

VCAM Unveiled

A look at the new facility for visual culture, arts, and media

At Work in Nature

Dan Barringer '90 on managing a 600-acre preserve

Inclusive Learning Evangelist

Luis Perez '94 wants to give all students the chance to succeed

HVERFORD

The Magazine of Haverford College

FALL 2017

Podcasting on the Rise

Podcasts—a digital alternative to radio—have become a hugely popular way to tell stories and share information. We spotlight Haverford alums who have plunged into the field.





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Back cover photo: In an annual tradition, seniors celebrate the last day of exams by ringing and—signing—the bell in the cupola of Founders Hall. Photo by Caleb Eckert '17.

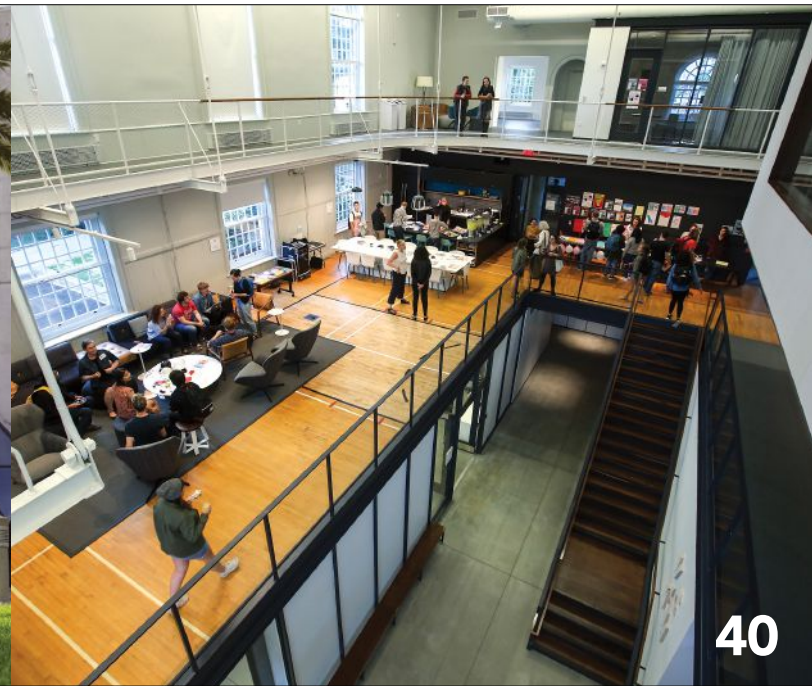


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fall 2017



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Haverford magazine
is also available in a digital edition.

CHECK IT OUT AT
haverford.edu/magazine

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THE VIEW FROM FOUNDERS

Thank you for publishing President Benston's address to the graduating class of 2017. Benston does us an invaluable service by renewing the meaning of community in this age of discriminatory travel bans, arbitrary deportation, and mass incarceration. His words bear repeating: "The safe belonging that has been ours here, we wish for others." In keeping with the school's Quaker traditions, President Benston affirms the kind of moral leadership that makes Haverford a light in dark times.

—Daniel Block '02

HAPPY TRAILS

Nice job on the spring/summer magazine! Where was the photo taken on page 68?

Congratulations to [newly appointed Arboretum Director] Claudia Kent ["How To"]. Good luck. I was a cross-country runner and spent four years running on the beautiful Arboretum trail. Keep up the good work!

—Henry A. "Sandy" Phillips '59

The editors respond: The photo on p. 68 is of the Haverford College Apartments (HCA), the apartment complex adjoining a corner of campus (in Ardmore) that the College bought in 1974. The HCA's student housing choices include group living options such as Quaker House and the environmentally minded E-Haus.

TEAM NAMES REDUX

I just read your editorial note ["Inbox," spring/summer] that "team names and mascots came up in a Plenary discussion in the late 1980s." I remember well an extremely long Plenary (1987, I believe) that involved at least two pizza deliveries to keep people from leaving and taking quorum with them. I don't remember

"The Red Wave," which you suggest won the day over "Black Squirrels." My favorite was "The Big Happy Sandwich," proposed by someone in an effort to encompass the wide diversity, but happy melding, they found at the Ford. I could imagine the T-shirts.

