alumni Weekend. The Outstanding Alumni Awards Presentation, also held at the Skywalk the same evening, had close to 100 alumni on hand to honor their former classmates. ■



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TEXT//DAVID D'ARCANGELO '96 IMAGES//JUSTIN KNIGHT

THE OUTSTANDING ALUMNI AWARDS

The Outstanding Alumni Awards ceremony, held during Alumni Weekend at the Prudential Skywalk, honored four members of the alumni community for their exceptional contributions to Suffolk and society. Two recipients were College of Arts & Sciences alumni—the CAS Alumni Achievement Award was presented to Doreen I. Vigue BSJ'87 and the Alumni Service Award was presented to Dennis Walczewski BS'70.

ALUMNI SERVICE AWARD

DENNIS H. WALCZEWSKI BS'70



DENNIS WALCZEWSKI RECALLS taking the MTA (Metropolitan Transit Authority, precursor to today's MBTA) from his house in Chelsea to City Square in Charlestown where he made a bus connection that would bring him to his classes on Beacon Hill. In those days, virtually all Suffolk University students had to commute and nearly as many worked full or part-time jobs to help them pay their way through college.

Reared in a Polish immigrant family and the first person in his family to graduate from college, Walczewski attended classes and worked at the Chelsea YMCA after school. His family instilled in him a strong work ethic and an emphasis on education, both of which were supported by Suffolk's mission.

While a student, Walczewski became the business manager of the *Suffolk Journal*. He remembers covering everything from Vietnam War protests and peace sit-ins on the Boston Common to the first Earth Day in Washington, D.C. Perhaps the first forensic chemist to graduate from Suffolk, Walczewski got his degree, joined the army and then worked for the US Department of Justice in New York City, where he became the first DEA special agent to have a mixed background in enforcement and forensic chemistry. "I was a Special Agent and my assignment was breaking up clandestine laboratories."

Recently Walczewski has helped Professor Doris Lewis and the rest of the chemistry/biochemistry faculty by serving as an adviser for Suffolk's innovative chemistry and business program. He takes time to mentor students and is quick to emphasize that "a science major needs to have a business background. So, go for an MBA or get your master's because the rest of the world runs on business." He credits Suffolk with supporting his can-do attitude and goal driven approach. Now, as a CEO of a mid-sized biotech company, Woburn-based MBL International, he is able to reflect on winning the Alumni Service Award from the university that he is so proud to have attended. "You must give back to the things that helped make you successful." ■

ALUMNI ACHIEVEMENT AWARD

DOREEN I. VIGUE BSJ'87



DOREEN (IUDICA) VIGUE now wonders how she managed to take a full schedule of classes while working three jobs during each of her four years at Suffolk. Whether it was working on campus for Suffolk icon Lou Connelly, at a hair salon in Faneuil Hall, or as a work-study student for the *Boston Globe*, she now recognizes that the long hours and hard work actually helped prepare her for the rigors of professional life.

The daughter of second generation Italian immigrants and youngest of four children, she was the first person in her family to graduate from college. Coming from a blue-collar family in East Boston, Vigue credits her parents and siblings with supporting her throughout school. "I have a clear memory of my mother making me a pot of coffee at 3 in the morning because I was up studying for a final."

She remembers back to her senior year of 1987, a time when Suffolk was strictly a commuter school with no dormitories. Her daily routine was demanding. She would arrive at campus early in the morning, attend classes during the day, work all afternoon to pay for school, then study at home throughout the evening.

After graduation she felt a strong attachment to Suffolk and returned frequently as a guest lecturer, then as a teaching assistant. At one point she taught three journalism courses in the College. As she progressed in her career, Suffolk proved to be a constant presence.

