



**Traveling with Twain**  
Loren Ghiglione '63 reports on an epic cross-country journey



**Engaging Exhibits**  
Kris Nesbitt '95 connects with wide audiences at Shedd Aquarium



**DC versus AC**  
Paul Savage '83 works to change the way we power our lives

# HAVERFORD

The Magazine of Haverford College

WINTER 2012

## Cooking up A FOOD REVOLUTION



In her passionate and practical new book, *An Everlasting Meal*, **Tamar Adler '99** aims to rally home cooks with her liberating ideas for feeding ourselves well.







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On the cover: Tamar Adler in her Brooklyn kitchen.  
Photo by Dan Z. Johnson.

Back cover photo: Courtesy of Haverford College Archives.



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# view from founders

**A** college president gets to work with all campus constituencies. As a result, the issues that cross my desk become, collectively, a multi-paned window on the life of the institution. I'd like to tell you about two recent matters that I, as a newcomer, found particularly informative and that resonated with a good will that seems to characterize Haverford.

First is the appointment of Kim Benston as interim provost, our chief academic officer, for next academic year. With Linda Bell's five-year term set to end just as a new president comes aboard, my goal was to put in place a seasoned faculty member who could help the next president get to know Haverford—and vice versa—before longer-term commitments are made.



**Professor Kim Benston will be the College's next provost.**

The candidates, nominated from among the faculty ranks, were a very impressive group of faculty leaders much appreciated by their colleagues.

Yet Professor Benston received the lion's share of faculty endorsements sent to me, along with generous praise of his ethical statesmanship, trustworthiness, intellectual leadership, independence of mind, creativity and commitment to ambi-

tious educational goals—among many other positive qualities. Like his colleagues, I was particularly struck by the capaciousness of his vision and aspirations for the College, and predict he will wisely and ably partner with the new president and help build strong alliances with and among the faculty and other constituents of the institution. That many of you wrote with “thumbs up” for this appointment—Kim has taught here since 1984—further convinces me that he is the right person for the role at this critical juncture.

Meanwhile, there has been much activity surrounding our athletics logo as applied to uniforms and promotional material. My vantage point has given me an instructive look at how this community defines itself, while also introducing me to a titanic figure in modern Haverford history.

Haverford being Haverford and a community of individuals, you won't be surprised to learn that there seem to be as many



variations on font and color combination as there are teams. Eager for consistency, Director of Athletics Wendy Smith '87 (only an alum could take this on and live to tell the tale) has conducted a lengthy collaborative design process with an eye toward a unifying look.

By the time a college president enters any sort of logo picture, the array of choices has been sensibly narrowed. In this case, Wendy and her team have reduced the options to several attractive variations on a sleek theme. Yet several mockups include a fierce, cartoon chipmunk. What is he doing there?

As I now know, the chipmunk is a “not-quite-ready-for-prime-time” drawing of a squirrel. And the squirrel is *there* because Greg was *here*.

In this context, “Greg” can only refer to one person: Greg Kannerstein '63. Eulogized as “Mr. Haverford” following his



untimely passing in 2009, he was student, teacher, dean, mentor, administrator ... all things Haverfordian to all Haverfordians, for half a century.

I've learned that he stewarded a contentious 1990s campus conversation about the proposed adoption of the black squirrel as our athletics mascot. And because Wendy Smith is both a Ford/Black Squirrel and a pack rat, she saved several edifying, heartwarming — and, I am told, thoroughly “Greg” — emails on this very topic. Here, in Greg's own words, is the colorful history of how we became the Black Squirrels:

*Haverford was \*never\* the Fighting Quakers or the Quakers at all. Haverford teams were actually called the “Hornets” for some period from the late 1930s to the late 1950s after being known more often as “The Red and Black” or “Scarlet and Black” up to the 1930s. “Fords” came in that 1930-1950s era too and eventually “Hornets” was used only by sportswriters and then by no one. In the 1970s, the student newspaper started calling the basketball team the “Red Wave” and then that term expanded to all HC teams, but never had official status.*

*At this stage, “Fords” is the \*nickname\* and “Black Squirrel” is the mascot. They are different. A mascot dresses in a costume, runs around like an idiot, and is used as a logo for teams, has effigies made in its shape, etc. A nickname is a nickname, for cheers, newspaper stories, etc.*

*A lot of us think “Fords” is pretty silly, and of course it does not lend itself to a representation as a mascot the way “Eagles,” “Wildcats,” etc. do for some colleges. Some players on the baseball team saw a lot of black squirrels (real ones, not mascots) in the area of the baseball field about 15 years ago. They attributed to the squirrels the characteristics of feistiness, distinctiveness, energy and determination they wanted as their own trademark. In the mid-1990s, the college actually made a decision: the official nickname would remain “Fords,” Haverford would adopt a mascot in the form of a Black Squirrel (and had a costume made up which, however, resembled a chipmunk) and teams would be free among themselves on campus to call themselves whatever they wanted, be it Squirrels, Hornets, Bees, Goats, etc. Public utterances of the institution must proclaim Fords as the nickname, but if a “Go, Squirrels” chant is*



**Greg Kannerstein '63 playing catch with granddaughter Edie.**

*heard from the sidelines, no one will be offended.*

*While we do say the Black Squirrel is the official mascot, we in the administration follow the late Chairman Mao in only one respect, the “Let one hundred thousand mascots (or flowers) bloom,” a philosophy which well accords with the importance of the Inner Light at a Friends' college.*

*So we say “Black Squirrels forever— and whatever else you want too!”*

A thoughtful approach yields an inclusive solution; the process guides the community as the community informs the process. (I've learned that with Greg involved, it could not have been any other way.)

As for the logo, I'm sure that the artists will succeed in rendering a black squirrel as a Black Squirrel. That is, claws (but not those of a bobcat), a slightly anthropomorphized face (but not something from Snow White's forest), highlights (without turning squirrel to skunk).

Notably, our target date for completion of the project is Saturday, April 21, which happens to be the day we dedicate the baseball team's newly renovated campus home, Kannerstein Field. (See story in the *Giving Back* section, on page 54.) I hope you'll join us at 12:10 p.m. sharp. Guests will include people like you, along with Greg's wife, Elissa; stepdaughter, Sara Sklaroff; and granddaughter, Edie, who'll reprise her role depicted in the accompanying snapshot by throwing out the first pitch of a doubleheader against Gettysburg.

I hope you'll come and enjoy the incomparable beauty of Haverford in spring while honoring our friend —and cheering on the Black Squirrels. Go Fords!

Best wishes,

Joanne V. Creighton  
President

# letters to the editor



This 1947 yearbook photo of the Haverford Octet shows 10 singers: (left to right) Wayne Limber, William Delp, Robert Doane, Neil Boger, Silas Ginsburg, Edward Handy, Allan Brick, John Jackson, Peter Stettenheim and Donald Crosman.

## ALL ABOUT A CAPPELLA

*Our cover story about campus a cappella groups (Fall 2011) inspired a number of letter writers, who reminded us that student-run singing groups have a long history at the College.*

I took part in just such a group, the Haverford Octet, from about 1947 to 1950, when I graduated. All of us were members of the Glee Club, but we enjoyed singing and wanted to sing smaller-scale pieces as well. We managed ourselves and did not have a faculty director. We sang some of Professor [Alfred J.] Swan's Russian liturgical music as well as spirituals, novelty songs, and I've forgotten what else. As I recall, we sang at college events, dances and Glee Club concerts. —Peter Stettenheim '50

The lovely piece on a cappella singing groups on campus has one small error, I think. It says that this kind of music-making only goes back 30 years at Haverford.

I can't say much for sure about the 1960s and '70s, but I can certainly confirm that in the late 1940s and at least through the 1950s, there was a fine Haverford Octet. It sang mainly jazz arrangements, as well as college songs, show tunes and parodies. Its specialty was close harmony, which drew on barbershop, but except as a spoof, we didn't do barbershop. Much of our repertoire was original arrangements by members of the group, going back to the postwar years. [The group] was greatly in demand at College and Bi-College social events, as well as school and college dances, and at alumni events. If we had a model, it was probably jazz groups such as the Hi-Lo's and the Ames Brothers, if memory serves.

All or almost all of the members also sang in the college's topflight male (what else?) concert choir, called the Glee Club, under the superb direction of Bill Reese. —Steven Henning Sieverts '56

We are delighted to know of so much singing at Haverford since the dark ages,

i.e., before Sibelius and women students. Although there is no organic link, we would like to think of ourselves as maybe a Jungian archetype for what is now happening! We founded The Non Doctior Four, a barbershop group, about 1968. Our rehearsals were probably even less rigorous than twice a week for two hours, but we played often at the Crypt on Friday and Saturday nights when it truly was a cavern in the basement of Union. Our claim to fame was being the warm-up act for blues singer Buddy Miles in the Field House, for which we wore our brand-new swimming togs from the "Gay" Nineties (1890s, that is). So in those ways, we're proud to be a small part of Haverford's singing story.

—Scott Barton '71, Duncan MacLean '71, Bob Sandhaus '71, John Sweet '72 (father of Humtones member Joshua Sweet '01)

*Editors note: See a video of the group giving a reunion performance at Haverford's Alumni Weekend 2011 at [hav.to/nondoctor](http://hav.to/nondoctor).*



(left to right) Scott Barton, Duncan MacLean, John Sweet and Bob Sandhaus performing as the Non Doctior Four.





Thanks so much for publishing your piece on a cappella. Did you leave something out? Namely, intercollegiate competition? I understand that other college a cappella groups compete with each other. Don't the Haverford groups?

—W.E. Walling '61

*Rebecca Raber responds: In all of my interviews for the article, only one group mentioned the possibility of attending a competition (they hadn't yet decided if they were going to go). So while there are certainly outlets for college a cappella groups to compete against each other, most of Haverford's groups don't seem focused on them, preferring instead to sing wholly for fun, not for accolades.*

### THEN AND NOW

The photo of a 1967 jam session on Founders porch (above) that appeared in the Spring/Summer issue was the subject of a number of notes in our last Letters section. And we're still hearing from Fords about that shot.

I can identify three more Haverford students in your 1967 photo. There is **Gene Ludwig '68** standing in the back on the left side of the photo and **Brewster Fay '68** in the lower-right-hand corner. I am the lanky boy in the dark jacket and light-colored slacks toward the back of the photo. My companion is Carol Friedman BMC '69. She was petite, pretty and very

smart. Carol and I dated from March until about October 1967, when she upgraded to **Bob Armstrong '69**.

—Malcolm Burns '68

I am the one a little right of center and above the midline wearing the sunglasses and light-colored short-sleeve shirt. Directly below and to my right (left in pic) in the dark striped shirt is **Dennis Stern '69**. I had all but forgotten about "Stretch." Thanks for the reminder!

Also, since I now call West Virginia home (well, for the last 36 years), the article on High Rocks was so heartwarming. I knew of the organization but had not realized Haverford's involvement. How wonderful for both the students and the interns to experience each

other's worlds—truly an invaluable life lesson for both.

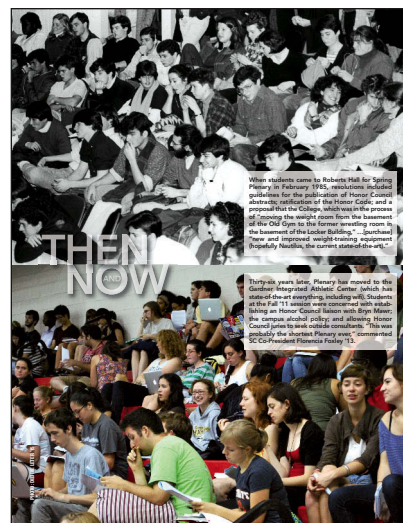
Thanks for a wonderful magazine.

—Greg Sava '69  
Brier Run Farm (retired)

While reading this most recent issue [Fall 2011], I was very pleased to see myself and some of my friends in the Plenary picture from 1985 (which I think was actually 1984, but I am not positive about that). I am positive, however, that from 1985 to 2011 is only 26 years, not 36, as your caption states.

—Sara Baker '87

*The editors respond: Whoops! Thanks for catching that math error, Sara. But the photo is definitely from 1985's Spring Plenary; so say a number of alums (from the Classes of 1985 through 1988) responding to a Facebook post about this picture. Join the conversation over at [facebook.com/haverfordcollege](https://www.facebook.com/haverfordcollege).*



### WE WANT TO HEAR FROM YOU!

Let us know what you think about the magazine and its contents. Send us an email at [hc-editor@haverford.edu](mailto:hc-editor@haverford.edu).

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# main lines



Matt Wetherell '12 interviewed former U.S. Surgeon General Dr. C. Everett Koop for his forthcoming political science senior thesis.

## A Senior Thesis and a Surgeon General

**F**ormer U.S. Surgeon General Dr. C. Everett Koop is part of the inspiration for Matt Wetherell's senior thesis in political science, which investigates the changing role of the office over time.

"I was thinking about the fact that I didn't know who the current Surgeon General even was, nor did my friends at Haverford," says Wetherell '12, who is pre-med. "But growing up, I remember hearing a lot about Dr. Koop and his fight against AIDS."

Wetherell couldn't have imagined he'd one day find

himself on the 96-year-old legend's couch.

While home in New Hampshire over winter break, Wetherell landed an interview with the retired pediatric surgeon and government figure, who now lives in Hanover. Koop had been ill, and so while Wetherell had contacted the institute he founded at Dartmouth in hopes of arranging a meeting, it didn't seem likely.

"Then one day I got a call saying he was feeling well," says Wetherell. "And they asked if I could be there at 3 p.m."

His thesis, focused more

broadly on the ways government bureaus gain and lose power, looks at the surgeon general's role as a case study. That afternoon, Wetherell was able to ask Koop face-to-face about his time in office.

Wetherell says Koop is an important part of his research because of Koop's caliber of leadership, which subsequent surgeons general haven't necessarily been able to replicate.

And thesis aside, Koop is a role model for Wetherell, a public health advocate who hopes to one day practice pediatrics or another primary care specialty.

"I ended the interview just by telling him how much he inspired me, and asking for advice," says Wetherell.

Koop's response: "You can, if you have the desire and the compassion and the integrity."

"To hear 'you can do it' coming from this man..." says Wetherell, trailing off.

"Well, it was pretty cool."

Wetherell says the interview gave him an extra dose of enthusiasm for his project.

"That'll definitely be one of the highlights of my year," he says. "And now I want to write something that would make him proud." —Mara Miller '10



## NEW DORMS UPDATE

There has been plenty of activity on the site of the former Orchard Lot. As of press time, all floor slabs of Kim and Tritton halls are finished, and the interior wall framing for their first floors is complete. The mechanical systems have started to go in and the buildings' roofs have been scheduled for installation. The project remains on-budget and on-schedule for students' August move-in date.



In December, Former President Tom Tritton and his wife Louise (left) joined President Joanne V. Creighton, Board of Managers members and the New Dorms Steering Committee for a guided hardhat tour of the new residences along with the project's architects, students, faculty and staff. You can take the tour yourself (via video from that event) at [hav.to/90](http://hav.to/90), and follow the construction as it nears completion via blog posts, photos and live video feed at [hav.to/newdorms](http://hav.to/newdorms).



## WINNING DISPLAY

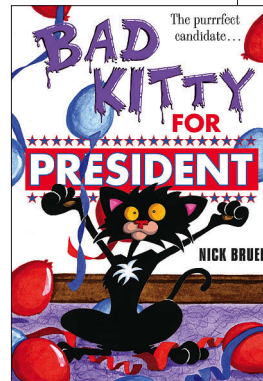
In December, the entryways of Lloyd Hall were again festooned with holiday lights (and inflatable snowmen, glowing dinosaurs and mini Christmas trees) as part of the College's new-ish tradition of Lloyd Lights. Since roughly 2000, each entryway has decked its halls in a friendly competition with its neighbors. This year, more than 950 people voted in an online poll to determine a Lloyd Lights winner, and with more than 30 percent of the vote, Lloyd 31/32 came out ahead. To view the poll go to [hav.to/lloyd](http://hav.to/lloyd).



DORM PHOTO: DEBORAH LETER '15; TRITTONS PHOTO: DOROTHY LABE

## “The Purrfect Candidate”

In the latest entry (#7) in his wildly popular children's book series, *Bad Kitty*, author **Nick Bruel '87** has his troublesome feline running for president—of the Neighborhood Cat Club. But Bruel just can't help injecting some witty references to what's going on in the real political arena into *Bad Kitty for President*, including having Kitty make some campaign commercials. “One commercial is entirely vapid and hollow and only serves to pander to her electorate while not delving into a single issue,” says Bruel, who was profiled in the spring/summer 2011 issue of *Haverford* magazine. “The other commercial, funded by her PAC, is a vicious attack ad on her opponent, Big Kitty, in which he is compared to being ‘like’ a dog, while not going so far as to accuse him of being a dog.”



In the book, the cats go through the same process that candidates and nominees go through in the U.S. Presidential election, and the text features a six-page glossary filled with terms such as “primary,” “delegate,” and “PAC.” “My fantasy is that *Bad Kitty for President* becomes a permanent fixture in classrooms as a reference tool for civics lessons on the election process,” says Bruel, whose hope is “that kids will learn that something can be confusing, absurd, overly complicated and vulnerable to corruption, while still being utterly essential at the same time.”

—Eils Lotozo



Rich Espey '87, an out and proud middle school science teacher in Baltimore, is the sponsor of his school's Gay-Straight Alliance.

## Rich Espey '87: GLSEN Educator of Year

**F**or many years, as he was building his career as a science teacher, **Rich Espey '87** was compelled to hide who he really was from his students and colleagues. Coming out as a gay man was out of the question.

"I was scared to death as late as 1997 when I taught at an independent school in Atlanta," he says. "I knew I would lose my job if the administration knew." But things have changed since then. Now a fully out middle school science teacher at the Park School of Baltimore, Espey was named 2011 Educator of the Year by the Gay, Lesbian and Straight Education Network (GLSEN). The national award recognized Espey, who has been teaching for 23 years, as a "remarkable educator who has demonstrat-

ed a commitment to GLSEN's mission of ensuring safe schools for all students."

The sponsor of his school's Gay-Straight Alliance, Espey has helped students make a video addressing homophobic language and worked with teachers to create a program called "Putting Gay in a Positive Context."

"The main idea was to build a pool of resources for teachers who wanted to have gay visibility in curriculum," says Espey, who gave a talk at Haverford in November sponsored by the campus Sexuality and Gender Alliance. "So we built a website with links to lots of pre-existing curricular resources and we created a document for teachers called "Twelve things you can do right now to increase safety and affirm all students."

On that list: Call kids on the use of anti-gay expressions like "That's so gay." Change worksheets and word problems to include same-sex couples and make same-sex couples visible when doing "family" vocabulary in language units. For in-

school book groups, include on the list of readings young adult novels with gay characters for whom being gay is not a "problem."

Espey, who is also a playwright with six full-length plays to his credit (among them *Hope's Arbor*, which had a New York production in 2008), gave a passionate acceptance speech at the GLSEN awards ceremony. In it, he expressed misgivings about the "It Gets Better Project," which recruits adults to create reassuring YouTube videos addressed to youths who are being bullied at school because of their sexual orientation. Espey calls the campaign "both a blessing and a curse."

"It's a blessing for the obvious reasons," he says. "But how can we tell twelve year olds to just hang on for six more years? That's crazy! And it suggests that schools have no responsibility to intervene and to be proactive in helping all kids understand gender and sexuality diversity as a fact of life." —E. L.

## Philly Car Share is Here!



This semester, the Student Activities Office began a new pilot program with PhillyCarShare. The new partnership means that there are now permanent parking spots in the South Lot for two cars—a Kia Sol and a Ford Fiesta—that are available to any student, faculty member, staffer or local community member who has joined PhillyCarShare. (Departments within the College are also eligible to sign up for business accounts at a reduced rate.) Members can rent a car by the hour by reserving online or by phone. It's affordable and convenient, and, by helping to reduce car ownership on campus, car sharing contributes to our efforts to create a greener Haverford.

### FYI

**THE TRI-COLLEGE LIBRARIES** are currently trying out a pilot program that enables students and faculty to browse and "check out" thousands of e-books on demand from the online catalog. These books, which are available through Ebook Library and searchable through Tripod, are downloadable to laptops, tablets and mobile devices.



## Alumna's Play Makes a Drama Class Reading List



Visiting Assistant Professor of English and Writing Christian DuComb '01 (left) works with students on a staged reading of *The Lacy Project* by Alena Smith '02.

The latest play by Brooklyn-based playwright **Alena Smith '02**, *The Bad Guys*, was part of the Public Theater's New Work Now! series in September and will be produced this summer at Second Stage Theatre. Smith's play, about a group of longtime friends whose bonds are shaken by politics, money, ambition and secrets from their past, will be one of two new plays produced as part of Second Stage's Uptown Series, which is dedicated to premiering the work of up-and-coming playwrights. But it's not just New York theaters that are showing Smith's work this year. Here on campus, Visiting Assistant Professor of English and Writing **Christian DuComb '01** (formerly a collaborator of Smith's in their theater group Dead Genius Productions) received a course innovation/renovation grant from the John B. Hurford '60 Center for the Arts and Humanities to bring Smith to campus and present a staged reading of her play *The Lacy Project* in conjunction with his "21st Century Drama in the Americas" class. Set in a New York apartment in which a young woman waits with two friends for the arrival of her mother, an acclaimed photographer who made a famous series of portraits of her as a child, *The Lacy Project* examines contemporary femininity from a variety of angles. The staged reading, which featured members of DuComb's class as well as other interested students, was held Feb. 22 in the Black Box Theater in the Dining Center.