—Beth Salerno '91

HC THROUGH THE LENS

After reading the feature story "Haverford Through the Lens" in the [spring/summer] edition, I was moved to send you a brief note about my experience with photography at Haverford. Over one summer in the 1980s I was asked to offer some photography and filmmaking courses at the campus. This resulted in the installation of darkroom facilities and film-viewing rooms on the second floor of Sharpless. Students were introduced

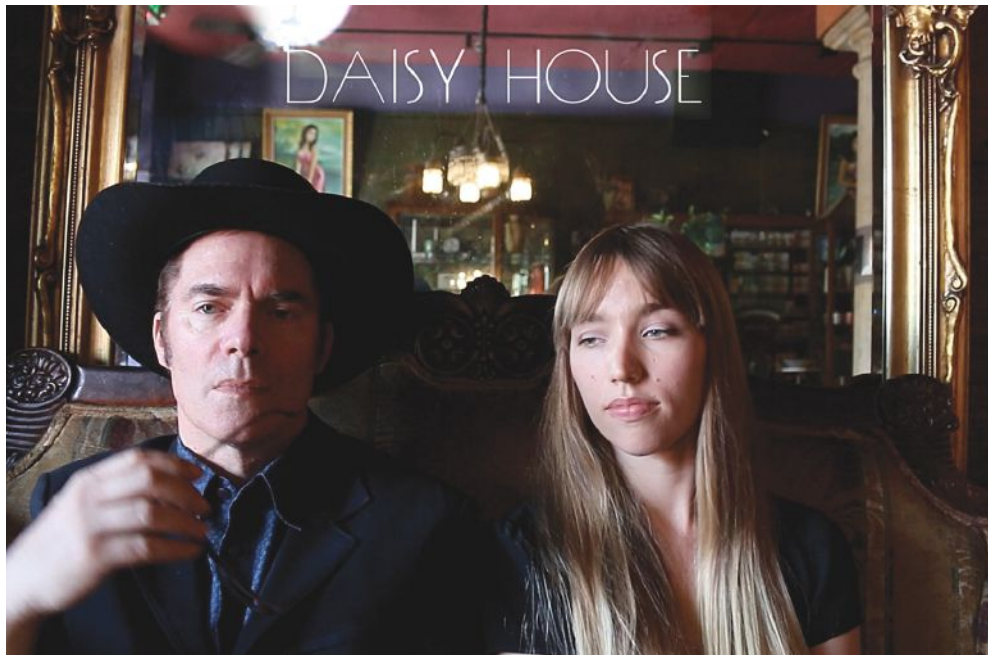
to the world of Cartier-Bresson and photography's "critical moment"—an education I had used as a documentary filmmaker for ABC. Students produced their "final exam" prints after studying the work of some of the masters.

—Glenn McCurdy '60

MUSIC APPRECIATION

I was intrigued by the description of the band Daisy House, featuring **Tatiana Hammond '15** [and her father, Doug Hammond], in the latest Haverford alumni mag [spring/summer], so I checked out their website, and ultimately their music through a streaming service. I'm not sure what I was expecting—my bandwidth for new music these days is sadly narrow—but I figured it would probably sound either amateurish or derivative.

Wrong. The production values, to my



Check out the digital edition of Haverford magazine at haverford.edu/magazine.

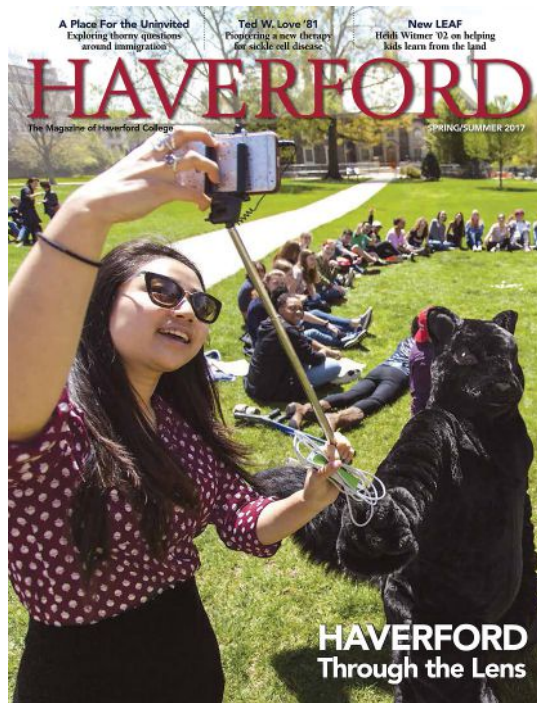
ear anyway, sounded full and polished, completely ready for prime time. There's a self-consciously retro aspect to the songs, but for me that augments rather than diminishes their impact. There's no old band I'd say they sound so much like as to suffer from the comparison. And if you have a soft spot for lush, layered harmonies, smart lyrics, and jangling guitars, they're worth a listen.

