

The Myth of Martyrdom
Challenging the conventional thinking
about suicide bombers

Good For Business
Educating the next generation
of executives and entrepreneurs

Indie Innovator
Putting the independence back
into independent film

HVERFORD

The Magazine of Haverford College

WINTER 2013

The Honor Code

*It began in 1897 as a simple system for holding exams without proctors. Since then, the cherished **HONOR CODE** has become the purest expression of the College's values and an intrinsic part of a Haverford education.*



Editor

Eils Lotozo

Associate Editor

Rebecca Raber

Graphic Design

Tracey Diehl,
Eye D Communications

Assistant Vice President for College Communications

Chris Mills '82

Vice President for Institutional Advancement

Michael Kiefer

Contributing Writers

Charles Curtis '04

Prarthana Jayaram '10

Lini S. Kadaba

Michelle Martinez

Alison Rooney

Louisa Shepard

Justin Warner '93

Contributing Photographers

Thom Carroll

Dan Z. Johnson

Brad Larrison

Josh Morgan

Michael Paras

Josh Rasmussen

Zachary Riggins

On the cover: Photo by Thom Carroll

Back cover photo: Courtesy of Haverford College Archives



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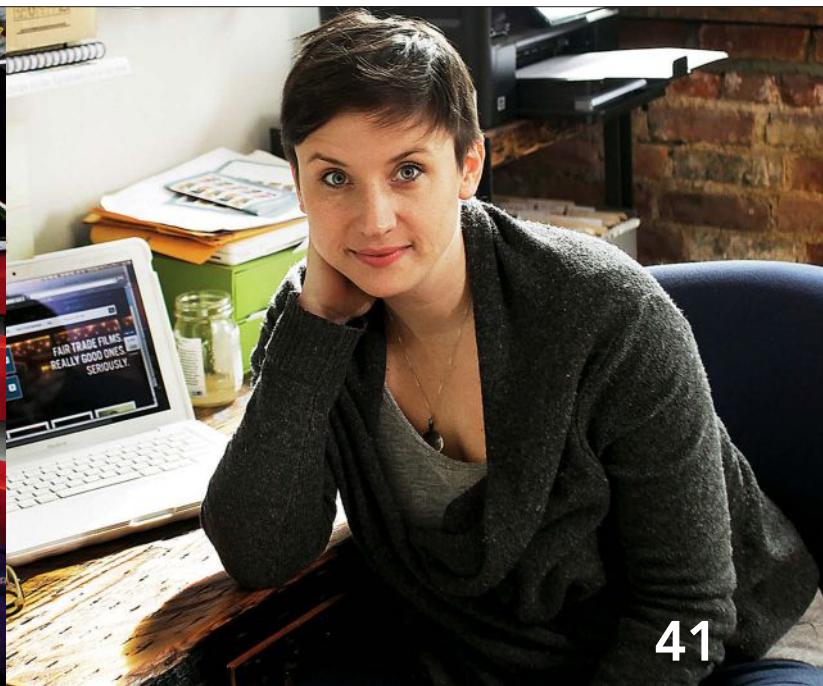
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view from founders

Our cover story about the Honor Code comes in the final semester of my term as interim president and after I've had the benefit of working and living with a Code that is perhaps the most distinguishing quality of Haverford's identity. It has certainly made a powerful impression on me.

I do not remember an honor code being part of my own undergraduate education at the University of Wisconsin, or at the large universities where I began my professorial career, although there were, of course, the usual admonitions against plagiarism. The emphasis was primarily on academic goals. Values were seldom discussed.

I first became aware of Haverford College and its distinctive Honor Code from conversations with **Bill Chace '61**. He and I worked together as president and provost at Wesleyan University in the early 1990s. He was so admiring of Haverford and sought to emulate at Wesleyan its strong sense of a values-enriched education. As a "little university," however, Wesleyan was somewhat resistant to thinking of itself as a small college community and was fiercely committed to university values, the most central being individual freedom, open inquiry and critical thinking—essential elements, to be sure, of liberal arts education. Nonetheless, I was taken by Bill's presumption that education at a liberal arts college could be construed differently from that at a university, that it provided the opportunity to hone the ethical, as well as the intellectual, sensibilities of young people and to prepare them for a life of service to the community and the larger world.

It was at Mount Holyoke that I encountered a much fuller embrace of community values and higher purpose undergirded by an honor code. Students pledged themselves to the code during first-year orientation: *"I will honor myself, my fellow students, and Mount Holyoke College by acting responsibly, honestly, and respectfully in both my words and deeds."*

Coupled with the code, a historic sense of mission—about "fostering the alliance of liberal arts education with purposeful engagement in the world" and preparing students to become change agents in the world—drew the community together in common cause.

Yet even 14 years' experience at this impressive, mission-driven college did not prepare me for the centrality of the Honor Code at Haverford and the degree to which a sense of ethical discrimination and purposefulness informs life and work at the College, where it is no less than a way of being. Like all institutions



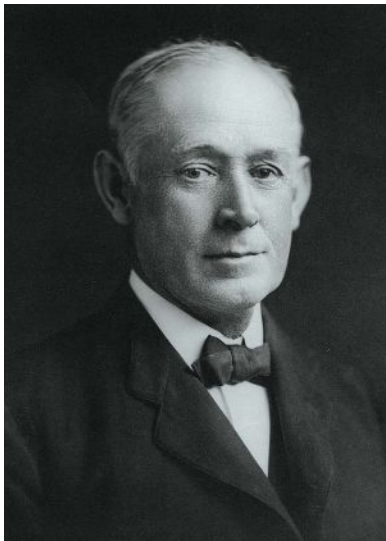
**Students enter Haverford
"capable of doing" and emerge
"able to do;" the Honor Code guides
that metamorphosis as it fosters
the will and commitment
to do well, and good.**

with an honor code, this approach to life begins with (and relies on) values that we embrace as individuals—honesty and integrity chief among them. But at Haverford, where governance structures give students an instrumental role in managing the community, the Code becomes a sort of polestar by which this fleet of individuals learns to navigate as a collective. The standards of the Code are called upon as a universal language that helps make complex—and, for most students, new—issues and challenges comprehensible and manageable. By speaking the language of the Code, first as individuals and then as shapers of community, students learn to build bridges across difference. They discover that those with whom they may disagree—but with whom they must work and live—can become partners. It takes faith in a system of shared values; it takes “trust, concern and respect” (as students remind me). Practically speaking, the Code arises in conversations about topics as diverse as plagiarism, community standards for communication, and the difference-making potential of replacing paper-towel dispensers in dorm bathrooms with hooks for washcloths. As I say, a way of being.

Our alumni often tell me that this depth and range of influence has prepared them for a life of purpose by teaching them to be mindful of what it means to exist as part of a whole, as an owner of both opportunities *and* challenges that involve ourselves *and* others. Fords are successful thanks to the rigor of our academic

program and the critical thinking that it demands; Fords become leaders when these skills are guided with a sense of moral purpose and community responsibility.

Which is why I'm supremely confident in Haverford's future. I cannot imagine a more effective way to educate and prepare young adults. Certainly there are other worthy paths, and each leads to benefits for those who take such routes. But small liberal arts colleges in general, and



Isaac Sharpless

Haverford in particular, concentrate and intensify a unique and powerful approach, and do so at a difference-making point in a young person's life. Students enter Haverford “capable of doing” and emerge “able to do;” the Code guides that metamorphosis as it fosters the will and commitment to do well, and good.

I'd never heard of Isaac Sharpless until I moved into my office in the summer of 2011. President of Haverford for a staggering 29 years (from 1887 to 1916), he is perhaps best remembered by Fords for remarks made at his first commencement. An excerpt from that speech, beautifully rendered in pen and ink, is framed on my wall, so it's fair to say that Isaac Sharpless spoke to me from the moment I got here. His are timeless words of welcome to a world like no other, words that have inspired Fords to remain true to the ideals embodied in the Code and, in upholding it, to better serve their communities:

I suggest that you preach truth and do righteousness as you have been taught, whereinsoever that teaching may commend itself to your consciences and your judgments. For your consciences and your judgments we have not sought to bind; and see you to it that no other institution, no political party, no social circle, no religious organization, no pet ambitions put such chains on you as would tempt you to sacrifice one iota of the moral freedom of your consciences or the intellectual freedom of your judgments.

Isaac Sharpless speaks for me.

With all best wishes,

A handwritten signature in cursive script that reads "Joanne V. Creighton". The signature is written in dark ink on a light background.

Joanne V. Creighton
Interim President

letters to the editor

CALL IT HOME

Congratulations to Haverford on the new dormitories and to you on the interesting Fall issue. May I add to the inventory of housing you listed?

In the fall of 1942, I was assigned to Merion Hall, at the edge of the campus closest to the railroad station. In the fall of 1943, I shared briefly with friends in the penthouse in Merion. Returning from the Army in the fall of 1946, I lived in the un-pictured additions to Lloyd Hall, where three of us squeezed into two-person suites. My final year was spent in Spanish House, sharing a different two-room suite with Spanish student **Robert Parke Jr. '50**, my future brother-in-law.

Remembering Rufus Jones, who spoke often in required Quaker meetings while twiddling his thumbs; William Wistar Comfort, who as a retired professor taught a course on Quakerism; and Professor Lunt, who made English history important, makes the 1966 dorm names very relevant.

—**Charles S. Sangree '46**
(graduated 1948)

As a freshman I was assigned to [Merion Hall] third floor with a roommate and three windows so high from the floor that I could not look out without standing on a chair or my roommate's bed. (And an awful bathroom!)

Well, that's all ancient history. I'm so glad that the new dorms do not resemble in any way what I experienced. I look forward to visiting personally these two new dorms; they look from your photos just great! I hope the current residents appreciate them and care for them with love.

—**Mark C. Lissfelt '54**

I scanned *Haverford* magazine and was struck by the opulence of the new dorms. I wonder how many hundreds of thousands of dollars, or even millions of dollars, were spent on slate and teak rather than on education. I know young people who cannot afford an education. Haverford's focus on providing top-notch digs for its elite clients makes me feel a bit ill. You keep asking us for money, and then you spend it in ways that I find hard to justify. And you seem proud of it. Do you need a reality check? —**Jon Bondy '73**

*Bondy copied classmate **Chuck Durante '73**, a longtime Haverford volunteer, on his letter to the editor. Here is Durante's response:*

We have been sorely in need of new living space ever since expansion reached full flower 35 years ago. If new buildings are to be built, they should meet current specifications and should be built to last beyond the 21st century. I am not troubled by [the use of] high-quality building materials.

Bear in mind that the funds for these two dormitories were privately raised. Your and my contributions did not pay for them. On the other hand, **Gerry Anderson** and a dozen other classmates are passing the hat this winter for the Class of 1973 Scholarship, which is a part of Haverford's commitment to providing need-blind admission to all students, regardless of their resources. In an era when some of our erstwhile peer institutions are retreating from that commitment, Haverford is doubling down on it.

DORM OLYMPICS

A number of readers, responding to our "Then and Now" photo of the 1994 Dorm Olympics, wrote in to identify some of the faces in the crowd and tell us who won.

I really enjoyed seeing the "Then and Now" photos on the back page of the latest *Haverford* magazine. As one of the HCA captains in 1994 (along with co-captain **Anne Santoro '97**), it brought back some great memories of being a Customs person that year. To answer some of your questions:

1. HCA won, of course.
2. The guy in the foreground with the bandana and striped shirt is **Jon Hinze '97** (a Customs person).
3. The woman in the foreground with the white hat is **Amanda [Rieder] '97**



Following a 1903 renovation, these buildings at 8-10 Railroad Avenue (seen here in the 1970s) became Merion Hall, a student dormitory. After a 1955 renovation, the buildings were turned into faculty housing.



Team HCA in the 1994 Dorm Olympics.

(also a Customs person).

4. The guy in the back with the sunglasses and jester hat is **Eric Tars '98**.

—Asim Rehman '97

While other memories from Dorm Olympics have faded, if I'm sure of anything, it's that 1) my water balloon hit its target, and 2) that contributed to the overall HCA crushing of the competition. In the words of our perennial chant, "Gummere, Gummere, Gummere, YOU SUCK!" (Somehow, HCA didn't have as much animosity toward Barclay, or just not as catchy an insulting chant.)

—Eric Tars '98

[Tars' daughter Mona Escobar Tars also turned up in the fall issue, in a baby photo in Class News.]

That was my Customs team, and I can somewhat help to identify the tall fellow dead-center in the photograph, carrying our HCA placard. His name was Rob, and he was one of my apartment-mates in HCA 34; he was from New Jersey, was quite talented with computers, enjoyed the bands Hüsker Dü and Sugar, and was asked to raise our standard there for a very obvious reason. I can remember all of those details but not his last name, unfortunately, as he left Haverford for elsewhere within a few years. I am the considerably shorter guy wearing the ball cap directly under the "A." And I must say that while my initial reaction to being labeled "Then" was incredulous displeasure, I don't suppose that one can argue with a photograph. Boy, do I look young there!

—R. Brigham (Brig) Lampert '98

REMEMBERING G. DIEHL MATEER '50

I read with sadness [about] the passing of **Diehl Mateer** in the alumni obituaries and wished to add a few personal reflections. No doubt there have been many fine athletes to have graduated from Haverford College, but I am not sure how many have been world-class. Diehl Mateer was world-class. In addition to winning the U.S. Intercollegiate Squash Championships, as you reported, Diehl was three times national squash champion and twice U.S. Open squash champion. In the finals of the U.S. Open in 1959, Diehl defeated Hashim Khan, who was one of the greatest squash players of all time.

When Diehl won the U.S. Intercollegiate Squash Championships in the late 1940s, Haverford had no squash team, nor did it have one 30 years later, when I attended the College. Haverford did not have squash courts at the time, but a few of my classmates and I were interested in playing squash. We wanted to start a squash club, and the Haverford School allowed us to use its squash courts each weekday morning. So, we had courts at our disposal, and desire, but no one to instruct us in the subtleties and nuances of the game. One of my classmates, a senior, had a brilliant idea. He said there was a world-famous squash player who graduated from Haverford and lived in the area. I felt that given our relative positions in the game of squash (Diehl being world-class, us being beginners), it would be inappropriate to impose upon him. Well, my classmate had already asked Diehl to help our fledgling squash club, and [he] said he would come by the

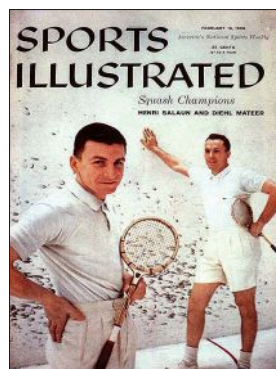
Haverford School courts Tuesday and Thursday mornings. Diehl coached us that first year and would not accept any fee. He would instruct us at practices and supported us in the matches we arranged with local prep schools. What a privilege it was to be on the court with this legend! Diehl was in his mid-50s at the time and could still hit the ball beautifully. I can still vividly

remember what it felt like to be on the court with him: He could take any shot I hit and return it effortlessly.

I also vividly remember how generous Diehl was with his time and how gracious was his manner. In retrospect, I can only imagine how our level of squash appeared to a national champion, but Diehl was nothing but encouraging and positive. I had a wonderful time with the Squash Club at Haverford, and the

opportunity to interact with Diehl figured prominently in this experience. As often happens, after graduation I lost touch with Diehl. And, unfortunately, while I was old enough in College to realize how fortunate we were to have Diehl be a part of our lives, I was not mature enough to properly express my gratitude. Better late than never.

—Martin Lipman '81



Squash champion G. Diehl Mateer '50 (right) appeared on the cover of *Sports Illustrated* in 1958.

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.

Or write to us:

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College Communications
Haverford College
370 Lancaster Ave.
Haverford, PA 19041

main lines

Colleen Farrell '08 was one of four female soldiers to file suit, along with the ACLU, against the Defense Department over the ban on women in combat.



On the Legal Front Lines for Female Troops

When news broke in November that four female soldiers, along with the American Civil Liberties Union, had filed suit against the Defense Department over its restrictions on women in combat, it was a historic moment. Even more historic was what followed in January: The announcement that Defense Secretary Leon Panetta was lifting the ban on women serving in combat—a decision that will allow women to officially move into frontline positions.

Colleen Farrell '08, one of the four soldiers who filed the suit, is at the center of the story.

Farrell, who was deployed to south-

ern Afghanistan in 2010, was moved to join the suit by the experiences she had as a Marine first lieutenant in a war zone. Stationed in volatile Helmand Province, she went on daily patrols and worked with the Marine Corps' newly created female engagement teams in their efforts to connect with Afghan women. (See the winter 2011 issue of *Haverford*.)

“During my deployment, I faced a lot of discrimination and unnecessary roadblocks that prevented my team’s mission from being accomplished,” says Farrell. To comply with the Defense Department’s Combat Exclusion Policy for women, Farrell’s entire team had to return to the main base every 45 days. Not only did battalion commanders

have to reschedule major operations to accommodate this, she says, but those trips back to the base put her Marines in unnecessary danger, as the convoy had to travel through dangerous areas where insurgents had mined roads.

“Because there are no women in the infantry, ad hoc teams like the female engagement team were created to operate with combat units. My teams patrolled every day with the infantry units, lived in the same outposts as the infantry units and fought in combat with the infantry units. However, after returning back home, they did not receive the same recognition for their combat experience.”

Yet the decision to join the lawsuit

PHOTO: AP PHOTO/BEN MARGOT

was a difficult one for Farrell, a Quaker whose Meeting in her native Mullica Hill, N.J., supported her decision to join the armed forces. "I knew my command and fellow Marines would not approve of the manner in which I was speaking out against the policy," she says.

"However, knowing that this was the right thing to do for the future of female service members made it a lot easier."

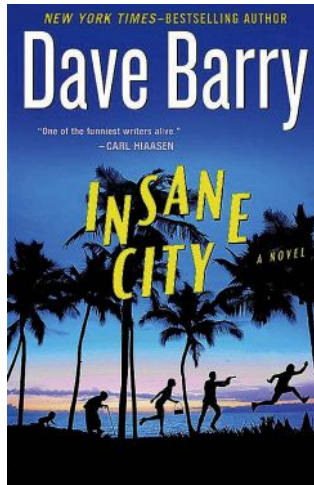
Farrell left active service just after the lawsuit was announced and is now a captain in the Marine Corps Reserve. "I think if I had remained in the military, I would have faced several career risks," says Farrell, who lives in Cambridge, Mass., and works for fellow Ford **Ted Rybeck '85** in the social media services industry. "I know many honorable women who declined to be in this lawsuit because of the potential consequences."

Farrell says she was surprised and thrilled when she heard the secretary of defense's announcement about lifting the Combat Exclusion Policy. "It was completely unexpected and something I thought would take years, maybe decades, to accomplish," she says. "I am cautiously optimistic, however, because there are still ways in which those who oppose us can prevent women from joining the infantry ranks."

For now, the lawsuit has been suspended as the plaintiffs—and the nation—wait to see the plans for implementation that military leaders must present to the secretary of defense in May.

—Eils Lotozo

Pulitzer Prize-winning humorist Dave Barry '69



gave up his syndicated column for *The Miami Herald* in 2005, after 22 years, but he's hardly been taking it easy. In the last decade, he's published a trio of comic novels and nine books for young adults, including five (with Ridley Pearson) in the *Starcatcher* series (the basis for the hit Broadway play *Peter and the Starcatcher*). Barry's latest work, a novel called *Insane City*, was released in January. His first solo work of fiction in a decade, the black comedy is set in Miami and tells the story of the ill-fated destination wedding of slacker Seth and high-strung bridezilla Tina. "A year spent writing a novel is way, way harder than a year writing columns," Barry told *The Philadelphia Inquirer* on the eve of *Insane City's* release. "You can't get by just telling jokes. You have to make characters and have them do something. And that, I gotta tell ya, is a pain."

ON CAMPUS



The Students' Council Speakers Committee brought author and activist Gloria Steinem to Haverford in November to give a talk titled "The Progression of Feminism: Where are we going?" Steinem, a pioneering leader of the women's movement, discussed social and economic issues facing women, and offered an idea for economic growth. "Equal pay for comparable work for women would be the greatest economic stimulus this country could ever have," she said.

FYI

STUDENTS IN THE MIDDST OF LATE-NIGHT STUDY SESSIONS no longer need to leave Magill Library to find a hit of caffeine. A new self-service coffee bar, dubbed The Daily Grind, has been installed in the Basement Lounge and offers coffee, tea and hot chocolate for 50 cents.

Ira deA. Reid House Rededicated

Haverford celebrated the rededication of the Ira deA. Reid House with a reception and panel discussion during February's Volunteer Leadership Weekend.

According to Theresa Tensuan, associate dean and director of Multicultural Affairs, the past year has been an important one for Reid House, also known as the Black Cultural Center. Last spring, discussions about a proposed change in use for the space evoked vehement student opinion that it should remain a residence and cultural center. During the summer, the building underwent renovations to make it handicap accessible, and was explicitly designated a community space for meetings and events. "I see this year as a kind of reanimation of the Reid House," Tensuan said, "and I have to credit this year's residents for bringing the house through this transition."

The rededication event began with a welcome from Black Students League Co-Heads Dawit Habtemariam '15 and Sarah Puryear '15, who discussed some of the activities taking place in the house, originally dedicated 20 years ago, and spoke about the building's namesake, a sociologist who was the College's first black tenured professor.

Another speaker at the reception, **Garry Jenkins '92**, a member of the Board of Managers, noted that Haverford taught him the value of diversity and that diversity starts with leadership. "When I think about higher education, it's ultimately about leadership," he said. "We want people who will go out and change the world, and Haverford prepares you to do that."

Later, an Alumni of Color panel brought together four Fords from different decades. Moderated by **Sarah Willie-LeBreton**



Black Students League Co-Heads Sarah Puryear '15 and Dawit Habtemariam '15 speak at the Reid House rededication ceremony.

'86, a Swarthmore College sociology professor, the panel included **Tiffany Johnston '09**, **Iain Haley Pollock '00** and **Jim Pabarue '72**, who spoke about arriving at Haverford in 1968 and joining a class that was the first in the College's history to have a sizable number of African Americans. And panelist **Nicole Myers Turner '97** recalled her own freshman year. "I came in thinking the institution had everything figured out. I realized you have to bring your critiques and challenges to the institution," she said. "It's not your burden as a person of color, but your gift to the institution as a person of color."

—Prarthana Jayaram '10



De-stress. With dogs!

It was all smiling faces (and furiously wagging tails) in Ryan Gym on December 20 for Dog Day, an event sponsored by the Pre-Vet Society and HaverMinds, a new club at the College devoted to promoting awareness of mental health issues. With the idea that there is nothing like a few sloppy puppy kisses to ease tension,

the two groups joined together to bring a contingent of adorable pooches from Main Line Animal Rescue to campus to help exam-frazzled students de-stress. Ryan was packed as Fords frolicked with six dogs of different shapes and sizes, from a pit bull-terrier mix to a bulldog with a charming underbite.



Bi-Co microfinance students on a field visit to Hossaindi Village in Bangladesh.

Microfinance Students Travel to Bangladesh

Sometimes, to really learn something you have to go to the source. Want to learn French? Go to France.

Fascinated by ancient ruins? Go to Greece. And if microfinance is your area of interest, Bangladesh is where you need to go. Many consider the South Asian country the birthplace of the growing field, which aims to lift individuals out of poverty through microloans and other financial services. Nobel Peace Prize winner Muhammad Yunus formed his Grameen Bank in Bangladesh in 1983, and two of the other innovators in the field, BRAC and ASA, are also headquartered there. So when Visiting Assistant Professor of Economics Shannon Mudd was looking for a place to take his microfinance students for some field experience, Bangladesh was a natural destination.