Now, as a vice president and director of communications for New England Cable News, (NECN), Vigue attributes much of her professional success to her ongoing connection with Suffolk University. "I got the best journalism degree here at Suffolk. Doors were opened for me. I was able to launch my career and achieve my major goal of working for the *Boston Globe*. Suffolk has always been there to support me." ■

TEXT//JON GOTTLIEB BSJ'81 IMAGES//KINDRA KLINEFF

A POST-ALUMNI WEEKEND LETTER



IT WAS A RECOGNIZABLE place after so many years being away from the Suffolk community.

Walking down Charles Street was surreal; after 27 years of not participating in any type of school activity, I still felt a closeness to my five-year home, but saw a very different neighborhood—full of trendy shops and restaurants where urban blight used to be, surrounded by the campus that helped shape me into the person I happily am today.

And then I saw the Red Hat. I had a flashback that became a most pleasurable return to a positive life-shaping place.

It was a welcoming and friendly feeling when I met the alumni office staff at the door of the Red Hat and was invited in. All my old/new friends were waiting for me. The atmosphere was warm, cozy, comfortable and cheery. I used to have my newspaper meetings here when I was a writer for the *Suffolk Journal*, critiquing the newspaper and laughing and enjoying the company of other *Journal* staff while we talked about what we had accomplished in the issue. Now, the same kind of easy conversation flowed in an eatery that never really changed. The food and drink added to the gaiety. My main course was taking in the Suffolk experience, talking to people I did not know but got to be closer to as we shared thoughts and feelings that ran the gamut from our daily life at Suffolk to what we were doing now.

I wanted the night to last because I was getting so much out of the simple pleasures of sitting around a table with good food and good people. I know the next time an invitation comes to attend an event that brings me back to Suffolk, I won't hesitate. Happy faces, boisterous banter, warm smiles and hand-shakes were my rewards as I left after an enjoyable two hours of reminiscing.When Suffolk calls me again, this alumnus is going back to school for a visit. Won't you join me? You won't regret it. Memories have a funny way of reappearing as reality when you visit Suffolk. You'll be glad you did! ■

Sincerely,
Jon Gottlieb BSJ'81

Last year, 12 million tourists visited Boston.
They didn't even have an invitation.
But you do.



We invite you to reconnect with Suffolk University and come back to Boston for Alumni Weekend, June 11-14, 2009.

See what's new at Suffolk, catch up with friends, and use our dynamic downtown location as a base to explore Boston. Mark your calendar now—memory lane has an exit on Beacon Hill.

SUFFOLK ALUMNI ASSOCIATION

ARTIST//CHRIS CAVALLERO

COFFEE BREAK

ARTIST STATEMENT

I AM INTERESTED in creating biological and geological imagery, such as aerial views of different climates and microscopic views of organisms. I create opportunities for my materials—coffee, cream, sugar, water, and paper—to interact. I have control over the consistency of the coffee, the temperature of the room, and the way in which I apply the mediums to the paper, but there is always an element of unpredictability. The point at which my control over the materials ends and nature does the rest is what intrigues me. ■





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POLITICAL SCIENCE

WOMEN'S HEALTH

The graduate programs at Suffolk's College of Arts and Sciences offer recent graduates and working professionals the perfect blend of academic theory and experiential learning. You'll explore your field's latest innovations, trends, and practices with our accomplished faculty, and learn from your classmates' experiences as well. And here, Boston serves as your extended classroom—rich in exciting internships and opportunities.

We've developed two new programs to spark your intellectual curiosity:

- The brand-new Master's in Ethics and Public Policy program, offered by our government and philosophy departments, features a cross-disciplinary curriculum for students interested in the relationships among ethics, politics, business, and the professional sector.
- Now in its second year, the Master's in Women's Health program empowers students to become effective advocates and leaders in this dynamic field.

Produced by UMS/Creative Services

Go to www.suffolk.edu/gradadm to learn more about our graduate programs, our conveniently scheduled evening courses, and our prime Beacon Hill location.

We look forward to seeing you at our next information session!

SUFFOLK**ARTS+SCIENCES**
ALUMNI MAGAZINE

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