—Rebecca Raber

### ON CAMPUS



In February Dr. Naif Al-Mutawa came to Haverford to give a talk in conjunction with Visiting Associate Professor of Art History Carol Solomon's class "Contemporary Art of the Arab World, Iran and Turkey." The Kuwaiti psychologist is the creator of *The 99*, an acclaimed comic book series whose international cast of heroes (like Saudi Arabian Jabbar the Powerful, who is super-strong and invulnerable, and Jami the Assembler, a Hungarian electronics and engineering genius) represent the 99 attributes of Allah. Al-Mutawa's superheroes, who have even teamed up with DC Comics' Justice League for a six-issue crossover series, not only fight crime, but also stereotypes about Muslims and negative images of Islam. "I firmly believe that the only way to beat extremism is through arts and culture," Al-Mutawa told Henry Elliman '13 in a post-lecture interview. "That's what happened in Europe with the Reformation and the Renaissance, and that's what has to happen in the Muslim world. No guns, no bombs, no war is going to work. This is the only way that will." [Read the full interview with Al-Mutawa at hav.to/the99.](http://hav.to/the99)

He's the crossword puzzle editor for the *New York Times*, the puzzle master on NPR's *Weekend Edition* and the founder of the American Crossword Puzzle Tournament. He's been the subject of a documentary (*Word Play*), made an appearance on *The Simpsons*, and is purported to be the only person in the world to hold a degree in enigmatology (the study of puzzles). That would be Will Shortz, who spoke to a packed audience in Marshall Auditorium on Feb. 10. Shortz offered his thoughts about what goes into a great crossword puzzle (a mix of creativity and aesthetics), and relayed the number one rule of puzzle making: "Every answer has to be a real word or phrase. You can't just make stuff up." He concluded his presentation by dividing up the audience into black squirrels and grey squirrels for a puzzle contest. (Thanks to an impressive 55-point answer streak by Joe Horowitz '14, the grey squirrels trounced the black squirrels 75 to 25.)

### SOUND BITE



"I always wanted to have a career in puzzles, but I didn't think there was any money there—I would just be the creepy old guy living in my mother's attic selling my puzzles for \$10 a pop. So I went to law school, but here I am now."

—Will Shortz



## Energetic Healer

**S**pend an hour with **Dr. Ann Marie Chiasson '85**, a medical doctor, author, speaker and prominent energy healer, and you can't help feeling energized yourself. Chiasson, who teaches at the University of Arizona Center for Integrative Medicine with its founder, Dr. Andrew Weil, bounces on and off a couch while she explains how her work as an energy healer is designed to bring us back to "our roots" in medicine. Healing with energy and the hands is "the foundation of conventional medicine," she says. The next thing you know, you're lying on the floor of her office and she's yanked off your shoes and socks. She leads you in a toe-tapping exercise designed to relieve anxiety and open and balance your energy field by taking advantage of vital pressure points. "Spend 15 minutes a day doing this," she instructs, as she begins to rhythmically bang your feet together while you lie on your back, "and you'll feel so much more relaxed."

Chiasson spends much of her time helping patients with various ailments and teaching physicians to incorporate nontraditional therapies into their practices. Energy medicine serves as the center of her own practice. It draws on the belief that the human body is "infused with subtle forms of energy," according to the National Institutes of Health National Center for Complementary and Alternative Medicine, which sponsors research in the field. The healer manipulates that energy to help the patient alleviate pain, symptoms from a disease, or possibly the sickness itself. Reiki and healing touch are examples of energy healing methods.

Chiasson, whose father was a mathematician, says she fell in love with science as a Haverford student, but her interest in energy healing began when she was very young. "I remember putting my hands on my grandmother to try to heal her shingles," she says, recalling an

incident that happened when she was 9. After graduation, she headed to Johns Hopkins University, where she earned a master's in public health. She later earned her M.D. at Dalhousie Medical School in Nova Scotia, with an emphasis on family medicine.

A job running the City of Baltimore's communicable disease program in between her M.P.H and M.D. studies gave her the opportunity to take a course in energy healing that featured a textbook written by a physician whose specialty was vibrational medicine. The class not only opened her eyes to a new career path, but also gave her solid scientific data in support of energy healing's effectiveness, something which is difficult to come by in alternative medicine.

Chiasson is the first to admit that, despite some investigations and papers on energy healing methods, the general dearth of research can be off-putting to the public. "There's not a lot of great data or studies out there, although it is pretty clear it decreases pain," she says. "When people say this is BS, I understand it. But people are flocking to it because of the perception of the benefit they're getting." Indeed, in 2007 a National Health Interview Survey found that more than 1.2 million adults had used an energy healing therapy, such as Reiki, in the previous year.

One thing is certain for Chiasson: "I know my love for this is real. I've had life-changing experiences with it." Not only has she helped countless patients relieve pain, she cured herself of a chronic pain syndrome she had for 20 years before exploring energy medicine.

Chiasson moved to Tucson in 2001 and established herself as a family doctor who incorporated certain alternative healing therapies into her practice. It wasn't until she read a Tucson guidebook that mentioned Weil, who by then was a world-famous leader in alternative medicine, that Chiasson suddenly realized that what she had been considering an important "hobby" was actually a field called integrative medicine. She subsequently applied for and was awarded a fellowship through Weil's center at the University of Arizona.

The fellowship not only helped her improve her skills as an energy medicine practitioner, it gave her the chance to collaborate with Weil on a CD: *Self-Healing With Energy Medicine*. Since then, Chiasson has gone on to write and produce other CDs and kits that teach self-healing methods.

And now her energy has shifted in a new direction. Together with former Haverford roommate **Katherine Lewis '85**, Chiasson has launched the clothing company Hands Turned On. The firm's signature product is a series of T-shirts featuring Chiasson's own handprints in strategic locations that guide wearers to manipulate their own energy for wellness. The T-shirts come with tags describing the techniques wearers need to employ and the importance of the handprints' locations. For example, on one shirt emblazoned with the phrase "Excitement without breath is fear," Chiasson's handprints are found in the abdominal area. The wearer is instructed to place his or her hands on the stomach while taking deep breaths, to help counteract feelings of anxiety. Lewis, who holds an M.B.A. from Harvard Business School, coined the phrase "fashionceuticals" to refer to the market for "clothing that heals."

Whether or not this new market catches on, Chiasson is content with the unorthodox path she's forged. "I love teaching physicians and helping medicine become a better field," she says. "I make my living caring for and listening to people. That is success to me."

—Alaina G. Levine



## A Record Fund-Raiser

**N**ot many bands even feature a flute, let alone owe their existence to one.

But the Attic Stairs are an exception. The all-Haverford group formed when frontman Dan Wriggins '14 (a multi-instrumentalist and singer) heard Evangeline Krajewski '14 playing her flute in one of the practice rooms in Union Hall and knocked on her door to invite her to jam with him.

Soon, their chamber-folk outfit grew to include fellow Class of '14 members Charlie Birkel, a guitarist and ukulele player, and Martin Richard, an upright-bassist, as well as Aliza Resnick '13, who plays banjo, mandolin and fiddle. With their lineup mostly solidified (depending on the occasion, they can grow to a six- or seven-piece group), the Attic Stairs began writing songs and playing their acoustic, rootsy folk on and around campus.

While an Attic Stairs show can feature up to 16 different instruments, the band was still missing something: an album to record its existence for posterity.

So last fall, they petitioned the Student Arts Fund for the money needed to record their music properly.

"We have some space on campus for recording, and students have done great projects there," says **James Weissinger '06**, associate director of the John B. Hurford '60 Center for the Arts and Humanities, which oversees the Student Arts Fund. "But the Attic Stairs are making folk music—they are recording accordions, flutes, banjos, fiddles and upright bass—and in order to make those instruments sound the way you expect them to sound on a record, you actually have to do all this complicated stuff in the studio to create that 'real sound.' So that really does require an engineer and the right kind of studio and the right kind of equipment."

In its application to the Student Arts Fund, the band sought the money not just to record but to press a vinyl record. But with so many ambitious student arts projects competing for funding this year, the Arts Fund could only provide

*And the Winner is...* investigates competition, cooperation and community through a series of artist residencies, curricular interventions and a massive Skee-Ball tournament involving all members of the Haverford community. The Cantor Fitzgerald Gallery will house the lanes and run the tournament, which begins March 16 and ends April 20.

Curated by Visiting Assistant Professor of Comparative Literature John Muse and Campus Exhibitions Coordinator Matthew Seamus Callinan, *And the Winner is...* will feature artist talks by Sal Randolph, Lee Walton, Hank Willis Thomas and Shaun El C. Leonardo; a sneak-preview of *Strong*, a documentary about three-time Olympian Cheryl Haworth along with a visit by Haworth and director Julie Wyman; and a lecture by Ted Purves chair of the MFA program at the California College of the Arts, the first art school to offer a Social Practice concentration. Also on the event schedule is an interdisciplinary conversation about competition that will include Coach Tom Donnelly; Haverford professors Indradeep Ghosh (economics), Rachel Hoang (biology), Jesse Shipley (anthropology) and Wendy Sternberg (psychology); and Bryn Mawr professor Tim Harte (Russian literature and film).



part of the support the Attic Stairs sought. Instead of giving up on their recording dreams, the band members, at Weissinger's urging, decided to do some fund-raising of their own to make up the difference.

Through the online fund-raising site IndieGoGo, the Attic Stairs raised more than \$1,900 (their initial goal) by offering incentives to funders. For example, a \$10 donation bought a digital copy of the album, and \$75 bought both the digital and the vinyl editions, plus a loaf of rosemary sourdough bread baked by Wriggins or muffins or scones made by Krajewski. (To anyone donating \$1,000 or more, the band offered a private concert—complete with a three-course meal cooked by the band.)

The band spent winter break in Philadelphia's Lorelei Studios laying down tracks and is now in the process of mixing and mastering them in the hopes of releasing an album in late win-

ter. In the meantime, the members are working on ecological and artistic ways to create one-of-a-kind sleeves for their record once it's pressed.

In more news, the band also played its first official off-campus concert on January 28 at Ardmore's MilkBoy Coffee, appearing as the opening act for Broadside Electric, another group with ties to the College. Like the Attic Stairs, Broadside Electric (featured in the winter 2011 issue of the magazine) is an acoustic folk outfit with a penchant for unusual instruments that formed while its members were students at Haverford, in this case back in 1990. The current lineup includes the band's core trio, **Jim Speer** and **Tom Rhoads**, both '90, and Helene Zisook (BMC '92).

"It's nice to be part of a long and healthy tradition of music at Haverford" says Attic Stairs guitarist Charlie Birkel '14.

—R. R.

Additional reporting by Matt Fernandez '14

PHOTO: DEBORAH LETER '15



The Attic Stairs, made up of current Haverford students, opened a show at Ardmore's MilkBoy Coffee for the alums in *Broadside Electric*.



(From left to right)  
Panelists Bill Pennington,  
Meghan Essman, John  
Fetterolf '93, Tal Alter '98  
and Jason Polykoff '06.

## Alumni Join Panel for the College's First Careers in Sports Symposium

**M**ost of my professors would be rolling over in their graves if they knew I was here speaking to you!" said **Jon Fetterolf '93** to the assembled crowd of students gathered in Chase Auditorium on a Sunday morning in November. The self-proclaimed "quiet student in the back of the class" is now the agent for 15 of the biggest names in baseball and was one of five panelists at Haverford's first-ever Careers in Sports Symposium.

The symposium, a joint project of the Bi-Co Career Development Office and the Haverford College athletics department, was created to address growing student interest in professions related to sports. Fetterolf, a lawyer with Williams & Connolly LLP, is a player agent certified by the Major League Baseball Players Association. He was joined by

**Jason Polykoff '06**, the head basketball coach at Friends Central School; **Tal Alter '98**, managing director for PeacePlayers International; Meghan Essman, director of fan development and educational programs for the Philadelphia Phillies; and Bill Pennington, a sports writer for *The New York Times*.

Over the course of the day's panel discussion, workshops and lunch, the speakers told interested students about how they got into the sports industry and gave tips on how to get jobs in this competitive field.

"Your athletic career comes to an end and you've got to do something with the rest of your life," said Pennington as he launched into his history as a sports journalist. "I happened to be lucky. I happened to be in Boston and there was lots of stuff to cover." Since his start in Boston, he has become a full-time columnist for the *Times*

and has also written several books.

Essman started her career in sports with an unpaid internship with the Phillies. She's stayed with the team ever since, moving up through the ranks to her current position, which puts her in charge of many pregame duties and nine community outreach programs.

Fetterolf told the audience that when he joined Williams & Connolly, the law firm didn't represent athletes. But when the firm wanted to create a baseball practice, it turned to him because of his background in sports. "I was in the right place at the right time," he said.

Alter, a star baseball player during his Haverford years, described how he'd taken the advice of **Greg Kannerstein '63**, then the director of athletics, to try out for some of the European baseball teams after graduation. He didn't make it, but he did wind up the head

varsity coach of the American School in The Hague. Afterward, he pursued an education degree at Harvard, where he discovered all "the nontraditional ways you can be an educator." Alter now runs an international nonprofit that uses basketball to unite, educate and inspire young people in divided communities.

Polykoff stayed closer to home. Straight out of Haverford, he became an assistant basketball coach at Friends Central School, not far from campus. Five years later, he has been promoted to head coach, and has created a sports program that attracts recruiters from across the nation.

All of the panelists stressed that networking is important to success in the field of professional sports. "Who you know is critically important," said Fetterolf, "but it has to come naturally." Students got to try out that advice for themselves, networking with the five panelists during a post-panel luncheon.

—Jack Hasler '15

### FYI

**AT A CEREMONY IN EARLY DECEMBER**, the Humanities Center celebrated its official name change to the John B. Hurford '60 Center for Arts and Humanities. The new name recognizes the important role that the arts play in the Center's work.



# People's Biennial Tour Makes Its Final Stop on Campus

**T**his winter the Cantor Fitzgerald Gallery played host to the *People's Biennial*, a traveling exhibition curated by Harrell Fletcher and Jens Hoffmann and organized by Independent Curators International. The exhibition, which culled the work of 36 relatively unknown artists from the five host cities (Portland, Ore.; Rapid City, S.D.; Winston-Salem, N.C.; Scottsdale, Ariz.; and Haverford), explored the limitations of traditional art shows by shining a light on lesser-known or overlooked forms, scenes and artists.

"The model proposed for the *People's Biennial* was a unique one that we felt was worth exploring," says Campus Exhibitions Coordinator Matthew Seamus Callinan. "Part of that exploration for us was to investigate more thoroughly the individuals and organizations who are making and supporting work in our own backyard that



Professor Israel Burshatin (back left) and others listen to artist Laura Deutch (right) inside her *Messages in Motion* mobile media studio. The van, one of the exhibited works in the *People's Biennial*, is used to help Philadelphians make and edit short documentaries.

may have slipped by us."

To that end, the curators came to campus for a week in the summer of 2010 to visit local artists and hold two open calls, from which eight artists were chosen to represent the Haverford area: Laura Deutch, a video artist who created a mobile media studio; Cymantha Diaz Liakos, who

exhibited her childhood drawings; photographer Jorge "El Che" Figueroa; Maiza Hixson, a curator at the Delaware Center for the Contemporary Arts, who contributed a short film; Howard Kleger, who showed both drawn and video work; photographer and colleague Alan Massey; painter Andrew Sgarlet; and Robert

Smith-Shabazz, who paints and draws on carved wood. Because of the show's expansive scope and the sheer number of collected artworks, the *People's Biennial* installed work not only in the gallery but also in the Koshland Integrated Natural Sciences Center and Magill Library.

"The most rewarding aspect is the sheer diversity of the works and the insight you get into different artists, mediums, working practices and areas as a result," says Callinan. "It's rare a gallery such as Cantor Fitzgerald gets to host such a range of work in a single exhibition."

The show, whose opening drew one of the gallery's largest crowds ever and featured Philly cheesesteak ice cream (handmade by one of the artists), earned rave reviews from *The Philadelphia Inquirer* and *The Philadelphia Daily News*, whose Roberta Fallon called the *People's Biennial* "radical" and "charming." —R. R.

## IN THE COLLECTION

Spotlighting some of the rare and marvelous items that are part of Magill Library's Special Collections.

This 1885 map of Indian Territory bordered by Texas, Arkansas, Missouri and Kansas was commissioned by Dr. Charles Kirk, who served as superintendent of the Friends Indian Mission. Part of the Quaker Collection, the large cloth map measures 60 inches by 40 inches, and was hand-colored by Quaker artist Marcus Mote. The map, which notes railroad lines, military forts and population numbers, reflects a volatile time in the history of the U.S., documenting a region where conquered, displaced Indian nations from all over the country were compelled to live in often uneasy proximity to one another. To see more items in the collection, go to [haverford.edu/library/special/collections/](http://haverford.edu/library/special/collections/).





# ford games

Haverford's lacrosse team gathers for a group shot with the Iroquois players after their October 1 game.



## Lacrosse Cultural Connection

Haverford players focus on the Native American roots of the game during a campus visit by a team from the Iroquois Lacrosse Program. **By Mara Miller '10**

**T**he modern sport of lacrosse is rooted deep in Native American history. Tribes around the continent played early versions of the game, which they called *stick-ball*, *little brother of war* or *men hit a rounded object* in their respective languages.

A lot has changed since then, including the name, introduced by early French settlers, that eventually stuck. And on Swan Field at Haverford, you can catch student athletes playing the present-day version of this ancient game.

To highlight their sport's heritage, members of the men's varsity lacrosse team helped organize a weekend of aca-

dem, cultural and athletic events last fall. "A Weekend of Native American Culture and Sport," which took place Sept. 30 and Oct. 1, welcomed visitors from the Iroquois Lacrosse Program, an organization that celebrates the sport's cultural origins through a youth league for high schoolers who live on the Six Nations' reservations in western New York and Ontario.

This one-of-a-kind collaboration among athletes, the College and the community, was spearheaded by midfielder Henry Millson '13, who organized a similar event as a student at the Taft School, in Watertown, Conn. As word

of Millson's plans traveled the Haverford grapevine, the Office of Multicultural Affairs and the Center for Peace and Global Citizenship eagerly stepped forward to help out.

As it happened, Dean of Multicultural Affairs **Theresa Tensuan '89** had been brainstorming with the Office of Admission about ways to engage students from Native American communities with the College. When Tensuan learned about the proposed weekend events and spoke with head lacrosse coach **Colin Bathory '99** about the opportunity to join forces, she learned that his own connection to the sport had been strengthened by a childhood friend who taught him about its Iroquois lineage.

Bathory "was very enthusiastic about the prospect of a visit," she says, and he hoped, as she did, to use it as a chance



to educate the Haverford community—not only about the sport’s heritage, but about the ways Iroquois culture has helped shape U.S. government, justice systems and social movements.

Millson says that one of his goals in hosting the Iroquois team was to “remind the community of a part of our history that I think, as a society, we have forgotten.”

That priority resonated with **Parker Snowe '79**, executive director of the CPGC: “Even when we talk about diversity issues, Native Americans are so often left out. We saw the sporting event as an incredible platform for developing cross-cultural awareness.”

So late at night on Friday, Sept. 30, the Iroquois team arrived after a long trip south. The next day, after a welcoming ceremony, breakfast and remarks from hosts and visitors, the teams suited up and faced off on the field. The Fords, who managed a 7-5 win, exchanged jerseys and gifts with their guests and enjoyed getting to know them.

“We found common ground in

lacrosse,” says Millson, “but from there we ended up talking about music, school and life in general.”

It was Tensuan’s idea to preface the game with a screening of the film *Circles: A Native Approach to Restorative Justice* by Shanti Thakur, a former artist-in-residence at Haverford. The film documents techniques used by indigenous tribes to heal and reintegrate members who have done something harmful to the community.

“The entire men’s lacrosse team came to the screening,” says Tensuan. “Restorative justice practitioners speak of ‘walking alongside one another,’ ... and this work with the lacrosse team gives me a strong sense of the ways in which sports teams can draw upon their collective gifts, extraordinary discipline and seemingly boundless energy to foster productive and transformative change in the community.”

Millson says he also hoped the weekend would showcase lacrosse as something more than a game. In Iroquois mythology, the tradition goes back to the beginning of time, when even gods wielded sticks.

Vince Schiffert, a coach who accompanied the Iroquois squad on their trip, says he and his players are proud to share their culture with the broader lacrosse community.

“It’s important for players to understand the sport’s background,” he says. “The game was given to us by the Creator, and so it has a sacred nature that’s rare in sports. We call it a medicine game, and it’s something we use to heal and help people. I can’t think of any other sport with that kind of a personal connection.”

Millson says he gained a sense of pride, and even responsibility, from the visit. “It makes you think about what you are doing to pass on this legacy and story, and it makes you think about how you are carrying yourself as an ambassador of lacrosse,” he says.

“It is humbling to talk to [people] who have played lacrosse their whole lives about the game not as a sport but a way of life. To talk with them about the game we are all so passionate about really brought the experience full circle.” 🐾

## athletics news

On Nov. 19, the Department of Athletics inducted four new members into its Thomas Glasser '82 Hall of Achievement. The banquet and ceremony welcomed **Joseph Henry Scattergood, Class of 1896, Roger Jones '52, Hunter R. Rawlings III '66 and Tracy Kyger Armesto '93** into the department’s hall of achievement, which honors alumni for their outstanding achievements in one or more varsity sports.

Sophomore Jen DiCandilo, the starting third baseman for the Haverford **SOFTBALL** team, was presented with the 2011 Archibald MacIntosh Award during an on-campus ceremony in October. DiCandilo is the first softball player to receive this honor in the award’s 48-year history. The Beta Rho Sigma alumni society has presented the award in MacIntosh’s honor to the top scholar-athlete in the first-year class at Haver-



**Joseph Henry Scattergood (Class of 1896), one of Haverford’s most outstanding cricket players, was one of four Fords inducted into the Thomas Glasser '82 Hall of Achievement in November.**



The men's cross country team raced through an unseasonably early snow storm to capture the league title at the Centennial Conference Championship on October 29.

ford since 1964. A 2011 second-team all-Centennial Conference selection, DiCandilo, who plans to major in economics, ranked fifth in the league in runs batted in and sixth in doubles.

### More Honors

A number of Haverford players were recognized recently for their athletic and academic achievements. Senior Andrew Sturner '12 was voted the 2011 *Philadelphia Inquirer*/Philly-SIDA Academic All-Area **MEN'S CROSS COUNTRY** team's Performer of the Year. Sturner, a 2011 NCAA All-America runner, was joined on the academic all-area team by senior teammate Eric Arnold. Three other Fords garnered fall season academic all-area honors. Emily Lipman '12 was selected for the **WOMEN'S CROSS COUNTRY** team, Alejandro Rettig y Martinez '12 was voted to the **MEN'S SOCCER** team, and Mary Hobbs '13 was named to the **FIELD HOCKEY** team. In addition, both Jordan Schilit '13 and Brian Sokas '14 earned all-American honors in **MEN'S CROSS COUNTRY**, and Roxanne Jaffe '12 was voted a third-team all-American in **FIELD HOCKEY**.