“I was keen to take students to a place that would likely expose them both to a very different culture and to a level of poverty they had not seen

before,” says Mudd, who helped launch Haverford’s Microfinance and Impact Investing Initiative (Mi3) in fall 2011. “And it is well understood that microfinance institutions have to adjust their practices to the context in which they are operating. So it was also important to see how they work in a very specific environment.”

Through a partnership with Alliance Forum Foundation, and with funding help from Haverford’s Center for Peace and Global Citizenship and Bryn Mawr College, Mudd was able to take nine Bi-Co students to Dhaka and Bogra over winter break. The group kept a busy schedule over its 10-day trip, visiting eight non-governmental organizations and microfinance institutions (MFIs) for lectures, and going to six sites to meet clients and observe the effects of the organizations’ work. The students heard from representatives of groups like the Association of Medical Doctors of Asia, a nonprofit that promotes the health of the poor, as well as those from more typical MFIs.

Back on campus, the trip’s influence is still being felt. Mudd is infusing his microfinance classes with observations from his travels. Students in the Microfinance Consulting Club are looking to focus on Bangladesh in their ongoing mapping project. And one student, Melissa Forrow ’13, used the trip to gather research for her economics senior thesis, on how microfinance loans affect women’s empowerment and levels of domestic violence.

“I [wanted] to finish writing my thesis in the spring feeling like I had taken advantage of all of the resources available to me and incorporated both personal and academic experiences to create an authentic and informative work,” says Forrow. “It would be arrogant to claim real knowledge of the social effects of microfinance in Bangladesh without ever interacting with a loan officer, loan recipient or other microfinance worker in the country. The study tour was an incredible opportunity to do that.”

—Rebecca Raber



Noelia Hobeika '13, a student worker in the Cantor Fitzgerald Gallery, listens to student-created audio descriptions of the exhibition *What Can a Body Do?* on one of the iPod nanos available to visitors.

Making Art Accessible

Putting together any major art exhibition is a big undertaking. Beyond determining just the right selection of work, gallery spaces must be reconfigured, lighting must be carefully adjusted, appropriate labels and signage must be devised—all of it focused on finding ways to best showcase the art and help gallery visitors connect with it. For the Cantor Fitzgerald Gallery exhibition *What Can a Body Do?*, which featured nine artists whose work reframes disability, the task was even more complex.

In the words of curator Amanda Cachia, the work in the show, which ran October 26 through December 16, confronted “dominant cultural perceptions of scale, deafness, blindness, mobility, visible and invisible bodily differences.” Given those themes, the challenge for the organizers of *What Can a Body Do?* was accessibility: How to take an art exhibition—typically a visual event experienced by walking through a space—and make it something that people of differing abilities could experience in a variety of ways.

To do that, the exhibitions team employed a number of strategies, including hanging the art at a height comfortable for visitors in wheelchairs, bringing in sign language interpreters for

several exhibition-related events and talks, and making the show catalog available in a braille version and as an audio CD with recordings of the full text as well as supplemental material.

In an ambitious project carried out by 11 Haverford students who worked on the exhibition and in the gallery, descriptions of the work were recorded and placed on the exhibition website and on iPods nanos (which feature new software that increases their accessibility) available at the Cantor Fitzgerald Gallery front desk. Those recordings offered multiple perspectives and included the voices of the artists themselves as well as descriptions recorded by the students.

Michael Rushmore '14, co-manager of the Gallery staff with Aubree Penney '13, handled the recording and editing of the sound files. “We recorded people in a few rooms around campus using a microphone from the Instructional Technology Center and Audacity, a simple sound recording program,” he says.

“All of the text was written by the students participating in the project,” says Penney, who coordinated the planning and writing. “It was a pretty incredible collaborative effort.”

Also completely rethought for *What Can a Body Do?* was the exhibition’s web

presence. Haverford’s Web Communications Designer Sebastiana Skalisky and Senior Web Communications Developer David Moore strategized with the organizers to design a website that could accommodate visitors who are color blind, have low vision or contrast issues. They also included an audio-only interface for people who use voice-over technology on their computers.

“Typically it is large museums and galleries that provide significant access features for people with disabilities,” says Visiting Assistant Professor of Writing Kristin Lindgren. “The Cantor Fitzgerald Gallery staff, the Hurford Center for the Arts and Humanities and the web designers in College Communications broke new ground on what’s possible for small galleries.”

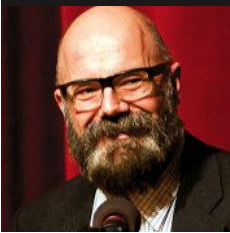
Lindgren, who co-organized *in/visible*, a 2011 symposium on disability and the arts with Assistant Professor of English Debora Sherman, reports that *What Can a Body Do?* curator Amanda Cachia spoke about the exhibition’s audio description project in a talk she gave at the Metropolitan Museum of Art. “Haverford is way ahead of the curve in terms of creating multiple modes of access to a small gallery exhibition,” says Lindgren. —E. L.

WHRC Returns

Those left wondering about the current state of WHRC after reading our *Haverford* magazine history of the station “Haverford on the Radio” (spring/summer 2012) will be pleased to know that it has been revived. General Managers Karl Moll '14 and Fairleigh Barnes '13 (pictured right at a live broadcast from the Sunken Lounge in the Dining Center) have reconceived WHRC as an online-only station that features more than 40 shows—including one that spotlights music influenced by the Berlin club scene and another that offers folk music and political talk—hosted by members of the Bi-Co community. These shows are currently available only via live-streaming, meaning that listeners must tune in at the appointed hour, between 4 p.m. and midnight, to hear a given program. *Check radioFords.com for a full schedule.*



SOUND BITE



Journalist and author Andrew Sullivan (the creator of and central voice behind the influential political and social commentary blog *The Dish*) gave a talk at Haverford in February that offered his trenchant perspective on the world as a gay man, a conservative and a Catholic.

“Even I, as someone who has campaigned for marriage equality for gay people, don’t want the Supreme Court to decide for this society what marriage must legally be. I want the change to come from below. I want it to come from the changes in people’s hearts and consciences and minds. I want change, if change is necessary, not to disrupt the society that we have more than necessary, because, as a conservative, I like what I have.” —**Andrew Sullivan**

A Modern Take on Chekhov’s *The Seagull*

The Bryn Mawr and Haverford Theater Program presented *The Nina Variations* by Steven Dietz in November. Set in a lake house in the off season, Dietz’s play focuses on *The Seagull*’s final, tragic scene between Nina, an actress spurned by her lover, and Treplev, a young writer whose love Nina had rejected years earlier. With a cast of 16 playing a series of Ninas and Treplevs, the play offers 43 variations on their fateful encounter to explore what might have happened if the conversation had gone differently. The production, directed by Theater Program Instructor Catharine Slusar, ran for six performances in the Hepburn Teaching Theater in Bryn Mawr’s Goodhart Hall.

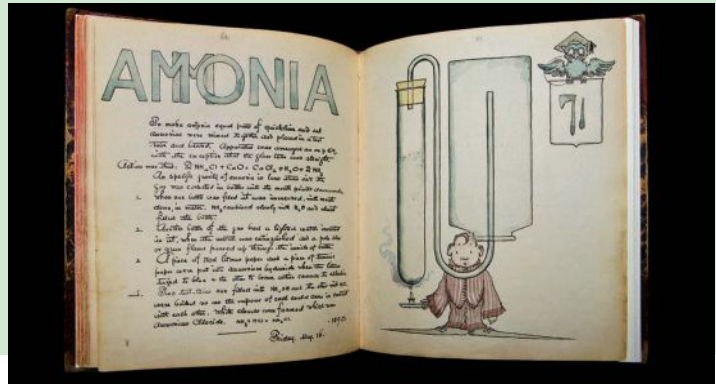


Among the 16 student actors featured in *The Nina Variations* were (from left) Cory Downing '14, John Dominguez '15, Ryan Rebel '14 and Joseph Vito Ramirez '13.

IN THE COLLECTION

Spotlighting the rare and marvelous holdings of Quaker & Special Collections

Artist and illustrator Maxfield Parrish, Class of 1892, already showed great promise while a student here, as evidenced by his fabulously illustrated chemistry notebook, which describes 33 experiments and features drawings of elves operating Bunsen burners and doing other lab tasks. The chemistry notebook is part of the **Maxfield Parrish Collection**, which includes letters, manuscripts, original sketches and drawings, and other items. Last year, the College acquired 18 photographs taken by Parrish, who used photos as an aid to developing his distinctive style.



A FAB Loveshack



Every February Fords Against Boredom, a student group that organizes fun, alcohol-free activities on and off campus, takes the crafty, homespun idea of making a gingerbread house and turns it into a distinctive Havertivity with Loveshack. This year, 150 students braved ice and snow to attend the pre-Valentines Day event in Ryan Gym. Loveshack's ground rules are simple: Organize into teams of any size and make whatever you want out of graham crackers,

icing and more candy than anyone knows what to do with. Prizes are awarded, but winning isn't the point.

A number of this year's Loveshack creations were Haverford-centric, such as miniature models of the Duck Pond (left) and the Haverford College Apartments (below), as well as numerous replicas of squirrels. Others went with the Valentine's Day theme and created hearts and heart-shaped buildings. (The crowning achievement in this category was undoubtedly the "Prison of Love," which featured towers and even a drawbridge.) Still other Loveshack teams, going for the truly offbeat, created graham cracker and candy models of farm scenes, the Super Bowl, Noah's Ark and a sarcophagus—complete with a napkin-wrapped mummy inside.

—Jack Hasler '15



To see a photo gallery of more Loveshack creations, visit the Haverblog: hav.to/haverblog.

FYI

THREE NEW GROUP STUDY ROOMS have opened on the fourth tier of Magill Library. The three new spaces—named Cervantes, Faulkner and Woolf—are equipped with monitors and white board tables.

Who Killed Sarah Stout?

There's been a great mystery afoot on campus this winter, and the Haverford community is being called upon to help solve it. Sarah Stout, a wealthy British Quaker woman, has been found dead, presumably strangled. But the investigation of her alleged murderer, Spencer Cowper, and his accomplices has been fraught with scandal—rumored adultery, forged love letters, suicide accusations and political backstabbing—and they have been acquitted at trial. Did we mention that this murder actually took place in 1699 and was never solved?

Jen Rajchel BMC '11, who serves a dual appointment as assistant director of the Tri-Co Digital Humanities and Digital Scholarship Curator at Haverford, is reopening the case in the court of public opinion with *Who Killed Sarah Stout?* This interactive exhibit in Magill Library is based on the holdings of Haverford's Special Collections relating to Cowper's 1699 trial, which was one of the first to use an autopsy as evidence.

"Researching in the archives can be a bit like a detective adventure," says Rajchel, who conceived of this participatory murder-mystery game/exhibit as a way to promote use of Special Collections by students and faculty. "This is especially true of the material relating to this trial, because of the conflicting public opinion and accounts sur-

rounding it. Every search in the collections uncovered new bits of evidence. The form of the exhibit really speaks to that experience."

Visitors to the exhibit can explore several locations in Stout's 17th-century village, including a coffeehouse, a tavern and the Quaker Meetinghouse, to gather clues by overhearing the defendants on the night of the murder or witnessing the autopsy. They can read primary source material such as pamphlets of post-trial commentary, study a book of 18th-century anatomical drawings, and view artifacts, all from the period.

There is also a digital component of the game that summons a character from the trial (such as Cowper himself or Sarah Stout's mother) on a mobile device to give players further clues. This component, which allows the historical characters to be in dialogue with the archives and the game participants, was designed by Rose Abernathy '13 and illustrated by Vanessa Hernandez '13. (Rajchel was also aided by Mary Clare O'Donnell '14, the assistant curator for the exhibit.)

"The goal of the game is to let the visitors enter Sarah Stout's world," says Abernathy, a computer science major who aims to be a game developer and relished the experience of designing for a mobile app. "Jen wanted visitors to explore the evidence and make their own decision about who killed Sarah Stout as if they



Vanessa Hernandez '14 created this drawing for the iPad murder mystery game that is part of an interactive Magill Library exhibit.

were her contemporaries."

You can make your own decision about the mystery by visiting the exhibit and following the hashtag #WhoKilledSStout on Twitter. March 18 will be Judgment Day, when the visitors' verdicts will be tallied and announced and we'll find out who, in fact, did kill Sarah Stout (at least in the minds of the Haverford community). For more information or to play the online game: hav.to/sarahstout. —R. R.

Daniel Dae Kim '90 Brings *Linsanity* to Sundance



When a 6-foot-3-inch Taiwanese-American point guard from Harvard University who had already been dropped by two NBA teams became the Knicks' "most popular player in a decade" (according to *The New York Times*) by scoring a record-setting 136 points in his first five games with the New York team, it seemed like the

sort of underdog success story of a Hollywood film. But long before Jeremy Lin became a star, his life was already a movie; a filmmaker had been following him with a camera, catching every step of his seemingly meteoric rise. And the resulting documentary, *Linsanity*, which premiered at the Sundance Film Festival in January to a standing ovation, features a Ford behind the scenes. The film is narrated by Daniel Dae Kim '90, star of *Lost* and *Hawaii Five-O*, and Kim was on hand in Utah to introduce the film to audiences and help celebrate its success. The rights to *Linsanity* have been sold, though a release date has yet to be announced, so keep an eye out for this feel-good story told by a familiar voice.

—R. R.

Stephen Emerson '74 Awarded France's Legion of Honor

Former Haverford College President **Stephen Emerson '74** was named a chevalier (or knight) of the National Order of the Legion of Honor by French Ambassador François Delattre at a Jan. 18 ceremony in New York. The *Légion d'honneur*, as it is called in French, is bestowed in recognition of "outstanding achievement in the military as well as in the public and private sectors." Emerson was honored for his role in returning to the Institut de France a stolen letter penned by René Descartes that was rediscovered in Haverford's Special Collections.

A scholar from Utrecht University found the four-page letter, which was written in 1641, while doing research on Descartes in 2010. In it, the philosopher explains to his publisher that he has decided to change the content of his seminal *Méditations métaphysiques*. The letter is one of thousands that were stolen from the Institut de France in the mid-19th century by Count Guglielmo Libri, then-secretary of the committee for the general catalog of manuscripts in French public libraries, and its repatriation garnered much interest from the national and international press. (See



Former Haverford President Stephen G. Emerson '74 (right) with French Ambassador to the U.S. François Delattre.

Haverford magazine, spring 2010.)

"Cher Professeur, as soon as you were informed of the letter's existence, you declared there was only one responsible course of action: to return it to France," said Delattre in his speech at the reception. The ambassador also paid tribute to the College, calling it "the ideal model of an American liberal arts college, a model that France deeply admires."

"I felt honored, very proud of

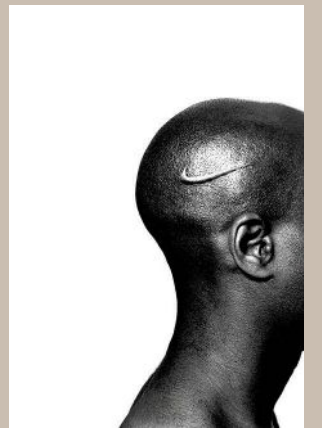
Haverford and thrilled to have been able to elevate Haverford in the eyes of the Academy and the world, both in offering to return the letter, and in sharing with the French the history and values of the College," said Emerson, a hematologist and oncologist who is now the director of the Herbert Irving Comprehensive Cancer Center at New York Presbyterian Hospital and Columbia University Medical Center. —R.R.

IN THE GALLERY

OPP: Other People's Property (Jan. 25 – March 8) offers a broad survey of the work of photo conceptual artist Hank Willis Thomas. Curated by Kalia Brooks, the solo show features pieces from several of Thomas' series, including *B@anded*, which explores advertising language and logos; *Unbranded*, which presents images from ads created for black audiences; and *Strange Fruit*, which entwines the visual signifiers of lynching and professional sports. In all of his works, Thomas uses provocation and sly humor to help viewers understand their place in the consumer culture and the ways advertising affects how we see ourselves and others.

Following *Other People's Property*, Thomas serves as curator, with Natasha Logan, of *White Boys*, a group show whose artists use photography, video, painting, printmaking and sculpture to variously imagine white male identity within a broader network of racial and sexual tropes and identities. *White Boys* is on view in the Cantor Fitzgerald Gallery from March 22 through May 3.

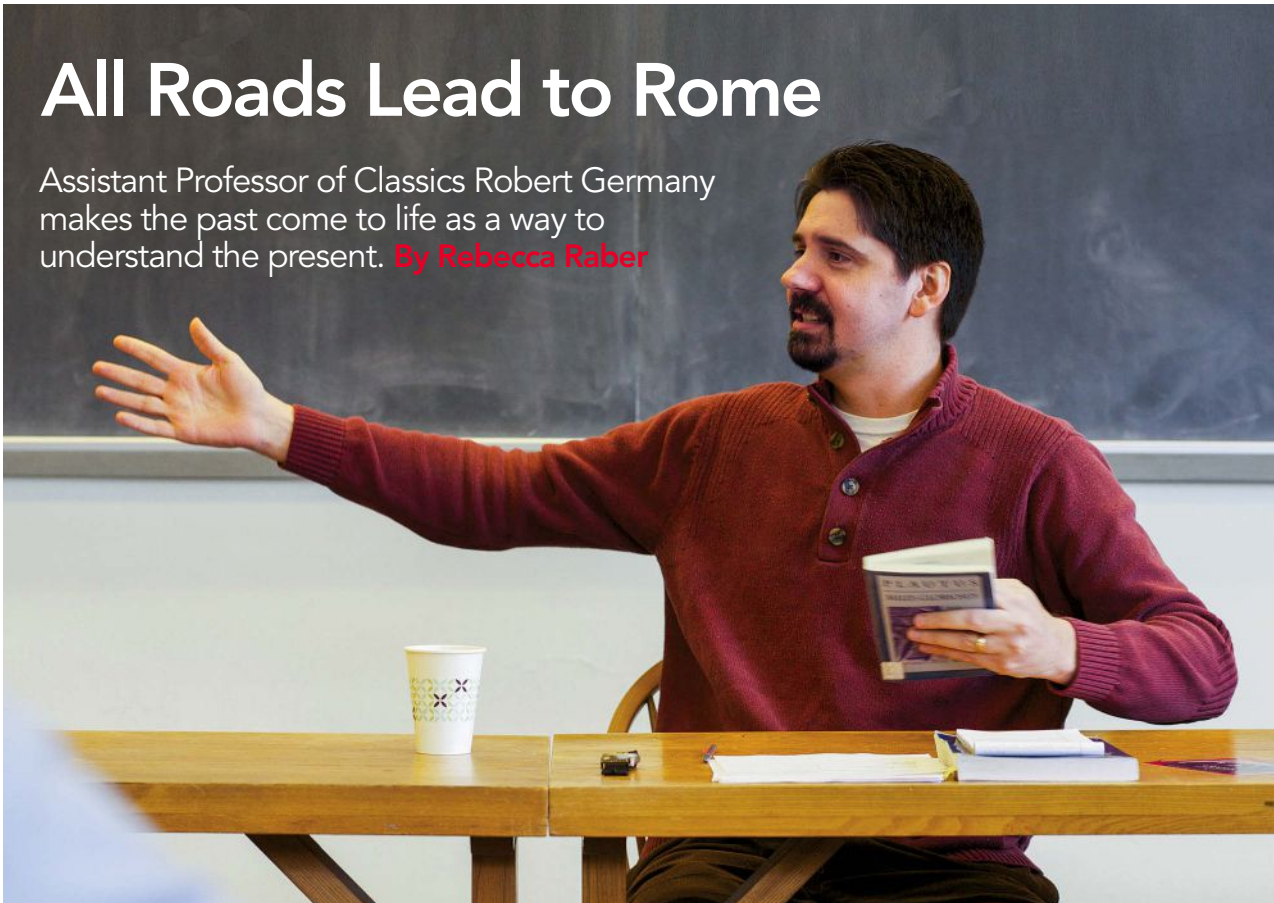
Hank Willis Thomas, "Branded Head," 2003, LightJet Print, 20 x 30 inches



faculty profile

All Roads Lead to Rome

Assistant Professor of Classics Robert Germany makes the past come to life as a way to understand the present. **By Rebecca Raber**



It's not easy to elicit genuine laughter from a room full of exhausted students at 9 a.m. on the last day of classes, but somehow **Assistant Professor of Classics Robert Germany** manages. In this "Elementary Greek" class, the end-of-semester crunch is evident in the look of the 12 students, who are bundled up against the December chill and sniffle and blow their noses while Germany quizzes them on their homework—translations. But their professor's relaxed, jovial way has set everyone at ease. Germany goads the students to "practice with anyone, even a goldfish," cracks jokes about getting tattoos of the different quotes from

ancient literature that the class is translating, and offers to meet any students who need tutoring at the nearby IHOP at 1:30 in the morning, as long as they buy him some pancakes.

But when a student struggles to find the right English words for his Greek translation, Germany is patient. He talks the whole class through each word, gently prods the student to come to his own correct conclusions, and then energetically celebrates the eventual much-improved translation.

"Professor Germany genuinely loves teaching introductory courses," says Aubree Penney '13, who has taken four classes with him and is part of his weekly

not-for-credit Greek reading group. Germany, she says, has a knack for relating the classical to the modern in order to help his students comprehend, for example, the humor of a certain scene by Roman playwright Plautus, or the shock value of a detail revealed by ancient Greek orator Lysias.

Germany is a natural teacher, though he never expected to end up in academia. He hated school and never even intended to go to college. After high school, he spent two years traveling and reading widely in such areas as English literature, theology, theater, art and philosophy. But he found in his independent studies that, in fact, all roads do lead to Rome (or

Athens) and that, without the required classical language skills, he had run up against the wall of what he could study on his own.

So Germany returned to the classroom, first at the University of Texas at Austin and then at the University of Chicago, where he honed his knowledge of ancient Greek and Latin. But he wasn't interested in using those skills to get lost in the past. "I really want to understand the world that's around me—I want to understand my own culture," he says. "And I figured out when I was a kid that if I wanted to understand our generation, I had to understand my parents' generation and my grandparents' generation. ... And if what you care about is understanding Europe or the West or whatever you want to call it, you've got to start with Homer and build forward."

Along the way, he fell in love with teaching. Inspired by his professors who brought Roman social, legal and art history into Latin language classes, he found the environment of classics classrooms "romantic" and "moving." And as a teaching assistant abroad in Athens for a quarter, he lived, traveled and ate alongside his students, glimpsing a new, more immersive way through which one could learn—a way that has served him well at an intimate liberal arts college like Haverford.

"I saw a glimmer of something where education wasn't hermetically sealed in classrooms and was a full body sport, and I loved it," he says of his time in Athens. "I had no desire to separate myself from my students, and so, for me, the opportunity to live on campus at Haverford and have students over to my house a couple nights a week—I really thrive on that."

"His teaching extends far beyond the bounds of the classroom," says Penney. "He and his family regularly invite students into their home near the Duck Pond for study sessions for his courses, and they host a weekly Greek reading group. ... He has met with me several times as I struggled to determine my plans for graduate school and the future, and each time, I have found myself reas-

sured. For him, every moment is an opportunity not only to teach us the classics, but to teach us that learning can and does happen anywhere and everywhere."

Germany teaches Latin and Greek language classes, as well as courses on topics like the ancient novel, Latin literature and ancient comedy—the subject of much of his own recent research. In addition to making dead languages come alive in the classroom for his students, he also makes the ancient plays he teaches literally come alive when his "Latin Literature: Comedy" class mounts an end-of-semester English-language production for the campus. (This year's play will be Plautus' *Miles Gloriosus*.)