If I ever wonder what interesting alternative bands do for a living, I now know they do things like teaching math in England. I hope that doesn't bespeak the end of the [Daisy House] father-daughter collaboration, because their efforts deserve a wider audience. Meanwhile, I guess I can start including the alumni magazine on my list of places to find new music.

—Bill Belt '80

TRADITIONAL CONNECTION

I was intrigued by the article in [the Main Lines section of] your spring/summer issue, "Continuing a Century-Old Tradition." The program described echoes of what we alums of the United States Naval Academy call "Another Link in the Chain." In our version, members of a class begin interfacing with their 50-years-later brethren on the younger class's Induction Day. What begins as a social mixer progresses through many milestones and events over the next four years ... [and] formally culminates with the older alumni presenting diplomas to the newly minted Ensigns and Second Lieutenants on their graduation day. But many strong friendships and mentoring relationships are formed during those four years that continue far beyond



The Yard (campus). As I prepare for my 45th reunion this October, I am also looking forward to our Class of 1972 connecting with the Class of 2022 next June.

My connection to Haverford, and why I see your magazine, is my wife, Susan Swan Smith. Her father was Dana W. Swan, former head coach and athletic director, to whom Haverford's Swan Field is dedicated. Susan grew up in a house only a block or so from the Haverford campus, and a sister and her family still live in the area. We visit there often, usually walking the campus at least once each time. It's a beautiful place, and it was gratifying to become acquainted with one more of your honored traditions, one which we just happen to share.

—Ken Smith

MAPPING FOND MEMORIES

I was pleased to receive the [special campaign] issue of Haverford magazine and

to be brought up-to-date on the wonderful things that have been happening on campus. Most serendipitous, however, was the appearance on the inside back cover of the map of the campus in 1940, the year I first arrived at the college. I went up and down the lists [of profs' office locations], recalling one after another, and paused at Prof. Kelly, number 103, recalling the afternoon I called there for some help in German—and stood transfixed as he finished playing, I think, a Beethoven sonata. It was only later that he linked up with another professor who played viola, I think, for a series of recitals in Roberts Hall.

Thank you for giving me a glimpse into the past and into the future! —Henry H. Gray '44

TALK TO US

If something you read in this issue inspires a question, a comment, a polite rebuke, or a paean, send it along. What would you like to see more of in the magazine? What would you like to see less of? Let us know. Have you got a great idea for a story? Tell us about it. Do you have a question you want to ask about Haverford history or Haverford now? Ask away.

Send us an email at:

hc-editor@haverford.edu

Or send a letter to:

Haverford magazine
College Communications
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main lines



Team South Campus shows off their musical abilities in the talent portion of the Dorm Olympics with a rendition of the hit tune “Secrets” by OneRepublic. The Olympics event is part of Customs Week, the orientation program for first-year students.

Tales of a First-Year Student Circa 1881

Customs is arguably Haverford College’s oldest tradition. Since the mid-1800s, students in the upper classes have been welcoming the newest Fords to campus by teaching them the “customs” of the College. Though that no longer means being tossed into the Duck Pond, Haverford’s new-student orientation is still very much a student-led affair.

Customs begins on Move-In Day with the start of Customs Week, an orientation program designed to acquaint

new students with the College’s policies and offerings. This year’s Customs schedule included a trust walk, a class tree-planting (courtesy of the Haverford Arboretum), a scavenger hunt, a dance, an outdoor a cappella concert, and more. It also featured the beloved annual tradition of Dorm Olympics, in which the blue Barclay residents, red South Campus dwellers from HCA and Tritton, and green Gummere inhabitants compete against one another in demonstrations of their dorm pride, unusual talents, and prowess at egg

tossing, water-balloon catching, and paper-towel wrapping.

Getting to know the members of their Customs group is also an important part of Customs Week for first-years. And Ben Deichman-Caswell ’21, brought something unusual to campus to share with his: pages from the memoir of his great, great grandfather **John Henry Allen Class of 1884** in which he describes his own first days as a Haverford student.