Haverford also landed 65 fall student-athletes on the Centennial Conference academic honor roll, more than any other school in the Conference.

Among them were 22 **MEN'S CROSS**

**COUNTRY** runners and 11 winners for both **WOMEN'S CROSS COUNTRY** and **MEN'S SOCCER**. **WOMEN'S SOCCER** was not far behind with 10 named to the list, while **FIELD HOCKEY** (eight) and **VOLLEYBALL** (three) rounded out the Haverford fall scholars.

### Postseason results

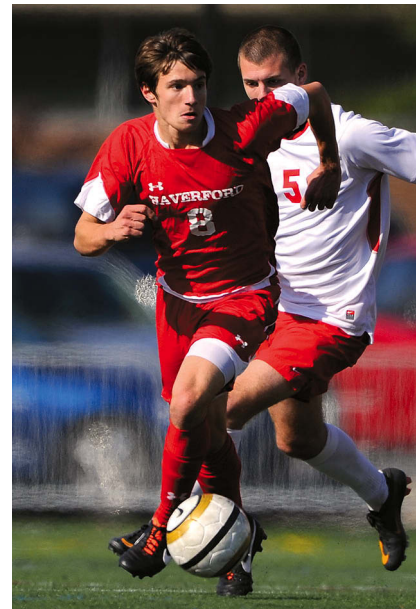
For the first time in department history, all six fall sports teams competed in the Centennial Conference postseason. **MEN'S CROSS COUNTRY** raced to the



Juliana Morgan-Trostle '12 races down Swan Field during Haverford's 6-1 regular-season win over visiting Eastern University on Oct. 6.

league title before closing out the season with a runner-up finish at the NCAA championship, while **WOMEN'S CROSS COUNTRY** finished second at the conference meet and 28th at nationals. **FIELD HOCKEY, VOLLEYBALL** and **WOMEN'S SOCCER** all played their way into the Centennial tournament semifinals.

**MEN'S SOCCER**, playing in its first Centennial postseason, advanced to the Centennial championship game after



Sophomore David Robinson (front) makes a play in the Centennial Conference championship game in Baltimore on Nov. 6 against Dickinson.

upsetting top-seed Johns Hopkins University on its home turf in the semifinal round, the Fords' first win over Johns Hopkins since 1995. Haverford and Dickinson College battled to a 1-1 double-overtime draw in the championship final, but the Red Devils advanced to the NCAA tournament after winning the penalty kick shootout, 3-2.

Visit the *Championships Central* page at [haverfordathletics.com](http://haverfordathletics.com) to see full post-season results.

Haverford College was one of 157 institutions to see both its men's and its women's **SOCCER** teams earn the 2011 National Soccer Coaches Association of America (NSCAA) Team Academic Award.

Get more athletics news at [haverfordathletics.com](http://haverfordathletics.com).



# faculty profile



Maris Gillette often uses the medium of film to document her ethnographic research.

## The Intimacy of Anthropology

Professor Maris Gillette is a keen observer of people, both in and out of the classroom. **By Rebecca Raber**

**C**lasses at Haverford are purposefully small, but “Ethnographic Methods” feels especially intimate. With just four students clustered around one end of a long wooden table in a narrow room in Gest Hall, there’s no need for raised hands; students simply peer over their laptops to ask questions or informally voice an opinion.

At the head of the table, Professor of Anthropology Maris Gillette is an encouraging presence, rephrasing students’ sometimes vague ideas into streamlined theses and facilitating discussions instead of leading them. “It sounds to me like

what you’re saying...” is her near-constant refrain. The course material of “Ethnographic Methods” is intended to provide a guide to the research techniques used in cultural and social anthropology fieldwork. But while Gillette’s students have learned those concrete skills (how to take field notes, how to conduct an interview), perhaps their most valuable lessons have come from simply watching Gillette in class.

At its core, anthropology is the study of humans: their behavior, their social organizations, their cultures. It is, therefore, a discipline for those who like people, who make others comfortable and

are keen observers. Watching Gillette, it is clear why she chose this field.

“I think there’s a kind of intimacy that comes from ethnography,” she says. “There’s something to be said about embedding yourself in a place and getting to know the people and watching them and hearing what they have to say. It is an intimate picture that you get of what life is like. If you’re interested in ordinary people, then anthropology is the way to go.”

Gillette’s route to the discipline, however, was a circuitous one. While majoring in history at Smith College, she was swept up in the new wave of interest in inter-

national studies in academia in the '80s, and while fulfilling the requirements for an international studies certificate, she found herself in a Chinese history class.

"I was like, 'Wow, I've had 12 years of history classes, and no one ever mentioned China,'" she says. "And to have this place that had this long history with this cultural continuity that lasted to the present—I was fascinated."

Gillette went on to enroll in Harvard University's masters program in Chinese studies. "That's where I found anthropology," she says. "Anthropology for me was, 'Oh, these are the questions that I'm most interested in. This is how I want to study China.'" Fired up by her newfound interest in the field, Gillette entered Harvard's anthropology program, from which she earned her Ph.D.

In the decades since, China has continued to fuel her curiosity and professional research. Gillette first went there in 1990 for an intensive summer Mandarin language program at Taiwan University. (In another example of how strangers immediately warm to Gillette, she spent her first night in Taiwan at the home of the woman she sat next to on the plane ride over.) She returned to mainland China in the 1990s for her dissertation fieldwork, investigating the lives of Chinese Muslims. Her first teaching job after graduating from Harvard was at the Hong Kong Institute for Science and Technology in the era leading up to the British handover. And since joining the Haverford faculty in 1997, she has returned to the People's Republic nearly every other year for research.

"When I first started going there, the transition to a market economy was at its beginning, and it's been an interesting period of 21 years to watch that unfold and to see these enormous changes taking place," Gillette says. In her early trips to mainland China, she stood out as a foreigner and a Caucasian, she says. In more remote areas, people would often follow her around. "They had never seen anyone who looked like me, ever," Gillette says. That's not the case anymore.

Gillette's most recent project, concerning porcelain workers in Jingdezhen, has taken her back to China several times over the last eight years. On one trip,

over winter break 2008, she returned with two students to film a documentary about how workers in the city's 1,000-year-old porcelain industry, which for centuries had been supported by the Chinese government, have dealt with the changes brought by the competitive market economy.

The resulting film, *Broken Pots, Broken Dreams* (2009), has been screened on campus and at conventions and in classrooms across the country. Gillette is now working on a book about her time in Jingdezhen that blends ethnography, history and fiction, which she hopes will appeal to a wide audience. "I want to be

**"I realized that if I want to get my message out there—and that's always been a goal for me, to be accessible and reach a broader public—then film is a great way to do that."**

part of something that gets out to everyone and is inclusive and makes people think about things they wouldn't otherwise think about," she says.

To that end, Gillette organized a symposium on campus in February that presented a series of films about the changing social landscape of China. "Forbidden No More: The New China in Ethnographic Film" screened eight movies (including *Broken Pots*) over two days as a way to help audiences consider the lives of people in contemporary China.

"I realized that if I want to get my message out there—and that's always been a goal for me, to be accessible and reach a broader public—then film is a great way to do that," she says. "Film is especially useful for moving the viewer and giving a sense of the emotional impact or producing a sense of urgency and connection."

Recently, Gillette has been working with documentarian Louis Massiah on a community media project that gives Muslim groups in the Philadelphia

area the opportunity to document the histories and contributions of the many Muslims who call the region home. The project, called "Muslim Voices of Philadelphia," has premiered two pilot videos, one of which Gillette co-directed.


"We wanted these groups to have a chance to say 'This is who we are,'" Gillette says. "[We wanted] to give people an opportunity to tell their own stories how they want to tell them."

For this work, the Council on American-Islamic Relations, Pennsylvania (CAIR-PA) recently awarded Gillette and Massiah their Courage in Media Award. Gillette is now hoping other community groups will make additional films or use other kinds of digital media (podcasts, websites) to help document the rich history of Muslims in Philadelphia.

Anthropology is about relationships, and few are more important to Gillette than those with her students. She takes her position as a mentor seriously, but the learning goes both ways, she says. Gillette credits her students with influencing her to work in film, social justice issues and community-based media projects.

"Maris is undoubtedly an exceptional teacher in a classroom setting; however, what makes her an even better professor is her accessibility outside of her seminars," says anthropology major Laina Gagliardi '12. "In the second semester of my junior year, I began to brainstorm for my senior thesis on fetal alcohol syndrome in Cape Town, South Africa. We scheduled countless meetings to discuss my research trajectory, and she would challenge me on my own ideas, encouraging me to think more critically [about] my own work."

Gillette feels the same sense of responsibility to those whom she studies as she does to those whom she teaches. All of her work—whether with local Muslims or faraway Chinese porcelain workers—is linked by her deep commitment to the people involved.

"When you do fieldwork, people are so generous," she says. "When I think about the people who helped me learn about Jingdezhen, who just opened their homes and lives to me, I feel a sense of responsibility to them. I just want to do justice to what they've given me." 



# Giving Students a Firsthand Look at the European Debt Crisis



Students at the European Commission in Brussels on a class trip organized by Visiting Professor of Economics Biswajit Banerjee.

Over fall break, **Visiting Professor of Economics Biswajit Banerjee** and 17 of his students embarked on one of the most ambitious class trips in the College's history. The group, which also included **Professor of History Linda Gerstein** and **Director of the Center for Peace and Global Citizenship (CPGC) Parker Snowe '79**, went to Brussels, Belgium, and Frankfurt, Germany, to attend lectures at the European Commission, the European Central Bank, and the Frankfurt School of Finance and Management.

With the worsening euro-zone debt crisis constantly in the news, the students, who were all enrolled in Banerjee's course "Economics of Transition and Euro Adoption in Central and Eastern Europe," had a front-row seat to history being made. They sat in rooms that are usually reserved for economic advisers and researchers, and they heard lectures created especially for their group by high-level experts at the different organizations.

"Things are unfolding so rapidly in Europe that some of the presentations that were state-of-the-art during our visit have fallen apart and new solutions are being suggested now," says Banerjee. "But because the students listened to the earlier presentations, they can keep abreast of what is happening."

Banerjee, an economist who worked

at the International Monetary Fund for 26 years before coming to Haverford in 2009, had previously taken students to visit the IMF's headquarters in Washington, D.C. That trip was such a success that he wanted to give his students a firsthand look at the current economic crisis by visiting the European Central Bank and the European Commission. Using his contacts in these institutions, both of which are unaccustomed to hosting American undergraduates, he was able to arrange tailor-made lectures for the students. He also arranged for special talks in the burgeoning field of microfinance at the Frankfurt School of Finance and Management. All in all, it

took a year to organize the trip and arrange for funding.

"When I first learned about the class, I couldn't believe [the CPGC and the Provost's office] would fund everything for us and prepare everything for us," says economics major Timothy Ibbotson-Sindelar '13. "We were told to get our passport ready, pack our bags, and they prepared everything else, which meant everyone got to have an amazing experience, even if you were on financial aid. That was really cool."

For the students, the trip made their classwork come alive. They got to see how policy decisions are made, argue about the future of the euro, and discover the real-world implications of what they were studying in the classroom.

"To me, [the lectures] were a reminder that when you want to get something done, it's a complex process," says Ibbotson-Sindelar. At the European Commission, "there are people who had to study countries specifically and look at very, very small parts of the economy. Their whole lives are devoted to learning about the interaction between [economic policies] and their effects on a country's economy. It expanded my idea of what I could do as someone who is going to graduate with an economics major."

—Rebecca Raber

## Steve Emerson '74 to Lead Cancer Center at Columbia University

**Steve Emerson '74**, who served as Haverford's 13th president before stepping down last year in order to build a stem cell lab and teach full time here at the College, has been named Director of the Herbert Irving Comprehensive Cancer Center at Columbia-Presbyterian Medical Center in New York City. The Center is a leading research and treatment facility and is affiliated with Columbia University's medical school. Emerson will also hold the Clyde '56 and Helen Wu Professorship in Immunology at the Columbia University College of Physicians and Surgeons.



Prior to becoming Haverford's president five years ago, Emerson practiced oncology at the University of Pennsylvania, where he conducted research in bone marrow stem cell biology that has led to the development of new medical therapies in use around the world.

# 3 Questions



**Assistant Professor of German Imke Brust**, whose research focuses on 20th- and 21st-century German literature and film in a post-colonial context, has infused her classes on both language and European culture with the technologies of the digital age. Last spring she received a Teaching With Technology grant from the Provost's Office to use the life-simulating videogame *The Sims* (which allows players to make an avatar that lives an everyday existence in a virtual world) in her elementary German class and the cloud-based, collaborative, multimedia slideshow technology VoiceThread in her class "Visualizing Europe." Currently, Brust is teaching "European Film," and is organizing a symposium on cinema in the current era of globalization and mass communication for the fall.

### Why did you decide to use *The Sims* as a teaching tool in a language classroom?

**Imke Brust:** After several years of teaching language courses with textbooks, video and audio, I was searching for something new to engage the more and more media-savvy student body, and became interested in the use of computer games for the German language classroom. I did some research and though that *The Sims* offered students the possibility of using their elementary German vocabulary in a more hands-on setting. The setup of the game is very similar to that of an introductory language textbook. At first you learn to talk about

yourself, then your family, friends, town, hobbies, etc. In *The Sims*, you create yourself and your family, build a house, get to know the town. [It] offered a visual world that students could explore, talk about and describe. In my elementary German courses, students have weekly writing assignments that almost resemble a diary, and using the computer game, more-private students had the opportunity not to talk about themselves and their family, but instead about their Sims and the Sims family.

### How did you come to use VoiceThread, an online media album that allows users to collaborate on and share

### photo, audio and video presentations, as a teaching tool?

**IB:** I had previously used VoiceThread in the German language classroom so that the students could create little narratives in German. When I was teaching the interdisciplinary course "Visualizing Europe" last spring, I decided to use this technology by asking students to visualize an abbreviated version of their final paper. Since the course explored, among other things, the changing visual representations of the idea of Europe/European Union over time, it seemed a fitting way to conclude the class.

### Why is it so important to you to find and use new technologies in your classroom?

**IB:** I think it is important to integrate technology into classroom instruction in our modern era because it can enhance, stimulate, facilitate and motivate students' learning. However, I think that it is most important to think about how it can enhance students' learning. Sometimes we forget in our new digital era that any technology is, above all, a tool, and that all learning is still analog.

## news + notes

**Associate Professor of Fine Arts Markus Baenziger** showed his work at the College's Cantor Fitzgerald Gallery in *Field Guide*, an exhibition of his sculptures curated by **Visiting Assistant Professor of Comparative Literature John Muse**. *The Philadelphia Inquirer* said the show "captur[ed] a sad, resonant—and occasionally high-spirited—beauty."

**Francis B. Gummere Professor of English Kimberly Benston** has been named interim provost of Haverford College, effective July 1. Benston is replacing **John B. Hurford Professor of Economics Linda Bell**, whose five-year

term as provost ends at the end of June. Benston's appointment is for a one-year term that was designed to coincide with the first year of the College's new president, who is also slated to begin work in July. Interim President Joanne V. Creighton, who selected Benston for the position, says the interim arrangement will aid the transition to a new administration while ensuring that the new president has maximum flexibility in designing the provost's position in the future. (*For more on Benston's appointment, see View From Founders, p. 2.*)

**Associate Professor of Spanish and Comparative Literature Roberto**

**Castillo Sandoval** was awarded a Special Prize from Chile's National Council for the Arts and Culture for his book of essays, chronicles, columns and miscellaneous texts, *Letters From the Antipodes*, which will be published later this year. The award is one of two given by the Chilean Ministry of Culture for unpublished manuscripts in the context of the "Writings for Memory" literary contest. Castillo Sandoval traveled to Chile to give a talk and take part in the awards ceremony, which was held at the Museum of Memory.

**Professor of Sociology Mark Gould** organized a daylong symposium, "Islam:



Reform and Revival,” that gathered a distinguished group of scholars on campus in December to explore broad questions about the history and future of Islam.

**Visiting Professor of Religion Abdolkarim Soroush**, who taught a course at Haverford on Islamic mysticism during the fall semester and was named by *Time* magazine one of the world’s most influential people in 2005, was just one of the symposium’s notable speakers.

**Associate Professor of Music and Director of Choral and Vocal Studies Thomas Lloyd** led the Bi-Co Chamber Singers through a performance of “There Is Another Sky” for its Swiss composer, Ivo Antognini, over Skype. The online performance was a master class of sorts, with Antognini offering critiques and student-performers having the chance to ask him questions about the piece’s



**Thomas Lloyd leads the Bi-Co Chamber Singers in a performance of “There Is Another Sky” for its Swiss composer Ivo Antognini (on screen) over Skype.**

creation. (The performance was later featured on [choralnet.org](http://choralnet.org), the primary international choral website.) In addition, Lloyd has been working on editing a new, reduced version of Kurt Weill’s *The Eternal Road*, and Haverford was awarded an \$8,000 sponsorship from the Kurt Weill Foundation for Music in support of the Chorale’s April 22 performance of the work.

**Associate Professor of English Laura McGrane** was quoted in an *Inside Higher Ed* article about digital humanities research in undergraduate education. McGrane, who was part of a panel on the subject at the annual meeting of the Association of American Colleges and Universities, discussed the difficulty in assessing and grading students’ digital work. The criteria, she said, could be similar to that used to evaluate essays: “close reading, rhetoric, terminology, creation of an argument, analysis of a database [and] ability to integrate course materials.”

**Associate Professor of German and Comparative Literature Ulrich Schönherr**’s translation of Georges Perec’s play *The Machine* premiered at Bloc Space in Sheffield, England, on Oct. 25.

## Women and Politics in Mali

**Associate Professor of Political Science Susanna Wing** has been traveling to Mali since 1994. She did her Fulbright Dissertation Fellowship there, and much of her research—including her book, *Constructing Democracy in Africa: Mali in Transition*, which came out in paperback last year—has focused on the West African nation. In early October she returned to the country, this time as a speaker for the U.S. State Department.

Wing was chosen to receive a prestigious Speaker and Specialist Grant, awarded to American experts to give lectures, workshops and seminars for professional audiences overseas. She traveled to Mali, where elections are scheduled to take place in April and July, to lecture on American women and the electoral process.

Wing’s 10-day trip included a series of talks and meetings with journalists, government leaders and others, including the Malian chapter of the Network of African Women Ministers and Parliamentarians. In an especially rewarding turn of events, she also visited the Centre Djoliba, whose library she had relied on while



**Associate Professor of Political Science Susanna Wing (top, middle) spoke to students at Lycée Ba Aminata Diallo, a prestigious all-girls school, as part of her State Department-funded speaking tour of Mali.**

in Mali as a graduate student.

The center, says Wing, was where intellectuals met to discuss the direction of the government after the 1991 Malian revolution. “To have been there as a graduate student doing research and to come back now in this role and stand there in front of an audience of 60 or 70 people was very personally moving.”

Another trip highlight for Wing was her visit to the country’s top all-girls school, which has educated almost all of the women who have gone into politics in Mali.

While the country’s current prime minister is a woman, only 10 percent of Mali’s National Assembly is made up of women and only seven mayors have been women, according to Wing. She says it was helpful for her audiences to hear that political parity has not yet been reached in the U.S., either. “We have 17 percent women in the Senate and the House of Representatives, and Sub-Saharan Africa as a whole has over 19 percent,” Wing says. “So they were pleased to see that [as a region] they were outdoing the U.S.”

—R. R.



For more about Haverford faculty and their accomplishments see our latest edition of “Faculty Updates” at [haverford.edu/news](http://haverford.edu/news).

# mixed media

## BOOKS

**Brian Till:** Tell us about what you call in the book *System D*. What about it did you find so captivating that you spent several years of your life exploring it in every corner of the globe?

**Robert Neuwirth:** System D is a term I pirated from the former French colonies. *Débrouillardise* refers to people who are ingenious and self-reliant. So System D is the economy of ingenuity and self-reliance, with businesses that don't get licenses and mostly don't pay taxes. System D is the global economy as it's really experienced by most of the people on the planet. It's the economy of individual effort, flying under the radar of governments and economists and most multilateral organizations. As to why I wanted to write about this, it's simple: The world pretends that the way most of the people on the planet survive is either meaningless or criminal. I think it's neither, and that all this human effort needs to be understood and honored and reported on.

**BT:** One of the points you raise is that the system plays a critical role alongside the formal economy.

**RN:** Absolutely. System D has long been a crucial way that people survive. But now, with the ongoing global meltdown, it's become even more important. The government of Greece, for instance, may figu-

## Q&A: Robert Neuwirth '81

**Brian Till '08** recently caught up with Robert Neuwirth '81, whose new book, *Stealth of Nations: The Global Rise of the Informal Economy* (Pantheon) explores the world's \$10 trillion shadow economy. The book takes readers through the street markets and marginal neighborhoods of Lagos, Nigeria and Guangzhou, China, among other places, as Neuwirth dives headlong into the world of traders and market makers. Along with a captivating travelogue and a history of piracy, *Stealth of Nations* offers a detailed exploration of an important segment of the global economy.

Neuwirth, who lives in Brooklyn, N.Y., has received a research and writing grant from the John D. & Catherine T. MacArthur Foundation. He previously wrote *Shadow Cities: A Billion Squatters, a New Urban World*.



rately tear its hair out at the prospect of more people working off the grid. But as the country's formal economy contracts under the belt-tightening pressure imposed by the rest of Europe, more and more people will exploit the fissures in the formal economy in order to survive. And what they're doing will not be criminal. We're not talking of drug dealing or gunrunning. It's

more about finding ways to sell legal goods at cheaper prices that people can afford.

**BT:** And given that we're talking about legal products here, the only grievance government can really have is that people aren't often paying taxes on the commerce, and the safety that regulation provides is inherently reduced. How do governments go about engag-

ing these people and these markets?

**RN:** I wouldn't say safety is inherently reduced. If a merchant is selling Colgate toothpaste but not paying any taxes on the transaction, it's still Colgate toothpaste. The type of transaction is different, but the product hasn't changed. Now, governments could choose to work in partnership with unlicensed merchants and street vendors—finding ways to help them grow their businesses. If governments were helping, the merchants wouldn't turn down the assistance and might even be willing to throw some money the government's way. But if government is only impeding business, then there's no reason for it to get involved and no reason for the street markets to accept its presence.