Germany has offered other theatrical ways of understanding the ancient world. In fall 2009, he co-taught "Culture and Crisis in the Golden Age of Athens" with **Assistant Professor of Classics Bret Mulligan**. In that class they played a game for which students created their own Athenian identities, wrote essays from the perspective of those different characters and, for the last third of the semester, embodied the Athenian Assembly in class.

"It was great," he says of the experience. "Every day opened with a pig sacrifice. Then they would discuss various pressing political issues of 403 B.C. and argue out solutions, or fail to do so. What made the experience so pedagogically rewarding was the way in which they were constantly confronted with the alienness of the Athenian world, constantly invited to step into that world, [and] constantly able to see how abiding those ancient concerns are for how democracy works and fails to work today."

It "was one of my most remarkable educational experiences," says Florencia Foxley '13, who credits Germany with her decision to major in classics. "It required us to think about our readings and lectures in a new way. ... Having your professors stand in front of your class and say, 'The Spartans just left, your city is destroyed, you have almost no money and you need to fix it—go,' conveyed the urgency that the Athenians faced in 403 B.C. way more vividly than any text could. We literally had only ourselves to blame if the greatest democracy and empire disappeared." 🐷



John Farnum Professor of Astronomy Stephen Boughn (right) talks with **Peter Ferguson '13** near the 0.9-meter telescope at Kitt Peak National Observatory in Arizona during a field trip to the facility. Boughn and **Assistant Professor of Astronomy Beth Willman** took seven students from their observational astronomy class to the facility over fall break. This is the fourth time the astronomers have traveled to Kitt Peak with students, who get the chance to learn how to control the telescope and make observations. The trip was funded through the Louis Green Fund, the Koshland Integrated Natural Sciences Center and the National Science Foundation, and the students reported on their experience with posts and photos in the *Astronoblog* (hav.to/astro).

THIS PAGE PHOTO: JOSH MORGAN; OPPOSITE: THOM CARROLL

Winterreise and Beyond

When the College's Performing Artists Series hosted a November performance of Franz Schubert's song cycle *Winterreise* by **Ruth Marshall Magill Professor of Music Curt Cacioppo** and Montreal-based baritone Alexander Dobson, the event involved much more than just the beautiful music presented on stage. The performance marked the culmination of months of collaboration between the two artists, some 60 students and five professors in different disciplines.



Student artworks inspired by *Winterreise* were exhibited in Founders Common Room before a performance of the Schubert song cycle.

Schubert's famous 24-song cycle is about the titular "winter journey" of a spurned lover who wanders into the snow and moves from feelings of rejection and betrayal to longing for death. Written at the end of the composer's life, as he succumbed to terminal illness, it has been performed and recorded by many celebrated artists.

To connect the *Winterreise* event to the classroom, Cacioppo—who regularly works to integrate his syllabi with on-campus performances—taught the composition in his "Advanced Tonal Harmony" class. His students did an in-depth analysis of Schubert's entire work and composed response pieces to the cycle.

But Cacioppo took that integration further. With support from the John B. Hurford '60 Center for the Arts and

Humanities (HCAH), he engaged **Associate Professor of Fine Arts Markus Baenziger** and his sculpture class, **Associate Professor of Fine Arts Hee Sook Kim** and her silk-screening students, **Assistant Professor of German Imke Brust** and her "Elementary German" students, and **Associate Professor of German Ulrich Schönherr** and his "Intermedial Transformations" class in more than three months of interdisciplinary collaboration related to *Winterreise*.

The fine arts students used the piece as inspiration for their own prints and sculptures, and the German students created film documentaries and used the songs' lyrics as a source for grammar and vocabulary study.

All the students were linked via a Moodle chat room and visited one another's classes to synthesize what they were learning.

In the days before the Nov. 30 concert, the student compositions were reviewed by Dobson and Cacioppo and an exhibition of the related student artworks, titled "*Winterreise* and Beyond," accompanied by a showing of the film shorts, was held in Founders Common Room. A reception, replete with Viennese pastries, followed the performance, which was the first chance to hear the College's Bösendorfer Imperial concert grand piano since its return to campus after more than a year of restoration by the Cunningham Piano Company of Philadelphia.

"I'm truly delighted at how readily the students and fellow faculty members took to the idea of this integrative learning theme, and how much imagination was brought to it," says Cacioppo. "We appreciate also the enthusiasm and support of the HCAH. I had earned a course release for this semester, and consequently had the liberty to pursue this. It reminds me why, early on, I wanted to teach at a liberal arts college rather than a conservatory, in an environment where we are all 'reading together.'" —Rebecca Raber

SYLLABUS

Law and Economics

Instructor: Vladimir Kontorovich

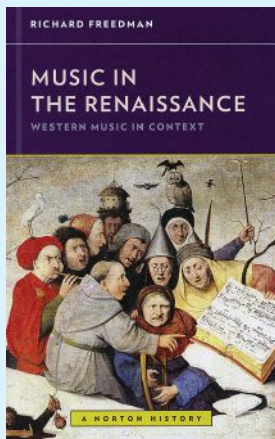
Course description: What is the function of legal rules in the economy? Can there be order without law? Should the government compensate people when regulations reduce the value of their property? What about the woman who got burned by hot coffee at McDonald's and won a couple of million dollars in compensation? These and other questions are addressed as we look at property law, contracts and torts.

Textbook: *Law and Economics*, Cooter, Robert D. and Ulen, Thomas.

Sample readings: "Toward a Theory of Property Rights," Harold Demsetz; "The Lessons of the Lighthouse: 'Government' or 'Private' Provision of Goods," David E. van Zandt; "Privatizing the Commons: An Improvement?" Terry L. Anderson and Peter J. Hill; *Economic Forces at Work*, Armen Alchian; *The Economic Institutions of Capitalism*, Oliver Williamson; "The Nature and Function of the Patent System," Edmund W. Kitch; *How the West Grew Rich*, Nathan Rosenberg and L. E. Birdzell, Jr.; *The Liability Maze*, Peter W. Huber and Robert E. Litan, editors.

Sample assignments: Two papers based on published research that exhibit use of the analytic tools of economics learned in class to deal with real-life property-rights, contract or torts issues. Possible topics include: the historical development of property rights in grazing land or petroleum; governing common property; American Indian property rights; patents and economic progress; takings; slavery/serfdom; alternatives to contract law (informal norms, ethnic ties; criminality); liability issues, such as medical malpractice, worker compensation, environmental liability.

3 Questions



Musicologist Richard Freedman takes a broad view of early music in his new book *Music in the Renaissance*. Part of W.W. Norton's *Western Music in Context* series, the book explores the role of music in Renaissance courts and churches, its shifting social purposes and aesthetic ideals, and examines how new ideas and inventions (particularly printing) changed the way music was transmitted and appreciated. Freedman, the John C. Whitehead Professor of Humanities at Haverford, is a noted innovator in the use of digital technology in the study early music, so the book offers an added dimension of instruction through a website that provides links to recordings of Renaissance music via iTunes, Amazon and the Naxos Music Library.

Can you tell us a little bit about how music in the Renaissance was connected to status and display?

Richard Freedman: What you have to remember is that most of the places we think of as [European] countries now were, in the 15th and 16th centuries, more of a collection of independent principalities joined by dynastic alliances and common cultural interests. Ruling princes were keen to have themselves seen as important persons, above all through the demonstrations of what Aristotle and his commentators called "magnificence," which required spending appropriate to one's rank. Music was an ideal medium for this display, precisely because it was expensive. You needed the best singers, and needed to equip them with good music copied onto lavish parchment choirbooks. Princes competed with one another to have the best,

the biggest, most lavish musical households. Some (through their diplomatic contacts and connections with the church) engaged in all kinds of "corporate" raiding of musicians, like they do with professional sports teams now.

How did the invention of movable type change things for music and musicians?

RF: Before print, manuscripts would be copied in the place where the composers were active, and would contain just enough information for the singer to decode the piece. Lots of decisions (about how to ornament the piece or how to align words with the notes of the melody) were left to the discretion of the performer. One manuscript copy of a given piece would, in fact, be quite different from another in lots of important ways. Printing gave composers a way to

control their texts in multiple copies and to distribute their music far and wide. And with this came a change in literacy. More and more people learned to read music, and more amateurs learned to play. Having these abilities became one of the marks of civility, and, increasingly, musical competence became a badge of prestige worn by Renaissance men, and women, too.

The Renaissance was an age of exploration and colonial expansion. Did music factor into those encounters with other cultures?

RF: One of the more surprising things was the extent to which European musical instruments were tools of diplomacy. When Europeans went abroad, to the Ottoman Empire or the Far East, part of the kit bag was technology: clocks, mechanical devices and musical instruments. Europeans saw these objects as signs of their own accomplishments. In many respects, their encounters with other cultures were self-centered and self-aggrandizing. They were convinced that any non-European civilization they found was inferior. Both Catholics and Protestants used music to teach Christianity as a part of their project of religious conversion. It was an agent of acculturation. When the Spanish came to the Aztec world, for example, they took the children of the nobility who had been killed and taught them to sing sacred music and to compose.

news + notes

Associate Professor in Fine Arts Markus Baenziger showed his work at the Edward Thorp Gallery in New York City as part of the group exhibition *Borrowed Time*, which looked at how time is used as form, content and medium within various artistic pursuits. The exhibit also included works

by Marcel Duchamp, Harold Edgerton, Piero Fornasetti, Philip Guston, Eadweard Muybridge, Man Ray, Paul Strand and Ed Ruscha.

The Society for Personality and Social Psychology awarded **Associate Professor of**

Psychology Benjamin Le its 2012 Media Prize at the Society's January conference in New Orleans. Le and his collaborators Gary Lewandowski (Monmouth College) and Timothy Loving (University of Texas at Austin) were recognized for their website, ScienceofRelationships.com, which provides an alternative to self-help books and advice columns by offering coverage—geared to the general public—of important research on relationships.

Analyzing the News from Mali

Associate Professor of Political Science Susanna D. Wing, who wrote a book about Mali, has become a sought-after media source on the crisis in that African country. **By Lini S. Kadaba**

Susanna D. Wing has weathered a swirling storm of media requests in recent months.

In one January day alone, the associate professor of political science spoke with the *Toronto Star*, conducted a live interview with France 24 TV and took to the airwaves with NPR's *Worldview*, even as she fielded an inquiry from PBS. Almost daily, she has considered queries from such news outlets as *The New York Times*, Al Jazeera, the *Los Angeles Times*, and the BBC, as well as from publications in China, Iraq and Brazil.

What's the big story? Wing has garnered international attention as one of the foremost authorities in the West on Mali, an hour-glass-shaped country in West Africa that has devolved into crisis.

Mali, a former French colony, was thrown into conflict when a rebellion in the north escalated in the spring of 2012 sparking a military coup d'état in the South. Islamist groups with ties to Al-Qaeda soon usurped the rebels. Wing, who wrote the 2008, award-winning book *Constructing Democracy in Africa: Mali in Transition*, got a flurry of media calls at the time.

"Mali was a model for African democracy," she says, and journalists wanted to understand "How could it fold so quickly?"



Then, on January 11 of this year, the French military intervened at the request of the Malian government. Suddenly, Wing seemed to be on speed-dial for outlets both big and small. "I'm trying to convey in snippets of information what's going on," says Wing, who also is coordinator of Haverford's African and Africana Studies. "I'm learning how to try and place things in context very quickly."

Journalists often "start flat footed," says Al Tompkins, a senior faculty member at the Poynter Institute, a non-profit journalism training organization in St. Petersburg, Fla., and they seek out experts with certain qualities. "Are they press friendly? Are they photogenic? Do they speak in sound bites?"

Wing acknowledges the challenge of making points succinctly while preserving nuances. "This is a different way of doing my work," she says. "I'm used to doing research, which operates at a different pace."

She spent more than a decade researching and writing her 260-page book, including living in Mali for a year plus several summers. "I think it's essential that people get the story right," she says. "Sometimes, I read something and I just cringe. Reporters are interviewing people who do not have deep knowledge of the country."

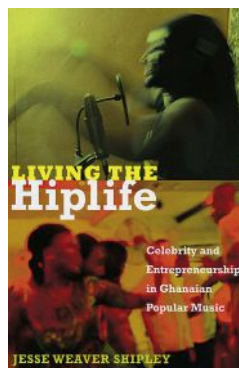
Her own interview experiences have not always gone perfectly. A *USA Today* story paraphrased her (incorrectly) as supporting U.S. logistical support for troops intervening in Mali. "It made me sound like a hawk—and I teach at a Quaker college," she says.

But her three 15-minute interviews—an eternity in on-air journalism—with Jerome McDonnell of NPR have been her favorites, and her analysis for other outlets has reached listeners in Europe and across Africa.

"In the short term, it might appear a distraction," says Wing of the demands of being an expert source for the media on Mali. "But in my mind, it's an essential role I should be playing, given the opportunity to educate on this crisis. Every day I gain insights that are crucial for my own research and teaching."

Lini S. Kadaba is a freelance journalist based in Newtown Square, Pa., and former staff writer at The Philadelphia Inquirer.

Professor Emeritus of Astronomy R. Bruce Partridge gave a presentation about the results from the Planck Mission for a symposium at the annual meeting of the American Association for the Advancement of Science in February in Boston. He also did a television interview for the Euro-news show *Space* about his presentation.



Associate Professor of Anthropology Jesse Weaver Shipley published his book, *Living the Hiplife: Celebrity and Entrepreneurship in Ghanaian Popular Music* (Duke University Press). The book details the production, consumption and circulation of

hiplife music, culture and fashion in relation to broader cultural and political shifts in Ghana.

Assistant Professor of Chemistry Helen K. White took four students, Elizabeth Willis '13, Sarah Harrison '13, Katie Sheline '13 and Patrick Williams '14, to New Orleans for the Gulf of Mexico Oil Spill and Ecosystem Science Conference in January.

mixed media

BOOKS

Q&A: Andy Greenberg '04

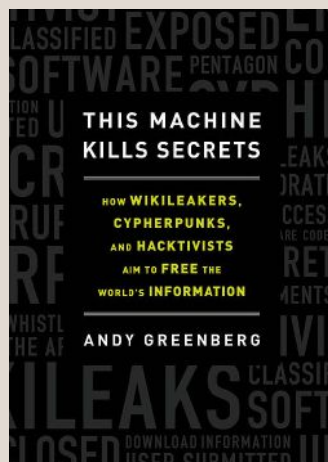
WikiLeaks first caused a sensation in 2010 when, with partners in the news media, it began releasing secret documents about the wars in Iraq and Afghanistan. More recently the organization founded by former computer hacker (and current international fugitive) Julian Assange has been leaking emails from Syrian political figures, disclosing Department of Defense policies on detainees in military custody and publishing documents captured from intelligence contractors doing surveillance around the world. But the story of how high-tech “hacktivists” are liberating institutional secrets is bigger than WikiLeaks. Andy Greenberg, a Forbes staff writer, tells that riveting tale in **This Machine Kills Secrets: How Wikileaks, Cypherpunks, and Hacktivists Aim to Free the World’s Information**. Reviewers have called the book a “must-read” and have praised Greenberg’s exhaustive research, which included spending time in Bulgaria with the organizers behind BalkanLeaks (one of more than 50 WikiLeaks copycats) and tracking down some of the pioneers of the movement, which dates back to the 1980s. Greenberg interviewed several of the so-called cypherpunks (creators of early encryption tools), including Tim May, the former Intel engineer and author of *A Crypto Anarchist Manifesto*; and John Young, founder of Cryptome, a WikiLeaks precursor. *This Machine Kills Secrets* also includes the world’s only interview with the mysterious former WikiLeaks engineer known only as the Architect, who Greenberg encountered at a hackers gathering on an airfield outside Berlin.

The following interview, conducted by Jed Lipinski, was excerpted from a longer conversation originally published by the online news magazine Capital.

Jed Lipinski: WikiLeaks claimed that all information should be free. Is that the same thing as saying there should be no secrets?

Andy Greenberg: Well, I absolutely believe things need to be kept secret. And I think even Assange understood that some things need to be kept secret. Even when he was publishing thousands and thousands of Iraq and Afghan war documents, he redacted parts of them. In the later leaks—the Syria leaks, for example—he was very careful to publish only a few of them at a time.

Obviously certain things need to be kept secret: sources and
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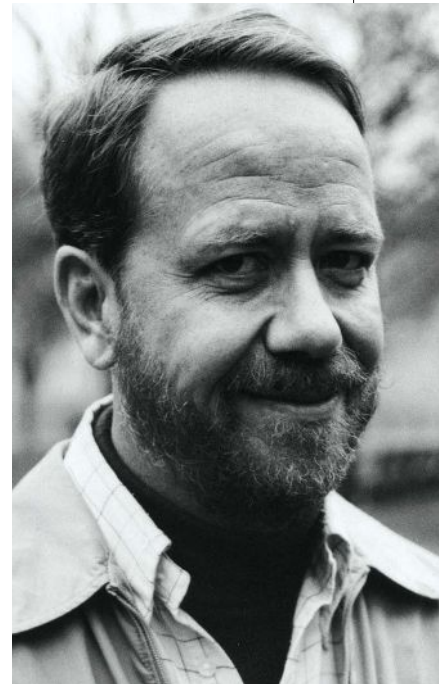
The Noir Forties: The American People from Victory to Cold War

RICHARD LINGEMAN '53

In his provocative history *The Noir Forties*, Richard Lingeman '53 contemplates the period 1945-1950. In those transitional five years bracketed by the end of World War II and the beginning of the Korean conflict, the Soviet Union, America’s wartime ally, became its enemy and New Deal liberalism was a casualty of the Cold War. “Many felt suspended between two worlds,” he writes, “[that of] the blessedly receding war and the nebulous future.”

Lingeman was a teenager in Crawfordsville, Ind., for most of that time, arriving at Haverford in 1949. It was decades later, he says in a phone interview from his home on Manhattan’s Upper West Side, that he experienced how pungently film noirs, those fraught cinematic nocturnes such as *Night and the City* and *Out of the Past*, distilled the anxieties and pessimism of that era.

“Those films seemed to capture the paranoia, the deception, the mendacity of the Cold War—that ‘long twilight struggle,’” he writes in his book, which correlates social and political events in America



with the movies of the era. He didn’t notice it in the 1940s, but as he rewatched films about remorse-filled men wondering if and when their pasts would come back to bite them, it struck Lingeman that they represented the traumatized and guilt-ridden GIs returning home from World War II. “Consider *D.O.A.*,” he writes of the film in which hero Edmond O’Brien discovers he’s been slipped a lethal dose of a

PHOTO: ANTHEA LINGEMAN

slow-acting poison. “On its surface it’s a murder film with a gimmicky plot twist.” Symbolically, though, Lingeman writes, “It represents the nature of death in war.”

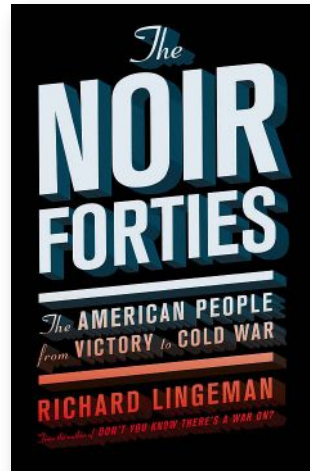
It also struck him that the heyday of film noirs coincided with the fall of the liberal left during the postwar period. So many of the movies “were conceived and made by the writers who would be interrogated by the House Un-American Activities Committee (HUAC), which descended on Hollywood like a storm cloud in 1946 and left behind in 1950 the wreckage of careers and artistic freedom. . . .”

A senior editor at *The Nation* and the author of definitive biographies of Theodore Dreiser and Sinclair Lewis,

Lingeman admits that among his peers at high school and college there was a glamorization of war. “I don’t think I was very well informed,” he says. Even in the Quaker environment of Haverford, “there was little precedent for resistance.”

As he remembers it, “the talk at Haverford when I got there and as I got closer to graduation was, ‘Don’t wait to get drafted, volunteer.’” Shortly after he received his degree, he enlisted. Two weeks later, the truce was signed, ending the Korean War without a peace. Lingeman went on to serve in Japan as an agent in the Army Counter Intelligence Corps, an experience he writes about in the book.

At Haverford, Lingeman majored in sociology and was



“[Noir] films seemed to capture the paranoia, the deception, the mendacity of the Cold War.”

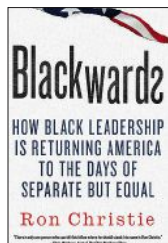
inspired by Professor Ira Reid, whose political activities resulted in the State Department seizing his passport for a year. “Haverford stood behind him,” Lingeman says. This was not the case of the Hollywood studios that purged those accused of “harboring subversive tendencies,” many of them poets of noir.

The Noir Forties argues that the “panic-driven political cleansing of films after the HUAC hearings” struck a blow to artistic experimentation and freedom, principles for which many GIs had fought during World War II.

—Carrie Rickey

Carrie Rickey is the longtime movie critic for *The Philadelphia Inquirer*. Read more of her film commentary at carrierickey.com.

More Alumni Titles

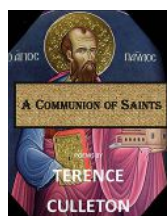


RON CHRISTIE '91: *Blackwards: How Black Leadership Is Returning America to the Days of Separate but Equal* (St. Martin’s Press) Despite hopes that Barack Obama’s historic

election would usher in a “post-racial America,” Christie, a political consultant and former special assistant to President George W. Bush, argues that divisive leaders and race-based policies—in education, employment and elsewhere—are deepening social divisions rather than transcending them.

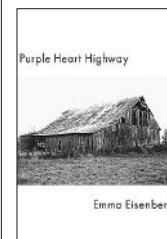


JOHN PITTS CORRY '53: *Openings, Leadings and Dreams: Listening to the Inner Voices of Love* (AAD Distributing) Corry’s theological memoir recounts his faith experiences.



TERENCE CULLETON '78: *A Communion of Saints: Poems* (Anaphora Literary Press) In this collection, Culleton evokes with humor and compassion the lives of a

series of fictional saints, their human foibles and efforts at transcendence.

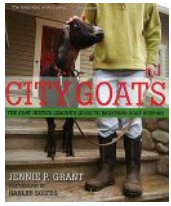


EMMA EISENBERG '09: *Purple Heart Highway* (Finishing Line Press) In her first chapbook of poems, Eisenberg writes of pleading lovers, unraveling couples, young men courting disaster, and

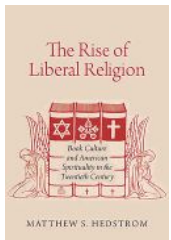
young women in a bar waiting for someone to ask them to dance. Eisenberg’s language, said reviewer **Iain Haley Pollock '00**, “strikes a tender balance between the plainspoken and the sumptuous.”

More Alumni Titles

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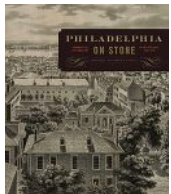


JENNIE PALCHES GRANT '87: *City Goats: The Goat Justice League's Guide to Backyard Goat Keeping* (Skipstone Books)
Grant, a pioneer of urban goat-raising in Seattle, reveals all there is to know about feeding, milking, and keeping goats (and your neighbors) happy in the city and suburbs.



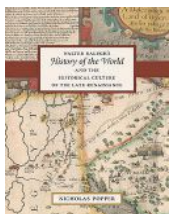
MATT HEDSTROM '92: *The Rise of Liberal Religion: Book Culture and American Spirituality in the Twentieth Century* (Oxford University Press)
Hedstrom, a professor at the University of Virginia,

examines how religious liberalism—first embraced by a spiritual vanguard in the late 19th century—grew to become commonplace among the American middle class by the mid-20th century. Among the significant figures that feature in his account is prominent Quaker and Haverford professor Rufus Jones.