Deichman-Caswell’s father, **Bruce Caswell ’88**, had told him about the

PHOTOS: VICTORIA MERINO '20 (OLYMPICS); ALEXANDRA IGLESIA '21 (DEICHMAN-CASWELL)

existence of the memoir, but Ben had never seen it until his grandfather emailed him some scanned pages just before he left his home in Kensington, Md., to start school. “The entry basically summarizes his travels to Haverford and the first day or so, including his first impression of campus, his first meal, and testing out of his first-year courses,” he says. “Hearing about his experience on the eve of beginning my own adventure was quite powerful.”

In the passages Deichman-Caswell shared, J. Henry Allen writes of traveling in 1881 from his rural New York home to the train station in a horse-drawn wagon, and of an overnight stay in a Philadelphia hotel where he accepts an offer to have breakfast brought to his room and is later astonished to discover that the bill would cover “at least six meals at a first-class restaurant” in the town near his home. He describes his arrival at Haverford, where “a landscape gardener had done skilled work in arranging trees and shrubs and flowers and walks,” and sitting down almost immediately to



Ben Deichman-Caswell '21 with pages from his great, great grandfather's memoir that describe his start as a Haverford student in 1881.



The Class of 1884 in front of Barclay Hall.

start several days of a written examination that would allow him to enter the College as a sophomore. And he tells of eating supper at a long table in the basement of Founders Hall and meeting “a very young man” named Sharpless: “His cordiality took away my fears.”

In later pages, Allen describes his “cozy” third-floor room in Barclay Hall and his efforts to improve it with “a clock and a neat fringe for the mantel and a small comfortable rocking-chair” purchased at “Wanamaker’s store in Philadelphia.” Writes Allen, “The view from my window looked toward Maple Avenue down past Professor Pliny Chase’s home and also commanded a view of the depression where in the winter, the boys told me there was skating on the pond.”

According to the man who sent Deichman-Caswell those pages, grandfather Allen Caswell (J. Henry Allen’s grandson), the memoir was hand-writ-

ten by its author sometime around 1950. Allen then sent the drafts to his daughter, who typed them up.

“The memoir contains about 20 more pages recounting my grandfather’s three years at Haverford,” says Caswell. “They include tales of a hazing incident, attending Quaker meeting, commentaries on various professors, and the annual ritual ‘cremation’ in effigy of a chosen author of one of their textbooks. (J. Henry wrote the dirge that was sung by a quartet hired from Philadelphia for the occasion!)”

Caswell plans to send his grandson additional installments of the memoir over the coming months.

As for J. Henry Allen, he became Haverford class president and went on to become an educator, working for 54 years as a teacher, principal, and school superintendent in Colorado and Oklahoma. He died in 1956.

—Eils Lotozo, with additional reporting by Rebecca Raber

Boosting Support for Low-Income and First-Generation Students

The College has launched a new initiative to increase support for low-income and first-in-their-family (or “first-generation”) students. The Low-Income and First-in-Their-Family Assistance and Resources program (LIFTFAR) will ensure that all Haverford students can thrive as they pursue academic excellence and co-curricular opportunities, and prepare for postgraduate success.

While Haverford’s financial aid policy is committed to meeting all admitted students’ demonstrated need regarding the costs of attendance and study abroad, LIFTFAR is designed to address the additional costs that can arise during the course of an undergraduate education. “Previously, students who encountered incidental or emergency expenses would connect with different individuals or offices to get their needs met,” says Dean of Student Life Michael Martinez, who is administering the initiative. “LIFTFAR will make the process more systematic and centralized.”

Academic-related requests covered by LIFTFAR include funding for course materials or activities such as art supplies,



Dean Michael Martinez

music lessons, and field trip transportation. (Textbook expenses are not included, as they are covered in financial aid packages.) Non-academic requests covered by the program include expenses associated with emergency medical, dental, and vision procedures; travel costs to return home in case of a family emergency; and various expenses associated with postgraduate opportunities, such as standardized testing and application fees, and travel to interviews. (Non-academic expenditures the program cannot support include the purchase of athletic gear, which is considered an impermissible benefit by the NCAA.)

In addition to consolidating resources, LIFTFAR also will act as a kind of clearinghouse for new ideas and projects that can serve students with needs that go beyond financial aid. A student advisory committee, to be convened later this semester, will contribute ideas as the program evolves.

“LIFTFAR is a great step forward in our institutional effort to support students who are first-generation to college and those who have financial need,” says Martinez. “I’m excited about its future prospects.”