**BT:** In the book, you quote an executive from a major U.S. shoe company who says that piracy is a nuisance, but it really doesn't affect the bottom line. That seems impossible, I think, to a lot of people wading into the idea of System D for the first time.

**RN:** I don't think it's so incredible. Basically, sneaker manufacturers price their shoes so that they make a profit. There may be various pirated versions of Nike or Adidas or Puma sneakers. But that's not what most people are buying when they walk into a store here and buy a



brand-name sneaker. And for the high-end fashion companies—Prada and Gucci and Armani and the like—the impact is even less. Very few people who buy a pirated Coach bag can afford to buy a real one. And the people who buy real ones do so because they want the luxury label and the quality that implies. So I doubt very much that piracy is impacting the bottom line of these companies as much as people might think.

**BT:** I was struck by a quote you pulled from Bill Gates: “As long as they’re going to steal it, we want them to steal ours.” In terms of American intellectual products, what do you see in the future for this massive informal economy?

**RN:** I’m no seer, but I think the world is already questioning the nature of what is genuine. Look, it’s happening everywhere, even with items that hardly seem likely to be copied. Take African wax print fabric. Around the world, and even in Africa, it’s come to be the symbol of genuine African-ness. Yet it was an import. The batik technique was brought back from Indonesia by the Dutch, who then exported it to Africa when Europeans didn’t fancy the complex designs. Today, the highest-quality producer of so-called African wax print fabric is a Dutch company. That company estimates

*continued on page 25*

## MORE ALUMNI TITLES

### Herbert H. Blumberg '63,

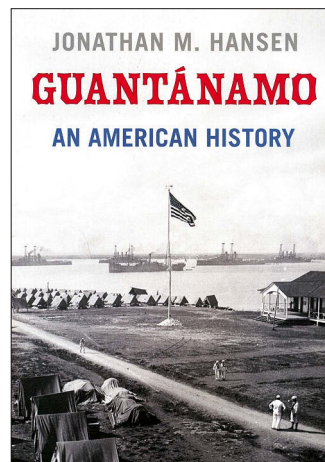
A. Paul Hare, M. Valerie Kent and Martin F. Davies:

**Small Group Research: Implications for Peace Psychology and Conflict Resolution** (Springer-Verlag) Part of the *Peace Psychology* series, this book integrates fresh research findings on small groups and examines the potential applications to the process of conflict resolution.

### Jed Brody '96:

**The Philodendrist Heresy** (Moon Willow Press)

In this science fiction novel, Brody, who teaches physics at Emory University, depicts a dystopian world of the future where humans live in cities underground and only a small group of persecuted heretics possess knowledge of the surface. The story follows a young woman’s quest to unravel ancestral secrets and find a long-lost path to the world outside.



tral secrets and find a long-lost path to the world outside.

### Colette Freedman '90

and Michael Scott:

**The Thirteen Hallows** (Tor) Freedman and her co-author blend magic, folklore, mystery and history in this fantastical thriller about a young Londoner in a dead-end job who becomes entangled in a murderous conspiracy.

### Jonathan M. Hansen '84:

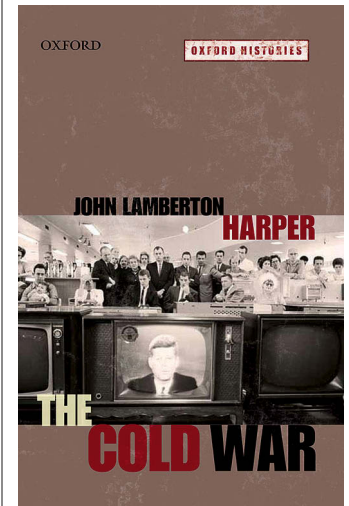
**Guantánamo: An American History** (Hill and Wang)

In the first complete account of the U.S. presence in Guantánamo—once a sought-after bay, then a naval base, now a prison—Hansen, a historian at Harvard University, tells a story of nation-making and empire-building that predates the inception of America itself.

### John Lamberton Harper '72: *The Cold War*

(Oxford University Press)

Harper, a professor of American foreign policy at the Bologna Center of the Johns Hopkins University School of Advanced International Studies, gives an overview of Cold War history that includes insights about international and domestic factors that drove the actions of the two superpowers.



### R. Brigham Lampert '98:

**Teaching Success Guide for the Advanced Placement Classroom: King Lear**

(Prufrock Press)

Lampert’s guide teaches Shakespeare’s classic play in a new and innovative way, and includes suggestions for hands-on projects, debates and other creative learning activities. 🐘

## FILM



In 1871, by an act of law, the British declared 198 different tribal groups in India “criminals by birth.” The Chhara people of Ahmedabad, in western India, were among them. Confined to prison labor camps in the early 1930s, the lives of the formerly nomadic Chhara did not greatly improve even after India gained independence. A 1956 law continued to restrict the movement of tribes deemed “criminal” and forced them into what were termed “corrective settlements.” Since then, the Chhara have been subjected to systematic discrimination and human rights abuses.

The ongoing plight of the Chhara and the activism of a new generation that has embraced theater as a protest medium are the subject of a new documentary by **P. Kerim Friedman '93**. *Please Don't Beat Me, Sir!* follows the lives of a group of young actors in the Budhan Theatre troupe who are devoted to fighting injustice, and exposes the inter-generational tensions of a community in transition.

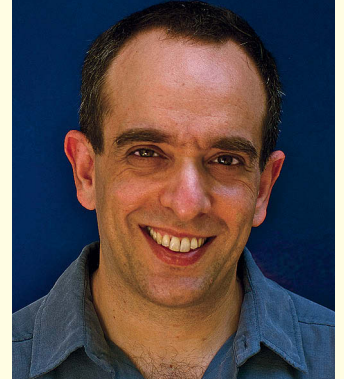
*Please Don't Beat Me, Sir!*, which Friedman made with his wife, Shashwati Talukdar, a filmmaker who has worked on projects for HBO, the BBC and Sundance, won the Society of Visual Anthropology's Jean Rouch Award

for Collaborative Filmmaking. It has been screened at a number of festivals, including the Taiwan International Ethnographic Film Festival and the 2011 Busan International Film Festival in South Korea. An anthropologist as well as a filmmaker, Friedman is an assistant professor in the Department of Indigenous Cultures at Taiwan's National Dong Hwa University.

The film was made over a period of five years, in close collaboration with the people whose lives were being documented, says Friedman, who returned regularly to India during those years with Talukdar, his co-director and the film's editor, to show rough cuts and get feedback. “We filmed these discussions, and some of the film's most intense moments come out of the community tensions revealed at those meetings,” Friedman says.

For more information about the film and to see a trailer, go to <http://dont-beatmesir.com>.  
—Eils Lotozo

P. Kerim Friedman '93



## VISUAL ARTS

**R**ichard Gabriele '04 had been making drawings of pelicans when the Deepwater Horizon oil spill began turning the shores of the Gulf of Mexico sticky and black. Inspired to drive to the Gulf to observe the effects of the spill for himself, he spent time in Louisiana, at the Bird Rehabilitation Center at Fort Jackson, working with International Bird Rescue.

From there, Gabriele, who received his master's degree from the Pennsylvania Academy of the Fine Arts, drove west to spend the summer living on a lake in a redwood forest in Northern California. The residency was part of a fellowship (his second) awarded by the Morris Graves Foundation, and while living in that primeval forest and contemplating the water, Gabriele began a series of wildlife paintings.

The works, which employ watercolor and egg tempera on handmade paper, seem to have struck a chord. One of the paintings in the series, *Ahab's Dream*, won a Jurors Award in the Works on Paper exhibition at the Perkins Center for the Arts in Moorestown, N.J., in December. “I had a great year,” says Gabriele. “Collectors bought over half of my inventory, directly from me, in 2011.”

Currently an adjunct faculty member at Bucks County Com-



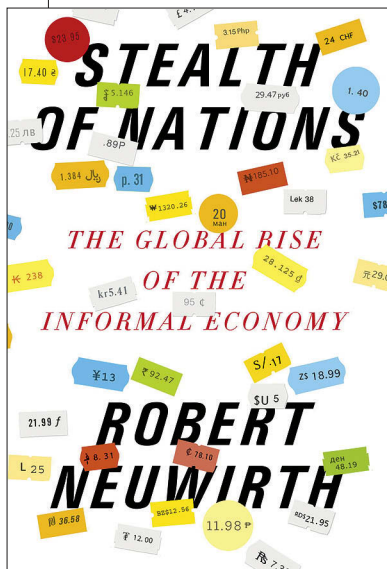
*Ahab's Dream* by Richard Gabriele, 10 x 16 in., watercolor and egg tempera on handmade Chinese paper.

munity College and Raritan Valley Community College, where he teaches drawing and painting classes, Gabriele works out of a studio he designed and built with his carpenter father in Langhorne, Pa., and is working on a project that would use his artwork to raise money for organizations dedicated to conservation and education about wildlife and the environment. Also coming up: The Morris Graves Museum of Art in Eureka, Calif., will mount a solo show of Gabriele's work, scheduled to open in April 2013.  
—E. L.



## Q&A: Robert Neuwirth '81

continued from page 22



that three-quarters of the cheap patterns for sale in the street markets of West Africa are pirate imitations of its designs. And most of those are now made in China. So I think piracy has long been here and is here to stay.

**BT:** There's a section in the book about Shakespeare that totally blew me away.

**RN:** Yes. A hundred years after Shakespeare's death, piracy made him The Bard. Basically, his plays were falling out of favor, and when they were produced they were rewritten and embellished to suit the pop

fashion. Then a pirate publisher flooded the market with the real Shakespeare plays, forcing the company that owned the copyright to cut the price to a penny a play. And that's when Shakespeare really became the pinnacle of English-language usage—because suddenly everyone could afford to buy his plays.

**BT:** Is there anything else you wanted to say?

**RN:** I've noticed in writing this book that I've made a personal evolution. I started out as a true believer in government. Now I've moved to a more

anarchistic viewpoint.

Proudhon dedicated one of his books to businessmen, who, he says, "have always been the boldest, the most skillful revolutionaries." He was a bit tongue in cheek perhaps—but we are on the cusp of an economic transformation (with Occupy Wall Street and all that), and I think the merchants of System D represent one of the groups that will lead us there.

*Brian Till '08 is a correspondent for The Atlantic and the author of Conversations with Power (Palgrave 2011).*

## MUSIC

**Ben Finane '99** has been writing about music since his time here at Haverford, during which he penned a column, "Ben Finane: Music Man," for *The Bi-Co News*. Only now he has a much bigger audience. Finane, who has been editor in chief of the print magazine *Listen: Life With Classical Music* since its 2007 inception, recently left his other job as managing editor of *Playbill* magazine's classic-arts division to concentrate on *Listen* full-time. This move includes a change of title: the editor in chief will now also be the quarterly publication's associate publisher.

"I think what makes *Listen* unique is that we are coming to classical music with an American perspective," says Finane, whose work has also appeared in *The Newark Star-Ledger*, *Time Out New York* and *The San Francisco Chronicle* and who writes program notes for Carnegie Hall. "Classical music is ultimately a



Ben Finane '99

European ball game. Just as Mark Twain in his travelogue *The Innocents Abroad* takes an American stance on Europe, so too *Listen* seeks to be the American voice of a European tradition."

The former comparative literature/music double major, who sang in the Bi-Co Chamber Singers and wrote a song cycle as his music senior thesis, credits his liberal arts background with instilling in him lifelong passions for learning and trying new things.

"[Yo-Yo Ma] saw that we had both attended liberal arts schools," says Finane, who interviewed the famed cellist for a *Listen* cover story, "and he said that liberal arts is all about continuous learning, 'trying to find how to understand the people and the



world around you.' So you can tackle something like heading up a music magazine without thinking, 'Oh, I don't know enough about this or that aspect,' because learning is a constant process."

—Rebecca Raber



Adler's book, both a food manifesto and a cookbook, is modeled on M.F.K. Fisher's 1942 classic *How to Cook a Wolf*.

# *Cooking up* A FOOD REVOLUTION

In her passionate and practical new book, *An Everlasting Meal*, **Tamar Adler '99** aims to rally home cooks with her liberating ideas for feeding ourselves well. **BY EILS LOTOZO**



**T**amar Adler '99 believes that we all have the means to feed ourselves well and that cooking is the way. She wants us to know that cooking does not require complicated techniques, special equipment, countless hours in the kitchen or very much money. And she's here to tell us that home cooking is important, necessary, *soul-satisfying*—and the very best way to navigate a world that seems ever more conflicted about food.

That is the heartening message at the center of Adler's book, *An Everlasting Meal: Cooking With Economy and Grace* (Scribner). Both a cookbook and a food manifesto, it quotes Santayana, Seneca and Saint-Exupéry, and offers a series of essays organized into chapters whose titles suggest Adler's big-picture view of cooking. Among them: "How to Stride Ahead" (on cooking with an eye to future meals); "How to Live Well" (a paean to beans); "How to Snatch Victory From the Jaws of Defeat" (strategies for salvaging culinary mistakes); and "How to Find Fortune" (about the wondrous things you can do with several common but "persistently underestimated" vegetables).

Rallying readers to reject the tyranny of the recipe and embrace the wisdom of the leftover, Adler's lyrical writing and practical approach—call it sustainable cooking—have been winning fans and gaining wide attention since *An Everlasting Meal* was published in October.

Alice Waters, who helped launch the local-food movement with her Berkeley restaurant Chez Panisse (where Adler cooked for a time in 2009), wrote the foreword and calls *An Everlasting Meal* "an important work about living fully, responsibly, and well." Adler has been interviewed in *The New York Times* and *Mother Jones*, and on Martha Stewart Radio, among other places, and has seen the book glowingly reviewed by a raft of food world luminaries. Michael Pollan, author of the bestseller *The Omnivore's Dilemma* and a mentor of Adler's, declared *An Everlasting Meal* his favorite cookbook of the season. Michael Ruhlman (*The Making of a Chef*) called it "smart, graceful and strangely, beautifully reassuring."

It's the kind of reception most first-time authors can only dream of. But

Adler, a magazine-editor-turned-chef-turned-writer, has a bigger mission: to cut through all the confusion about food and bolster the dwindling ranks of home cooks. "People think they need to know so much more than they do in order to cook," says Adler, who modeled *An Everlasting Meal* on M.F.K. Fisher's 1942 classic *How to Cook a Wolf*, which proffered a similar kind of encouragement to housewives dealing with wartime shortages. "I want them to know that cooking is something that is within their grasp and you don't need anything you don't already have to do it," she says. "My goal with the book was to give cooking back to people."



Cooking, writes Adler in her introduction, "has in recent years come to seem a complication to juggle against other complications, instead of what it can be—a clear path through them." But her own path to cooking, and to writing about it, wasn't so clear at first.

An English major whose senior thesis employed French feminist literary theory in a critique of magical realism, Adler spent a post-graduation year as a public



**No matter how well a cookbook is written, the cooking times it gives will be wrong. Ingredients don't take three or five or ten minutes to be done; it depends on the day and the stove. So you must simply pay attention, trust yourself, and decide.**

policy intern with the American Friends Service Committee in Washington, D.C. After that she took off with her then-boyfriend on an extended tour of Asia, where they came up with the concept for a book about street food and spent time in Thailand photographing and interviewing vendors. "It wasn't a cookbook," Adler says about the never-published work. "We called it culinary anthropology, but that was the beginning of the idea of writing about food."

Returning to the U.S., Adler pondered her next step. Her Haverford education, she says, had given her a sense of clarity about the ultimate direction her life would take. "Whatever I did," she says, "it was going to be somehow infused with social justice—with making things better." Looking for a way to combine her interests in writing and public policy, Adler applied for an internship at *Harper's Magazine* in New York. "I thought it was the most politically incisive and by far the best written magazine out there," she says. Adler got the position, worked hard and was rapidly promoted to associate editor. One of her duties was putting together the odd mix of phone conversation transcripts, excerpts from instruction manuals, memos, stories, poems, etc., that make up the magazine's evocative "Readings" section.

She loved the job. But she found herself spending all of her spare time cooking, reading about cooking, or shopping for what she planned to cook next. Adler, who grew up in the New York suburbs, had always cooked—even in college—thanks to the influence of her psychologist mother, who put a home-cooked dinner on the table every night and later launched a second career as a personal chef. Her younger brother John also has the culinary gene. He got his first cooking job out of Wesleyan University, worked at several notable New York area restaurants, and is now a chef at the Brooklyn hot spot Franny's.

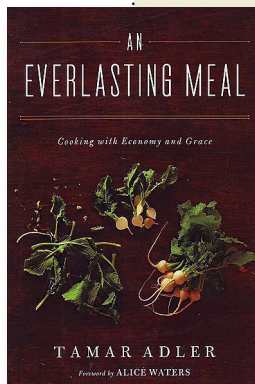
Two years into her tenure at *Harper's*, in 2003, Adler felt she was being "called," in the Quaker manner, to cook.

"I clearly was not completely in my skin as an editor, and I didn't know if I would be completely in my skin as a



## BREAD SOUP

*I subsist contentedly through the winter on a basic bread soup that's true to the spirit of bread, which is that if you have it, all you need to turn it into a meal is whatever else you have.*



*To make basic bread soup, heat a half cup olive oil in a soup pot. Cook a cup of any combination garlic, onion, leek, and celery, finely sliced, until tender, salting the vegetables immediately to keep them from browning. Add a half cup roughly chopped fresh parsley and rosemary or the leaves from a bunch of*

*celery, four cups cubed stale bread, crusts removed, and, after stirring well, four cups any combination vegetable cooking liquids, meat broths, and bean broths you have, and the rind of a piece of Parmesan. Let it cook covered for twenty to thirty minutes, adding water if it starts to stick, until the bread has broken down completely.*

*All bread soups are somewhere between soup and solid. The best way to tell if yours is done is by knowing it will thwart attempts to classify it as one or the other and, instead of trying, take it off the heat when it tastes good. Remove the cheese rind. Drizzle heavily with olive oil, grate with parmesan cheese, and top with freshly cracked black pepper.*

*Bread soup recipes recommend serving them "very hot." Whoever wrote the original ones knew that no matter how slim the pickings for your pot, with the temperature of the liquid inside, at least, you could be spendthrift. It feels nice to be unstinting with some part of a dish. I let bread soup cool before eating it because I like it better lukewarm. —From the chapter "How to Have Balance"*



"People think they need to know so much more than they do in order to cook," says Adler. "My goal with the book was to give cooking back to people."

cook," she says. "But I needed to know what cooking felt like behind the line in a restaurant."

So she wrote a letter to Gabrielle Hamilton, the chef-owner of her favorite New York restaurant, Prune, asking if she could come and work there, for free, in her off-hours from *Harper's*.

"I would like to do the hardest and dirtiest things that there are to be done in a restaurant kitchen. . . . If food hasn't lost its luster after I have peeled hundreds of potatoes and de-veined livers and broken down smelly boxes I'll re-plot my course," Adler wrote to Hamilton, who would go on to write the cooking memoir *Blood, Bones and Butter*.

Her experience at Prune, which Adler wrote about in a long essay for Salon.com, propelled her to finally leave *Harper's* and

begin to make her way in the world of food. She worked as a personal chef and did research for Dan Barber, the chef and co-owner (and her brother's boss at the time) of Blue Hill at Stone Barns, a working farm and education center for sustainable agriculture that's north of New York. Then, at a Vermont wedding (of **Anton Kurtz '98**), Adler and her best



*Our culture frowns on cooking in water. A pot and water are both simple and homely. It is hard to improve on the technology of the pot, or of the boil, leaving nothing for the cookware industry to sell.*



## The Accomplished Amateur

Sasha (Rieders) Coffiner '00

A KITCHEN IN BROOKLYN

friend from Haverford, **Olivia Sargeant '99**, got to talking. “We decided we needed to open a restaurant attached to a farm,” Adler says. “We had friends who had a farm in Athens, Ga., so we called them the next week and told them about our idea and they said, ‘That’s funny; we’re already planning to do that.’”

Sargeant quickly pulled up stakes and moved south to work on the project. But Adler was hesitant. “This was six people who are mega-hippies opening a restaurant,” she says. “I’m pretty direct, and I felt at the time I was going to have more and stronger opinions than made sense for a six-person partnership.”

Over the months that followed, though, she helped with the business plan and the menu and traveled to Athens



*When we cook things, we transform them. And any small acts of transformation are among the most human things we do.*

for the opening. “I was the only one with restaurant experience,” she says, wryly. “Within three days it was totally obvious it needed me and I was supposed to stay.”

“This was at a time when ‘farm-to-table’ wasn’t even a term,” Adler says. “And we were in Georgia. We were trying to create something that wasn’t even on the radar.”

Within the first two months, the restaurant, called Farm 255, had begun losing buckets of money. “We were all working inefficiently, and all of the partners were on the payroll,” says Adler. A major reorganization changed all that and put Adler in charge as chef. “By all of us working 300 times harder than a human should work, we totally made it happen,” she says.

Farm 255 went on to thrive, but after a year and a half of working 90-hour weeks, Adler was ready to move on. (Sargeant, though she remains a Farm 255 owner, is also no longer involved in day-to-day operations.)

The next chapter of Adler’s food edu-



How many busy intellectual-property lawyers do you know who not only make delicious and healthy meals every night of the work week, but also manage to carve out the time to document those day-to-day culinary achievements? We can think of only one: Sasha Coffiner.

Her blog features recipes for her own versions of some of the best restaurant food in Brooklyn (ramen, dumplings, ravioli) along with a dedicated section on the artfully decorated cupcakes that are her specialty.

“Cooking is something you can teach yourself if you’re patient with it,” says Coffiner. “Be adventurous. Take it step by step. You’re going to have some things that don’t work out—I even still occasionally have things that don’t work out—but more often



than not, you will make something that you can learn from.”

Coffiner began cooking when she was in law school, as a way to be kind to both her pocketbook and her waistline, but she didn’t start her blog until Thanksgiving of 2009. She was so inspired by the suggestion that she write about what she had cooked for the holiday meal that she went straight home from turkey dinner with her in-laws to pen her first post. She now has readers from all over North America, and though she does the bulk of the writing and photography herself, occasional posts by other Fords (like **Charlene Peacock '00**, **Ariel Hansen '01** and **Christina Talcott '01**) have also appeared.

“It’s been really rewarding,” says Coffiner. “As I’m inspired by different cooking projects or baking—which is really my true love—I can share them with others.”