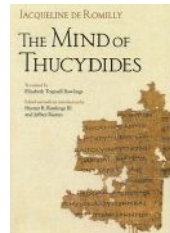
ERIKA PIOLA '93, editor: *Philadelphia on Stone: Commercial Lithography in Philadelphia, 1828-1878* (The Pennsylvania State University Press)

This heavily illustrated volume, a project of The Library Company of Philadelphia, where Piola is a curator, looks at the social, economic and technological changes that affected the lithographic trade and documents 19th-century Philadelphia history through the diverse images produced by the city's many lithographers.



NICHOLAS POPPER '99: *Walter Raleigh's History of the World and the Historical Culture of the Late Renaissance* (University of Chicago Press)
Popper, who teaches at

the College of William and Mary, uses Raleigh's massive *History*, a bestseller of its era written while the author was imprisoned in the Tower of London, as a touchstone in this exploration of historical thinking and scholarship in the late Renaissance.



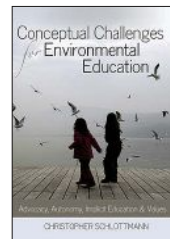
HUNTER R. RAWLINGS III '66, editor with Jeffrey Rusten: *The Mind of Thucydides*, by Jacqueline de Romilly, translated by Elizabeth Trapnell Rawlings (Cornell University Press)
This is the first English

translation of the book, a groundbreaking study when it was first published in French in 1956, which examines the ancient Greek historian Thucydides and his famous work *The Peloponnesian War*.



ANDY LEE ROTH '90 and Mickey Huff: *Censored 2013: Dispatches From the Media Revolution* (Seven Stories Press)

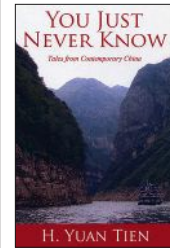
The latest in the annual series issued by the media watchdog group Project Censored, where Roth is associate director, offers media analysis and a roundup of the top 25 underreported news stories of the year, including secret bank bailouts, forced labor in U.S. prisons, the privatization of education, sexual violence against women soldiers, and the untold story behind the Fukushima nuclear disaster.



CHRISTOPHER SCHLOTTMANN '02: *Conceptual Challenges for Environmental Education* (Peter Lang Publishing)

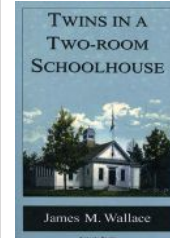
In what one reviewer called “an important contribution to the literature of environmental education,” Schlottmann, a professor at New York University, looks to the integrative strengths of liberal education in an effort to broaden environmental education in ways that could advance under-

standing of pressing environmental problems and improve our responses to them. Also by Schlottmann (with Lori Gruen and Dale Jamieson): *Readings in Environmental Ethics and Philosophy, Second Edition* (Oxford University Press).



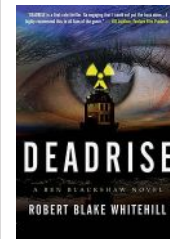
H. YUAN TIEN '53: *You Just Never Know: Tales From Contemporary China* (Publish America)
After being away from China for 26 years, the author returned to his birthplace in 1973, just as

the country was opening to the world following years of revolutionary upheaval. Tien's look at contemporary China mixes stories of his travels there over the last four decades with accounts of the lives of friends and family who lived through difficult times.



JAMES M. WALLACE '53: *Twins in a Two-Room Schoolhouse* (Netarts Books)

In an unusually detailed addition to the history of education, Wallace uses personal diaries, letters, photographs and oral histories to chronicle the lives of his mother and her twin sister, who attended college during World War I and went on to become teachers in a rural school in New Hampshire in the 1920s.



ROBERT BLAKE WHITEHILL '85: *Deadrise: A Ben Blackshaw Novel* (Telemachus Press)

Whitehill's first novel, set on Maryland's Eastern Shore, is an espionage thriller whose hero, Ben Blackshaw, is a Navy SEAL turned oyster fisherman. When Blackshaw finds a sunken speedboat filled with cases of gold bullion, a bomb and a corpse, he ends up pitted against a corrupt NSA operative and a band of mercenaries.

MUSIC

If you've bought an album of contemporary classical music recently, there's a good chance **Jeanne (Braun) Velonis '94** worked on it. The recording engineer works for three-time Grammy Award-winning Classical Producer of the Year Judith Sherman. "We usually have at least 25 projects under way at any given time," says Velonis, who takes on independent producing projects in addition to her already busy schedule.

Velonis estimates that, so far, she has worked on more than 250 albums, including favorites like the Kronos Quartet and Wu Man's recording of Terry Riley's *The Cusp of Magic*, Steve Reich's *Music for 18 Musicians*, and John Adams' *Son of Chamber Symphony / String Quartet*. One recent project, eighth blackbird's *Meanwhile*, won two Grammys at this February's ceremony. "I have gotten to know some very fantastic music very intimately through my work," she says. "It's fabulous getting to know music from the inside out in this way."

In addition to her production work, Velonis, who lives with her husband



and three children in Westchester County, N.Y., is a (non-professional) musician. In her mid-20s, she taught herself the accordion, and after being invited by a member of the Kronos Quartet to play in an ensemble performance of *In C*

by Terry Riley at Carnegie Hall in 2009, she began to take lessons.

A music major who had a campus job recording departmental concerts, Velonis took nearly every class the music department offered, even learning a few recording techniques outside the classroom from her instructors. "Haverford prepared me for my career in ways I could not possibly have recognized at the time," says Velonis, who recently found her diploma wedged between some Beethoven piano sonatas at home. "There are specific pieces that I studied while at Haverford that I have ended up recording. ... More importantly, I was exposed to music of many styles, eras and cultures in class, in departmentally sponsored concerts, in guest lectures and, very importantly, in the Music Library, where I spent many hours at listening stations with scores and headphones and LPs and CDs." —Rebecca Raber

THEATER

In his new musical *The Passion of Ed Wood*, about the 1950s schlock director whose notoriously bad films have become cult favorites, **Justin Warner '93** conjures Orson Welles as the narrator of Wood's strange saga and Bela Lugosi as a voice from beyond the grave.

The show, which had its public debut in January in a staged reading produced by Musical Mondays Theater Lab in New York, "is framed as a hallucination that Ed has as he's dying," says Warner. "It's him trying to direct a movie about his life narrated by Orson Welles—his idol who he desperately wanted to emulate. But as Orson is reading Ed's awful script, he starts to rebel and take over."

Warner wrote the book and lyrics for the show, collaborating with composer Rob Kendt. The two met in the legendary BMI musical theater writing workshop, a competitive, totally free program (known as the Harvard of show tunes) that has birthed a string of hit shows that includes *A Chorus Line*, *Little Shop of Horrors* and *Avenue Q*. A playwright who has had his work produced around the country, Warner was a musical theater novice when he entered the workshop. He's now moved on to the program's invitation-only advanced class for composers and lyricists with shows in development. His first musical, *The Masked Zinfandel*, has also had several readings and workshops and he's got a third show, about Alexander Graham Bell, in the works.

What attracted Warner to Ed Wood was his peculiarly American story. A transvestite who acted in a carnival freak show as a young man, Wood moved to Hollywood and reinvented himself as writer and director, producing a string of clumsy, low-budget films that included *Plan 9 From Outer Space*, *Bride of the Monster* and *Glen or Glenda*.

"What was compelling about him was his optimism," says Warner, who lives in Queens with his wife, Courtney Birch, and their two children. "The show we wrote questions that classic American pep talk you hear all the time: You can do anything you want if you set your mind to it. But what if you set your mind to it and you stink? The way

our society views creative work is we put a lot of stock in motivation and in what we call talent. Talent and motivation are important for success, but they're just starting points toward a long slog of developing craft and skill." —Eils Lotozo

Glamorous stage costumes have little in common with hospital scrubs, yet **Tania Mucci '04** is comfortable in both. Though she spends the majority of her time working as a physician in the department of allergy/immunology at Long Island's Winthrop University Hospital, Mucci also just made her stage debut in February, in Frederick Stroppel's one-act *The Family Crypt* at Long Island's Bare Bones Theater.

Mucci was active in theater in high school, but at Haverford she focused on her role as starting soccer forward, a sport she pursued until last year when she tore her ACL for the second time. That's when she hung up her cleats and decided to take some acting lessons. After performing in two showcases and auditioning for only one other role, Mucci won the part of the lone still-living woman in Stroppel's play, receiving its world premiere. The other characters in the black comedy? A group of dead relatives meeting at their clan's cemetery vault.

Mucci has worked as an on-camera medical commentator on Fox and ABC news, so she was used to addressing audiences. And she says that theater and medicine aren't as different as they seem.

"I think of each patient interaction as a different performance condition," she says. "Each patient hears their physician in a different way, and you need to be able to utilize your medical repertoire to convey things in a way they can understand. It's essentially a blend of improvisation and taking the words of the page and giving them new life each and every time." —R. R.



Tania Mucci '04

Q&A: Andy Greenberg '04

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the names of innocent people who could come to harm. And though I know there've been stories to the contrary, Assange's actions seem to illustrate that he tried to protect sources, too. The silliest thing of all would be to say there should be no secrets. Assange's secret weapon was that he protected the identity of his sources. To say there should be no secrets—that Bradley Manning should be identified, say—would be a contradiction. The whole idea of WikiLeaks is that people can anonymously publish institutional secrets. You protect personal privacy and the whistleblower, and you destroy institutional secrecy.

JL: So where do you draw the line between what should be kept a secret and what shouldn't?

AG: Daniel Domscheit-Berg, who left WikiLeaks to create OpenLeaks, told me that's the hardest question in the whole leaking movement. The thing with Assange is that, at least in the beginning, he had no fear. He was able to do what he did because he was arrogant enough to think he could draw that line himself. And he absolutely made mistakes. But I think few people have had the opportunity, or the guts, to make those kinds of decisions.

JL: Anonymous, the global hacker movement that made news for protesting against Scientology and crashing the websites of credit card companies that refused to transfer money to WikiLeaks, has been called both a political and a criminal organization. Do you take a side?

AG: I think they're very political.

To call Anonymous criminal is like saying that Occupy Wall Street is criminal because a lot of its protestors get arrested. Their modus operandi is not credit card fraud, or the behavior of people I'd call criminal hackers. The distinction I would draw is between white hat hackers and black hat hackers. White hat hackers hack things in the lab and then show how they did it, helping clients find and patch holes in their networks. Black hat hackers hack secrets, break into stuff, steal things, and don't intend on informing their victims. That's the distinction. When the NSA created a computer worm called Stuxnet and hacked into Iran's nuclear enrichment facility, for example, that was absolutely black hat activity.

JL: The evolution of digital anonymity software is a big part of the book. Did you use a lot of it when interviewing subjects in the story?

AG: Since I met most of the characters in the book in person, I wasn't concerned about using digital tools to conceal their identities. But in the past, I've used the anonymity software Tor when interviewing people. And for certain characters in the book, I wound up using a lot of encryption software. ... One of the lessons of Wikileaks, I think, is that journalists should know how to use privacy tools. And they should teach their sources how to use them, too, to render them cryptographically protected. When you see that Obama has prosecuted more leakers under the Espionage Act than any president, it ought to make you think: Maybe I should take a hint and protect my sources.

Andy Greenberg in 2011 in an underground data center in Stockholm, Sweden. The server under his arm was one of two that ran WikiLeaks' website during its Cablegate release.



JL: In writing about hackers, were you worried they might try to hack you if they didn't like your reporting style, or if they don't agree with the way you present them in the book?

AG: I write about this every day, and I feel like I give everybody a fair shake in the story. There are times when I write about someone who has done something criminal, and perhaps I'm even a bit snarky, and then I'm worried. But I can't let the fear of being hacked prevent me from writing about this stuff. As the hacker-focused journalist Quinn Norton wrote in *Wired*, those are the "table stakes" of writing about hackers. You have to be willing to assume that risk. I mean, there are people who go out to war and risk their lives. So for me to be nervous about someone hacking my Twitter account, or god forbid hacking my email and getting access to all my secrets—that'd be horrendous,

but I'm not exactly risking my life.

JL: What were the coolest parts of researching and reporting this story?

AG: I did get to hold the actual server that had Cablegate on it inside an underground data center in Sweden. That was pretty cool. I also drove into a cloud of volcanic ash with Birgitta Jónsdóttir, the activist and spokesperson for WikiLeaks who is also a member of parliament in Iceland. And I went to something called Chaos Communications Camp, an international gathering of hackers in an airfield outside Berlin. We flew into the camp on this tiny 1950's propeller plane. It was some of the most fun I've had in my life.

Jed Lipinski is a writer at large for online news publication Capital (whose culture editor, J. Gabriel Boylan '99, is a Ford). Read it at capitalnewyork.com.

ford games



The Day-to-Day of Play-by-Play

Owen Newkirk '02 has found thrills, challenges and a livelihood in sports broadcasting. **By Charles Curtis '04**

During his senior year, **Owen Newkirk '02** found both his literal and his metaphorical calling at a Haverford women's basketball game. The team was facing a 25-point deficit in what would eventually be a home court blowout, but Newkirk, who was behind the microphone for the campus radio station, recalls a feeling of exhilaration. "I was having a blast calling the game for

WHRC," he says, "and I thought, 'There might be something to this.' I do remember that moment, the epiphany I had. I made the connection—if I'm having this much fun, even though it isn't that competitive, I might be interested doing it professionally."

That kicked off what would eventually become a successful career in broadcasting. Newkirk is currently the play-by-play voice and director of media relations for

the Texas Stars of the American Hockey League, the minor league affiliate of the NHL's Dallas Stars. The road to the Stars wound through a number of other places—many of them in upstate New York—before reaching Cedar Park, Texas. It wasn't an easy journey, and it couldn't have taken place without Newkirk's ingenuity, perseverance and luck.

After graduating from Haverford with a degree in astronomy, he landed a broadcasting internship with the Berkshire Black Bears, an independent baseball team in Pittsfield, Mass., where the first of a few twists of fate helped him move up the ladder immediately. On his second day with the Black Bears, the general manager informed him that the team's regular broadcaster had suddenly left for another job. Newkirk was asked to take over right away.

"It was the most fun I've had in any job I've been in," he says. "We played Wiffle ball in the concourse at [Pittsfield's] Wahconah Park and football under the lights one night. We cleaned up garbage, pulled out the tarp when it rained. It was a great first learning experience."

Newkirk, who grew up in Blue Hill, Maine, spent his childhood listening to hockey broadcasters like Mike Emrick and Gary Thorne, as well as Joe Carr, who was a play-by-play man for the University of Maine. At Haverford, Newkirk played on the College's hockey club team, so when baseball season ended in Pittsfield, he decided to focus on getting a job in hockey for the winter. He applied for a post in New York with the Elmira Jackals, then a team in the United Hockey League, but lacked broadcasting experience in the sport. The Jackals liked his demo tape from the time he spent with the Black Bears, but wondered if he had any hockey samples. So he fired up his PlayStation 2, stuck in an NHL video game, cranked up

the volume on his television and recorded himself calling a simulated contest between the Boston Bruins and the New Jersey Devils. He got the job, thanks to another instance in which fortune intervened: "I later found out they [had] hired somebody else, but the guy didn't show up, didn't call and they didn't know where he was," Newkirk says. "That's two jobs in a row in which I caught a break."

After four years in Elmira, Newkirk moved on to the Albany River Rats and then to a team called the Adirondack Phantoms in Glens Falls, N.Y. But he moved back to Elmira with his wife, Nicole, and their son Leyton, who is now 3 years old (their second son, Dexter, turned one in February) after finding out he wouldn't be hired back in 2010. "Finding that out was devastating, not only because we loved everything about being in Glens Falls, but particularly because it was so late in the off-season," Newkirk says. It was September, and he had no chance of finding another hockey broadcasting job. "For the first time since I started working in broadcasting, I had no idea what I was going to do," he says.

To support his family, Newkirk worked in construction for two months and later got a job at a car dealership to make ends

meet. But he knew he needed to stay active in the profession, so he volunteered to broadcast with the Binghamton Senators, working along-side the team's announcer, Grady Whittenburg, and adjusting to the role of color analyst instead of doing play-by-play.



Newkirk is the voice of the Texas Stars of the American Hockey League.

"It's a hard thing to ... step back from being the play-by-play guy—[who is] probably talking 60 to 70 percent of the broadcast—and let someone else take the lead," says Whittenburg. "And then being able to interject succinctly, but have salient points."

Newkirk rose to the challenge. "He made my job even easier," Whittenburg says.

Newkirk was rewarded for the gratis work he did and landed the job with the Texas Stars. Required to uproot his family from Elmira, he gives ample credit to his wife, a stay-at-home mother at the moment. "Nicole has been unbelievably supportive," he says. "Without her help, I wouldn't be able to do this job and have a family. It did take some convincing, because we were really spoiled being close to [Nicole's] family."

Newkirk's career is a combination of passions. At heart, he explains, he's an entertainer and performer with a "colossal" interest in the world of sports as an athlete and fan. Though hockey isn't the only sport he loves, its "speed of play and energy level" make it a great game for him to narrate. But even if he works his way up to broadcasting in the NHL, Newkirk has his eyes set on another goal: a job as a sportscaster on a broader national stage, calling multiple sports like Al Michaels, who has been the voice for Super Bowls, World Series and—perhaps most famously—the "Miracle on Ice" Olympic hockey game between the U.S. and Soviet Union in 1980. That dream, says Newkirk, "comes back to the liberal arts education of a place like Haverford, where you get a chance to dabble in everything." 🐾

athletics news

Five Haverford alums were named to the Middle Atlantic Conference All-Century **CROSS COUNTRY** team. The all-century teams, broken into eras, honored **Tamara Lave '90** and **Jennifer Maranzano '94** on the 1912-1992 women's team; and **Mike Sheely '83**, **Seamus McElligott '91** and **Matt Leighninger '92** on the 1975-1992 men's team.

Lave and Maranzano (who was a 2008 inductee into Haverford's Thomas Glasser '82 Hall of Achievement) were both two-time All-Americans in cross country and two-time MAC individual cross country

champions. Sheely was a two-time All-American and three-time MAC champion and represented the United States at the 1979 World Cross Country Championship in Limerick, Ireland. McElligott, the 1990 MAC champion and NCAA individual title winner, was a three-time Division III All-American and went on to represent the U.S. at the World Cross Country Championships of 1996 in Cape Town, South Africa. Leighninger wore the 1989 individual MAC crown and was on the first three conference championship teams that

kicked off a string of 19 consecutive league titles by Haverford teams.

■
In January, the **SOFTBALL** team hosted a successful instructional clinic for girls, ages 7 to 12. Members of the Haverford team and coaching staff instructed 35 participants on the fundamentals of the game during the inaugural event, held at Alumni Field House. The clinic, part of the softball team's community service project for the 2013 season, raised \$975 for the American Cancer Society's StrikeOut Cancer initiative to support

those living with cancer and their families. The Fords will also host a StrikeOut Cancer doubleheader to heighten awareness in the spring.

The National Association of Division III Athletic Administrators (NADIII) recognized Haverford College as one of the winners of this year's community service awards at the annual NCAA Convention in Grapevine, Texas, on Jan. 16. Athletics Director **Wendy Smith '87** accepted the trophy as well as a \$1,000 check for the general scholarship fund at Haverford College. The award celebrates the difference student-athletes can make on their campuses and in their local communities particularly through community service projects.



Haverford's honor was earned through the **WOMEN'S BASKETBALL** team's work on the annual Hoops from the Heart Martin Luther King basketball clinics.

The **MEN'S SOCCER** program celebrated its 2012 championship season at the annual team banquet in January. Head coach Shane Rineer's squad defeated Swarthmore College to capture the Fords' first Centennial Conference championship in November—the program's first conference title since 1988. The team also went on to play in the NCAA Division III tournament, which was the first time the Fords have advanced to nationals since 1980, when **Stanley "Skip" Jarocki '69** coached soccer at Haverford. A highlight of the team banquet was the keynote speech given by former head coach **David M. Felsen '66**, who pushed two of his



Chris Tyson '13 has led the men's **SQUASH** team in wins the past two seasons and is in position to repeat that honor for a third year. Tyson and the Fords captured the College Squash Association (CSA) 2012 Serues Cup last winter and have risen within the CSA rankings to No. 28 in the current season. *Editor's note: For an account of the squash program's origins as a club team in the late 1970s, see Letters to the Editor, p. 5.*

teams (1976, 1977) into the NCAA Division-III tournament.

Haverford **BASKETBALL** saw a trio of noteworthy achievements within the 2012–2013 season. In the women's program, **Dominique Meeks '13** (left) and **Nina Voith '14** became the fourth and fifth players, respectively, to crack the 1,000-point plateau. At press time, Meeks, a Richmond, Va., native, had pushed her career total to 1,115 points; and Voith, a Philadelphian, had achieved 1,000 points. They trail only **Katie Crowley '06** who set the program record with 1,291 career points. On the men's team, **Brett Cohen '14** (below), who hails from Rockville

Centre, N.Y., had registered 531 rebounds by early February, with two games remaining in the season. Cohen is among the leaders within the Centennial Conference in rebounding.

Men's basketball also saw **Cam Baker '13** move up to sixth place on the program's all-time scoring list, with 1,374 points. Baker, from Columbus, Ohio, had scored his 1,000th career point in the previous season's finale at Swarthmore College.

Keep up with your favorite Haverford team at haverfordathletics.com. For more about alumni athletic events and game schedules click on the site's "alumni" tab.



Fictional **FORDS**

BY REBECCA RABER



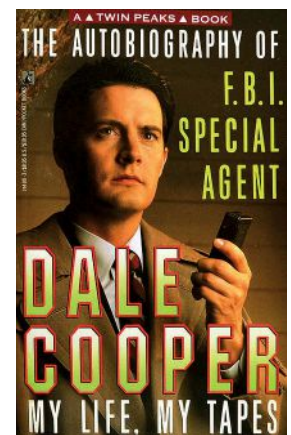
Astrid Farnsworth (Jasika Nicole) was a computer hacking, code-breaking F.B.I. agent and Haverford grad on the recently ended show Fringe.

HAVERFORD'S HISTORY is filled with celebrated alums.

Eminent scientists, journalists, activists, authors, entrepreneurs, Pulitzer and Nobel Prize winners have all passed through our halls. But there are a few famed Fords who never actually set foot on campus. They weren't in your Customs Group, and you won't meet them during any Alumni Weekend. These are the alums who exist only in works of fiction.

When the Fox TV show *Fringe* ended its run in January, it closed the book on one such fake Ford: Astrid Farnsworth (played by Jasika Nicole). During the course of the sci-fi show's five seasons, viewers learned that the junior FBI agent and lab assistant to brilliant but disturbed Walter Bishop was a Haverford graduate who majored in music and linguistics and minored in computer science, which explains all the Latin translations, computer hacking and code breaking she was always called upon to do.

Another of television's accomplished crime fighters who supposedly honed his intellect here on campus is FBI agent Dale Cooper, the central character in David Lynch's seminal ABC series *Twin Peaks*. According to an accompanying compendium to the 1990-91 series, *The Autobiography of F.B.I. Special Agent Dale Cooper*—which can, to this day, still be found in Magill Library—the character that Kyle MacLachlan famously portrayed grew up in Philadelphia, attended Germantown Friends



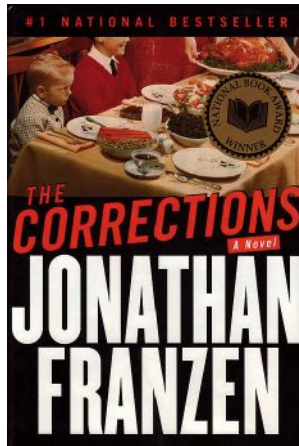
Dale Cooper
(Kyle MacLachlan), seen on the show *Twin Peaks*, was another brainy Ford F.B.I. agent.