—R. R.

IN THE GALLERY

The term “futureproof” refers to the engineering or industrial design process of creating something in a manner that avoids or slows its technological obsolescence. The new Cantor Fitzgerald Gallery exhibition *Futureproof* expands on that idea, gathering the work of five contemporary artists along with images and documents from governmental and corporate scenario planners to explore how we have imagined (and continue to imagine) different futures. Curated by artist and writer Ingrid Burrington, the author of *Networks of New York: An Illustrated Field Guide to Urban Internet Infrastructure*, the show features the work of Morehshin Allahyari, Salome Asega, Gui Bonsiepe, Ilona Gaynor, and Ayodamola Tanimowo Okunseinde. It includes materials from the U. S. Department of Energy, as well as archival documents from the government of Chilean dictator Salvador Allende, and a 1991 film on climate change produced by the Shell Corporation. *Futureproof* runs through Dec. 17.



Ilona Gaynor’s “Everything Ends in Chaos” deconstructs corporate risk assessment.



Artist Sadie Barnette at the opening of her show *Dear 1968* at the Cantor Fitzgerald Gallery. For the Haverford stop of the traveling show, she created a new work with a College connection.

Art and the FBI

The centerpiece of artist Sadie Barnette's traveling exhibition *Dear 1968* is the 500-page dossier the FBI compiled on her father, a Vietnam War veteran who caught the attention of the agency in 1968, when he co-founded the Compton, Calif., chapter of the Black Panther Party. Decades later, his artist daughter obtained that FBI file via a Freedom of Information Act request and reframed it—and her family's story—for *Dear 1968*, which ran Sept. 8—Oct. 13 at the Cantor Fitzgerald Gallery. The show includes family photographs, recent drawings, and selections from her father's file. But for its stop at Haverford, Barnette created a new drawing, "Untitled (Citizens' Commission)," inspired by the famous 1971 break-in of the



Barnette's logo for The Citizens' Commission to Investigate the FBI.

nearby Media, Pa., FBI office. That incident not only made public the secret case histories of thousands of Americans, but was also an important first step in exposing the Bureau's Cointelpro operation, which used covert counterintelligence activities to "expose, disrupt, misdirect, discredit, or otherwise neutralize" groups the FBI deemed subversive. Prompting the addition of the new work was the campus connection: One of the eight antiwar activists responsible for that break-in was the late William Davidon, a Haverford professor of physics and mathematics. Barnette's drawing imagines a logo for those activists, who called themselves "The Citizens' Commission to Investigate the FBI."

—R. R.



MISSING CAMPUS? Get your daily dose of Haverford by following Haverfordedu on Instagram, where we share shots of the changing seasons, highlight interesting visitors and events, spotlight new additions to our community, and give a students'-eye view of the College as it is right now via student takeovers.



Dr. Robert O'Connor '78 in front of the medical transport helicopter used by the UVA Medical Center, where he directs the Emergency Department.

Tending to the Injured in Charlottesville

On that terrible August Saturday in Charlottesville, Dr. **Robert E. O'Connor '78** arrived early at the University of Virginia Medical Center Hospital. As director of the hospital's Emergency Department, O'Connor anticipated trouble. Big trouble.

An estimated 700 white nationalists, neo-Nazis, and KKK members had swept into town with a stated goal of protesting the city's plan to remove a statue of Confederate general Robert E. Lee from Emancipation Park. Counter-protesters prepared to confront them. Though police and university intelligence projected that many would be armed, nobody predicted the car.

Around 1:45 p.m., O'Connor received an alert from the incident command center outside the hospital. A car had plowed into a group near the downtown mall. "That's when I pulled the switch," he says. "I called the command center and said, 'Initiate an MCI—a multi-casualty incident.'"

O'Connor's decision set in motion a plan that had been weeks in preparation. Nurses and technicians rolled stretchers, IV poles, and coolers of blood into a triage center set up in the hospital's two-story lobby. Trauma teams waited in the hospital cafeteria. Emergency physicians manned

four receiving rooms with eight beds. Imaging, surgery, and intensive care units awaited orders.

The hit-and-run occurred a mile from the hospital. The first ambulances arrived in minutes, the rest within 20 minutes, all carrying patients coded red (critical), yellow (intermediate injuries), or green (minor injuries).