—Rebecca Raber

[akitcheninbrooklyn.com](http://akitcheninbrooklyn.com)

cation came at Chez Panisse. She’d gone out to California to get a sense of the place where the local-food movement began—“I had never been to the motherland,” she says—and planned to spend a few days in the kitchen at the legendary restaurant, which is generous about inviting visiting chefs in. Within a few days, a room opened up in the house she was

crashing at and Adler was offered the chance to fill in for a Chez Panisse chef who’d gone out on maternity leave.

“When I got there, my palate had been a little bit numbed by all of the things chefs do to food, by all the things we feel we have to do to make something servable in a restaurant,” Adler says. “I look at my Farm 255 menus now, and a salad

FORD FOOD BLOGGERS

# The Publishing Professional

## Cheryl Sternman Rule '92

### 5 SECOND RULE



Cheryl Sternman Rule has a 360-degree perspective on cooking. She attended the Professional Chef's Program at the Cambridge School of Culinary Arts, apprenticed with a cookbook writer and, after moving with her family (including husband **Colin Rule '93**) to Northern California in 2004, started her own freelance food-writing career.

"I didn't have the confidence to call myself a writer before I went to culinary school," says Rule.



"The pivot point for me to become a food writer was to make sure that I had the technical training and the confidence and the background actually creating food. I knew that if I was going to write about it, it needed to come from a place of actual knowledge and hands-on work, rather than simply envision-

ing what it might be like to create recipes."

She started blogging in 2008 as a natural outgrowth of her burgeoning writing career. (Her work has appeared in *EatingWell*, *Cooking Light* and *The Chicago Sun-Times*, among other publications.) Over the years, *5 Second Rule* has blossomed into a lusciously photographed site full of recipes, seasonal eating tips (like the recurring feature "What's Ripe Right Now"), personal essays about food and family, cookbook recommendations and missives from the farmers' market.

Rule's first book is due out in April. Titled *Ripe: A Fresh, Colorful Approach to Fruits and Vegetables* (Running Press), it is a gorgeously photographed homage to the visual beauty and versatile, delicious taste of fresh produce.

"I was aware that the conversation around fruits, and even more so vegetables, is always very serious," says Rule of why she wanted to write a book that made everyone as excited about fruits and vegetables as she is. "It always revolves around health and how the environment depends on us reducing our meat consumption ... but I have a lot of friends who simply don't respond to that type of messaging. And I really wanted to appeal to people who are coming at their dinner, not on an intellectual level, but simply on a practical level. They want to be inspired, and they don't want to be taught."

—R. R.

[5secondrule.typepad.com](http://5secondrule.typepad.com)

would have fried lemon slices, pickled beets AND a fried oyster AND a poached egg. It was all delicious, but ..."

"Within a few months at Chez Panisse, my palate just shifted," she says. "There is such a serenity there about food. It really is the Italian philosophy. This is not about innovation or invention. Food isn't supposed to be about progress or social ambition. Food isn't supposed to be anything but delicious, and what a good cook does is take good ingredients and cook them. A lot of what I say in my book I felt confident saying because of my time at Chez Panisse."

By the time she left there in the fall of 2009 she felt certain of one thing: She needed to be writing. Adler had read *How to Cook a Wolf* years earlier and been enthralled by its humor and poetry and



**I recommend buying a bunch of parsley whenever you can. Then, once you have it, act as children do when handed hammers and suddenly everything needs pounding.**

had it in mind as a model for something she would like to write some day. "But it took me a long time to have the guts to do it," she says. What moved her: "I'd started to have this sense that cooking was simpler than we thought, and this was something people were starting to talk about."

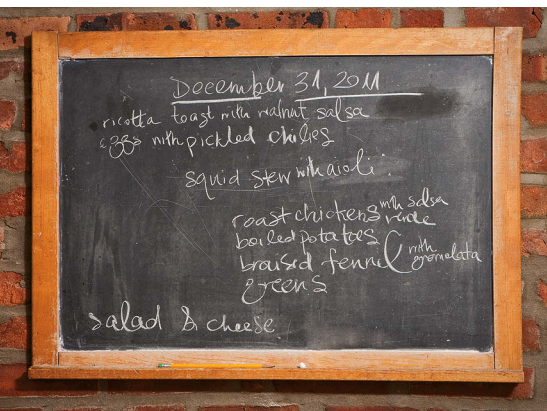
Still living in the Bay Area, Adler began to discern the shape and aim of what she might write: a book that would explode the notion that cooking was something best left to the experts and would inspire more people to cook at home. "I had this deep surge of competitive energy that said, If someone is going to get this message out there, it is going to be me," Adler says. "So I locked myself in a room and wrote the book proposal." (Advising her on that proposal was Michael Pollan, who also read various drafts of the book.) Adler got an agent and decided to move back to New York and take a room in the Brooklyn apartment of an old friend. She



## The Eager-To-Learn Teacher

Lis Fogt '96

PAN & INK



A chalkboard in Adler's Brooklyn apartment lists the menu for a dinner party that included roast chicken and boiled potatoes. Her advice for feeding company: "Serve something best cooked in advance."

was driving through Arizona on her return east when she found out she had a contract for the book, which she wrote over the course of a year in a rented office in the Brooklyn neighborhood of Park Slope.

*An Everlasting Meal* is full of marvelous advice for cooking up thrifty meals based around rice, big pots of beans stewed with fennel and a healthy dollop of good olive oil, and roasted vegetables—a week's worth of them strategically prepared at one go. ("That comes directly from my mother," Adler says. "That was just what she did.") In a chapter titled "How to Light a Room," she details the wondrous abilities of fresh herbs to "perk up whatever needs perking." "How to Teach an Egg to Fly" reveals the myriad ways "an egg can turn anything into a meal." Adler even has ideas for tasty things to do with canned food ("How to Weather a Storm"), including a recipe for canned green beans that she swears is delicious.

Adler is no food snob, but she's firm on the subject of how the food we eat is grown and raised, opining that "a good egg"—specifically, one laid by a chicken that gets to scratch around outside in the grass—"is worth it." In a chapter on cooking meat ("How to Be Tender"), she comes down emphatically on the side of eating only humanely raised animals. Adler, who once taught classes in butchery, calls this "the old terms of meat eating, a noble

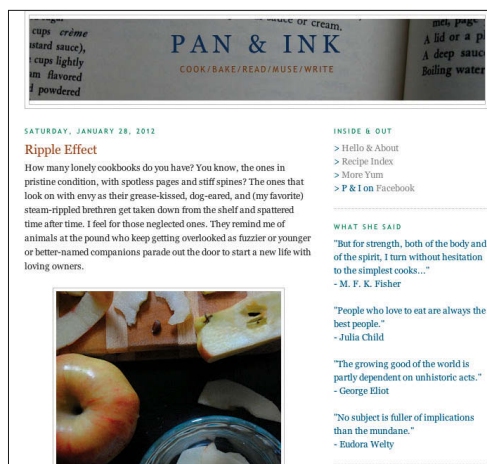


When English teacher Lis Fogt decided to stay home full-time with her two young sons—3-year-old Gabe and 2-year-old Owen—she didn't have a lot of experience as a cook or a writer. So she started *Pan & Ink* in May 2010 to remedy that.

"The blog is the story of me learning to cook and coming to terms with being a stay-at-home parent," she says. "It's about developing my domestic side."

Fogt's site is chock-full of lengthy personal es-

says and food-magazine-worthy pictures that celebrate the sensual pleasures of a bowl of freshly washed farmers' market cherries or the glossy sweetness of biscotti dough. At first her easy-to-follow recipes, for things like fig and frangipane tart or coconut curry, were mostly culled from cookbooks and online



resources. Now many of them are her own creations.

"I'm a teacher, so it's fascinating for me to monitor how I learn and develop as a cook," she says. "Some of it is study, and other times it's moments where you realize you know more than you thought."

Fogt is especially inspired to try new things in the kitchen by her husband, **Steve Manning '96**. (She recently discovered she likes broccoli, after years of avoiding it.) In fact, it was their early days as a couple, living in the Haverford College Apartments, that spawned her earliest culinary experiments: chicken parmesan or pasta, accompanied by red wine that they put in the fridge, not knowing any better.

Fogt now enjoys making whole-grain baked goods for her kids and the sensory experience of putting together a batch of homemade dough for empanadas or pies.

"Dough is probably my favorite thing to make, because it's a rare chance to touch what you're making with your hands and not a [kitchen tool]," she says. "I love the feeling of dough and watching it transform from really basic ingredients into something so delicious and so beautiful, too. You can get lost making a dough." —R. R.

[panandink.blogspot.com](http://panandink.blogspot.com)

FORD FOOD BLOGGERS

## The Well-Traveled Academic

Anita Verna Crofts '92

SNEEZE!

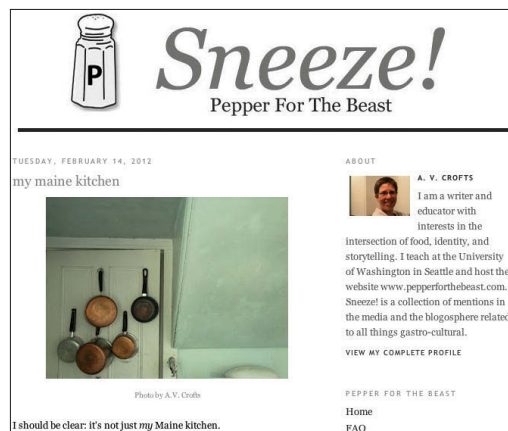


The first thing you'll notice about *Sneeze!* is that there are no recipes. Anita Verna Crofts loves to eat and finds cooking relaxing, but her blog isn't focused on teaching readers how to make a meal or sharing her own stories from the kitchen. Instead, it's an outgrowth of her research on food and identity.

"What tends to trip my wire are stories where there is a connection between someone's sense of place or sense of self and the food that they eat

and prepare," says Crofts, a lecturer in the Department of Communication at the University of Washington and the former food editor of the Seattle magazine *ColorsNW*.

The posts on *Sneeze!*, which began in January 2009, discuss new food-related books, examine news stories (like the way



food carts were used to build buzz for the HBO fantasy show *Game of Thrones*), and ruminate on the food traditions that Crofts observes in her travels (for example, what the tradition of meat eating in Namibia says about the country's colonial history).

Her interest in food, and therefore the perspective of her blog, are those of an ethnographer. The former anthropology major and East Asian studies minor traveled in China as a Haverford student and later as a Watson Fellow. Those experiences, says Crofts, made her the "chowhound" she is today.

"It was my time in China that immersed me in what it means to live in a culture where food has such a central role in a society," she says. "[My] wanderlust continues, but it was China that taught me how to eat, how to cook. It was China that taught me about why the connection between food and identity is so strong, and allowed me to reflect back on my own country."

—R. R.

[pepperforthebeast.blogspot.com](http://pepperforthebeast.blogspot.com)

Want more from our alumnae food bloggers? Go to [hav.to/foodbloggers](http://hav.to/foodbloggers) to read recipes submitted by each woman.



You must taste and taste. Taste everything and often. Taste even if you're scared. ... Only by tasting can you learn to connect the decisions you make with their outcomes.

exchange of good life for good life."

Already at work on another book proposal, Adler has been a busy woman since *An Everlasting Meal* came out, in demand to teach cooking classes, give talks and do interviews. (Look for a piece about the book in the March issue of Martha Stewart's *Everyday Food*.)



A bowl of Adler's bread soup, one of her favorite dishes.

She has finally settled into a life that comfortably blends her dual fascination with words and food, but Adler would like to take her message to an even wider audience—one that doesn't buy food magazines or possess a collection of cookbooks. She would love to get a grant to hand out her book at community centers. She can see workers with FoodCorps (a food-focused nonprofit modeled on the Peace Corps) teaching people how to make simple dishes of pasta and eggs, or soup from a can of chickpeas. Adler thinks it's high time to make cooking a part of food justice. "Feeding ourselves is something we deserve to be able to do," she says.

Tamar Adler will speak at Haverford College on March 19. For a complete list of her upcoming cooking classes and talks, go to [tamareadler.com](http://tamareadler.com).





Whether she's focusing on jellyfish, penguins, or the flood cycles of the Amazon, exhibit developer **Kris Nesbitt '95** finds ways to tell vital stories and connect with wide audiences at Chicago's Shedd Aquarium.

# Engaging By Eils Lotozo Exhibitions

**Wander around Chicago's** sprawling Shedd Aquarium for a while and you'll see Kris Nesbitt's touch all over the place.

Nesbitt helped create the aquarium's *Amazon Rising* exhibit, which has been educating visitors about the great river's flood cycles for more than a decade. She was part of the team that helped revamp the institution's oceanarium and conceived its Polar Play Zone, aimed at young children and their families. Nesbitt also helped develop the

aquarium's blockbuster show *Jellies*, which has been drawing record crowds since it opened in April 2011. As Shedd's director of exhibits, she's even involved in conceptualizing the garden displays outside the lakefront building, which were greatly expanded in August with the installation of a wetlands area meant to teach visitors about the importance

of native habitat and sustainable gardening practices.

But Nesbitt doesn't have a background in marine biology or horticulture. She doesn't have a degree in graphic design or early childhood education. As an exhibit developer, instead she's the ultimate generalist.

"In a job like this, you are a writer, an educator, a designer, a concept person," she says. "It's about creativity and ideas and strategy: Here is this collection we have, and we want to share it in this way. Here is the story we want to tell."

## Engaging Exhibitions

How are we going to do that?"

Nesbitt first learned about collections and exhibits and telling stories at the Chester County Historical Society in West Chester, Pa., where she worked during a gap year after high school. The West Chester native found museum work so captivating she maintained the connection through her years at Haverford, where she majored in English. "Every Wednesday and Saturday I would leave campus and go and work my shift," says Nesbitt, who did everything from taking tickets and guiding tours, to working on a project to get historic toys reproduced. "That's the great thing about small museums. You get to wear a lot of hats," she says. Another great thing: "You are always closing that feedback loop when you get to see people interacting with artifacts, and displays you've created. Seeing kids get excited was really motivating to me."

Not long after she graduated in 1995, Nesbitt was planning a move to Chicago and chasing down leads on museum jobs when someone passed on a contact at Shedd. "I wasn't going to call," she says. "I thought, I don't know anything about fish. I'm not a marine biologist. What would I do in an aquarium?"

When she did finally make the call, she found out they were hiring for an entry-level position in exhibit development. She sent her résumé, snagged an interview and quickly got the job. It turns out that the woman doing the hiring, says Nesbitt, was "lamenting that they had posted the position and all they were getting were marine biologists. They wanted someone who could think conceptually. They were excited about my liberal arts background and the work I'd done throughout college."

Nesbitt was soon immersed in helping develop, from initial concept to final form, a new exhibit that would tell the story of the flood cycles of the Amazon region. The development process, which spanned nearly three years, required two research trips to Peru. "I totally fell in love with the Amazon," says Nesbitt, who spent one of those trips observing



**Nesbitt had to** rethink the labeling system for the exhibit *Jellies* due to the short-lived, seasonal nature of the animals. iPads embedded in the wall allow IDs to be switched instantly.

and photographing a family that lived in one of the traditional stilt houses built to accommodate the flood cycles. Some of her photos made their way into the exhibit and the research became the basis for *My Amazon River Day*, a children's book Nesbitt wrote to accompany the exhibit.

The opening of *Amazon Rising* in 2000 brought Nesbitt's job to an end (a common occurrence for exhibit developers hired on a project basis), and she went on to pursue a master's degree in folklore at the University of North Carolina at Chapel Hill. "My work on *Amazon Rising* was really like a big ethnographic project, and I think that's what inspired me to go to grad school," she says. "I wanted to learn more about engaging communities and telling stories in a meaningful, resonant way."

While in North Carolina, Nesbitt worked on an exhibit for the Greensboro Historical Museum about the history of the Cambodian refugee community there. That project led to her co-authoring her second children's book, *Sokita Celebrates the New Year: A Cambodian American Holiday*. (A few years later, in a special project with the Chicago History Museum, Nesbitt would write four more narratives for children. The project, called Great Chicago Stories, tapped writers to create stories—available as pdfs and sound files—to be used in history les-

sons for elementary school classrooms.)

After graduate school came a year's interlude in Turkey, teaching English on a Fulbright. Back in the U.S., Nesbitt returned to her Pennsylvania hometown and began freelancing as an exhibit developer, working with museums and organizations around the country. "I always thought I would settle back in West Chester," she says. "Then I got back there and realized, This isn't fitting with the person I am now. I would visit friends in Chicago and felt a pull. Then one day some people here called and said we're setting up some big projects—are you interested in coming back?" Within weeks she had a job at Shedd and an apartment in the same building she'd lived in before. "My teenage cousin called it my 'do-over,'" Nesbitt says with amusement.

## On the lower level of

Shedd's Abbott Oceanarium, beluga whales and Pacific white-sided dolphins rocket around giant tanks in the underwater viewing area, and penguins waddle about in their glass-enclosed habitat. Here, in the Polar Play Zone, kids in a child-size yellow submarine play at being deep-sea explorers, while others don penguin costumes in a special area where they can take care of pretend eggs and slide on their bellies just as penguins do on the ice.



“The idea here is that young kids really learn best through play,” says Nesbitt, as she gives a visitor a tour of the Polar Play Zone, which she helped develop on her return to the aquarium. Figuring out the details of such a space took Nesbitt into some new territory as an exhibit developer.

“We worked with Universal Design consultants to create wheelchair transfer points, so that a kid who can’t walk or climb up into the penguin play area can use it,” she says. For the yellow submarine, the company that constructed it searched eBay for vintage dials and gauges that would give the look of a real submersible. And to enhance the educational aspect of the

exhibit, Nesbitt worked with the exhibit designer and a graphic designer to come up with something she calls “play labels.” The briefly worded signs teach children about nature using simple concepts such as opposites. For example: cold and warm, rough and smooth.

For “in and out,” Nesbitt composed this:

*In the water, penguins swim by flapping their wings as if they are flying.*

*Out of the water, penguins slowly waddle and hop. They can’t fly, even though they have wings.*

Streamlined and economical like a haiku, that bit of prose garnered an award from the American Association

of Museums, which runs an annual Excellence in Exhibit Label Writing Competition.

In general, says Nesbitt, “the more big words, the more intense the content, the more people zone out. The shorter a label is, the more people will read it. And you want people reading as much as possible to augment the exhibit.” That’s a particular challenge, she says, at a place like Shedd. With more than two million visitors a year, the aquarium, where long lines form outside on peak summer days, is the most visited cultural institution in Chicago. “When you are pushing a stroller through a crowd, that’s not so conducive to reading a really long

## Rainey TISDALE 94

Freelance Curator

**R**ainey Tisdale’s major in Growth & Structure of Cities got her on track to becoming an expert, if not *the* expert, on city museums. After earning a master’s in museum studies from George Washington University, she headed north to the Bostonian Society, where she spent a decade working in collections management and curatorship. In 2010 she won a Fulbright to conduct research in Helsinki, Finland, and on her way home spent a month traveling in Europe and visiting city museums. Now she spends most of her time studying and consulting to city museums.

Tisdale says American city museums, many of which seem stuck in a traditional rut, have a lot to learn from their foreign counterparts. “In Rotterdam,” she says, “they went around the city knocking on every 10th door and documenting that household.” That way, in a hundred years, the museum’s collection will represent more than just what one curator might think is important.

“Audience engagement is big, and so you want to meet people where they are. You don’t necessarily want to just lay out a standard historical chronology,” Tisdale says. “Museums need to include more ethnic groups, different stories.”

“I also think the hyper-local approach is really important,” she says. “With all this new technology, we need to push ourselves into the



One of the displays in an unusual exhibition documenting Providence, R.I., developed by Tisdale (top).

streets, into the neighborhoods. We want to understand a city down to each block.”

During the fall semester, as a fellow at Brown University’s Center for Public Humanities, Tisdale put her philosophy into practice developing the exhibition *You Are Here: Archiving Providence in the Present*, which ran from Dec. 8 through Feb. 17.

One display in the show documented “Providence longing” with text culled from Facebook and Craigslist, obituary notices, and want ads. The notes were printed on old-school catalog cards, and visitors were invited to add their own.

“The concept is that there are different ways of knowing a city,” says Tisdale, “and who’s to say these lived experiences aren’t just as valuable to collect and interpret?”

Also part of the show were a display of hand-drawn mental maps of the city, a map of photographs of urban details that could only be noticed by pedestrians and a collection of “sound marks”—the aural equivalent of landmarks. To create those, Tisdale’s team worked with Providence high school students to identify and record some of the sounds that define where they live, like a school bell or a highway’s rumble.

“There’s a shift toward the audience that I think is really cool,” she says. “It’s about shared authority—it’s Museum 2.0.” —Mara Miller ’10

Read about Tisdale’s work on her blog, [www.raineytisdale.wordpress.com](http://www.raineytisdale.wordpress.com), and learn more about the Providence exhibition at <http://youarehere2011.wordpress.com>.

## Engaging Exhibitions

exhibit label,” Nesbitt observes.

As an exhibit developer, Nesbitt is always striving to see through the eyes of the aquarium’s visitors. She’s looking for ways to make complex information accessible and to find the compelling story in the intricate workings of nature and its denizens. It’s a relatively new approach in the museum world, she says. “Exhibit development as a field emerged out of the curatorial model of exhibits, where you had extreme content experts—someone with a Ph.D. in the subject at hand—approving objects and writing content,” she says. “Then, when the field of visitor studies began to evolve in the 1980s and early 1990s, it started to become apparent that a lot of resources were being given to exhibits and the audiences coming through were not getting as much out of it as they could.” With

an added push from museum education departments, and with Chicago institutions—in particular the Field Museum—leading the way, a movement toward audience-driven exhibits arose.

At Shedd, which promoted her to director of exhibits in October, Nesbitt coordinates large exhibit planning teams that include designers and builders, the aquarium’s education and public relations departments, as well as the conservation department and aquarists. (Also part of the process are exhibit evaluators who look at every aspect of an exhibit, through visitor surveys and other means, to gauge its success in connecting with audiences.)

Animal husbandry experts on the team are the ones who must determine how the sea creatures in an exhibit can best, and most safely, be displayed.



**For Shedd’s Polar Play Zone, Nesbitt developed signs that teach about nature using simple concepts, such as opposites.**

Jellies, for example, are short-lived and very seasonal. That led to a rethinking of the labeling for the exhibit.