School, earned an 800 on both his math and verbal SATs, and then enrolled in Haverford. Members of the Class of '77 might enjoy knowing that Cooper would have been a member of their cohort, though he apparently took pains to graduate a year early.

In the 2009 film *State of Play*, journalist Cal McAffrey (Russell Crowe) investigates the murder of the mistress of his old college friend, Pennsylvania Sen. Stephen Collins (Ben Affleck). The pair's alma mater is never expressly mentioned, and **Greg Kannerstein '63** wrote in a Haverblog post

at the time, "Unless we missed it, there was nothing in the film... that would convey the screenwriter's notion that Russell Crowe and Ben Affleck met at Haverford, as we'd been told by the production designer when they were shooting." But careful viewers will note a plaque with the College's logo in the background of one scene, so we say they still count.

Several literary characters have also earned their degrees by the Duck Pond. Jonathan Franzen's National Book Award-winning novel *The Corrections*, which centers on the Midwestern Lambert family and its ailing patriarch, features Ford Brian



A former Haverford
lacrosse player is a central
character in *The Corrections*.

Callahan, a newly moneyed entrepreneur who hires Denise Lambert as a chef in his hip, new Philadelphia restaurant venture and then becomes part of a love triangle with her and his wife. "He looked like what he was," writes Franzen, a 1981 graduate of Swarthmore, "a former Haverford lacrosse player and basically decent man to whom nothing bad had ever happened and whom you therefore didn't want to disappoint."

Franzen's fellow Swattie James Michener invented a Haverford-like college for the protagonist of his 1949 bildungsroman, *The Fires of Spring*, to attend. Dedham, the school that David Harper enters in the fall of 1925, is a Quaker college with a fierce Swarthmore football rivalry, a school "some 15 miles west of Philadelphia" that, writes Michener, "was the only American college where the student body could get as excited about distinguished scholarship as it did about football." We may no longer have a football team, but that still sounds like Haverford to us. 🦋



James Michener
set his 1949 novel, *The Fires of Spring*, at a Haverford-like college.

Though never made explicit, the *State of Play* backstory, we've been told, is that the characters played by Russell Crowe (left) and Ben Affleck met at Haverford. A plaque with the College logo can be glimpsed in one scene.



Good for BUSINESS

As dean of the University of Missouri's Trulaske College of Business, Joan T.A. Gabel '88 nurtures the next generation of executives and entrepreneurs. **BY MICHELLE MARTINEZ**



Joan T. (Alexander) Gabel '88 admits she gets a certain pleasure out of solving tough problems. That may be why, when she was appointed dean of the Trulaske College of Business at the University of Missouri in the wake of the Great Recession, she immediately dug in, spearheading a collection of initiatives to prepare graduates for Business 2.0. Since her 2010 appointment, the college has introduced a new executive M.B.A. program, designed for working professionals; created an Entrepreneurship Alliance, which provides vital insights and resources to students seeking to develop new businesses; and developed strategies to take the business school into the digital world without compromising the University of Missouri's strong belief in real-world participation.

Gabel's role as dean is a world away from her academic

beginnings as a 16-year-old philosophy major at Haverford, and even a departure from her career as a junior litigator after receiving a law degree from the University of Georgia. The thread that ties it all together, she says, is her love of unraveling seemingly intractable problems. Gabel previously served as DeSantis Professor and chair of the Department of Risk Management/Insurance, Real Estate and Legal Studies at the Florida State University College of Business and director of international relations there. She served on the faculty of the Robinson College of Business at Georgia State University for 11 years, where she was also interim director of the Institute of International Business and faculty director of the Atlanta Compliance and Ethics Roundtable. Gabel and her husband, Gary, an elementary school principal, have three children.

MICHELLE MARTINEZ: How did your philosophy degree from Haverford help guide you into the business world?

JOAN T.A. GABEL: I originally thought I would go to medical school. I changed my mind in the first moment of a class with a philosophy professor, Kathleen Wright. I remember the feeling that it evoked. I had never had to dig this deep. I liked the way it pushed me. I felt improved by it. ... That's my happy place, to be in a new place and exploring it. If it's hard, it's fun. I think more in terms of the idea of not just learning a technical skill, but in the context of learning—how to think and problem solve and learn new skills. That's been the province of liberal arts, but in the applied areas, we're getting our arms around that now.

MM: Business ethics have re-emerged as an area of global concern, particularly in finance. How has the torrent of recent scandals influenced the way that you educate business students?

JG: I would disagree that there is a disproportionate concentration of unethical behavior in high finance. The behavior relates more to incentives (pay, bonus, market share, etc.) and how those incentives, regardless of industry sector, affect the integrity of decision-making. I also have reservations about whether unethical behavior is increasing, or whether we simply have the means to discover it more readily. In either situation, what it's done from an educational point of view is to make the case why ethical or good behavior makes good bottom-line business sense.

A lot of the war stories we were telling [from the junk bond era of the 1980s] were old, involving people students hadn't heard of. It sounded like an abstraction. Post Enron, and now again with mortgage financing scandals—the students understand that they don't want to be in a \$1,000 suit in handcuffs on the front page of *The Wall Street Journal*. They also realize that the people involved don't have horns growing from their head, but are people who lost their way for a variety of reasons. They understand that, in the same way that they need to understand a financial statement, they need to find a way to manage through incentives.

MM: You spearheaded the creation of a new executive M.B.A. program designed for working professionals. How does it differ from a more traditional M.B.A. program?

JG: We entered a saturated market, but we did so with a new product that leverages the best of new technology and active engagement between the faculty member and student. We do about 80 percent through distance learning, but every class has some intensive on-campus piece. We decided that our type of business education mandates personal touch as part of the learning model.

We introduced it this year, on our first cohort of 19 people. We wanted to keep the on-campus piece very limited, with eight required visits in two years. We thought it would feel forced, because they're not together enough in the real world. But we found that they latched on to each other and worked

together more than we required. The full program takes 21 months, and they work hard for it.

MM: You're leveraging technology for the new executive M.B.A. program, but is it changing the academic model on a broader basis?

JG: It changes our entire educational model and the entire way that students expect to learn. This is rocking higher education. The main disruption we're focusing on is the advent of massive open online classes. Stanford offers classes in art intelligence. You don't have to be a Stanford student. You just need an Internet connection. A hundred and fifty thousand students completed that class, and it doesn't provide a degree. It's free, and it's not fly-by-night. So many top-tier schools are using this technology, it's becoming a question of whether you are better off getting skills with 150,000 of your closest friends, or whether you're better off getting [a degree].

MM: How are you responding to the challenge?

JG: We pay attention, but we also have a tremendous discussion about the return on investment of education. You do more as a university student than learn skills in a classroom. What happens in university life is you go through a high phase of personal growth. [There are] the relationships that you develop, the mentoring opportunities that you have, the opportunities to fail and recover, the chance to try things and realize that they're not for you. Part of who we are is to provide a very special feeling when you are here. What we're trying to do is what I think private industry does in the face of rapid competition: understand who you are, your strengths, and move forward.

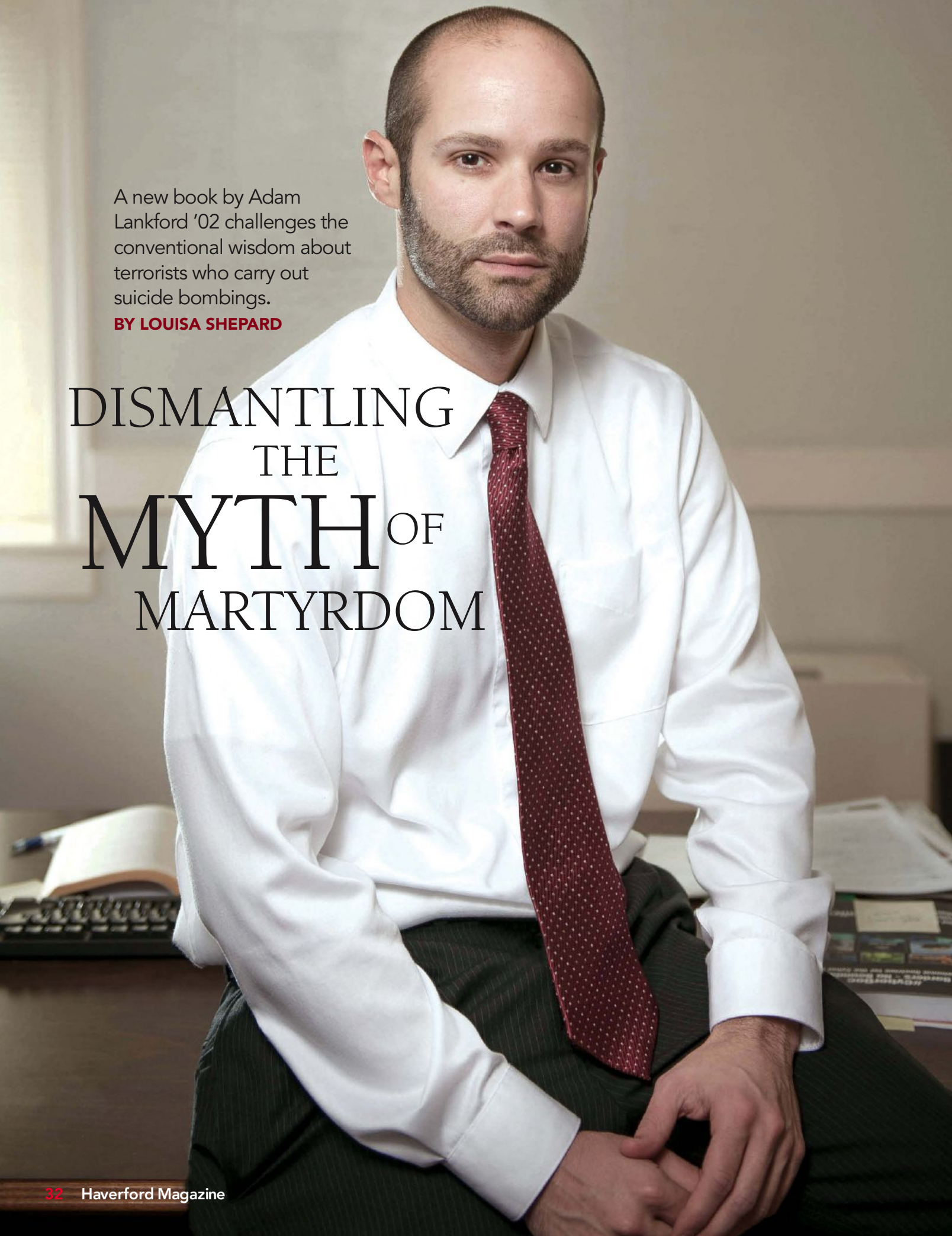
MM: One of your initiatives was to spur entrepreneurship among students from many different backgrounds. Why is this an important endeavor for today's economy?

JG: Entrepreneurship does have the potential to solve a lot of our problems. There's data behind it—job growth will come from small business.

But there's this assumption that to be a successful entrepreneur you have to leave school, live in your grandma's garage and invent the next iPad—that you have to reject the traditional constraints of school to flex your creative gene. But bread-and-butter growth isn't always about huge disruptions, it's about problem solving. Students are starting to see that, and demanding that they learn what they need.

We have a campuswide undergraduate minor in entrepreneurship. And at the graduate level, we have master's and doctoral students doing major research. So students in the business school do a lot of the due diligence, or science students will pitch in and they'll help develop the idea into a business plan. We have channels that are available and know how to take advantage of what our students know how to do. That's the luxury of a comprehensive campus.

Michelle Martinez has reported on international business issues and trends for more than 16 years, traveling everywhere from a Mexican goat farm to an aluminum mill in Siberia to get the story. She lives in Detroit with her husband and son.

A man with a short beard and mustache, wearing a white dress shirt and a dark red patterned tie, is sitting at a desk. He is looking directly at the camera with a neutral expression. The background is a blurred office setting with papers and a keyboard visible.

A new book by Adam Lankford '02 challenges the conventional wisdom about terrorists who carry out suicide bombings.

BY LOUISA SHEPARD

DISMANTLING THE MYTH OF MARTYRDOM

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riving from Tuscaloosa, Ala., to Baltimore for the holidays, **Adam Lankford '02** was anxiously listening to the radio, catching news of a school shooting in Connecticut as the signal faded in and out in rural areas. With the help of texts from friends, the University of Alabama criminal justice professor started to piece together details of the mass murder in Newtown. It quickly became clear to the terrorism expert that those early reports were speculative and largely inaccurate.

"It was a frustrating feeling," says Lankford, who analyzed 179 mass shooters in the United States as part of his research for his new book, *The Myth of Martyrdom: What Really Drives Suicide Bombers, Rampage Shooters, and Other Self-Destructive Killers*. His wish: "If only we could share some of this research, maybe we could make significant progress in this area."

Arriving in his hometown of Baltimore, Lankford was asked by *The New York Times* to write a piece for the Opinion section. His approach? To write what he knew based on his research. "What Drives Suicidal Mass Killers" was published in the newspaper on Dec. 18, four days after Adam Lanza shot and killed 20 children and six adults at Sandy Hook Elementary School.

"For years, the conventional wisdom has been that suicide terrorists are rational political actors, while suicidal rampage shooters are mentally disturbed loners," Lankford wrote in *The Times*. "But the two groups have far more in common than has been recognized."

Lankford listed similarities among the types of shooters, and then wrote: "underneath the pain, the rage and the desire to die, rampage shooters like Mr. Lanza

are remarkably similar to aberrant mass killers—including suicide terrorists — in other countries."

Soon after the op-ed piece was published, Lankford's email inbox started filling up with messages from reporters and editors from across the country and beyond, asking for comment. He was interviewed on radio programs on stations in London, New York, San Francisco and Philadelphia, and on television for CNN and MSNBC. He wrote a piece for *Wired* and was quoted in various newspaper stories. *The New Yorker* included *The Myth of Martyrdom* in its "Books to Watch Out For: January" list, and *Foreign Policy* ranked the book seventh on its "What to Read in 2013" list.

CHANGING PERCEPTIONS
about suicide terrorism can save lives, says Lankford (left).

That coverage gave *The Myth of Martyrdom* a much broader audience, weeks before it became available for sale on Jan. 22, and the attention has brought Lankford some measure of satisfaction that people are listening to what he has discovered. "It's been great to be able to share ideas with people who are smart and interested and, frankly, open-minded to having their opinions changed, because they don't have any stake in it except understanding," he says.

The idea for *The Myth of Martyrdom* grew out of research Lankford began four years ago, when he was planning a new class. He was trying to answer a question about suicide terrorists: Are they more like typical suicidal people, or are they psychologically normal but willing to commit the ultimate self-sacrifice for their beliefs?

For more than a decade, experts and academics have said that terrorists are relatively normal psychologically but have been indoctrinated by groups and

persuaded to sacrifice themselves for the cause. But where was the evidence for this view?

Looking for clues, Lankford read the diary pages, love letters and suicide notes of dozens of terrorists. He watched their martyrdom videos and listened to their recordings. He analyzed interviews with their families, friends and witnesses.

Going into the project, he fully expected the experts and their conventional wisdom to be correct. But as he was conducting his research, Lankford, who had examined violence and terrorism in his first book, *Human Killing Machines: Systematic Indoctrination in Iran, Nazi Germany, Al Qaeda, and Abu Ghraib*, began to formulate a different viewpoint.

So logical, it seems, was his conclusion: Suicide bombers are suicidal. Terrorists who kill others and themselves share characteristics of typical suicidal people, choosing to die to escape unbearable pain, depression, anxiety, crisis and failure in their lives.

Recalls Lankford: "The evidence was jumping out at me and, to my shock, when I looked for what researchers have said to explain these kinds of things, there was almost a total vacuum. In fact, among the experts, that idea that they could be suicidal had been completely rejected."

In his book, Lankford names those experts, details their assertions and then refutes their conclusions, describing the personal stories of several suicide terrorists and providing his own statistical analysis. He worked on the book for three years, analyzing 130 terrorists that had classic risk factors for suicide. He also completed the study of 179 mass shooters in the United States over a 50-year period, a study he is now working to publish.

An entire chapter of *The Myth of Martyrdom* is devoted to Mohamed Atta, the ringleader of the 19 hijackers who attacked the United States on Sept. 11,

Dismantling the Myth of Martyrdom

2001. According to Lankford, the analysts and scholars who declared that Atta was “not readily characterized as depressed” were wrong. His own research shows that Atta’s struggles with social isolation, depression, guilt, shame and hopelessness were very similar to the struggles of those who commit conventional suicide and murder-suicide.

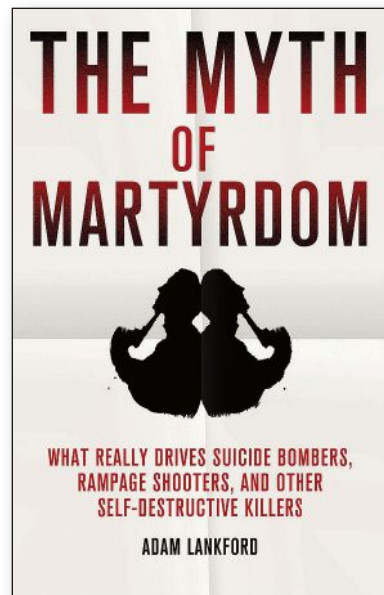
Lankford was a Haverford senior when Atta piloted the first of two planes to crash into New York’s World Trade Center towers. An English major, Lankford became interested in criminal psychology after reading Truman Capote’s *In Cold Blood* and Dostoyevsky’s *Crime and Punishment*. After graduation, he went on to earn his master’s degree and doctorate in justice, law and society at American University.

“I think it was just that 9/11 was so unexpected and provoked so many questions that our need to understand terrorist attackers more accurately became instantly obvious,” he says, explaining why he dedicated his career to studying terrorism.

Lankford is an academic, but with *The Myth of Martyrdom* he chose to write for a general audience. The language is plain, conversational, sometimes even amusing. He likes analogies, and he uses several, including one that involves a unicorn and another that involves a Snickers candy bar. “Any time you can draw comparisons to things that people are already comfortable with, and preserve the seriousness of the ideas, I think that is a win,” he says. “My perspective is: Good writing makes sophisticated ideas easily comprehensible. Far too often we have the opposite from academics, which is relatively comprehensible ideas made incredibly hard to understand. I want to be able to communicate with as many people as possible. That is a major priority for me.”

Although other scholars in the field have been professional in their disagreement, Lankford says the book and its assertions have already brought him “a lot of heat, especially from people who consider themselves terrorist experts.”

Scott Atran, a Presidential Scholar at the John Jay College of Criminal Justice in New York, and an adviser on terrorism to various arms of the federal government, contested Lankford’s op-ed piece in a letter to *The New York Times* in December. “We must make every effort to understand what motivates mass murder in order to stop it,” he wrote, “but simple and superficial comparisons will not assist.”



Previously, Atran had written elsewhere that “no instances of religious or political suicide terrorism stem from lone actions of cowering or unstable bombers.” In response, Lankford wrote in his book: “This rigidity works in our favor, because when you’re searching for something assumed to be nonexistent, even a few solid cases will do. Ride just one unicorn around your neighborhood and watch what happens. People will start to question their assumptions.”

Another assumption Lankford questions has to do with the methods used by terrorist organizers to recruit potential suicide bombers. The conventional wisdom, according to one expert Lankford quotes, is this: “terrorists do not want emotionally unstable individuals in their groups—they would be a security risk, and attempt to screen them out.”

In the book, Lankford counters that

the recruiters of suicide bombers have often “deliberately targeted unstable individuals because they are consistently easier to exploit” and that terrorist leaders will use “any asset that can potentially help their cause.”

Labeling suicide bombers “normal,” “stable,” “sacrificial” or “martyrs” is not only wrong, it is dangerous, Lankford writes. “It plays directly into the hands of terrorist leaders, increasing the power of their propaganda.”

Terrorist leaders, Lankford says, do not kill themselves, because they recognize they are worth much more if they continue with their cause. “I asked myself: Would I carry out a suicide attack? The answer I came to very clearly was no, because of self-worth,” Lankford says. “If the mission was my most important priority, I wouldn’t assume that I could accomplish more in a day than I could in 30 years.”

“What was exciting was that I started seeing regular terrorists saying the same thing. Most terrorists would say: I am too important. My life is too valuable to blow myself up tomorrow,” he continues. “The fact that a healthy amount of self-worth prohibits people from carrying out suicide attacks is something I was seeing again and again.”

Lankford has reached out to several academics in his field, suggesting that they work together to better understand suicidal terrorists and prevent future attacks.

And amid the “heat,” his work is finding supporters.

“I think Adam’s book is excellent,” says David Lester, a psychology professor at Richard Stockton College of New Jersey and former president of the International Association for Suicide Prevention. Years ago, Lester posed the question whether suicide terrorists could be suicidal, but he didn’t have the hard data to back it up. “Now we have Adam’s book,” he says.

Jessica Stern, an author and former member of the National Security Council, agrees with Lankford’s conclusion that suicide-murderers who call themselves martyrs are actually suicidal, motivated

by their emotions. “Like many important ideas, this one seems utterly obvious once someone presents the overwhelming evidence and makes the compelling argument,” she writes.

Lankford plans to continue his work on suicidal terrorists while teaching and

publishing, and maybe even working on national policy. And while he says he hopes the book sells well, he is more interested in advancing knowledge that can help prevent future attacks.

“Changing perceptions about suicide terrorism can directly, in my opinion,

save lives,” he says. “It’s pretty clear, based on my research, that if we change how suicide terrorism is viewed, that would act as a deterrent for people considering carrying out suicide attacks.”

Louisa Shepard is a freelance writer based in Wayne, Pa.

The Suicidal Terrorist: Wafa al-Biss

In the videotaped interview, the young Palestinian woman seems so certain of herself and her convictions as she explains why she wants to kill as many Israelis as possible. The Israelis “have killed many Palestinian children,” she declares to the camera.

Wafa al-Biss did not succeed in her 2004 suicide bombing attempt, because the detonator malfunctioned and the bomb strapped to her slender body did not explode. Her mother, her father and the two terrorists who organized her attack all declared in video interviews that al-Biss was attempting to sacrifice her life for political and religious reasons.

Not true, says Adam Lankford '02 in his new book, *The Myth of Martyrdom*. Suicide bombers are suicidal, he says, and Wafa al-Biss is the perfect example.

“She was so strident and so convincing when interviewed. She sounded like any other indoctrinated terrorist,” says Lankford. “But all throughout, the video is laced with these underlying factors which show that she was suicidal in the conventional sense. The case is a great little microcosm of how previous scholars have misinterpreted this kind of thing, despite the overwhelming evidence that is beneath the surface.”

Listen closely to the interviews, which Lankford uses in the classes he teaches at the University of Alabama, and his point becomes clear. At age 18, al-Biss considered committing suicide by jumping out a window, but didn’t follow through. Two years later, she attempted suicide by trying to blow up the kitchen stove—which she claimed was an “accident”—but instead ended up severely burning her upper body. She was rushed to an Israeli hospital, where doctors saved her. She didn’t want to go home, and when she was released, the doctors strongly recommended she have psychological counseling. Her parents refused.

“She decided to become a suicide bomber, and then plotted to blow up the very same hospital that had done her the disservice of keeping her alive,” Lankford writes in the book.

In the failed suicide bombing, she was detained at an Israeli checkpoint and ultimately ended up in a security enclosure—alone. A security-camera tape shows her repeatedly reaching into her pocket for the detonator, jerking the cord out and pounding the button with her thumb.

“At that point, the enemy would not be harmed at all by her attack,” Lankford says. “She tries to blow herself up, even though there is nobody around.”