Working alongside O'Connor was his wife of 30 years, Dr. Sara

Sutherland, also an emergency medicine physician. Their personal and professional lives have been entwined since both were residents at the Medical Center of Delaware in Newark.

The emergency department cared for 20 people injured by the hit-and-run driver that day. Nine were admitted. Ten were treated and released. Heather Heyer, 32, did not survive.

"The whole scene was cleared in about two hours," says O'Connor, who recalls walking into the triage area after the last patients had been treated. "It was eerily calm considering what had just taken place."

O'Connor knew he wanted to be a doctor from an early age. He understood what the profession demanded; he was 12 when his family moved from Pittsburgh to Philadelphia, where his mother completed medical school and her residency in internal medicine.

His college experience also influenced his decision. "Haverford taught me the value of leaving something greater than yourself in this world. That's what drew me to medicine and to emergency medicine," he says.

Among his goals: to refine treatment practices and to help transform an over-

ON VIEW

The Marshall Fine Arts Center's Atrium Gallery featured *Keeping in Touch*, a joint show of works by **Shannon Murphy BMC '14** and Kathryn Bennett, the paternal great-grandmother she never knew, but whose traditional handcrafts, handed down as family heirlooms, inspired her own work. The show featured a dozen of Bennett's colorful cotton quilts and meticulous needlepoint canvases, shown alongside Murphy's contemporary responses, which are made of wood and fabric, and embellished with screen-prints, paint, crochet, lace tatting, weaving, and collage.



IN THE COLLECTION

Spotlighting the holdings of Quaker and Special Collections

looked specialty into one of the most prominent fields in American medicine.

In 1982, when he graduated from the Medical College of Pennsylvania, the nation counted roughly 30 emergency medicine residencies and 6,000 emergency physicians. Today there are hundreds of residencies and roughly 35,000 emergency physicians.

“When I applied for residency, I knew other students around the country who were advised by their faculty, ‘Don’t go into emergency medicine. You’ll burn out. It’s a passing fad.’” O’Connor says.

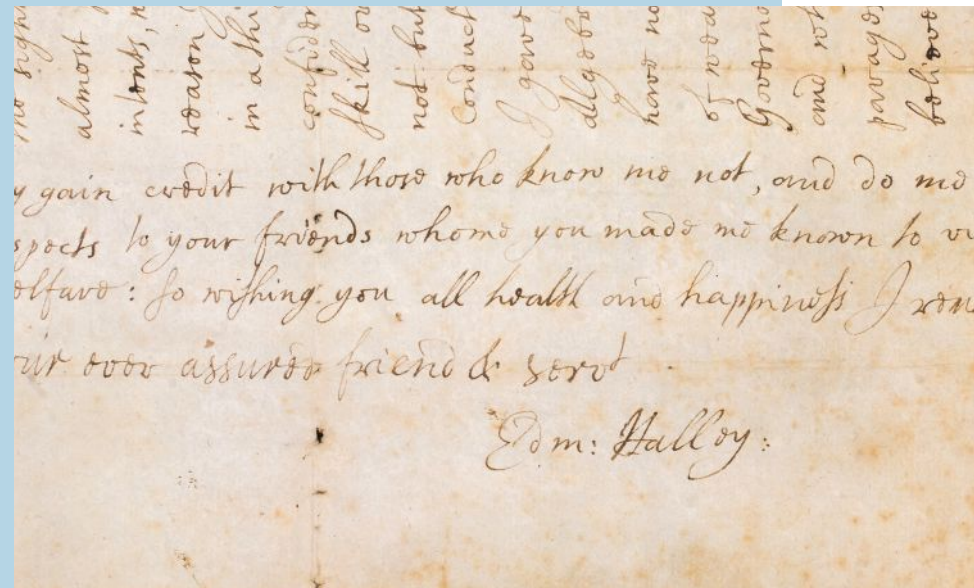
But his career path reflects how he and his field have flourished. At age 34, he became director of emergency medical research at Christiana Care Health Systems in Delaware and director of Delaware’s emergency medical service. Among his innovations: helping suppliers develop portable EKG and defibrillation equipment, and training emergency technicians to stabilize heart attack and cardiac arrest patients in the field.

O’Connor has published 160 research papers, many in the *Annals of Emergency Medicine*, the profession’s leading journal. He’s served on the board of the American College of Emergency Physicians and has trained 400 emergency doctors in the United States, and dozens more in China and India.