“With other animals, you might know your species list well ahead of

## Leslie KESLER : 90

Historian & Curator,  
Charlotte Museum of History

**W**hen she arrived at Haverford as a freshman, Leslie Kesler already had a hunch she’d one day like to work in a history museum. After graduation, she earned a master’s in American history at the College of William and Mary before joining the education department at the North Carolina Museum of History in Raleigh. She moved to a curatorial role there before finding her way back to her hometown of Charlotte to join a smaller museum staff and tuck into a more focused slice of geography.

“It was a good change for me in terms of the different scale and the impact I could have on projects,” she says. “It lets me be a little more nimble as a curator.”

Kesler says the most engrossing part of her job happens behind the scenes, “when I’m sitting around a table with my team and we’re bouncing ideas off each other trying to decide, OK, how do we illustrate the concept of religion? What can we use to get people thinking? Those are the peak moments for me,” she says.

In Raleigh, Kesler worked on an exhibition about a 19th-century traveling show called the Panorama, which included giant painted



**Kesler in the rotating exhibition *Charlotte Stories*, which she curated.**

posters that had been rolled up in an attic for decades. “As a team, we had so many problems to solve,” she says. “We had to figure out how to unroll it without ruining the color, how to get a photographer above it to take a picture,” she says. “The process is so satisfying.”

More recently, Kesler has been on the lookout for new objects to feature in a rotating exhibition called *Charlotte Stories*, which features seldom-seen items from the museum’s collection of more than 13,000 artifacts as well as borrowed treasures. “Sometimes the stories are about how the objects were made or used,” she says, “but sometimes they’re about what we do behind the scenes—the clues we followed to discover more about where something came from, or the special way we store something to take care of it.”

Kesler says the joy of curating comes from being part of whatever a given museum means to its community. “It’s about making that match,” she says, whether you’re in a tiny historical cabin or a pillared marble showcase.

She is a proud generalist, and incessantly curious: “I love being able to do a little bit of everything,” she says. “And I can’t think of a more fun thing to do than to have a whole career made up of learning about things and telling people about them.”

—M. M.

KESLER PHOTO: NANINE HARTZENBUSCH; BLEIBERG PHOTO: ADAM HUSTED



time,” says Nesbitt. “But it’s the nature of jellies that this is going to be a constantly shifting and changing collection. We didn’t want to have to get new signs made every time a jelly was changed. So instead, we put iPads into the wall. With a content management program, someone in an office can plug in and switch all the IDs.”

For the ethereal special exhibit *Jellies*, Nesbitt faced an accelerated timeline for development—just ten months from kickoff to opening day. During that period, she also happened to be pregnant with her first child, daughter Cora, now a year old, who was born exactly a month before the exhibit opened. “I remember we were in the stage of label writing and it was, ‘Work at home if you need to, but please don’t go into labor before you finish these labels!’” says Nesbitt,

whose husband, Jim Heniff, is an adjunct professor of history at the College of DuPage.

Creating the labels for *Jellies* was no easy process. Nesbitt found herself politely battling it out with marine biologists who specialize in the science of these fascinating creatures, about which so much is still unknown. “Exhibit developers operate in a realm that is much more about: What are the broader issues? What are the hooks that are going to engage and intrigue people?” she says. “And if you are really passionate about marine biology, it is much harder to step back and think, What are the things that will resonate with two million people coming through the doors with a diversity of knowledge and understanding?”

“I was getting a lot of push-back,” she says. “They were saying, ‘There’s

not enough information, there’s not enough information.’”

But Nesbitt prevailed and later, after the exhibit opened, a scientist who had argued strongly against her streamlined texts approached her. Recalls Nesbitt, “He said, ‘I totally get it now. I see people walking out quoting stuff on the wall. I see people reading. I see them interacting. I am totally on board. There has to be less for people to get more out of it.’”

“That was a big step,” says Nesbitt. “But in some areas of the museum world, the pendulum has swung backward and some institutions are doing expert-centric exhibits again. That is a lost opportunity. We know so much more now about what is going to make things meaningful to people. We know how to provide a platform for dialogue and engagement.” 🐼

## Edward L. BLEIBERG 73

Managing Curator of Ancient Egyptian, African and Asian Art, Brooklyn Museum

**E**dward L. Bleiberg’s career has taken him around the globe, from Haverford to Yale University and Jerusalem to Toronto. A history major and religion minor at the College, he began graduate work in Near Eastern studies and eventually earned a doctorate in Egyptology. After living in Tennessee for a dozen years while teaching at and later directing the University of Memphis’s Institute of Egyptian Art and Archaeology, Bleiberg moved to Brooklyn and worked his way up the curatorial ladder to the position he holds today.

Bleiberg was recently involved in creating the traveling exhibition *To Live Forever: Egyptian Treasures From the Brooklyn Museum*. The show, in the last stop of an 11-city tour, will be on view through June 3 at the Joslyn Art Museum, in Omaha, Neb.

The storyline of the exhibition “is that Egyptian tombs reflect the social position of the person who’s buried there,” Bleiberg says. “Most people today think of burials of kings, but most people in ancient Egypt couldn’t have burials like that. But they did what they could to copy.”

Bleiberg says the exhibition was crafted to



This gilded mummy mask is part of *To Live Forever: Egyptian Treasures from the Brooklyn Museum*, a traveling exhibition organized by Bleiberg, (top).

highlight comparisons between the real deal and creative imitation by less wealthy Egyptians. “We’re very visitor-centered,” he says, “and so we’re thinking of a person who’s interested in Egypt but doesn’t have much background. Then, we get to tell them a story using all these ancient objects.” Items in the show illustrating the budget-conscious “creative imitation” by the less wealthy include mummy masks and sarcophagus lids made from yellow-painted clay (to mimic gold), and ancestral busts fashioned from clay instead of stone.

The trick—and the tricky part—of organizing such a show, says Bleiberg, is telling the visitor a compelling story about each object in less than 100 words. Not everyone was a Haverford history major, and not everyone is going to read all the labels for the artifacts in the show.

Bleiberg says this exhibition reflects a trend among museums toward representing a broad cross-section of a society, rather than just its elite. “Archaeological materials do lend themselves to that,” he says. “And this change in mindset really was rooted in the kind of undergraduate education I received. . . . Changes in scholarship that started then are showing up in museums now.”

Bleiberg’s success boils down to a love for the stuff itself. “The best part,” he says, “is just interacting with this collection, and working with all the artifacts we have right here.” —M. M.



# Traveling with Twain

Journalism professor **Loren Ghiglione '63** reflects on a three-month cross-country journey (thoroughly documented on a blog) that used Mark Twain's life and travels as a guide. The aim: To use Twain's social commentary as a prism for seeking the truth about race, sexual orientation, immigration and other tough issues of our time.

**M**y plan, as a 70-year-old, was to disprove Mark Twain's notion that 70 is "the scriptural statute of limitations"—that at 70 you are all but time-expired, washed-up, finished-off, lights-out dead. On a journalistic odyssey, I would follow his path as a young man in the 1850s and 1860s by stagecoach, riverboat and train, east to New York, south to New Orleans and west to San Francisco.

**Ghiglione, above,** contemplates the two-story-tall Twain puppet in the lobby of a Muscatine, Iowa, shopping center. The giant Twain was made by volunteers from chicken wire, cotton batting, sheep wool, plastic tubing and recycled paper from the *Muscatine Journal*, where a young, racist Twain had his early travel writings published. In them he disparaged Catholics, Jews, Native Americans and abolitionist U.S. senators.

PHOTOS: ALYSSA KARAS



**So I traveled 14,063 miles** in a rented black (as in black-hearted) van that bedeviled my sciatica and barely survived one flat tire, two bounding deer, three French hens (just kidding) and four black cats that crossed in front of its path.

The van lost battles with a Salt Lake City parking-garage post (dented door) and San Francisco smash-and-grabbers. They stole a video camera, two laptops and two suitcases. One of the suitcases was found in Oakland past midnight and returned by a kindly transgender porn star.

I shared the three-month trip with Dan Tham, a Northwestern journalism student and videographer who celebrated his twenty-first with a birthday cake and beer in Unionville, a Nevada ghost town where Twain prospected; and Alyssa Karas, 22, a 2011 Northwestern journalism grad and the trip's webmaster, who lived her motto ("Everything is either a good time or a good story") and, fortified by cans of Red Bull, volunteered to drive at night.

We chose to use Twain's travels as a guide for our trip because he was far more than the grandfatherly, white-suited author adored for his stand-up-comedy lectures, archetypal writing and quintessential Americanness. His travels represented his lifelong journey from racist-nativist to writer in search of the truth about racism and religion, imperialism and capitalism and other tough topics of his day.

During our trip through 28 states, we interviewed 116 Americans—from prison trustee to trucker to transgender rights advocate to tribal leader—to seek the truth about race, sexual orientation, immigration and other tough identity issues today.

**We started in Florida, Mo.,** where the Twain birthplace museum displays the rented two-room cabin in which he was born into a family of slave owners. Ironically, Connie Ritter, the 61-year-old interpretive research specialist who took us around the museum, is the descendant of slaves. But her relatives "don't want us to talk about it," Ritter said. The danger, she said, is that "talking good"—the lie, not the truth—"becomes your memory."

That was a recurring lesson of our trip. In Marion, Ind., last lynching site in the North, the courthouse trees from which black men were hanged in 1930 have been cut down and no marker erected. In Laramie, Wyo., where Matthew Shepard was tied in 1998 to a fence, tortured and left to die, the murder scene disappeared. The owner removed the fence, the city changed the names of the streets, and residents successfully resisted efforts to erect a memorial.

As we headed east from Missouri, through the Rust Belt, we began to ask ourselves whether immigrants—vilified by some as America's enemies—actually may be saviors of the nation's disintegrating cities and towns. Buffalo, N.Y., where Twain in 1869-1871 co-edited and co-owned the *Buffalo Express*, shrank from a population of 580,000 in 1950 to 261,310 in

2010. But compared to Cleveland, where Twain also tried to buy into a local newspaper, Buffalo conveys a sense of hope, thanks to its refugee communities.

Somali refugees continue to arrive daily in Buffalo's west side. Abdinoor Jama and Aden Aden, who fled their native Somalia, started a clothes-mending business in a Kenyan refugee camp. Today they operate Jubba Food Store and Tailor on Forest Avenue. "This area is up and coming," Hodan Isse, professor at the University of Buffalo's School of Management, said, "and that's because of the refugee population."

Lexington, Neb., near the stagecoach route that Twain took west in 1861, could have decided, like many small towns in



**Connie Ritter, interpretive research specialist at the Mark Twain birthplace museum in Florida, Mo., explains the contents of a display case to Loren Ghigliione. Ritter, the 61-year-old descendant of slaves, also recalls never entering the museum as a child: "No one ever told us we couldn't go inside. But we knew we couldn't go inside. And now I work here."**

the region, to remain virtually 100 percent white, a choice favored by many residents. But that could have meant Lexington's loss of factories and jobs to towns that welcomed low-pay, nonunion workers, a majority of them immigrants. The Rev. Paul J. Colling, the pastor of St. Ann's Catholic Church in Lexington, recalled that "city leaders said, 'This is what we gotta do if we're going to survive.'"

So immigrants flooded Lexington, home to an IBP (now Tyson Fresh Meats) beef processing plant. The town, population 10,000, became ethnically 63 percent Hispanic, with also an estimated 1,300 to 3,000 Somalis. The main business street offers not only the usual downtown stores, but also a Somali restaurant, two importers of Mexican and Latin American goods, and the African International Food Market.

As for the hot-button issues of sexual orientation and race, I could not resist seeking out members of the Haverford com-



Dan Tham interviewing a protester at Occupy Wall Street.

munity among the dozens of people we interviewed. In my era at Haverford, gays were, for the most part, deeply closeted. Associate Dean and Dean of Academic Affairs Philip A. Bean, who is openly gay, said individual students today may silently struggle with real or perceived hostility from their families. But, he said, the climate at Haverford for gay and lesbian students has long been “virtually a nonissue.”

To those of us who picketed a local Woolworth’s because blacks were not allowed to eat at the chain’s lunch counters in the South, it was more than ironic that Haverford remained almost exclusively white. So I talked about race with James B. MacRae, Jr., 70, the only African American in my Haverford class, and his wife, Nancy, at their hilltop farm in Pennsylvania.

Jim and Nancy, who is white, do not believe their children and grandchildren attach great significance to categories of color and race. He recalled Caroline, his blond-haired granddaughter, at age 9 bringing an Asian-American friend to meet him. “I told you my grandfather was African American,” Caroline said proudly.

But, as we headed south, we heard other stories that were less upbeat. In Lexington, Ky., hometown to Twain’s mother, we talked with Merlene Davis, an African American and a *Lexington Herald-Leader* columnist for almost 20 years. Davis said the community’s Southern hospitality could be misleading (“Behind closed doors, what are we saying?”). She was pessimistic about overcoming prejudice. “I don’t see it as improving,” she said. “I see it as changing. We just gotta step on somebody to make ourselves taller, and I don’t know why,” she said, pointing to African Americans’ discrimination against gays and lesbians.

## TOP 10 Twain Trip Travel Tips

**1.** If you are (and we were) on a bargain-basement budget, stay with friends, family, classmates— anyone—to avoid the cost and concrete beds of truck-stop motels. We learned a lot about America—often over wonderful, home-cooked meals—during our home stays.

**2.** The driver of the car gets to choose the music (and decibel level), whether from radio station, CD player or Sirius. Our music stew consisted of blues, classical, folk, jazz, rock and a pinch of pop.

**3.** Sample the sounds of places—big city or small town. From our trip: Hannibal, Mo., *Mark Twain Words & Music*; New Orleans, *The Best of Preservation Hall Jazz Band*; Memphis, Jimmy Rogers



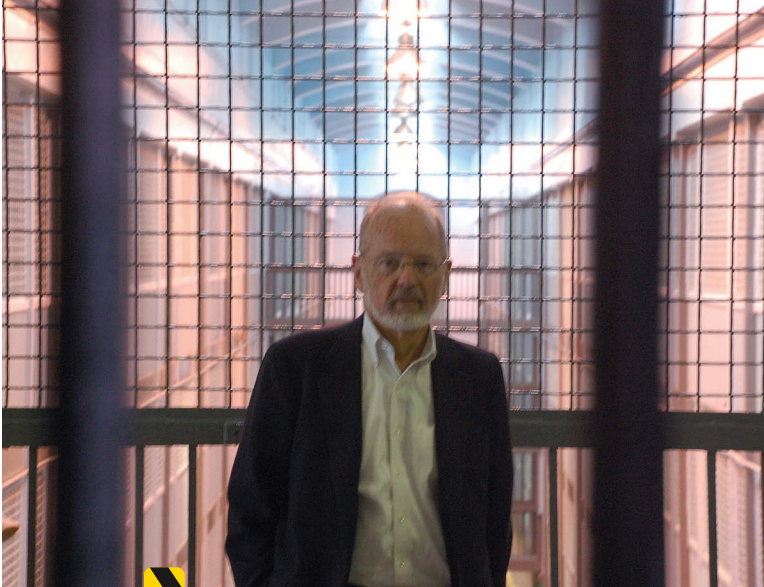
All-Stars, *Blues Blues Blues*, Marion, Ind., “Strange Fruit,” a song inspired by lynchings there.

**4.** Avoid exit-ramp fast-food (and fast-fat) chains. Go downtown to breakfast-and-lunch cafés and diners. Our favorites: Main Street Diner in Pendleton, Ore. (home of the “Great Balls of Fire” burger); **Jonesy’s Café** in Paris, Mo. (a deliciously decadent banana malt); and Joe’s Diner on Sycamore in Cincinnati (the “Over the Rhine” features eggs over easy, bacon, sausage links and pumpkin pancakes).



**5.** At least try the region’s favorite foods (yes, that means okra and fried catfish in the South) to see if you can tempt your taste buds into falling in like. Recall Twain’s words: “Part of the secret of success in life is to eat what you like and let the food fight it out inside.”





**Loren Ghiglione** in an old cellblock of the Elmira Correctional Facility, an 1,800-inmate maximum security prison that began life in 1876 as a reformatory. Here, Mark Twain tried out lectures for upcoming tours. Twain judged an 1895 lecture, delivered to the inmates extemporaneously, “a roaring success.”

Other experts we interviewed focused on the economics of race and class. Harvard professor Henry Louis Gates, Jr. and *Washington Post* columnist Eugene Robinson described a growing black middle class but worried about what Robinson called an “abandoned” class of blacks, poor and poorly educated. Robinson called for a second Marshall Plan, Gates for “drastic intervention” from the federal government and private enterprise and for a “second civil rights movement” within the African American community about moral and individual responsibility. Both Robinson and Gates were pessimistic that the massive social changes needed would occur.

**The more we traveled**, the more pessimism-producing problems filled our interviews. Occupy Wall Streeters stressed the damage the 1 percent was inflicting on the 99 percent. Muslim experts focused on Islamophobia in the United States since 9/11. Interviews at Louisiana State Penitentiary, where 80 percent of the inmates are lifers, personalized a statistic: The United States, with 5 percent of the world’s population, imprisons about 25 percent of the world’s inmates. A Boise, Idaho, resident recalled the conversation of co-workers about President Obama—“how they wouldn’t mind if someone shot him.”

So we rejoiced in optimistic stories and experiences. Ellis Cose, author of *The End of Anger: A New Generation’s Take on Race and Rage*, described his young daughter Alyssa’s approach to her mixed-race (black and Puerto Rican) identity. He asked her why she was drawing people with purple faces. She said, “Oh, Daddy, don’t you know people come in all colors.” Cose added, “Race really doesn’t enter into the equation for her.”

At the Institute on Race and Ethnicity, at the University of Arkansas at Little Rock, students had been invited to stick their favorite quotes about addressing racism to a bulletin board. Of the 200 quotes posted, my favorite is Margaret Atwood’s: “I hope people will finally come to realize that there is only one ‘race’—the human race—and that we are all members of it.”

To read a stop-by-stop account of the trip and view the photos and video interviews made by the team along the way, go to [travelingwithtwain.org](http://travelingwithtwain.org).



coln Presidential Library and Museum, Springfield, Ill.; favorite dinner dive: Doe’s Eat Place, Greenville, Miss.; favorite town name: Waterproof, La.; favorite state motto (ironic?): Nebraska, “The Good Life.”

**9.** Succumb to silly or sensual fun stuff. **We stuck our heads through a Mark Twain cutout for tourist photos**, picked Mississippi cotton, bought voodoo dolls for

protection, and cooked a Twain-era fish dinner using 19th-century tools and techniques at an 1831 New Orleans mansion.

**10.** Design and produce T-shirts for your trip, to be given free to those who help make it a success. Our Twain trip T-shirt carried on its back a relevant Twain quote: “Travel is fatal to prejudice, bigotry, and narrow-mindedness.”

it rhymed with springboks, we roasted Linda, the all-too-human GPS.

**8.** Compile lists of favorites. Ours include: favorite city: **New Orleans**; favorite fancy restaurant (someone else paid): the 31 Club, Buffalo; favorite museum: Abraham Lin-



**6.** Buy or borrow a special hat or something else to wear that captures the spirit of your trip. I chose a rakish, Twain-type boat cap, a high hat (OK, it was too tall for the van) and a newsboy’s cap, since Twain and I both lived for a time off the labor of newspaper-hawking urchins.

**7.** Give a name to your GPS so you can personalize your cheers and jeers. When our GPS told us to turn left at the wrong country road to get to Louisiana State Penitentiary or pronounced Starbucks as if



Thomas Edison lost the “War of Currents” when Westinghouse’s AC won out over DC in the 1890s. But **Paul Savage '83**, the CEO of pioneering Nextek Power Systems, has restarted the battle.

BY MICHELLE MARTINEZ

# Power Surge







## Paul Savage '83 is a true believer. The CEO of Detroit-based Nextek Power Systems is huddled over a whiteboard that serves as the company's "idea table," scrawling a diagram to explain a notion that captivated him years ago: Thomas Edison was right.

**I**n the 1890s, George Westinghouse won the "War of Currents" against Edison. The result was the building of a nationwide electrical grid designed to deliver power based on alternating current instead of direct current. Savage believes Edison's approach to powering our lives deserves another look.

AC power made sense for nearly a century because it transmits power cheaply over long distances. But that was before the advent of semiconductor-based gadgets such as LEDs, smart phones, iPads and laptops that require charges of DC power; and before energy efficiency became a national imperative.

Savage estimates that as much as 40 percent of energy is wasted in long-distance transmission and the conversion of AC to DC power.

"The thinking is, why not just have DC?" he says.

Nextek's technology converts all electricity coming into a building to low-voltage DC power at a single point, or stores DC power from solar panels or fuel cells to power buildings. Beyond the energy and cost savings (Savage estimates that if DC systems predominated, they could cut energy needs nationally by more than 8 percent), Savage says the systems allow builders flexibility in wiring and safer operation. DC systems are safe to touch, and don't shock or burn the way AC systems can.

Nextek was founded in 1995, based on work developed at Brookhaven National Laboratory in New York by Bill Wilhelm. His specialty was thin-film solar photovoltaics, but Wilhelm recognized the need for a system that would avoid the energy losses that come with AC to DC conversion.

The company in 2005 moved to a modern, concrete loft space in NextEnergy, Detroit's alternative-energy business incubator. The city allows easy access to both coasts, where most of Nextek's customers reside, Savage says. His wife, Fay, a former producer with CBS News in New York, also has family nearby.

Savage, a Haverford philosophy major who spent 18 years in finance, including time at Wall Street firms such as First Boston and Lehman Brothers, was an early investor in Nextek and a board member of the company. He took the helm as CEO in 2003. The company in those days was "10 guys in Long Island" who believed that they were on to something big, he says. They may be right.

Nextek is small, counting about 18 employees, most of them hired during the past two years. But Savage has pushed Nextek shoulder to shoulder with global industrial giants in an effort to create standards for DC that would make it an accepted choice for builders and owners and pave the way for the expansion of DC power systems worldwide.