Failed suicide bomber Wafa al-Biss after her release from an Israeli prison.

Her death, alone, would have accomplished nothing for the cause, another indication that her motives were not political or religious, Lankford says, but those of a mentally ill, abused girl who wanted a way out. “More than anything, she wanted to die.”

After eight years in prison, al-Biss was released in a prisoner exchange in October. Sounding as strident as she did nearly a decade ago, she told one news outlet she had no regrets. “As long as there is going to be occupation over all of Palestine, martyrs will be there to resist and to fight, and I will be among the first of the strugglers,” al-Biss says in the interview. “This is an honorable thing and I would be a suicide bomber three times over if I could.”

Lankford is not surprised. “Yes, she is still making the same claims and still sounds like a committed ideologue, at least in public,” he observes. “In her culture and context, that’s the best way for her to fit in. She wants to appear heroic, triumphant, and defiant to mask her pain—which is a common pattern we see with many suicidal people.”

Lankford recently examined another interview Wafa gave before her release. In it, she confesses that in the past she wanted to end her life, but suggests she is now changed. “I want a future, I want my life. ... I have already asked for medicine for my mental state. What I said on television was only because people were watching.” —L.S.



Students gathered in Ryan Gym in February for an open discussion of an Honor Council trial abstract given the pseudonym "Toy Story." Council regularly sponsors such events.

HONOR

Though the College's cherished Honor Code started its life in 1897 as a simple system for holding exams without proctors, it has become the purest expression of the College's values and an intrinsic part of a Haverford education. **BY REBECCA RABER**

When nearly half of the 279 students enrolled in a government class at Harvard University were suspected of cheating on last May's take-home final exam, it not only set off the largest cheating scandal ever at the country's oldest university, but also raised pertinent questions about academic integrity and the state of higher education. The situation has sparked renewed interest in perhaps creating an honor code at Harvard, which disclosed in February that some 70 students had been required to temporarily withdraw. Reverberations from the scandal can be felt well beyond Cambridge, Mass. Last month, for example, students at Columbia University proposed their own code, and a number of media outlets have used the breach at Harvard as a peg for larger discussions about academic integrity and the efficacy of honor codes.

Here at Haverford, however, we know that they work. For 116 years the scholastic integrity of Haverford students has been guided by an academic honor code. And as it stands today, that Code, which is written and governed solely by the students themselves, covers more than just cheating or plagiarism, it is a way of life on campus. Guided by the Code's main principles of "trust, concern and respect," students leave backpacks unattended in the Dining Center lobby and self-schedule their unproctored exams.

"The Code makes it possible for a climate of trust, concern and respect to exist among us, a climate conducive to personal and community growth," reads section 3.03. "Growth arises from honest exploration and analysis. Only by treating ourselves with dignity and self-respect can we experience genuine honesty with ourselves and others."

"[The Honor Code] was one of the main reasons that I applied to and attended Haverford," says Kate Monahan '14, a former representative to Honor Council, the student-run body that administers the Code. "It impacts my life at Haverford

the community, of interacting with other people. It's an assumption that people will be treating each other with respect, openness and honesty, and it's an assumption that when things go wrong they will be addressed as quickly and productively as possible in the spirit of education, not punishment or retribution. It's very pervasive, and that's what distinguishes it from honor codes at other institutions."

Though there is substantial introduction to the Code by designated Honor Code Orienteers during Customs Week, a student's first interaction with its principles actually begins before he or she ever gets to campus. According to Dean of Admission and Financial Aid Jess Lord, since at least the 1970s Haverford has not asked for a deposit from students who accept an offer of admission to the College. Taking them at their word that early in their relationship with the school is a good introduction to the culture of trust and independence they will find once they get to campus. And, says Lord, "almost never" do those pre-freshman break that promise.

"People do, in fact, value their word over their money," says Lord.

BOUND

every day. It changes the way that I interact with my suitemates, it affects my working relationships with professors, and it makes me think about my own academic and social responsibility to the community."

"[As a prospective student] I was skeptical," says Tamar Hoffman '15, current co-chair of Honor Council. "I thought it was great that an Honor Code was down on paper, I thought it was a good start. But I had no idea of the extent that students lived and breathed the Honor Code. It was a pleasant surprise."

As it stands today, the Honor Code is a "living document" of more than 2,400 words that is overseen by the 16-member Honor Council. It must be re-ratified each year at Spring Plenary by at least two-thirds of the student body. The Code requires respectful conduct, academic integrity and confrontation of those believed to be violating one of the community standards.

"It is much more than what one typically thinks of as an honor code in an academic setting, which is usually a pledge that you won't cheat," says Dean of the College Martha Denney, who serves as an unofficial mentor to Honor Council. "The Honor Code is a way of life. It's a way of being a member of



Tamar Hoffman '15, co-chair of Honor Council, posts a sign reminding students about the Honor Code during exam week last semester.

OPPOSITE PHOTO: BRAD LARRISON; THIS PAGE: MICHAEL BRYANT/PHILADELPHIA INQUIRER

The simple existence of the Code doesn't make it a cure-all for problems at Haverford, however. There are infractions each year, more often with regard to academic dishonesty than the vaguer social portions of the Code. And there is some evidence to show that the numbers of infractions have grown in recent years, possibly in connection with technology and the changing nature of research, collaboration and assignments that it allows. A recent "State of the Ford" letter sent to students in February by the Honor Council co-chairs reported approximately 25 cases that have been brought to trial over the last 12 months and mentioned that in the spring 2011 semester 17 cases went to trial.

But, according to the co-chairs, what this uptick in reported Honor Code violations means is not obvious. "Part of abiding by the Honor Code is addressing breaches of trust, which we do through confrontation and Honor Council involvement where necessary," they wrote in their "State of the Ford" email. "The rise in cases brought to Honor Council could, therefore, demonstrate that the Honor Code is being taken more seriously. On the other hand, we cannot ignore the evidence that adherence to the Honor Code has decreased." However, the Code's student governance and annual re-examination process means that trends in infractions can be addressed quickly from within. For example, after the spring 2011 increase in trial load, students and faculty formed the Committee for Plagiarism Education, which designed a new Academic Integrity webinar that all first-years must now take. The hope is that, by addressing rules about citations, plagiarism and paraphrasing with new students, the expectations will be clearer and the number of cases brought to Honor Council will diminish.

"Many freshmen come from schools where citation wasn't emphasized, and some freshmen come from countries where plagiarism itself is looked at differently," says Monahan. "Reconciling everybody's different viewpoints is a big task, and I think that more formal education on the mechanics of academic integrity is important."

Cases, should they make it to trial, are then decided by juries made up of five students from Honor Council and five other students selected at random. Hoffman estimates that cases take, at minimum, 10 hours in the jury room to decide.

"People who are on juries take it seriously," says Hoffman. "I've had a number of seniors come up to me and ask why they hadn't been randomly selected yet, because they really wanted [jury duty] to be part of their Haverford experience."

These trials aren't simply to mete out punishments. They are about restoring the sanctity of the community, reaffirming its values and helping students learn how to make better choices in the future. Prescribed resolutions, reached by consensus at trial, can be anything from offering an apology or writing a letter to the community to receiving a 0.0 grade on the paper or project

in question, meeting with a counselor assigned by Counseling and Psychological Services, attending ongoing mediation, or even being separated from the College for a semester or more.

Confidentiality is an intrinsic part of the Code, but pseudonymous trial abstracts are released online to the Haverford community, using names from pop culture and history in place of the real names of community members. Those abstracts are also reviewed publicly throughout the year so that the student body can learn lessons from the outcomes and Honor Council can get feedback on its decisions.

"The goals of every trial are education, accountability and restoration," says Samara Flug '15, former Honor Council co-secretary and current co-head of the Honor Council Orienteers. "So every decision and resolution should fulfill at least one, if not more, of those [ideals], because the resolutions are supposed to help the student be an even better student and part of this community. Sometimes the student needs to learn about all of the resources on campus to help manage academic stress. ... Other times, the student is looking for a more reflective, long-term process to think about how they can get the most out of being at Haverford and working with an Honor Code."

In a student body of approximately 1,200 people, even 25 infractions in a year reflects the success of the Code, says Dean Denney. "Given the number of individuals, the number of courses, the number of assignments and the number of exams in any given semester, plus the number of people who live next to each other without any residence hall monitors—given all that potential for interactions that could lead to violations—I do think [infractions] are relatively rare."

The research of those who study academic integrity bears this out. Teddi Fishman, director of the Center for Academic Integrity at Clemson University, says that while there are probably hundreds of schools with some sort of honor code on their books, relatively few have a code that is "part of the academic culture"—and only at those schools does a code actually deter cheating and other infractions.

"We have come around to the belief that what actually makes the most difference isn't so much the code itself, but the conversations that surround it," says Fishman. "The important thing is that considerations of integrity are actually woven into the fabric of the culture. When students understand the significance of integrity—to their own development, to the missions of the university and its reputation—that is when a positive difference can be seen."

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**"I CANNOT
 imagine life at
 Haverford without
 the Honor Code,"
 says Erin Heward
 Thurston '98.**

Haverford's Honor Code wasn't always the wide-reaching, student-administered document that it is today. In fact, it wasn't always a code. It began life as the "Honor System" in 1897, with one very specific goal: to "have examinations held on an honor basis and to

have entire control in managing any possible cases of cheating.” And even that modest proposal, submitted as a petition by the Class of 1900 to then President Isaac Sharpless, wasn’t as popular as modern Fords might think.

The establishment of an Honor System was first argued for in the fall of 1896 by Haverford’s debating society, and those opposed to it won the debate. And once Sharpless granted the request, the System still had detractors. At its genesis, it wasn’t a schoolwide code of conduct, but a classwide promise of academic integrity. Each class created and agreed to its own System each year, and the Class of 1902, unwilling to pass a version that obligated students to report a peer if he was found cheating, and unable to earn faculty support for a version without that clause, went through its four years at Haverford without an Honor System. The Class of 1902 was the last in the College’s history to take all its exams with proctors.

intrinsic part of the Honor Code: self-scheduled final exams. A varsity baseball and basketball player who was active in other extracurricular activities as well, Smith felt that exam time was too pressured and always found himself scrambling to prepare. To make matters worse, the Dean’s Office controlled the scheduling of exams, which were held after the winter break, so not only could he end up with multiple tests on the same day, but he also spent his whole “vacation” studying. Smith wrote a letter to the student newspaper and later formed a Students’ Council committee to explore the idea of self-scheduled exams. The idea was adopted on a trial basis in the spring of his junior year. It became a permanent part of the system a year later.

“I’m pleased to hear that self-scheduled exams continue to be important,” says Smith. “It’s evidence of the fact that the students really feel an investment in it. And we spent a lot of time thinking about how to insure that investment.”



The Honor Code

(from left) At Spring Plenary, in February, Ivan Sanchez '15 was one of a number of students who argued against a proposed revision to the language of the Honor Code’s preamble; students on both sides of the argument at Plenary worked together to hash out a compromise; students ultimately voted to approve an amended version of the resolution.

In those early years, the Honor System applied strictly to exams, which students of a given class year all took together. Quizzes and make-up exams were administered to students of many different class years, and since the College had no cohesive, schoolwide Honor System, those types of tests could not be given unproctored until 1925, when a System was created and managed for the entire campus.

The next few decades gave rise to some striking changes in the System. In 1944 it was broadened to include all academics, not just test-taking, thus making any and all kinds of plagiarism an offense. The first social aspects of the code were born in the postwar era. Standards of behavior regarding female visitors to the dorms and the use of liquor were among the first to be proposed. A 1948 clause deemed that “any act of commission or omission, which, if it became public, would damage the reputation of the student, the woman guest, or the College shall be deemed a violation of the Honor System.”

In 1961, moved by a fellow student’s exam-time suicide and burdened by his own workload, **Kent Smith '63** proposed something that every future Ford would come to see as an

In the turbulent late '60s and early '70s, as the College grew from 450 students to more than 1,000, the Honor System had to adapt to changing social attitudes, especially toward drugs and sex. In 1967, time limits for women in the dorms were liberalized. In 1969, the students in plenary approved a statement on drugs. The 1971 Honor Code, which, according to “Making the Best Possible Haverford Man,” the thesis of **Katherine Sedgwick '99**, may possibly be the first to use the word “code” instead of “system” (though alums from the late '60s remember it in use during their time), included over 15 queries on drugs and other intoxicants, such as “Am I facilitating in any way an unwise choice by another student to use drugs?” And from 1970 to 1976 a section of the Code specifically denounced heroin’s use or sale.

But while those specific additions to the Code—emblematic of their era—have long since been removed in favor of a more general, open-ended social policy, many believe that it was the malleability and strength of the Code, and the fact that it was reaffirmed annually, that helped Haverford through those tempestuous years.

PHOTOS: BRAD LARRISON

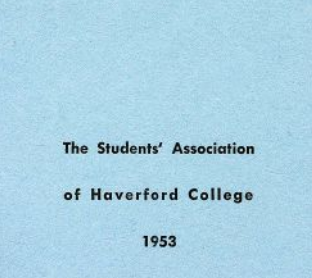
“While I was at Haverford, women moved into the dorms and became a much larger presence on campus,” says **Paul Haagen '72**, a former co-chair of Honor Council. “It was my sense then, and since, that the Code made that change much more natural and organic than it was at other schools going through the same transition. Haverford also weathered the Vietnam protests better than most other schools. The Code definitely helped.”

The administration of the Code has changed over the years, too. In the beginning, the faculty had to approve each year’s System, but the administration of the System was left up to the students. The Class of 1905 proposed a “committee of five,” who were charged with dealing with infractions, and, in 1925, jurisdiction over the System was given to Students’ Council. It wasn’t until the early 1960s that Students’ Council appointed an Honor System Committee to deal with violators; this would eventually separate from Students’ Council in 1968 and become the Honor Council we know today.

“I started the practice of posting short summaries of the [trial] decisions in hopes that we might create a body of precedents and shared understanding and expectations,” says Haagen, now a professor of law at Duke University. “The summaries omitted names and gave only very limited factual detail.”

The Honor Code is still not perfect; it’s a work in progress. There have been crises of confidence in it and years when it didn’t pass on first attempt at plenary (either for procedural reasons or for actual concerns with the Code). In 1973, for example, students couldn’t reach a quorum, partly because of the

The Honor System



Haverford’s Honor Code was originally called The Honor System.

unpopularity of the confrontation policy, and Acting President Gerhard Spiegler had no choice but to suspend the Code. And just this spring, the ratification didn’t earn enough votes to reach a quorum; a Special Plenary is being called for late March to discuss the Code and try to ratify it again. But what matters is student investment. Fords care so much about their Honor Code that many of them are currently busy proposing language changes in advance of the upcoming Special Plenary, striving to be better, not just for themselves, but also for the strength of the campus community.

“I would say that the academic code is more successful than the social code, given that the social code is more open to personal interpretation and deals with murkier issues,” says Monahan. “There are many situations where confrontation can be a lot more difficult than simply asking someone to turn their music down.”

“There are a lot of different ways to measure the success of Haverford’s Honor Code, and in my opinion it passes all the tests,” says Flug. “Academically, I think the Honor Code creates a noncompetitive environment of driven students motivated by their own capabilities and ideas. Socially, the Honor Code gives us a language and vocabulary for a common set of values that we all share and exhibit every day.”

The Code guarantees that once students graduate from Haverford they’ve learned more than just French or physics or philosophy. They’ve learned responsibility and citizenship and how being a trustworthy, concerned and respectful community member makes every community stronger.

“I cannot imagine life at Haverford without the Honor Code,” says **Erin Heward Thurston '98**. “Its tenets of trust, concern and respect go to the heart of how the academic and social community are organized and make Haverford the wonderful, special place that it is. It affects everything! We left our backpacks in the DC lobby. We decided when, and often where, we took our exams. It was fine to drink or not to drink. And we all looked out for each other. We were a community, not just a student body.”

AUTHOR’S NOTE: Much of the historical information about the Honor Code comes from the 1982 report *Appendix II: An Historical Perspective on the Honor Code*; “Making the Best Possible Haverford Man,” the thesis of Katherine Sedgwick '99; and William Ambler’s *Haverford Honor System: The First 35 Years (1897-1931)*.

HONORABLE MENTIONS

The Center for Academic Integrity’s director, Teddi Fishman, estimates that there are hundreds of honor codes in American higher education. Schools from the all-male Hampden-Sydney College to the School of Law at the University of Texas at Austin to service academies like West Point have some sort of code in effect on their campuses. Haverford’s, however, is remarkable for its age, its breadth and its student governance; few American institutions have codes that are older, guide social behaviors and are completely student run.

The College of William and Mary, for example, has had an honor code since 1779, when it was created at the urging of then Virginia Gov. Thomas Jefferson, but it only governs academic matters. Princeton University’s student-run honor code, which only covers in-class examinations, dates back to 1893. Bowdoin College has two codes, a social code and an academic one, both overseen by its deans’ office. And religious institutions like Brigham Young University have codes that focus on the social aspect of campus life, regulating behavior very specifically (such as prohibiting facial hair and coffee and commanding students to live “a chaste and virtuous life”). More similar to Haverford’s Honor Code are the codes at Davidson College, which governs both social and academic affairs and where infractions are judged by a student honor council, and the University of Virginia, whose student-run Code of Honor, which dates back to 1842, covers acts of lying, cheating or stealing.



Emily Best '02 in her Brooklyn home office.



Indie Innovator

Emily Best '02 created the new digital distribution and crowdfunding platform Seed&Spark to help independent filmmakers find funding and connect with audiences. **By Justin Warner '93**

Sometimes great ideas are born of desperation.

That's how it was for **Emily Best '02**, who got the idea for Seed&Spark, a new "crowdfunding" and digital distribution platform for independent film, when a film she was working on nearly went south before shooting had even begun.

Best was making her first foray into producing with the independent film *Like the Water*, the story of a grieving young journalist returning to her hometown in Maine to give a eulogy for a dead friend. The project had come about after Best, an actress and singer, was cast in an off-Broadway production of *Hedda Gabler* and met an intrepid group of women who decided

at the show's close that they wanted to work together again. Among them was actress Caitlin FitzGerald, who had recently wrapped filming on indie director Ed Burns' *Newlyweds*. Over drinks one night, Best recalls, "Caitlin would convince us all, thanks to Eddie's stripped-down filmmaking style, that 'filmmaking is easy.'"

But two months before *Like the Water* was set to shoot—during the fleeting Maine summer that was central to the script—Best and her colleagues found they were facing a \$20,000 shortfall.

They decided to try crowdfunding, a rapidly evolving trend

Indie Innovator

in financing the arts (and other projects), in which fundraisers solicit small amounts of money from the general public instead of, or in addition to, larger sums from professional investors and wealthy donors. Pioneering sites like Indiegogo and Kickstarter were just getting started, and worked from a model not unlike a PBS telethon, in which cash donations toward a stated goal are rewarded with a hierarchy of thank-you gifts. Best's team decided to approach it from a different angle, and created an online "wedding registry" for their film, listing every item they needed—from camera and car rentals to bug spray and lobsters—along with its cost and a pithy description of its purpose. "For 'incentives,' we offered what we could afford: a thank-you in the credits," says Best. "We sent this list out to everyone we knew."

Within 30 days, they had collected all the money they needed and more.

Best took what she learned and turned it into Seed&Spark. The platform, which launched in December at www.seedandspark.com, has already had dozens of independent films sign on, and has garnered coverage from *Forbes* and PBS, and a mention on influential film producer Ted Hope's blog in his list of "16 Really Good Things in the Indie Film Biz in 2012."

Best sees Seed&Spark as part of a larger movement to put independence back into independent filmmaking. At this year's Sundance Film Festival, in January, Best and her partners hosted an "Innova-

tors Brunch" along with two other New York-based companies: Dogfish Accelerator, a start-up that provides seed funding, mentorship, office space, training and other programs for independent film producers, and Nice Dissolve, a postproduction facility focused on making independent film production more affordable. As well as being a forum for new ideas, the Sundance event also heralded the launch of #StayIndie (www.stayindiefilm.com), an online community sponsored by the three companies to promote best practices in independent film production.

With hundreds of millions of dollars already pouring through other crowdfunding sites, Best believes that the viewing public has proved it's ready and willing to put more skin in the game. "I hope, honestly, that crowdfunding becomes one of the primary ways that independent films get financed, because I think it means you're going to see a lot more films that really matter to the communities they're being made for, as opposed to films that are being made based on market research."

AFTER GRADUATING FROM HAVER-

ford with a degree in anthropology, Best studied jazz singing in Barcelona, then switched to cooking after she injured her vocal cords. Following a move to California, she found herself running "an enormous and unwieldy floating restaurant." After several years of that, she decided to join her father in New York, where she shuttled between his corporate

strategic planning firm, Best Partners—for which she developed projects in renewable energies, financial services and emerging markets—and the downtown theater scene, where she produced and performed in projects like *Hedda*.

Now, with Seed&Spark, Best, who lives in Brooklyn with her partner and his two daughters, has found a creative way to combine her business experience with her background in the arts. One of Seed&Spark's innovations is its main fundraising tool: the "Wish List." It's a complete, illustrated budget for each film that audiences can subsidize, on a line-item basis. For example, for \$15 you can enjoy the satisfaction of renting a Zoom H4N handheld digital recorder for the documentary *Trichster* (about trichotillomania, a disorder of compulsive hair pulling and skin picking), rather than merely chipping in what would amount to a tiny percentage of the film's total budget.

You can also volunteer to lend or donate an item directly to a film—a good option for oddities that the right person just might have lying around. "In a way, the more mysterious and seemingly arbitrary, the better," says director Daniel Goldberg, who landed donations of oxygen masks, medical vials and the algal dietary supplement Spirulina for his short comedy *The Master Cleanse* through Seed&Spark. "People don't necessarily know how the props will be used," he notes, "but I think we make a good case that they're necessary to tell the story, and people want to be a part of that."

BECAUSE MANY ITEMS ARE EITHER

mysterious or technologically esoteric, descriptions written by the filmmakers carry a lot of weight. (Short and charming goes a long way: *Trichster* director Jillian Corsie captions her request for a "Redrock Handheld Rig Rental" with "Because a shaky camera = sick audience.") "Part of what we wanted to do on Seed&Spark was to also help the audience members understand how much goes into making a film," Best explains. "You make a list transparent, and all of a sudden [the audience realizes], 'Whoa, that's a lot of



Joshua Tate, director of *Love Land*, a documentary about disability rights, in a filmed pitch that helped get the movie "greenlighted" on Seed&Spark.



A scene from *Movement + Location*, a film crowdfunded through Seed&Spark that is now in production.

stuff they have to deal with.’”

As with other sites, donors also get incentives like signed posters and high-definition downloads of the finished film. But more importantly, says Best, they become “followers” with access to exclusive content throughout the film’s development. Examples include behind-the-scenes video updates from the set, interviews with the creative team, previews and original mini-films related to the larger movie. Users also earn “sparks” for donating, following, publicizing or streaming movies; the sparks, in turn, can be used to watch more movies or be exchanged for merchandise.

From the filmmaker’s side, the process is also simple and transparent. During a fundraising campaign, Seed&Spark holds the funds in escrow until a film makes 80 percent of its budget, at which point it’s “greenlighted” and the funds are released to the filmmakers. When a project doesn’t meet that goal, the funders get their money back. Otherwise, the creators can use the cash as they see fit, including for items not on the original budget, if changing circumstances demand it.

Best and her four partners personally approve all the film proposals for Seed&Spark, but there are no formal restrictions on length, genre or subject matter, apart from a restriction on pornography. Since the movies themselves don’t exist yet, Best says preparation and passion are what she looks for: “Essentially, can you convince me that this project needs to be made now, and that you

believe you can build the community to make this project?”