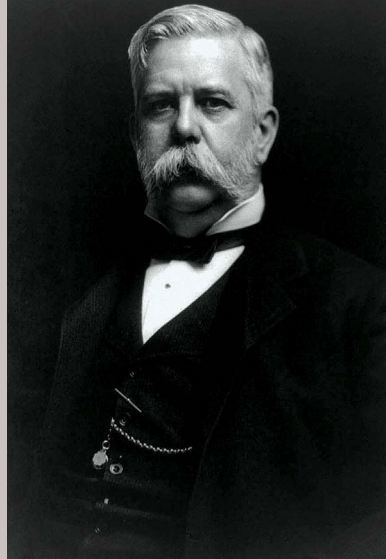
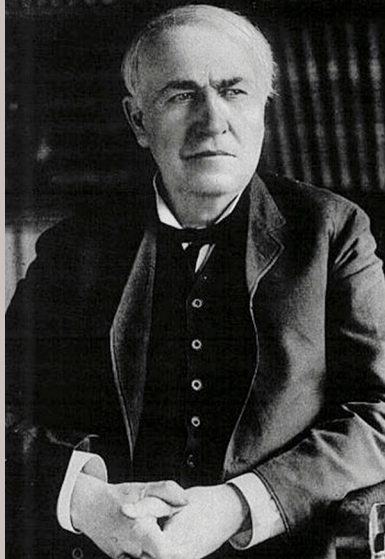
He's done that by being an exceptional networker, showing a skill that's helped the company gain impressive traction, says Nextek's chief technology officer, Ben Hartman, a high school buddy and a veteran electrical engineer.

"He's created a great array of strategic partners and friends that provide a great exchange of ideas," Hartman says of Savage. "He's a visionary."

Four years ago, Savage presented Nextek's technology to Armstrong World Industries, a \$3 billion building-products conglomerate. The company was excited by the capability offered by DC power to build electrified ceiling tiles that would allow lights, fans and other electrical

PHOTOS: ARA HOWRANI

## WAR OF CURRENTS: Edison vs. Westinghouse



**T**homas Edison's 1879 invention of the first practical commercial lightbulb changed the world, but in his time, it was the loss of his bitter war with George Westinghouse that changed the way we use electricity in the U.S.

The battle was not solely a personal one between two prolific and famous inventors—Westinghouse had invented the railway air brake earlier in his career—but a contest between industrial and corporate interests on both sides of the Atlantic.

In the 1880s, Edison's direct-current (DC) distribution was the standard for a fledgling electricity distribution system established first in Manhattan. That system relied upon electrical generating plants to feed distribution conductors, which allowed customer loads of nearly the same voltage to be delivered to homes and offices. The benefit was flexibility of loads and safety—DC systems did not shock or burn, but the system made high-voltage electricity impractical.

Westinghouse's alternating-current (AC) system used a transformer between the high-voltage distribution system and the customer, allowing small voltage loads to be delivered from fewer, larger generating plants in any given area compared to DC. Power-hungry industrial users could feed off the same generating plants as residential customers who tapped the system for 100 volts or less to light their homes at night.

Alternating current was first developed and established in Europe, and Westinghouse based his system partly on the work of Nikola Tesla, an inventor famous in his own right (and a disgruntled former employee of Edison's). Westinghouse in 1886 introduced the first practical AC distribution system in the U.S., to wide success.

Edison embarked on a ferocious campaign to disparage alternating current as dangerous. He conducted a series of experiments in which unwanted dogs and cats were killed by AC and even played a role in the invention of the electric chair. (Instead of "electrocuted," Edison urged authorities to use the term "Westinghoused" to describe what happened to the condemned.) Despite those efforts, the benefits of AC transmission were quickly realized by a nation intent on expansion across vast spaces. If AC lost power during transmission and wasn't as safe as DC, it could cheaply transmit high-voltage electricity across long distances, a big enough benefit for AC to dominate the national electrical landscape until now.

devices to be moved anywhere in a room by simply clipping them in place.

In 2008, Armstrong and Nextek founded the EMerge Alliance, a nonprofit aimed at creating North America's first standards for high-voltage DC power. The alliance now has more than 80 members, including such industry giants as General Electric, Intel and Philips Global.

"More than half of the North American market is represented," Savage says. The goal now is to take the alliance global. Savage says that he's talking with stakeholders in Western Europe, India and China, and is cultivating relationships closer to home in Canada.

A further goal is to induct automakers into the alliance, in anticipation of the need for a substantial network of DC fast-charge stations that can quickly power electric vehicles such as the Chevy Volt or the Nissan Leaf.

The timing is spot-on, says Dennis Symanski, senior project manager at the Electric Power Research Institute, a San Francisco Bay area independent nonprofit that researches and develops electric technologies.

Some standards exist for low-voltage DC products for things like office lights or laptops, Symanski says, but to flourish, DC power needs high-voltage standards to ensure that power-hungry appliances and large, corporate data centers can run reliably. Demonstrations are now under way to test DC's ability to keep tech-based companies operating smoothly, he says, also citing the EMerge Alliance as evidence of the market's enthusiasm for the technology.

"There are a lot of big players that are interested and excited by it," Symanski says. "When you really look at it, you have to look at DC. Everything in my home—my cable modem, my laptop, my phone—everything runs on DC. That trend isn't going to go away."

Nextek's technology is now working in more than 50 locations around the world, including a Ford Motor Company factory in Wayne, Mich., recharging stations for military use, and mobile charging stations shipped to Haiti after the 2010 earthquake.





Savage meets with Nextek staff around the company's "idea table"—made from a giant piece of whiteboard.

In Haiti, people would carry suitcase-sized batteries to Nextek's solar-powered DC charging stations to retrieve their energy for the day. It was a surprising use of the technology, Savage says, but one that pointed to the myriad applications that might exist.

"Now there is a waiting list," he says.

The company's products are easing into the marketplace. Armstrong in 2009 introduced DC Flex Zone, which uses Nextek modules to power low-voltage DC to ceiling grids that are indistinguishable from those in office buildings today. The systems are expected to account for about two million square feet of Armstrong's more than one billion square feet of ceiling grid sales in 2011, Savage says, but enthusiasm is growing.

Nextek cracked \$1 million in revenue last year, following a years-long incubation fueled by grant and venture-capital funding. Savage expects over \$6 million in revenue this year.

During the last three months of 2011, incoming inquiries to Nextek jumped by 50 percent each month, Savage says. And support is coming from surprising places, including from **Heywood Sloane '71**,

## Pushing forward a new technology is a bit like "turning a barge," Savage says.

a fellow Haverford alum and the great-grandson of Thomas Edison.

After reading a November 2010 article in *Bloomberg's BusinessWeek* about Nextek, Sloane emailed Savage. The two struck up a friendship, and Savage sent Sloane a piece of his favorite conference

swag: a Nextek cap with the phrase "Edison was right" emblazoned across the back.

"We both kind of got a chuckle out of the thing," Sloane says.

There is plenty of work left to do, Savage says. The broader marketplace needs to be educated on the technology and its potential benefits, and DC standards need to be woven into existing electric codes. In the U.S., the National Electric Code was rewritten last year with DC sections included, but it won't be revisited until 2014, Symanski says.

Pushing forward a new technology is a bit like "turning a barge," Savage says. But he's already got global expansion in his sights. "I could see taking the company to Hong Kong to open in Asia," he says. "We're going to make this fly." 🐦



At trade shows and conferences, Savage gives out caps that bear the slogan "Thomas Edison was right."

# CONNECT

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## ↑ CHECK OUT THE NEW HOMEPAGE

Have you been to [haverford.edu](http://haverford.edu) recently? Last fall it was given a major facelift. Now the homepage features a striking new photo feature that changes several times a week and directs viewers to different aspects of the College and its website. The site—with its new navigation—makes finding content faster and even integrates social media.

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## ↓ EXPLORE THE DIGITAL EDITION

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Our alumni community is now easier than ever to use. The newly redesigned site ([fords.haverford.edu](http://fords.haverford.edu)) looks great and makes connecting with classmates, registering for Haverford-related events, making gifts, and submitting class news effortless.

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or fill out the online submission form at [hav.to/91](http://hav.to/91)

### To send a letter to the editor:

email [hc-editor@haverford.edu](mailto:hc-editor@haverford.edu)

### To contact Alumni Relations:

email [alumni@haverford.edu](mailto:alumni@haverford.edu)

# Roads Taken and Not Taken

## ERIC BARNHILL '95

**I was a fairly directionless freshman** when German pianist Claude Frank arrived to play a recital at Haverford in spring 1993. On the program was a piece I had studied in high school, Beethoven's *Piano Sonata No. 32*, op. 111. Listening to him play at that recital, I was moved by Frank's performance to the point of being unable to speak.

Piano had been a compelling interest of mine in high school, but it seemed no one had been around to ask the obvious question: If you love music so much, why don't you *really* do it? At Haverford, Professors Richard Freedman, Curt Cacioppo and John Davison were on hand to ask me just this, and to help me make the decision to major in music and go on to study for a master's degree in piano performance at Juilliard.

Juilliard opened the door to all my later experiences, and I practiced relentlessly there for three years. However, at Juilliard and afterward, I met the people who were born to play, and I wasn't one of them. In part, I was running up against my own limitations, but I also realized that one fraction of me was being given expression by performing classical music, while other dimensions were languishing. In particular, I grew interested in the connections between music, movement and cognition, inspired partly by my own mild case of Tourette's syndrome.

During my time at Juilliard, I was introduced to an obscure field called Dalcroze Eurhythmics, which was developed by the Swiss composer and music theorist Emile Jaques-Dalcroze at the turn of the 20th century. In Dalcroze, movement is combined with vocal work and improvisation to create an alternative approach to teaching music. However, musical subjects are intermediate goals, used to develop attention, focus, coordination and phys-

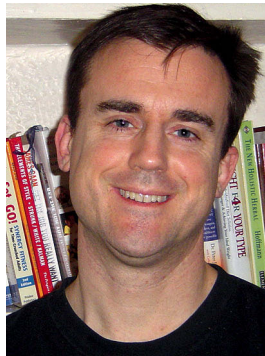
ical performance via movement.

In Dalcroze I saw a methodology of unexplored potential that brought all my varied interests together. However, Dalcroze as a profession, to the extent that it exists at all, mostly consists of young children's music and movement classes. To many colleagues, I had abandoned interpreting Schubert sonatas for sitting on a floor with 3-year-olds rolling balls around.

Early in my Dalcroze career I was reverse-commuting to a children's

boy's ability to track measure, suddenly he would sit up and listen to an entire sentence. Stepping and skipping the rhythms of a nursery rhyme with these children would result in an afterglow of clear and expressive speech from them where none previously existed. This observation was the most exciting one I ever made. It has been the cornerstone on which I have built everything I have done professionally since.

After several years of using my proprietary application of Dalcroze, which



**I have a hard time** explaining to people how going from a master's in music performance to a Ph.D. in medical physics is any kind of straight line.

music school in the suburbs (a rite of passage for many a Juilliard grad, in one form or another), where I frequently taught Dalcroze and piano to special-needs and learning-disabled children. I took them on as students because I had a blast teaching them.

However, I began to notice something interesting: The struggles they had executing musical patterns in movement seemed deeply connected to their core special-needs deficits. Similarly, to the extent that these students' ability to execute rhythmic tasks improved, their core deficits seemed to temporarily recede. If I found a way to help a low-functioning girl keep a beat, she would then become just as present as anyone else. If I could tune up a

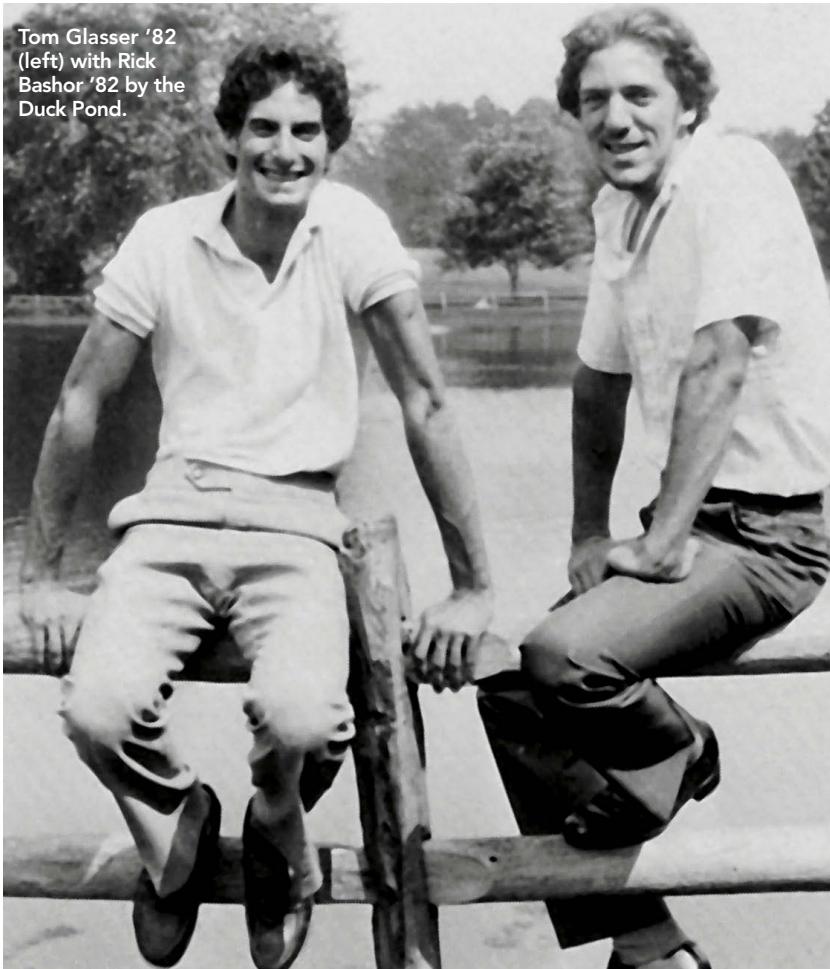
I call Cognitive Eurhythmics, with special-needs children in a clinical practice, I felt I needed a new direction that could help develop my work further and build a solid evidence base. I am now studying for a Ph.D. in medical physics at the University of Edinburgh, in Scotland, studying the use of rhythm and music as therapeutic tools from the standpoint of brain-muscle interaction.

I find I have a hard time explaining to people how going from a master's in music performance to a Ph.D. in medical physics is any kind of straight line. In many ways I suppose it's not, but to me it is all linked together by what I saw when I took the kids nobody wanted, teaching an unknown discipline at a dead-end job. 🐼

**CARE TO SHARE YOUR STORY** of roads taken (or not taken) since graduation? Drop us a line! [elotozo@haverford.edu](mailto:elotozo@haverford.edu)



# giving back



Tom Glasser '82 (left) with Rick Bashor '82 by the Duck Pond.

## Honoring Talent and Enthusiasm

### The Thomas Glasser 1982 Scholarship Fund

There is still strong awareness on campus of **Tom Glasser '82** and his impact on the Haverford community. His name and photograph are highly visible in the Douglas B. Gardner '83 Integrated Athletic Center, and each year the Glasser Hall of Achievement inducts exceptional scholar-athletes from across the decades. **By Alison Rooney**

**T**his year, which would have marked Tom Glasser's 30th reunion at Haverford, we remember the influence that this scholar-athlete has had on the College and—thanks to the generosity of the Glasser family—on students who demonstrate a similar spirit. Contributions to the Thomas Glasser 1982 Scholarship Fund ensure that academically talented students who could not otherwise attend Haverford are able to do so—not just this year, but every year going forward, forever. “Tom would have loved that,” says Track & Field Coach Tom Donnelly, who was close to him and the entire Glasser family.

Once Glasser had become a success on Wall Street in the 1990s, he had a number of conversations with his father, Gerald, about setting up a family foundation. After Tom Glasser's death in 2001 in the attacks on the World Trade Center, his father proceeded with the plans they had discussed and named the foundation in his son's honor.

“Tom had average race times in high school,” says Donnelly, “so what I saw in him was potential. I think he was thankful, and that translated into above-average enthusiasm—which is everything. And it spread to the other guys on the team.”

“He was the kind of team member who would take part in four events in a single meet,” recalls Donnelly, “when most would do one or two. He loved competing, but most of all, I think he saw it all as fun.”

Joel Michel '12 has been a recipient of the Glasser Scholarship for all four of his years at Haverford. One of 17 siblings, the West Philadelphia native—whose family now lives in Georgia—notes, “For others, a scholarship might make things a bit easier financially, but for me it's everything.”

Michel, a Haverford basketball player, is inspired by the example that Glasser set in track & field. He says he's realized that the scholarship does not only benefit him, "because everyone that I go on to help, as I leave Haverford and choose a career, will also be impacted by that act of generosity."

Michel seems to embody qualities that made Glasser stand out in the Haverford community. He talks about how to be humble rather than defensive,

for the sake of team morale and unity. "This translates into the entire Haverford community," Michel says.

**Emily Dillon '08** was a recipient of the Glasser Scholarship during her sophomore and junior years. "I wish I had met Tom Glasser," says Dillon, who played field hockey at Haverford. "When I learned I received the scholarship, I read everything I could about him. His life seemed the model of a good balance between self-discipline and

living life to the fullest."

"I read that he would always be the life of the party," she says, "right up until the moment he had to leave so he could get up for practice—or, later, to start his very early day on Wall Street."


"The fact that this scholarship recognizes athletic contributions was meaningful to me," Dillon says, "because it was a way I really felt part of the Haverford community." Her experience as a student-athlete, which requires self-scheduling and discipline, is now serving her well in graduate school. Dillon started work on a degree in psychology at Trinity College Dublin this fall, focusing on youth and child research. Now that she is once again incurring tuition costs—which she knows will take her a considerable amount of time to pay off—she's especially grateful for the help she received in financing her undergraduate degree.

"The scholarship doesn't necessarily go to the top athlete on the field; instead it honors the element of sportsmanship, which is not always recognized, since it doesn't show in statistics," Dillon says. "It was great to get that kind of personal feedback, even if it's subtle, in the form of a letter at the end of the academic year about being selected for the Glasser Scholarship."

"There are a lot of students at Haverford who hold teams together and embody this quality of sportsmanship, of which Tom Glasser was such a strong example," she continues. "And team attitude is such a large part of the Haverford experience—and not just in athletics."

"Haverford was a great experience for Tom in all of its dimensions," his father says. "It is important to me that we help as much as we can to make this opportunity available to individuals who will benefit from Haverford, as Tom did."

Between now and June 30, the Glasser family will dedicate proceeds from the Thomas Glasser Foundation to match fifty cents on every dollar for new gifts made to the Thomas Glasser 1982 Scholarship Fund.

For more information, contact **Ann West Figueredo '84** at 610-896-1001 or visit [haverford.edu/makeagift](http://haverford.edu/makeagift). 

# HAVERFORD COLLEGE



## Thomas Glasser 1982 Scholarship Fund



**JOEL MICHEL**  
Class of 2012  
Stone Mountain, GA

### Major and Special Projects

I am a religion major and have a strong interest in public and global health. I'm currently working on my senior thesis, which investigates the role of religion in American public life.

### Non-Academic Activities

While basketball has meant a great deal to me throughout my high school years and time at Haverford, my most meaningful extra-curricular activity has been the youth mentoring I've done with my church community and at local Philadelphia prisons. The mentoring that I received throughout life has led to my success in and outside the classroom, and I feel a sense of obligation to give back to the community.

### Awards and Distinctions

I received a summer internship through the Howard Hughes Medical Institute and worked at the Lankenau Institute for Medical Research.

### Career Plans

I am currently waiting for a decision from Teach for America. There is also the possibility of doing some public health work with Partners in Health in Haiti or pursuing a Master's in Public Health degree.

### What would you like to tell your scholarship donors?

I am truly honored and blessed to receive the Thomas Glasser Scholarship. I can honestly say, with humility, that my education and success here at Haverford would not have been possible without your generosity. Furthermore, your gift will not stop with me. All the people I will bless from here on will also be beneficiaries of your generosity.

## Witness Your Legacy

**MAKING CONNECTIONS** Each year, the College asks all scholarship recipients to connect with their donors and/or donor families in writing by completing a "Witness Your Legacy" form. This is one of the special opportunities available to donors who fund scholarships at Haverford. To learn more, contact Director of Stewardship Janet Heron at [jheron@haverford.edu](mailto:jheron@haverford.edu) or 610-896-1423.



# Annual Fund Midyear Update

**A**s of Dec. 31—the midway point in Haverford’s fiscal year, which began July 1—alumni, parents and friends have contributed \$2,818,756 to the Annual Fund. This represents an increase of almost 10 percent over the same period a year earlier. Alumni participation is just over 26 percent, an increase of 121 donors. Both of these achievements position the College well to meet its goals of 49 percent participation and \$5.5 million by June 30. If you are one of the donors who has already invested in Haverford this year, we thank you.

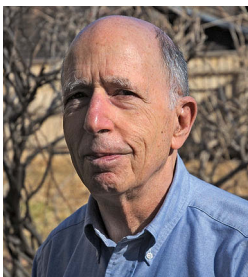
In fact, many of the stories you’ve read about in this issue of *Haverford* magazine have been made possible in part by gifts to the Annual Fund, such as:

- **The senior thesis or capstone** (see page 6) is produced by nearly every student graduating from Haverford (though a rarity among liberal arts colleges). The Annual Fund supports academic research and scholarship at Haverford, which is often defined by student-faculty collaboration.

- **Haverford’s athletic teams** and the scholar-athletes who play on them (see page 25) all benefit from the Annual Fund.

- **Named funds**, like the Thomas Glasser 1982 Scholarship (featured on page 49), make up only a portion of the \$20 million the College will spend for financial aid this year. The rest comes from Haverford Grants that are made up in part by Annual Fund dollars.

Just as varied as the programs that receive Annual Fund support are the reasons for giving to the Fund in the first place. We asked donors who made their gifts online ([haverford.edu/makeagift](http://haverford.edu/makeagift)) earlier this year to tell us why they give:

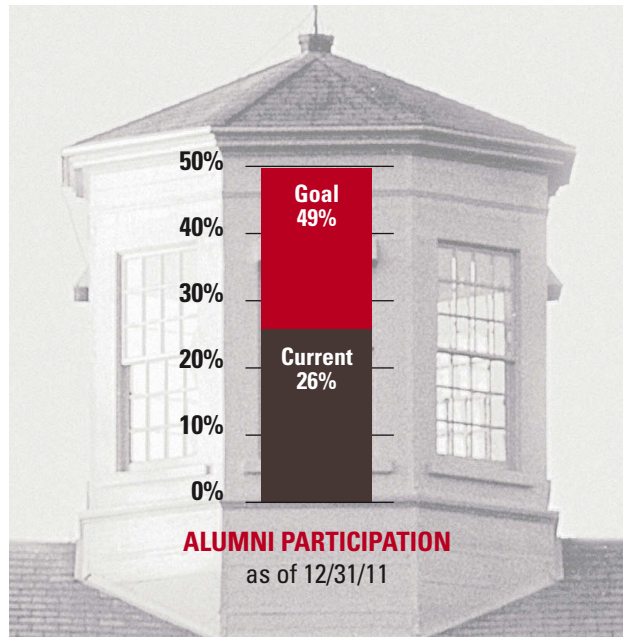


*Not a day goes by without my benefitting from the education made available to me during my four years at Haverford College. That experience helped me develop both the analytic tools and the values that I have employed in my engagement with life, both public and private.*

—Howard Kalodner '54

**DID YOU KNOW?**

... that the Annual Fund supports seven percent of Haverford’s yearly budget? It is a necessary supplement to tuition, distributions from the College’s endowment, and restricted gifts and grants. In addition to funding necessities such as library acquisitions and lab equipment, the Annual Fund also provides flexibility to the College in offering academic enrichment opportunities, such as guest speakers, symposia and internships.



*Quite simply, Haverford changed my life. I could not have afforded to go to Haverford had it not been for the need-blind admission policy and the support they provided. That was the first of many gifts that Haverford gave me.*

—Kristin Powell '87



*I give to Haverford because it gave me so much. I would never have been able to attend Haverford without its generous financial aid, and I feel that it is important for me to help out current students in the same way.*

—JD Paul '92

*Haverford is true to its mission and values: to serve, to lead and to educate. My son received a first-rate education at Haverford, which prepared him for life.*

—Jean McHugh P'06

*How could I not give back to Haverford after it gave so much to me? Even though I am working my first real job out of college (and so I can't give as much I would really like to), I truly believe that every bit helps—and more than that, it is the commitment to Haverford and its mission that is important. Being a part of the Haverford community is not limited to my four years in college. ... I truly feel like I will be a Ford for life. When I give, I like to think that I am investing in Haverford's future, just as it invested in mine.*

—Mandy Ball '11

# Alumni Weekend AT A GLANCE



Selected featured events are described below. Additionally, many classes are holding their own exclusive gatherings. Various departments and offices will be open throughout the weekend, such as Magill Library, the Arn H. '76 and Nancy Tellem Fitness Center, the Career Development Office and the Coop. A number of campus tours will be available as well.

## Friday, May 25

- All-Alumni Trip to the Philadelphia Museum of Art 1 p.m.
- Going Green @ Haverford 2:30 – 3:30 p.m.
- '62 Presents: "Quaker Life at Haverford Then and Now" 2:30 – 4 p.m.
- '82 and '87 Present: A Service Project for Cradles to Crayons 3:30 – 4:30 p.m.
- So You Want to Go Global? An Overview of the CPGC 4 – 5 p.m.
- Class of 1957 Welcome Reception 4 – 5:30 p.m.
- Welcome Reception hosted by the John B. Hurford '60 Center for the Arts and Humanities 4:30 – 6 p.m.
- Class of 1987 25th Reunion President's Reception 5 – 6 p.m.
- All-Alumni Welcome Dinner and Class Dinners (1957, 1987) 6 – 8 p.m.
- Bi-College Shabbat Service and Dinner 6 – 7:30 p.m.
- Dessert Under the Tent featuring Minas Brazilian Music 7 – 9 p.m.
- Step Sing, Bryn Mawr 9 p.m.

## ■ '87 Presents: "All Alumni, All Arts" Open Mic Coffeehouse 8 p.m.

The Class of 1987 welcomes all alumni and friends for after-dinner coffee, wine and sharing creative work at this "open mic" event. All creative and performing arts welcome—prose, poetry, slideshows of visual art, music and comedy. Bring a 5–10 minute selection of your work—or just come to mingle with fellow Fords interested in creative endeavors.

- After-Dinner Class Receptions and Parties (1977, 1992, 2002, 2007) start times vary beginning at 9 p.m.

- Star Party in the Strawbridge Observatory with Professor Emeritus Bruce Partridge 9:30 p.m. (weather permitting)



- Haverford Arboretum Tour 8:30 – 9:30 a.m.
- '82 and '87 Present: A Service Project for Cradles to Crayons 8:30 – 9:30 a.m.
- Class of 1957 Class Panel 8:30 – 10:15 a.m.
- HaverCamp Open 9 – 11 a.m.

## Saturday, May 26

- Pick-Up Hoops 7:30 – 9 a.m.
- Class of 1967 Nature Trail Run 7:30 a.m.
- Yoga 8:30 – 9:30 a.m.



## ■ '62 Presents: Looking Back, Looking Forward—A Conversation with Members of the Faculty 8:30 – 10:15 a.m.

Join us for an engaging and interactive session with Professor of English Kimberly Benston, Professor of General Studies Kaye Edwards and Assistant Professor of Biology Jonathan Wilson. Moderated by Thomas R. Tritton, Haverford's 12th president from 1997-2007.







■ **State of the College and Alumni Celebration Ceremony with Board of Managers Chair Cathy Koshland '72**  
10:30 a.m. – 12 p.m.

Join us for the Parade of Classes. We will celebrate reunions by announcing class gifts and honoring the recipients of the 2012 Alumni Association Awards:

- Benn Sah '62**  
The Kannerstein Award
- James Dahlberg '62 and Stephen Lippard '62**  
The Haverford Award
- Cheston Berlin, Jr. '58**  
The Distinguished Achievement Award
- Mike Gordon '04 and Rahul Munshi '06**  
The Young Alumni Award
- Jeremy Edwards '92**  
The Forman Award
- Bruce Segal '83**  
The Kaye Award
- Larry Tint '67**  
The Perry Award
- Elizabeth Stockmeyer Cohen '92**  
The Sheppard Award
- Cheryl Sternman Rule '92**  
The MacIntosh Award
- Anna Durbin**  
The Friend Award

Please visit [hav.to/alumniawards](http://hav.to/alumniawards) for more information about the awards, the winners and the nominating committee. Details about the Awards Ceremony and each winner will appear in the spring/summer issue of *Haverford* magazine.

■ **All-Alumni Buffet Luncheon**  
12 – 1:30 p.m.

■ **Scarlet Sages Luncheon**  
12 – 1:30 p.m.

■ **'82 Presents: Haverford House Fellows—Conversations with Teens about Social Justice and Community Engagement** 12 – 1 p.m.

■ **Jacob Jones Ice Cream Social**  
1 – 2 p.m.

■ **All-Alumni Trip to the Philadelphia Museum of Art** 1 p.m.

■ **'82 Presents: Global Citizenship and Community Engagement Panel Discussion** 1 – 2:30 p.m.

■ **Class of 2007 Corn Hole, Cookies, Magic Bars and Beer** 1 – 4 p.m.



■ **'87 Presents: *Made in China* Film Screening with Q&A and Discussion**  
1 – 2:30 p.m.

Autobiographical documentary film by John Helde '87.

■ **Student-Led Walking Tour of Campus** 1:30 – 2:30 p.m.

■ **'57 Presents: Predicting the Roles of the U.S., Japan and China in Energy**  
1:30 – 4:30 p.m.

■ **'02 Presents: How Do We Still Care? A Haverford Ethos in 2012**  
1:30 – 2:30 p.m.

■ **'67 Presents: Faculty Panel**  
2 – 3:30 p.m.

■ **Class of 1952 Tour of Campus by Van** 2 p.m.

■ **Outdoor Gatherings (1982, 1987, 1992)** start times vary beginning at 2 p.m.

■ **HaverCamp Presents: The 14th Annual Family Fun Fair** 2:30 – 4 p.m.

■ **Book Signings with Nick Bruel '87 and Cheryl Sternman Rule '92**  
2:30 – 3 p.m.

■ **Educating Us, Educating Our Children: The Impact of a Liberal Arts Education** 2:30 – 4 p.m.

■ **Lambda Symposium: Haverford Life Then & Now** 3 – 4 p.m.

■ **'62, '82 and '87 Present: Race to Nowhere—Anxiety in Children from Adolescence Through the College Years** 3 – 4 p.m.

■ **Campus Master Plan Presentation and Discussion with Jim Friedman '67**  
4 – 5 p.m.

■ **Office of Multicultural Affairs Open House** 4 – 5 p.m.

■ **The 1833 Society Celebration** (by invitation only) 4:30 – 5:30 p.m.

■ **For 'Tweens and Teens: Service, Dinner and a Movie** 5 – 11 p.m.

■ **Wine and Cheese Reception Honoring Emeritus Faculty, hosted by Interim President Joanne Creighton**  
5 – 6:30 p.m.

■ **Class Receptions, Dinners and Parties** 6:30 – 9:30 p.m.

■ **After-Dinner Class Events (1957, 1962, 1987)** 9 p.m.

■ **All Alumni Dance with '70s Band Dingo** 9:30 – 11 p.m.

■ **Class Parties (1992, 2002, 2007)**  
9:30 p.m.

## Sunday, May 27

■ **Nature Trail Run or Family Walk**  
8 – 9 a.m.

■ **Brunch** 8 a.m. – 1 p.m.

■ **Class of 1962 Memorial Service**  
9 – 10 a.m.

■ **Pick-Up Hoops** 9 – 10:30 a.m.

■ **'82 and '87 Present: A Service Project for Cradles to Crayons**  
9:30 – 10:30 a.m.

■ **Yoga** 10 – 11 a.m.

■ **Quaker Meeting for Worship**  
10:30 a.m.

■ **Class of 1982 Collection** 11 a.m.

■ **Catholic Celebration of Mass**  
12 – 1 p.m.



View the complete Alumni Weekend schedule and check for updates (all events are subject to change) at [fords.haverford.edu](http://fords.haverford.edu), or call 610-896-1004. Online registration will open on April 2.

## Upcoming Events

### The Haverford Experience of Tomorrow

Members of Haverford's Board of Managers continue their journey across the country to talk with alumni, parents and friends about how the College is preserving and enhancing what's best about the Haverford experience.

**Catherine P. Koshland '72, Board Chair Philadelphia** – April 4  
**Boston** – May 4



**Catherine P. Koshland '72**

**Christopher K. Norton '80, Board Vice-Chairman Chicago** – April 19



### Haverford College Lawyers Network (HCLN)

Building on the success of its inaugural year (see story on this page), the HCLN will be hosting an event in **Baltimore** on April 18.

*Update your professional information at [fords.haverford.edu](http://fords.haverford.edu) to join the group.*

### Kannerstein Field Dedication

**Haverford** - April 21

The Haverford College baseball team will have a new and improved facility when it opens the 2012 season. Kannerstein Field is named in honor of Haverford's beloved former athletic director and head baseball coach, **Greg Kannerstein '63**, who died in November of 2009.

"Greg Kannerstein was an icon at

Haverford College and the modern-day father of our baseball family," says head baseball coach Dave Beccaria. "It's an extremely fitting and meaningful tribute to put his name on our baseball field. This renovation ensures that we'll have the kind of top-quality facility that is worthy of Greg's name."

The dedication ceremony will take place immediately prior to the start of the 12:30 p.m. doubleheader against Gettysburg College.

*Event dates and details are subject to change. For the most current calendar or to r.s.v.p., visit [fords.haverford.edu](http://fords.haverford.edu). To organize or host an event in your area, contact [alumni@haverford.edu](mailto:alumni@haverford.edu) or call 610-896-1004.*

## Affinity Group Connects Alumni in Legal Professions

The Haverford College Lawyers Network (HCLN) is one of a handful of alumni groups that bring together members of the Haverford community with similar interests—but this affinity group is the first to be unified by a professional affiliation. There are more than 1,700 alumni (and dozens of current students looking ahead to law school) who share a professional interest in the law. Formalized by **Michael Gordon '04** and **Rahul Munshi '06**, the group supports Haverfordians who practice, teach or study law by offering networking, educational and informational opportunities and resources.

The HCLN was launched with an inaugural event in November 2010, hosted by **John Soroko '73** at the Philadelphia office of Duane Morris LLP. Approximately 50 lawyers and current students from Haverford and local law schools came together for the event. Since then, twelve additional regional gatherings have been organized in eight cities along the East Coast and in Chicago, allowing lawyers and students

the chance to connect in person to discuss their interests in the law and legal professions. Most recently, **Ashby Jones '92**, reporter for *The Wall Street Journal*, and **John Sassaman '87**, chief counsel and staff director for the U.S. House of Representatives, addressed groups in New York and Washington, D.C., respectively.

A number of law-related resources are available online at [hav.to/hcln](http://hav.to/hcln), for the benefit of all members of the Haverford community, including:

- HCLN discussion group through LinkedIn
- Archive of past HCLN newsletters
- Calendar of upcoming HCLN events

*If you have suggestions for future events, news to share or story ideas for the HCLN newsletter, email [alumni@haverford.edu](mailto:alumni@haverford.edu). To join the HCLN, please update your employment information at [fords.haverford.edu](http://fords.haverford.edu) or email [records@haverford.edu](mailto:records@haverford.edu).*

—Doug Stuart





# HVERFORD

Due to privacy concerns, the Class News section is not included in the digital edition of Haverford Magazine. To get updates on your classmates and other Haverford grads, sign in to the alumni community, [fords.haverford.edu](https://fords.haverford.edu).

## alumni obituaries

**38** **Dr. Donald S. Childs, Jr.** passed away on Dec. 10 at the age of 95. Childs, who earned his medical degree at the Yale School of Medicine, enlisted in the Naval Reserves in 1941, serving at the Henry Ford Hospital in Detroit until moving to active duty in the Naval Medical Corps as a lieutenant-assistant surgeon in 1942. He saw action at many of the major battles in the South Pacific on hospital ships from 1943 until 1945 and was discharged from the Naval Reserve in 1950. Childs was a pioneer in cancer research and made significant contributions to cancer treatments. He was a professor of oncology for the Mayo Medical School and was instrumental in establishing national interdisciplinary tumor study groups with the National Cancer Institute. He retired from the Mayo Clinic in 1981. He was married for 58 years, until his wife died in 2000. He is survived by six of their seven children, 10 grandchildren and four great-grandchildren.

**39** **James Hall Bready**, a noted Baltimore newspaperman, died Oct. 29 in Towson, Md. He was 92. Bready, who

earned a master's degree in history in 1940 from Harvard University, served in the Army's Counterintelligence Corps in Europe during World War II. During his four-decade career in newspapers, he worked as a general assignment reporter, a feature writer, an editorial writer and a columnist. He was the editorial writer for the *Evening Sun* for 34 years and was the originator of the "Books and Authors" column in *The Baltimore Sun*. For 30 years, until 1984, Bready was the Baltimore correspondent for *Time*, *Life* and *Fortune* magazines, and had been the writer of the Maryland entry in the *Encyclopaedia Britannica*. He also wrote several books, including *The Home Team*, an illustrated history of Baltimore baseball. He is survived by his wife, two sons and a grandson.

**Alan Roberts**, professor emeritus of French and Spanish at Union College, died July 25. He was 94. Roberts earned his master's degree and doctorate from Harvard University in 1940 and 1949, respectively. He served in the Army Air Force as an instructor who trained pilots in instrument flying during World War

II. He taught at St. Edmund's School and the University of Vermont before joining the faculty of Union College in 1953. While there he created a fall semester program in four cities in France and directed it seven times during his last decade at the college. He also arranged for French families to host Union students and was active in the Higher Education for Lasting Peace program, which brought foreign students to Union's campus. He retired in 1980 and moved to Starksboro, Vt., where, under the guidance of professional foresters, he established a forest management program for his 250 acres and entered into conservation easements with the Land Trust. He decided that property to the Vermont Land Trust to help in its successful effort to preserve the environment of rural Vermont.

**42** **Anson Haughton** died Feb. 19, 2011, a week after celebrating his 90th birthday. After graduating from Haverford, Haughton served two years in the Pacific during World War II aboard the USS *Newcomb*. After the war, he attended the Episcopal Divinity School, graduating in 1949. He served

## I N M E M O R I A M



### **Esther Ralph**

Longtime Haverford College Librarian Esther Ralph died Oct. 21. She was 93. A graduate of West Chester State Teachers College and Drexel University, Ralph worked at Magill Library from 1941 through 1984, when she retired. She began as an assistant cataloger while still enrolled in Drexel's Library School. She later worked in the bindery, managed circulation, and became head of cataloging and associate librarian. Ralph oversaw the building and the move of the collection during the massive addition made in 1964-1967 and introduced computerized cataloging to the library. In 2008, in honor of her service, her family dedicated a bench and garden area on the north side of Magill Library outside Special Collections. She is survived by two sons, a daughter and seven grandchildren.

as a missionary in Liberia and, after being ordained an Anglican priest in 1953, he worked six years as a chaplain, including two years at Eastern State Penitentiary in Philadelphia. In 1962 he earned a master's of social service from Bryn Mawr College and then worked at the National Institute of Mental Health. He was married for 55 years to Rena Coutsoumaris, who passed away in 2008, and is survived by three children and three grandchildren.

**John N. Ratcliffe** died on Oct. 18. He was 91. Ratcliffe, who lived in the United Kingdom, was secretary-general of the Plastics Institute from 1956 to 1985 and played a leading role in the formation of the Plastics Historical Society (PHS) in 1986.

**Clarence H. Ruof** died Oct. 9 in Pittsburgh. He was 92. Ruof earned a doctorate in organic chemistry in 1948. During his graduate studies he authored numerous articles on steroids and fuels and conducted classified research for the military during World War II. He was a member of the staff of the Coal Research Laboratory of the Carnegie Institute of Technology from 1948 to 1954, and a senior fellow of the Mellon Institute of Industrial Research from 1954 to 1960. In 1960 he joined Ford Motor Company, where he remained until he retired in 1986. He was an active member of the Society of Automotive Engineers, the American Society for Testing and Materials, and the American Chemical Society. He served for 13 years as the deputy editor for the International Journal of Fuel Science, titled *FUEL*. Ruof was married to his wife until her death in November 2002. He is survived by his two daughters.

**44 Charles H. Reynolds** died Jan. 10 at his residence in Kennebunk, Maine.

He was 88. After graduating from Haverford, Reynolds earned his master's degree in engineering from Rutgers University and served in the U.S. Army Air Corps during World War II. While stationed at Hickam Field in Hawaii, he met his wife, the former Geraldine Rebecca Hartzell, with whom he shared more than 65 years. After his discharge, he served as a major in the U.S. Air Force Reserves. For his whole career, he worked for Cambridge Research Laboratories, from which he retired in 1978. He is survived by his wife, his daughter, three grandchildren and one great-granddaughter.

**46 Dr. Thomas Morrison Birdsall** died Sept. 27 in Philadelphia. He was 87. Birdsall, a urologist who retired from his surgical practice in 1989, earned his medical degree from the University of Pennsylvania. He served in the Navy in a military hospital in Japan during the Korean War. After his discharge in 1954, he joined the staff of Presbyterian Hospital (now Penn Presbyterian Medical Center), where he eventually became chief of urology. He met his wife, with whom he had six children, on the tennis courts at the Merion Cricket Club. After retiring from medicine, Birdsall became a volunteer for Main Line Meals on Wheels. He is survived by his wife, three daughters, two sons, 12 grandchildren and 10 great-grandchildren.

**Edgar B. Coale** died Jan. 31, 2011, of emphysema. He was 87. Coale joined the Army Air Force in 1944 and served as a crew chief aboard cargo planes flying supplies to British troops in Burma. After his discharge, he attended Haverford and then got a master's in English literature from the University of Pennsylvania. Coale worked for many years at Max Levy & Co., the family firm of his wife, Joan Levy. He rose to head of operations at the optical company, and was involved in patent-

ing technology used in computer printers, television screens and other applications. Coale raised four children with his first wife, before divorcing. He married Joan Ingersoll Coale in 1979. Besides his wife, he is survived by two sons, two daughters; three stepchildren; nine grandchildren and his former wife.

**53 Richard T. Lane, Jr.** died Oct. 28 in Philadelphia. He was 80. Lane enjoyed a lifelong fascination with trolleys and trains, and after graduating from Haverford he sought work with the Philadelphia Transit Company, which ran the trolley cars and buses in the city. Told at an interview that there was no future in electric streetcar transport, he went to work for the Pennsylvania Railroad in its Freight Rate Bureau at 30th Street Station. He spent several vacations as a volunteer streetcar restorer, first in Philadelphia, then in Maine. He retired from Penn Central in 1973 and moved to Kennebunk, Maine, to become director of the Seashore Trolley Museum in Kennebunkport. He retired as director in 1996 and returned to Philadelphia in 2002. A lifelong Quaker, Lane was a representative to the First International Conference of Young Friends in Oxford, England, in the summer of 1952. Never married, he is survived by two brothers, a sister, five nephews, one niece, three great-nephews and four great-nieces.

**Mitchell Winn**, a former member of the College's Board of Managers, passed away Dec. 2. He was 80. Winn did graduate work in psychology at the University of Pennsylvania and served in the U.S. Army, which stationed him in Germany. He is survived by his longtime partner, Natalie Arost; three children; two grandchildren; and two great-grandchildren.

**90 Martin Anderson** passed away unexpectedly on Oct. 17. He was 43. Anderson graduated from Haverford with a degree in biology. While at the College, he met the love of his life, his wife, **Rachel Ann Pearce '92**. They attended graduate school together at Duke University, where he earned his doctorate in biomedical engineering. After teaching at the University of Rochester in New York, Anderson joined the Philips Electronics ultrasound research team near Seattle in 2003. At Philips, he was a leader in developing the world's most powerful biomedical ultrasound imaging. His greatest pride and joy was being a loving husband and father. He is survived by his wife and his two sons, Ben (11) and Max (8).





With only 300-500 applicants each year, a visit by prospective students and their families in the 1950s often included an appointment with the college president, in this case Gilbert White. Robert Ives '52 (center, with file folder) makes introductions.

# THEN AND NOW

THEN PHOTO: O. WINSTON LINK; NOW PHOTO: PETER TOBIA

Today, the dress code and format for campus visits are a bit less formal. Well over 15,000 prospective students and their families come to Haverford each year for campus tours conducted by a troupe of 30 student guides employed by the Admission office. Pictured here is Lizzie Douglas '13.





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