Inaugural participant Bodine Boling (director of a time-travel sci-fi thriller called *Movement + Location*), has been delighted with the level of support: “This is not my first crowdfunding campaign, but it is the first time I’ve had this level of attention and investment in my project succeeding,” Boling says. “Any time I

Best sees Seed&Spark as part of a larger movement to put independence back into independent filmmaking.

had a question or needed advice, Emily made herself immediately available.”

After the movie is finished, filmmakers can upload it to the Seed&Spark site and receive 80 percent of the streaming fees it collects. That’s very different from a conventional distribution deal, packed with middlemen who drain the creators’ take to pennies on the dollar. Still, Best says that building an audience through Seed&Spark could give a filmmaker more leverage in a studio deal: “If you walk into a meeting with a sales agent or a distribution company with a following, that’s a different kind of negotiation,” she notes. “What we really want for filmmakers is that they have the most choice.”

Along with 20 percent of the streaming fees, Seed&Spark collects a 5 percent commission on the money each film raises. Currently, any profits go into the com-

pany; the Seed&Spark leadership works solely for shares and pays the bills with other work (Best, for example, does a lot of voice-overs). The company’s officers hope to draw salaries after another round of general fund-raising.

The modest fee structure and high remuneration rate for the artists speak to Seed&Spark’s central philosophy of “Fair Trade Filmmaking,” which is the depressingly radical idea that artists and their audiences should be the most important and rewarded players in the movie industry. “Right now, filmmakers don’t get to sell their films to their audience; they sell their films to a sales agent, who sells it to a distributor, who gets it to an exhibitor, and then the money gets passed back up and there’s usually nothing left for the filmmaker,” Best notes. “In fact, there’s usually nothing left for the film investor.”

By blurring the line between investor and audience, Seed&Spark’s crowdfunding aims to give audiences a bigger stake

in a movie’s success. Community-supported films, by their very nature, notes Best, build up defenses against the ever-circling vultures of bankruptcy and indifference: “I could save up a whole bunch of my own money and make a movie, and that would be 100 percent my own risk,” she says. “Or, I could enlist a whole bunch of community members in advance, who are taking on a little portion of the risk that it might not get made, that it might not be good, etc. But I’m already diminishing the risk that no one will see it. Not only that, I’m creating a whole bunch of stakeholders in advance, who are actually going to like it better just for having been involved.”

Justin Warner '93 (justinwarner.net) is a New York-based playwright, lyricist (see p. 23), journalist and a frequent contributor to the magazine.



MATHEMATICIAN
and choreographer
Karl Schaffer led a
“Math and Dance”
workshop in September.

Revisiting the Intersection of **Arts and Academics**

The Mellon Tri-College Creative Residencies Program, administered by Haverford’s John B. Hurford ’60 Center for the Arts and Humanities, helps make new connections among disciplines—and campuses.

BY EILS LOTOZO



In a crisp late-November morning on the campus of Bryn Mawr College, three “tour guides” wearing whimsical hats made from folded newspaper are leading a troop of Bi-Co students and professors on an unusual circuit of the grounds. First stop is the athletic field, where the group is invited to “plant” paper flowers in the artificial turf. Next, it’s Schwartz Gym, where three students garbed as mountaineers do a comic simulation of a climbing expedition. Subsequent stops will include an “urban park” that has popped up in the middle of a parking lot; an “oil spill” site, where four students wearing hardhats hand out oil-stained origami cranes; and a visit to a “lab” to take part in a taste test and poll comparing filtered, bottled and tap water.

This was the “Art Attack,” a daylong event—framed as a guided tour—that employed the mediums of performance art and installation to explore environmental issues and consider topics such as consumption, pollution, the idea of nature and the use of natural resources.

The performers, guides and tourists were students enrolled in Haverford’s “Case Studies in Environmental Issues” course and Bryn Mawr’s “Introduction to Environmental Studies,” along with their professors. Masterminding the “Art Attack” was historian Jenny Price, author of *Flight Maps: Adventures With Nature in Modern America* and a member of the Los Angeles Urban Rangers art collective. And making the whole thing possible was the Mellon Tri-College Creative Residencies Program, which supported a four-day visit by Price organized by Bryn Mawr’s Ellen Stroud, a professor of urban and environmental history whose environmental studies intro class was part of the “Art Attack.”

Overseen by Haverford’s John B. Hurford ’60 Center for the Arts and Humanities (HCAH), and funded by a generous grant from the Andrew W. Mellon Foundation, the Mellon Tri-College Creative Residencies Program debuted in September after several years of intensive planning. The initiative got its start at Haverford in 2007 with a planning grant from the Mellon

Foundation that turned the College into a test lab for creative arts residencies that connect directly with students, faculty scholarship and existing courses. That initial funding helped Haverford faculty bring to campus a diverse array of artists, including several renowned musicians and theorists (Will Calhoun, DJ Spooky, Jaron

“WE WANT TO ENCOURAGE NEW RELATIONSHIPS BETWEEN FACULTY IN DIFFERENT AREAS,” SAYS TOM BONNER, PROGRAM COORDINATOR.

Lanier) who looked at the intersection of music and quantum mechanics; playwright and poet Claudia Rankine, who delved into ideas about “location and memoir” with history students; and Björk-collaborators and electronic musicians Matmos, who did a workshop linked to the English Department.

Eventually, the concept for the program expanded and evolved into a model that would engage all of the Tri-Co. With the hiring of a full-time program coordinator last summer, the Mellon Tri-College

Creative Residencies Program was ready for an official launch in September.

Over the fall semester, the new program helped shepherd five residencies that drew the participation of a dozen faculty members from seven departments on the three campuses and involved approximately 400 students and community members. In addition to Price, guests included sonic artist Christine Sun Kim, British obituary writer Tim Bullamore, and choreographer and mathematician Karl Schaffer, whose “Math and Dance” workshop had participants creating choreography based on geometric figures.

The aim of the Creative Residencies Program, says Program Coordinator Tom Bonner, who is based at the HCAH, is to make new connections, by engaging, say, fine arts students with political science students, or astronomy majors with sociology students. “And we want to encourage new relationships between faculty in different areas,” says Bonner. “It’s all with the goal of giving students the opportunity to look at something they thought they knew from a different perspective.”

Key to the enterprise is the requirement that the residencies connect directly to the curriculum. “The program requires far more than just having someone visit and talk to a class or give a performance,” says Laura McGrane, Koshland Director



IN NOVEMBER,

Bi-Co environmental studies students, working with resident artist Jenny Price, staged an “Art Attack” on Bryn Mawr’s campus. Framed as a guided tour, the daylong event used the mediums of performance and installation to explore environmental issues.

Revisiting the Intersection of Arts and Academics



DURING HER RESIDENCY

at Haverford, sonic artist Christine Sun Kim gave a demonstration at the opening of the Cantor Fitzgerald Gallery show, *What Can a Body Do?*.

of the HCAH and associate professor of English. “It requires a thoughtful curricular integration.”

And that demands a great deal of planning, McGrane says. “Faculty members often need to begin shaping courses around these visits well over a year before the artists arrive. But, since neither faculty nor the artists are necessarily used to this experimental setting, the details are sometimes the most bedeviling: How should a sculptor talk to English or math majors who are new to the materials? And will she have time to move between a Bryn Mawr and Haverford class?”

This spring, Mellon Tri-Co programming will double, with nearly a dozen visits by artists, including photographer and environmental activist J Henry Fair, known for his “Industrial Scars” project; documentarian Louis Massiah, who will help students in Swarthmore’s French and film studies programs develop their own films; and distinguished calligrapher Mohamed Zakariya, who will do a series of lectures

“THE PROGRAM REQUIRES FAR MORE THAN JUST HAVING SOMEONE VISIT AND TALK TO A CLASS OR GIVE A PERFORMANCE,” SAYS LAURA MCGRANE, HCAH DIRECTOR. “IT REQUIRES A THOUGHTFUL CURRICULAR INTEGRATION.”

and workshops with political science and Arabic students. Following up on the success of November’s “Art Attack,” Jenny Price will return for a four-week residency to collaborate with students and faculty from environmental studies, sociology and political science in the creation of a Tri-College art event.

In March, the program will host documentary filmmaker Judy Irving in a res-

idency with faculty from anthropology, political science and art history that will feature screenings of her work as well as class visits. In April, the Mellon Tri-Co will welcome graphic novelist Jessica Abel (*Artbabe*, *La Perdida*); and filmmaker and Sundance Film Festival curator Shari Frlot, whose monthlong residency will include a partnership with the Schuylkill River Center. At Swarthmore, the program will support visits from numerous filmmakers to explore the issue of film and politics, including Jon Cohen, screenwriter of the sci-fi thriller *Minority Report*.

“Artists are interdisciplinary in their own work, whether mixing video and text; exploring scientific imaging or dissection; visualizing data, surveillance, road signs, or rocks,” says McGrane. “These makers can teach us new ways of looking at our own disciplines and prompt students and faculty to ask new questions and think more holistically about our own roles as creators (amateur or otherwise), activists and experts.” 🐾

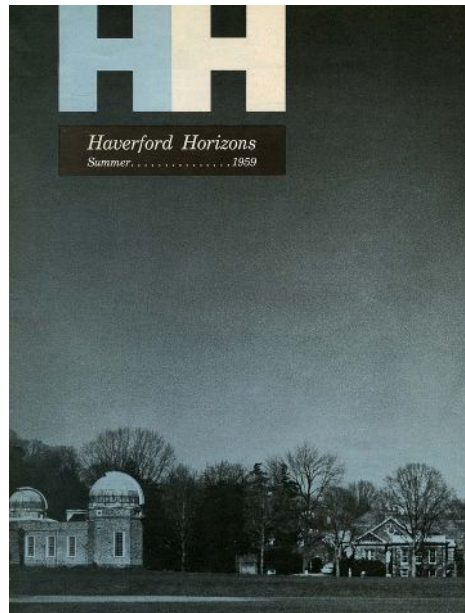
A Half-Century of Haverford's Magazine

While searching through our archive of back issues recently, it dawned on us that we had let a significant milestone go unmarked: 50 years of publishing the magazine of Haverford College.

What was then called *Haverford Horizons* debuted in the summer of 1959. This 14-page communiqué was the project of President Hugh Borton, who'd come to the College two years earlier. In a column titled "The View From Roberts Hall," Borton wrote in that first issue:

"Soon after my arrival at Haverford, I noticed a need, which we are meeting by the publication of HAVERFORD HORIZONS, for a sufficiently dignified and authoritative organ, which a college of this distinction deserves, by which the college could keep its many friends adequately informed of its activities, its plans and its dreams."

And so that inaugural issue showcased the new Alumni Field House with photos of six sports being played simultaneously (including baseball on an indoor dirt field), reported on the "fraternity issue" and the decision to shut down two on-campus "societies" with restricted membership, and covered some of the events surrounding Haverford's 125th-anniversary celebration—including the naming of the College's first "lady" recipient of an honorary degree, author Elizabeth Gray Vining. The issue also



The first issue of *Haverford Horizons*, this magazine's precursor, appeared in 1959.

included a news item about a physics professor creating, in the basement of Sharpless, a "pickle barrel" reactor filled with "\$100,000 worth of government uranium," and featured a transcript of a symposium titled "The Intellectual: his privileges and responsibilities," which was moderated by Sociology Department Chair Ira deA. Reid.

Since that first issue appeared, the magazine has undergone many changes, moving from black-and-white to full color, growing to 64 pages, and shifting from a quarterly to three issues a year. Along the way, our readers have seen a few name changes on the cover, from *Haverford Horizons* to just *Horizons* and, with the fall 1985 issue, simply *Haverford*.

Our methods, too, have changed over those 50-plus years. We now employ the tools of journalism to paint

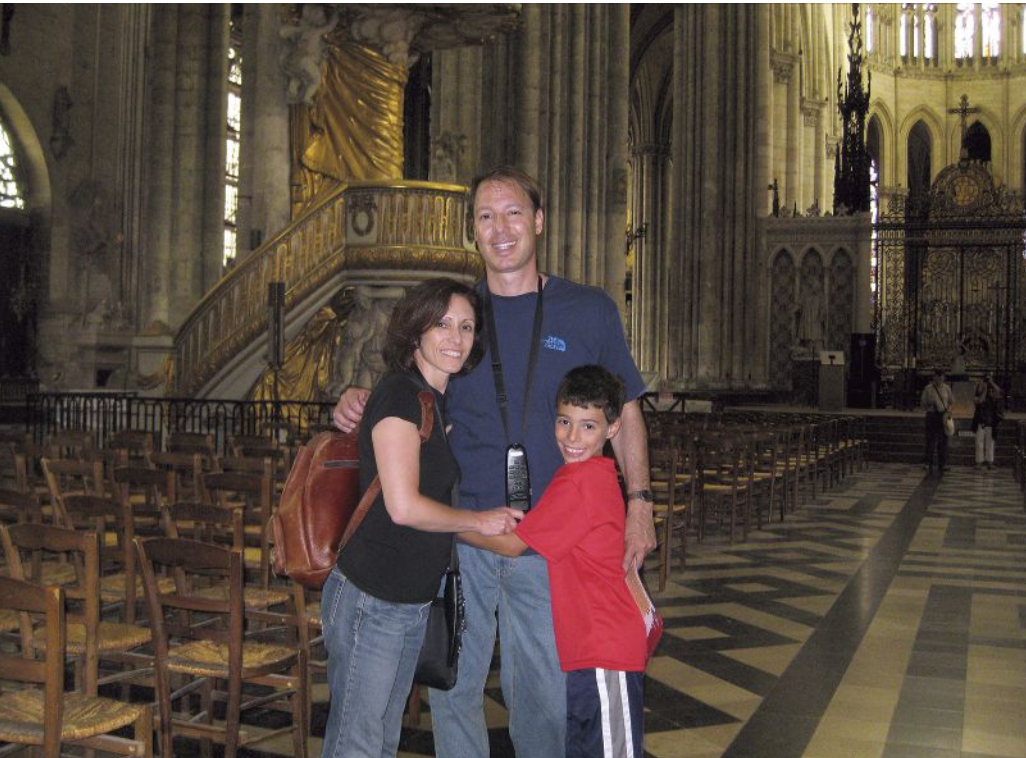
a broad picture of campus life (both serious and silly) and sketch the frequently inspiring lives of our alumni. The aim, though, has remained the same as when Borton first laid it out: To tell the Haverford story in the best way we can, and keep the College's many friends up to date on what we're doing now and what we're planning for the future. —Eils Lotozo, Editor

We'd love to get hear what you think about Haverford magazine. Go online to hav.to/magsurvey to give us your feedback.



(From left) this 1966 issue adapted an on-campus talk by Richard Alpert (the future Ram Dass) about the use of LSD as a consciousness-raising tool; in 1974, Charles R. Lawrence, III was featured in a story on Ford lawyers; winter 1985 included a Computing Center report that disclosed the College's decision to join a cutting edge "intercampus electronic mail network" called MAILNET; summer 1999 offered a history of the storied Haverford band Hiram.

Roads Taken and Not Taken



Ralph Shayne with wife Lara and son Ian (in a photo taken by Ian's twin sister Paige) in Amiens Cathedral, which was the subject of his senior thesis.

RALPH SHAYNE '89

Soon after it was built almost 800 years ago, the French cathedral of Notre Dame d'Amiens became one of the world's most popular pilgrimage destinations. I had felt my own draw there ever since I chose the cathedral for my senior thesis, and had pledged to see it in person one day.

It only took 24 years.

As a senior, thanks to Haverford's unparalleled academic freedom, I was allowed to select any thesis topic I could think of, as long as I could convince my adviser of its academic rigor and relevance to my major—physics. I came up with the idea of analyzing Notre Dame d'Amiens and how this magnificent structure was designed to stay standing for 800 years. The premise seemed like a perfect marriage of liberal arts disciplines—mixing science, art and history.

Amiens is the tallest cathedral in France. The local bishop was motivated

to build it because he wasn't happy with his current church, he had wealth and he wanted to impress. The high Gothic style featured vaulted ceilings that created the illusion of reaching up to the heavens, and the bishop ambitiously commissioned his builders to attempt the highest ceiling in the land. Another cathedral in nearby Beauvais tried to reach higher, but collapsed. This left people at the time with the impression that, at Amiens they had reached as close to God as He would allow.

For my thesis, I had the advantage of looking at the cathedral with analytic tools that didn't exist at the time of its construction. My idea was to look at a cross-section of the church and see how it managed the stresses and strains of "dead" loads such

as its own weight and "live" loads such as wind, snow and people.

Among my tasks, I needed to find an additional adviser (which I did in Swarthmore's engineering department), learn several methodologies for analyzing structural engineering, find a software package that could perform the analysis and learn how to use it. Fortunately, in a move that surprised me, the physics department had no issue with paying for the software licenses I needed or giving me special privileges in the computer lab to use its newest, souped-up computer, which was a brand I had never heard of before: Dell.

The program continually crashed on me. I had to use a plotter that moved a colored marker around a piece of paper when I wanted to convert my on-screen results to paper. To change colors, I had to pause the plotter and swap markers. Through my analysis, though, I was able to pinpoint the locations of high stress within the cathedral's walls and calculate whether the limestone material could handle that load level. I discovered isolated areas at important archways that looked highly unstable because of high tension.

My thesis project concluded with a public presentation that attracted then-chair of the art department Charles Stegeman. He loved high Gothic cathedrals and had recently toured the notable French cathedrals—including Amiens. In a forum dominated by physics professors and majors, Stegeman's perspective stood out. He appreciated how the cathedral brought form and function under one roof, and he asked if I had considered whether "divine intervention" might help explain why the roof had not collapsed. As a firsthand witness to the structure's magnificence, he reminded everyone at

continued on page 56

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

giving back

Christopher Flores '13 in class at the Bolshoi in Moscow.



Deborah Lafer Scher '80 Helps Fords See the World

After working abroad early in her career, Deborah Lafer Scher '80 knew that she wanted to give Haverford students the opportunity to gain a wider view of the world. **By Alison Rooney**

For more than two decades, **Deborah Lafer Scher '80** has made possible a unique summer scholarship opportunity for Haverford students—one that grew directly out of her passion for travel. The success of the Deborah Lafer Scher Internship Fund in International Relations lies at the intersection of the Haverford experience and the worldly perspective that comes from travel abroad. Open to any Haverford junior or sophomore interested in pursuing an academic, professional or service opportunity internationally, the fund provides

a stipend to assist the interns with travel and living expenses.

“The range of projects over the years has shown a lot of creativity,” says Donna Mancini, dean of international academic programs, who administers the internship on campus. “There is a ‘discover the world’ quality to the program,” which has included trips to St. Petersburg to photograph historic churches, internships at the British Parliament, work with the Fulbright Commission in the U.K. and work with HIV/AIDS patients in Africa. “The students see it as a highly prestigious award,” Mancini adds, “and

as a result the quality of the applications is extremely high.”

In 2012, the internship went to Christopher Flores '13, who took the opportunity to attend the Moscow State Academy of Choreography (also known as the Bolshoi Ballet Academy). For four weeks, his instructors spoke to him entirely in Russian and he maintained the grueling schedule of a professional dancer. “When one begins to live a ‘simple’ life of breakfast, class, class, dinner, class, supper, rest,” Flores says, “he finds that he begins to approach life with a ballet attitude. In this way I became more



Deborah Lafer Scher '80: Then (at Haverford) and now.

gentle, firm, elegant, polite, focused and respectful. ... These characteristics are tangibly evident in photographs on every wall of the historic building where we study. It is almost as if the ballet is imposed upon the individual."

Mancini's relationship with Scher extends back to the late '70s, when—barely out of college herself—the young dean was mentoring what she describes as a truly remarkable group of young women. After a year at Tufts University, Scher became one of 18 women who transferred to Haverford in 1977—part of the College's transition toward admitting women to the incoming freshman class starting in 1980. Scher says that, for her, it was love at first sight: "I felt that Haverford was one of the most special places in the world."

"Deborah's commitment has been constant ever since she first set foot on campus," Mancini says. Scher has served on the Alumni Association Executive Committee, including as its president, and on the Board of Managers for 11 years, playing an active role in campaigns and committees, and chairing the Board Council for Women. Scher has led a successful career as a senior strategy and operations executive, building several successful health care organizations. Today she is chief operating officer of Novel Ingredient Services, a New Jersey company that imports and manufactures ingredients for health care supplements in the nutraceuticals field.

"When I graduated, I knew I intended to contribute to the College finan-

cially for many years," Scher says. After earning an M.B.A. from Columbia University, she worked as a director of planning and acquisitions for Dun & Bradstreet. When she was assigned to D&B's international division, she traveled abroad for the first time—spending

"In some ways, this idea was the precursor to the College's highly successful Center for Peace and Global Citizenship, which is central to the Haverford experience for so many students."

—Dean Donna Mancini

half her time working in cities throughout Europe.

"The experience gave me such an exciting perspective," Scher recalls. "It truly challenged everything I had come to know about education, finance and political systems. When I realized what a gift this experience was, I knew that I wanted to support Haverford students in gaining this wider view of the world." She was thrilled to learn that D&B offered its employees a generous 4-to-1 matching gifts program that would help her make an impact on the College by establishing an endowed fund. Scher and Mancini then began a series of conversations that would shape the internship, which was established in 1988.

The idea was to expose students whose academic demands might not permit a semester or year abroad to a similarly enriching summer experience. "We don't require a grand project, or even an academic one," says Scher. "The only criterion is that the student take this experience and more global perspective and bring it back to campus."

Flores still feels the profound effect of living in another culture. "While our [weekdays] consisted of ballet, our weekends were dedicated to experiencing Moscow. The city was beautiful, and I felt at home there, like I was part of the community," he says. "Attending the Bolshoi has become a defining moment in my life." Mancini emphasizes that this is exactly the spirit the internship is intended to inspire—one she has been pleased to see the interns realize, summer after summer.

When they return, interns write a short essay, which Scher is always delighted to read. Students also send her photos and mementos from abroad, which can mean a Ziploc bag of fresh coffee from a recent trip to Central America showing up in her mailbox.

"In some ways, this idea was the precursor to the College's highly successful Center for Peace and Global Citizenship, which is central to the Haverford experience for so many students," says Mancini. "This internship honors at once Deborah's passion for enrichment through global experience and her longstanding commitment to Haverford. It has been an honor to work with her to broaden so many lives of our students." 🐾



Upcoming Events

giving back

Discover the John B. Hurford '60 Center for the Arts and Humanities

Staff from the Center will lead a conversation about innovative interdisciplinary initiatives and Haverford's role in the digital future of the liberal arts. This event will feature Laura McGrane, Koshland Director of the HCAH and associate professor of English, and **James Weissinger '06**, HCAH associate director.

Chicago, Ill. – Thursday, April 11
Madison, Wis. – Friday, April 12

Haverford College Lawyers Network

Join alumni who work or have an interest in the law for a networking reception.

Philadelphia, Pa. – Thursday, April 11
San Francisco, Calif. – Thursday, April 25
Washington, D.C. – May (date TBD)

Women in Nonprofit Leadership

Panel discussion featuring **Becca Donham '86**, program officer at MetroWest Community Health Care Foundation; **Bridget Rodriguez '91**,

director of planning and collaboration in the Massachusetts Executive Office of Education; and **Tina Schaper '89**, volunteer for Girls Scouts and Women's Lunch Place.

Boston, Mass. – Thursday, April 11

Volunteer With Sandtown Habitat for Humanity

Baltimore, Md. – Saturday, May 4

Event dates and details are subject to change. For the most current calendar, or to r.s.v.p., visit fords.haverford.edu.

ALUMNI ASSOCIATION EXECUTIVE COMMITTEE 2012-13

The Alumni Association Executive Committee (AAEC) acts as the executive arm of the association, providing leadership and direction regarding alumni affairs. In its three meetings a year on campus, the AAEC addresses alumni interest in ongoing College affairs and discusses College policies to provide an alumni perspective.

The AAEC is responsible for proposing alumni nominees for

service on the College's Board of Managers and recognizing outstanding achievement and volunteer contributions to Haverford through an alumni awards program. It also plays a key role in building and maintaining lifelong relationships between Haverford alumni and the College, providing bridges across generations of Haverford graduates, developing valued services for classmates and friends and providing a helping hand to current Haverford students.

President

Elliot K. Gordon '78
Santa Monica, CA
elliottkgordon1@gmail.com

Vice President

Spencer M. Ware '01
Hoboken, NJ
spencer@spencerware.com

Committee Members

Kate Benanti '98
Boston, MA
Regional Liaison (Boston)
katebenanti@yahoo.com

Bennett Berson '81
Madison, WI
Admission Liaison
bjberson@gmail.com

Kurt Calia '90
Woodside, CA
Regional Liaison (San Francisco)
kcalia@cov.com

Julie Min Chayet '91
Weston, CT
Past President
jchayet@optonline.net

Olivia Coburn-Flynn '13
Los Gatos, CA
Student Representative

Diane Leigh Davison '86
Baltimore, MD
Regional Liaison (Baltimore)
diane@lawgal.net

Dan Fascione '53
Gladwyne, PA
Scarlet Sages Liaison
delndan@verizon.net

Loftin Flowers '02
New York, NY
Member at Large
loftin@gmail.com

Philip Hawkins '65
Philadelphia, PA
Communications Liaison
philip@k-ha.org

Neil Kahrim '04
Bloomfield, NJ
Multicultural Liaison
neil.c.kahrim@baml.com

Paul Kandel '83
Scarsdale, NY
Annual Fund Chair
melpik@aol.com

Thalia Myriantopoulos '95
Chicago, IL
Admission Liaison
TMyriantopoulos@jenner.com

Jim Pabarue '72
Philadelphia, PA
Multicultural Liaison
japabarue@cpmy.com

Billy Pekin '93
Chicago, IL
Regional Liaison (Chicago)
bill@pekingsinger.com

Theo Posselt '94
Berkeley, CA
Career Development Liaison
tposselt@yahoo.com

Liz Poster '08
New York, NY
Regional Liaison (New York City)
ElizabethAPoster@gmail.com

Kylie Reeves '14
Hillsborough, NC
Student Representative

Dolores Reilly '96
Collingswood, NJ
Career Development Liaison
dolores.reilly@gmail.com

Polly Ross Ribatt '90
Chestnut Hill, MA
Career Development Liaison
pribatt@mac.com

Alex Robinson '96
New York, NY
Awards Liaison
alex_c_robinson@hotmail.com

Jennifer Perlberger Robinson '95
Bala Cynwyd, PA
Regional Liaison (Philadelphia)
jelloseq@hotmail.com

Kurt Ryden '88
Larchmont, NY
Member at Large
kurt.v.ryden@jpmorgan.com

Heather Upton '98
Los Angeles, CA
Regional Liaison (Los Angeles)
hjfupton@gmail.com

David Wertheimer '77
Seattle, WA
Career Development Liaison
david@kellypointpartners.com

**MAY 31-
JUNE 2, 2013**

Alumni Weekend at a Glance

Many classes are holding exclusive gatherings, and various departments and offices will be open throughout the weekend. Campus tours will be available as well.

Friday, May 31

- **Bi-Co All-Alumni Trip to the Barnes Museum** 1–4 p.m.
- **'63 Presents: Haverford Then and Now** 2–3:30 p.m.

- **The Center for Peace and Global Citizenship Presents: A Continuing Education Experience on Social Change** 3–5 p.m.

Interested in joining the ranks of alumni who are working for social change while holding down a full-time job, cleaning the house and schlepping the kids? Join us for a hands-on workshop on practical ways to apply Haverford's Honor Code ideals in your community. Come prepared to share your stories and learn from fellow alumni, including **Joe Prochaska '82**, **Bill Toole '82**, **Jonathan Snipes '82** and **Parker Snowe '79**.

- **'68 Presents: The Benefits of Charitable Giving** 3–4:15 p.m.
- **Dedication of Bust of Greg Kannerstein '63** 4–5 p.m.
- **Photography Exhibit and Reception**, courtesy of the Fogel Photography Fund 4:30–6 p.m.
- **Class of '88 25th Reunion President's Reception** 5–6 p.m.
- **Class of '63 Reception and Dinner** 6–10 p.m.
- **Class of '68 Reception and Dinner** 6–10 p.m.
- **All-Alumni Welcome Dinner** 6–8 p.m.
- **Bi-College Shabbat Service and Dinner** 6–7:30 p.m.
- **Class of '88 Dinner** Following President's Reception
- **Dessert Under the Tent, Featuring the George Urgo '08 Blues Band** 7–9 p.m.
- **Step Sing, Bryn Mawr** 9–10:30 p.m.
- **After-Dinner Class Receptions and Parties**

- **"Star Party" in the Strawbridge Observatory With Professor Beth Willman** 9:30 p.m.

Saturday, June 1

- **Yoga With Dana Miller '86** 8:30–9:30 a.m.
- **A Healthy Life: Tips for Runners of All Levels With Coach Tom Donnelly** 8:30–9:30 a.m.

- **A Talk and Discussion With Professor Sid Waldman: "God, Secular Humanism and Morality"** 8:45–10:15 a.m.

In my book America and the Limits of the Politics of Selfishness, I concluded that what can be achieved in American politics depends on the morality and compassion of the American people. That led me to ask if there's a way to facilitate that morality and compassion. I have mainly looked to religion and philosophy in trying to answer that question. My talk will include those subjects but will also focus on secular humanists, including agnostics and atheists and those who are not religious. My purpose in giving this talk and in the discussion that follows is to stimulate thought and discussion and to encourage people to think about their own religious and philosophical convictions—in particular, how they answer the question: Why are we here? Or, better yet, now that we are here, what should we do? —Sid Waldman



- **Community Achievement Celebration Honoring Interim President Joanne V. Creighton** 10:30 a.m.–noon

Board of Managers Co-Chair **Howard Lutnick '83** will lead us in a celebration of Interim President Joanne V. Creighton's leadership of the College over the past two years. AAEC President Elliot Gordon '78 P'14 and other leadership volunteers will announce classes who have achieved outstanding results in Class Gift fundraising and participation efforts, and congratulate the recipients of the 2013 Alumni Association Awards.

- **Gene Ludwig '68**: Kannerstein Award for Sustained Service to the College
- **Charles Vincent '77**: Haverford Award for Service to Humanity
- **Gary Born '78**: Distinguished Achievement Award for Outstanding Contributions in a Profession
- **Tim Ifill '03 and Matt Joyce '03**: Young Alumni Award for Accomplishments in Leadership
- **Mitchell Cohn '80**: William Kaye Award for Volunteer Service in Career Development

- **All-Alumni Buffet Luncheon** Noon–1:30 p.m.
- **Scarlet Sages Luncheon** Noon–1:30 p.m.
- **Jacob Jones Ice Cream Social** 1–2 p.m.
- **All-Alumni Trip to the Barnes Museum** 1 p.m.



- **Bill Kelley '63**: Charles Perry Award for Volunteer Service in Fund-Raising
- **Michael Fogel '58**: William E. Sheppard Award for Volunteer Service in Alumni Activities
- **John Cook '63 and Steve LaMotte '73**: Archibald MacIntosh Award for Volunteer Service in Admission
- **Violet Brown**: Friend of Haverford College Award

More information can be found at fords.haverford.edu.

■ **'58 Presents: Liberal Arts Education**
1:30–3 p.m.

For demographic and economic reasons, larger schools are increasingly focused on the professional preparation of their students rather than communicating values. And the fastest growing segment of higher education is for-profit institutions. Where do liberal arts colleges, and Haverford specifically, fit into these trends? Featuring Kim Benston, provost, Haverford College; **David Ellis '58**, former president of Lafayette College; and **Zach First '97**, managing director of The Drucker Institute.



Haverford College Provost Kim Benston

■ **Class of '73 Class Meeting**
1:30–4:00 p.m.

■ **Life After Haverford: Four Stories from the Class of '63** 1:30–3 p.m.

John Carroll, Pulitzer Prize winning journalist, will lead a discussion with four of his classmates who represent a wide spectrum of vocations and experiences and who will share how they view some of the major cultural, political and social themes and events of the last half-century. Featuring: **Corky Lipez**, federal appeals court judge; **Bob Ruberg**, professor and interim vice dean, Ohio State University College of Medicine; **Joe Taylor**, astrophysicist, Nobel Prize winner and former dean of faculty at Princeton University; and **Tony Walton**, vice chairman, Americas, for Standard Chartered Bank.

■ **Class of '53 Plays Tennis** 1:30–3 p.m.

■ **Class of '78 Games and Tennis**
1:30–3 p.m.

■ **Classes of '88 and '93 Havergames**
1:30–4:30 p.m.

■ **Class of '98 Family Meet-Up/
Play Time** 1:30–3 p.m.

■ **Walking Tour of Campus Featuring
Tritton and Kim Dorms** 1:30–2:30 p.m.

■ **'83 Presents: The Art of
Making Art** 1:30–3 p.m.

Live your artistic life vicariously during this engaging session with Broadway producer **Larry Kaye '83**, whose recent credits include *Oleanna*, *How to Succeed in Business Without Really Trying*, and the Tony Award-winning *American Idiot*; **Henry Richardson '83**, a master glass sculptor, 2012 Design Centers of America Artist of the Year and one of only nine American sculptors in the first Miami Sculpture Biennial in 2010, whose larger-than-life works have been installed in public locations around the nation; and other alumni professionals in the arts.



Henry Richardson '83

■ **Class of '68 – Past, Present and
Future** 2–3:30 p.m.

■ **Class of '08 Drinks and Outdoor
Games** 2–4:30 p.m.

■ **Class of '03 Outdoor Gathering**
2:15–4:30 p.m.

■ **HaverCamp Presents: The 15th
Annual Family Fun Fair** 2:30–4 p.m.

■ **Class of '88 Volleyball** 3–4:30 p.m.

■ **Class of '83 Havergames**
3–4:30 p.m.

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

■ **Class of '78 Memorial** 4–5 p.m.

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

■ **Class of '53 Memorial Service**
4:15–5 p.m.

■ **Wine and Cheese Reception with
Faculty Members** 5–6:30 p.m.

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

■ **After-Dinner Class Events**

■ **MegaMixer:**

All-Classes Dance
8:30 p.m.–midnight
Featuring performances by The Shameless Eclectic Duck, Dingo and Tammany.



Sunday, June 2

■ **What Does Haverford During WWII
Tell Us About Wartime Service Today**
7:30–10 a.m.

■ **All-Alumni Brunch** 8 a.m.–1 p.m.

■ **Class of '63 Memorial Service**
9–10:30 a.m.

■ **Class of '83 Memorial Service**
9–10 a.m.

■ **Jerry Shotzbarger '78 Memorial
Tree Dedication** 9:30–10:15 a.m.

■ **Yoga With Dana Miller '86**
10–11 a.m.

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

■ **Pick-Up Basketball** 10:30 a.m.

■ **Class of '63 Brunch Noon**

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



View the complete Alumni Weekend schedule at fords.haverford.edu or call 610-896-1004. Online registration begins April 1.

class news





PHOTO: JIM ROESE



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.



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Roads Taken and Not Taken *continued from page 48*

the presentation that the cathedral was more than the subject of an analysis, but also a physical expression of beauty and human achievement. He also verified that, during his tour of Amiens, he had noticed cracking in the archways that my analysis had identified as unstable.

Last August, I finally took my family on a whirlwind trip to Northern France, in part to complete the journey I'd started during my senior year at Haverford more than two decades earlier. (Preparing for the trip, I started teaching my 10-year-old twins about the

basics of cathedral design, only to learn that nothing can amuse a 10-year-old boy more than the words "flying buttress.") As we rolled off the highway at Amiens, we were immediately greeted by the impressive site of the roof and steeple of the cathedral—rising high above all other structures. Arriving at the site, I found the intricate artwork of the building's façade breathtaking, and I finally saw the cracks at the interior arches that provided both a validation of my analysis and a reminder of an element of human imperfection in the design. Notre Dame d'Amiens did

not disappoint and instead made it abundantly clear why for hundreds of years pilgrims were attracted to the building's boldness and reported mystical healing powers. For me, Amiens also stands as a reminder of how the study of science can be enhanced through the added perspective of the arts.

Ralph Shayne lives in Chicago, where he still plays (and now coaches) soccer and appreciates the beauty of a well-coined rap lyric. He received an M.B.A. from the University of Chicago and currently operates a specialty finance company, which he started in 2006.

alumni obituaries

39 John M. Tinnon died Dec. 1, 2011. He was 94. Tinnon served in the Navy in World War II and achieved the rank of lieutenant JG. He enjoyed a successful business career with Air Reduction Company, Air Products and Chemicals, and Fabricated Plastics, where he retired as president in 1982. Tinnon was a member of the choir at First Congregational Church of Chappaqua, N.Y., where he loved singing "O Holy Night" at Christmastime. An avid gardener, he was a member of the Chappaqua Garden Club and head of the grounds committee at Meadow Ridge retirement community. He is survived by his wife of almost 70 years, Charline, two daughters and a granddaughter.

42 B. Burns Brodhead died Nov. 18. He was 91. After Haverford, Brodhead attended Temple University and Union Seminary. A United Methodist pastor, he served Bensalem, Fritz Memorial, St. Matthew's of Valley Forge and Lansdale United Methodist Churches. He also served as district superintendent to the Anthracite District. Brodhead was well known as a trumpeter, taught at Moravian College and Eastern Baptist Seminary, and, after his retirement, was a volunteer missionary to the Bahamas for 10 years. He is survived by his second wife, Ruth; his daughters, Lois and Janet; and four grandchildren.

45 James Albert Schnaars died Sept. 26. He was 90. Schnaars served in the Army in Panama during World War II before attending Haverford, and after his graduation he was recalled to duty during the Korean War. He also did a tour of duty in Florida. He worked at Provident Mutual Life Insurance Company, from which he retired in the late 1980s. A lifelong tennis player, Schnaars competed in the New York State Tennis Championships when he was 18 and later competed in the U.S. Open, the Pan American Championship, the Middle States Clay Courts Tournament and numerous other tournaments. In 1949, he was defeated in round two of the U.S. National Indoor Championships by the tennis great Pancho Gonzales, and in 1960 he was defeated at the Pennsylvania Lawn Tennis Meet by Rod Laver, the No. 1 ranked player in the world from 1964 to 1970. Schnaars continued to

play tennis into his 80s at Merion Cricket Club. He is survived by his wife, Sylvia; sons Robert, James Jr. and Richard; a daughter, Mary; 10 grandchildren and 10 great-grandchildren.

49 David J. Blackwell, Sr. died Sept. 26. Blackwell was selected by the Army at age 17 to enter the Army Special Training Program, where he was among 120 young men chosen for an intensive Japanese language program at Yale University. He served in the Army Counterintelligence Corps in Japan during the occupation. After the war, he graduated from Haverford. He retired as executive vice president of MassMutual Life Insurance Company and moved to Woodstock, Vt., where he was on the board of the Thompson Center for Seniors and Community. He is survived by his wife, Joan; two sons, D. Jefferson and Robert; and a granddaughter.

Sperry "Skip" Lea died Dec. 6. He was 89. While at Haverford, Lea won several poetry prizes and composed music for modern dance recitals at Bryn Mawr College. He earned his master's degree from the Fletcher School of Law and Diplomacy at Tufts University and, in the early 1950s, was hired under the Truman Doctrine and stationed in Athens, Greece, where he met his wife, who was working as a translator. They married in 1955 and settled in Washington, D.C. Lea spent most of his career in Washington working for the National Planning Association, where he conducted research on the economic relations between the U.S. and Canada and the U.S. and the United Kingdom. After retiring, he devoted much of his time to philanthropic causes in the Washington area, particularly those involving inner-city youth and the arts. He is survived by his wife, Anna; daughter, Helena; son, **R. Brooke '82**; and grandson.

50 Thomas Stern died Dec. 1. He was 85. He served in the Army and did graduate work at the Maxwell School of Syracuse University. After completing his education, Stern joined the Foreign Service. Early in his career, he was stationed at the U.S. embassies in Rome and Bonn. He later served in a number of senior posts with the State Department in Washington, D.C.,

including deputy assistant secretary for management and deputy director of the Bureau for Political-Military Affairs. In his last diplomatic posting abroad, he was the deputy chief of mission for the U.S. embassy in Seoul, South Korea, from 1976 through 1979. He is survived by his wife of 53 years, Vivian; his sons, Michael and Ken; and three grandsons.

51 James C. Boyd died Oct. 13. He served in the Navy from 1951 through 1954 aboard the USS Silverstein and was honorably discharged as a lieutenant JG. Boyd graduated from Marquette School of Dentistry in 1961, and after a rotating internship at the Zablocki V.A. Medical Center, he attended the Mayo Clinic from 1962 through 1964 as a fellow in oral and maxillofacial surgery. After a year of practice with two other dentists, he began a private practice in downtown Milwaukee. He also practiced at Columbia Hospital, where he headed the division of dentistry and oral surgery for many years. He retired in 1998. He is survived by his son, his daughter and four grandchildren.

Drew Deacon died Nov. 23. He was 83. While attending Haverford, Deacon danced with Grace Kelly. He then worked as a features reporter in Woonsocket, R.I., and served in the Army Reserves, achieving the rank of corporal.

52 Robert Franke died Oct. 1. He was 82. After his Haverford graduation, Franke was drafted into the Army and completed his military service in Heidelberg, Germany. He began his business career selling life insurance, then earned his C.P.A. and worked briefly in accounting before returning to insurance as a broker, concentrating on corporate insurance. Franke retired from Alexander & Alexander (now Aon) in 1993 and set up his own insurance consulting business, which he ran until recently. He is survived by his wife, Joyce; daughter Elizabeth; son, Robert; and five grandchildren.

William Melcher died Nov. 28. He was 83. Melcher earned an M.A. in secondary education and administration at the University of Pennsylvania and was employed by the

I N M E M O R I A M

Florence "Floss" Genser

Florence R. Genser, who worked for the Haverford Arboretum for 17 years and retired as its director in 1996, died Dec. 31. She was 88. Norm Ricker, retired vice president of facilities, says, "Floss was the quintessential Main Line Lady. She was always elegant, poised, and truly dedicated to the environment, especially the flora on the Haverford campus. She initiated the cataloging and labeling of the campus trees, which is continuing today. Floss studied the original planting scheme of William Carvill and strove to emulate it throughout the campus. The present appearance of the campus is in no small measure a tribute to Floss' dedication and efforts."



Ronald F. Thiemann

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Ronald F. Thiemann died Nov. 29 after a struggle with pancreatic cancer. He was 66. A noted scholar, theologian, teacher and administrator, Thiemann was a member of the Haverford religion department from 1978 to 1986. He left the College to become dean of Harvard Divinity School, a position he held until 1998, after which he continued on as professor of religion and society and as the Benjamin Bussey Professor of Theology, Harvard's oldest endowed chair in theology. While at Haverford, he served as chair of the religion department, acting provost and acting president of the College. In 1982 he was recognized with the Christian and Mary Lindback Foundation Award for Distinguished Teaching.

You can read fellow Fords' memories of Thiemann and share your own here: hav.to/l6.

Phelps School in Malvern, Pa., for 34 years as a chemistry teacher, head of the science department and dean of students. Melcher also owned and operated WDLM Communications and Servicing for 14 years. He was a member of the American Chemistry Society, the National Science Teachers Association, and, as an amateur radio license holder, the K3BKG Amateur Radio Club of West Chester, Pa. He was also a Sunday school teacher, vestry member, lay reader and acolyte trainer at Saint Francis-in-the-Fields Episcopal Church, where he belonged for 50 years. He is survived by his wife, Caroline; daughter, Elizabeth; and granddaughter.

53 Robert W. Crichlow died Nov. 13. He was 80. Crichlow attended the University of Pennsylvania School of Medicine and began a decades-long career as a general surgeon. He was an instructor and then professor of surgery at Penn before joining the faculty of Dartmouth Medical School. He served as chair of the department of surgery at Mary Hitchcock Memorial Hospital (later the Dartmouth-Hitchcock Medical Center) from 1980 until his retirement in 1995. Crichlow helped establish an emergency helicopter transport system for the medical center, which led to its recognition as a Level I trauma center. Male breast cancer was the focus of his research, and he helped develop programs, funding and recruitment for the section of vascular surgery and for pediatric surgical services. He is survived by

his wife of 56 years, Marilyn BMC '53, three children, six grandchildren, two step-grandchildren and one step-great-grandchild.

David C. Wilson died Oct. 21. He was 82. Wilson made public appearances with Buffalo Bob Smith as Clarabell the Clown in the New York area in the early 1950s. He spent his career in the capital equipment industry and played an instrumental role in a number of local causes in Wheaton, Ill., including school-district consolidation and memorabilia contributions to the Red Grange Heritage Gallery. He is survived by his wife of 58 years, Nancy; his children, Daniel, Laura, Thomas and Cynthia; and 10 grandchildren.

54 Norman Matthews died May 9. He was 78. Matthews graduated from Harvard Medical School in 1958. He held a private practice and served as medical director for Planned Parenthood in Cincinnati. He is survived by his son, Samuel; daughter, Mary; stepdaughter, Caryn; stepsons, Michael and Thomas; five grandchildren and eight step-grandchildren.

57 William P. Doherty Jr. died Sept. 28. He was 77. Doherty earned his law degree at the University of Chicago School of Law, was admitted to the New Jersey bar in 1962 and subsequently established his own law practice. He was appointed by Gov. Brendan Byrne to be prosecutor in 1973 and was one of the longest serving prosecutors in

the history of New Jersey. He was elected a member of the American College of Trial Lawyers and was an arbiter for the U.S. federal courts. Doherty was also chairman and president of the county American Red Cross, a member of the board of Bridgeton Hospital, a trustee of Rowan University, a member of the board of the Delaware River and Bay Authority, president of the Cumberland County Bar Association, a member of the Supreme Court of the State of New Jersey Judicial Conference, and president of Plusvital Americas. He is survived by his three children, Deirdre, Adam and Megan.

75 Anthony J. Krol died Nov. 29. Krol was a lawyer whose career spanned more than 30 years. He was most recently a senior partner in the business department at White and Williams LLP in Philadelphia. He is survived by his wife, Alice, and daughter, Rachel.

76 Charles A. Vidair died Aug. 2. He was 58. Vidair studied molecular biology at the University of California, Berkeley, and was a member of the research faculty at UC San Francisco's department of radiation oncology from 1984 through 1996. He was an American Board-certified toxicologist, and from 1998 until his death he worked in the Office of Environmental Health Hazard Assessment at the California Environmental Protection Agency, where he made major contributions to evaluating health standards. He is survived by his wife, Shirley.

In 1965, students could get coffee and a bite and listen to musical performances in a café called The Crypt in the basement of Union. There was even some snazzy balcony level seating overlooking the action. Today, no trace of The Crypt is visible in Union. Instead, practice rooms have taken over the space.



THEN AND NOW

In February, the Baltimore band Chiffon played for students in the basement of Lunt, which is home to a student-run café and a performance space that hosts the Federation United Concert Series. Perhaps you recall a particularly memorable night of music in Lunt, in its precursor Jones Café, or in The Crypt during your time at Haverford? Drop us a line and tell us about it.



PHOTOS: (THEN) THEODORE HETZEL; (NOW) BRAD LARRISON

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