In 2007, O’Connor moved to Charlottesville, where he became chairman of the UVA School of Medicine’s Department of Emergency Medicine and director of the medical center’s emergency department, which sees an average of 175 patients per day. “On busy days,” he says, “we see over 200. We see everyone who comes to us, so we have little control over day-to-day volume. That’s what makes the field exciting.”

On that day in August, O’Connor directed the largest multiple-casualty incident of his career. “I don’t think of it as a defining moment for me, but a defining moment for UVA, because everything worked smoothly,” he says. “We had many moving parts come together to take care of a lot of people very quickly.”

—Keith Schneider ‘78



I can find no fault with the Island, but only that it is not favourable to my purpose for we are almost continually covered with clouds, which hinder us from the sight of the starrs, sometimes for six weeks together, so that I am almost persuaded I must returne without the full accomplishment of my intents, which will be the greatest trouble to me that can possibly happen, by reason I shall give the world cause to judge hardly and censure me for failing in a thing I had undertaken ...

Astronomer Edmond Halley was just 21 years old when he penned this plaintive letter to a friend from the South Atlantic island of St. Helena in 1677. He had recently voyaged to the island to set up an observatory and catalog the stars of the Southern Hemisphere. But once there, he was faced with uncooperative weather and a “malicious” deputy governor, who, he wrote in the letter, “has abused me in the basest manner imaginable and disparages me to all the commanders that come here.” Despite all that, and his own gloomy predictions, the young scientist accomplished exactly what he set out to do. In 1678 he published the results from his observations on St. Helena, including details of 341 southern stars. Those star charts established his reputation and got him elected as a Fellow of the Royal Society at age 22. Best known for his predictions regarding a certain comet, Halley was an all-around genius who built the first diving bell, devised a working model of a magnetic compass, and pioneered actuarial science. He also made other important discoveries on that early expedition to St. Helena, eventually publishing his findings on barometric pressure, trade winds, and monsoons. (The symbols he used to represent trailing winds are still used today in weather charts.) And it was on the island that Halley made the first observation of a transit of Mercury, which revealed to him a way to measure the size of the solar system.

—E. L.



In June, Haverford became the first college in the United States to take a stand on changing the pallet when it sent a letter asking its suppliers to send all campus shipments on **lightweight, recyclable, corrugated shipping pallets** instead of wooden ones. Haverford's initiative is expected to save money and to reduce carbon emissions associated with the delivery of products ranging from office supplies to food and beverages.

The decision came after a two-year evaluation and open stakeholder dialogue. "By including our student sustainability leaders, faculty, and staff in the deliberation process, we attained broad support to act first in a

national effort to reduce CO2 via the modernization of product transport," says Vice President and Chief of Staff Jesse Lytle, who is also the College's chief sustainability officer.

Haverford's initiative came in response to a campaign launched by Change the Pallet, an organization headed by **Adam M. Pener '95**

(above, who was featured in the winter 2017 issue). Change the Pallet wrote to the presidents of more than 300 U.S. colleges and universities, asking them to use their buying power to encourage or require suppliers to ship on corrugated pallets to reduce emissions and waste. "There is simply no reason for deliveries to campuses, hospitals, and government facilities to be on 50-pound wood pallets when lightweight, sturdy, sterile, and fully-recyclable options are available," says Pener, who is also president of Green Ox Pallet Technology, a manufacturer of cardboard shipping pallets.

Not long after Haverford sent out its letter, the National Wood Pallet and Container Association contacted Lytle in an attempt to undermine the effort. Along with extolling the virtues of wood pallets, the organization provided a white paper of "questionable quality," says Lytle, about a failed pilot project in Oregon using corrugated pallets. Says Lytle, "We've had a handful of inquiries about the initiative from interested peer institutions, which was exactly the goal, i.e. to inspire more signals from the market to suppliers that we value the environmental benefits of this technology." —E. L.



The Club Life @HAVERFORD

One in a Haverblog series on the many and varied student clubs on campus. (To read more, go to blogs.haverford.edu.)

Bi-Co Architecture

WHAT: The club was founded in spring 2015 by a group of Growth and Structure of Cities majors who wanted to engage with design and architecture beyond their coursework. The club aims to build a community of students who also help educate one another on architectural history, theory, and drawing techniques. Past activities have included discussion groups, sketching sessions, a trip to Frank Lloyd Wright's famed Fallingwater in Mill Run, Pa., a Philadelphia mural tour, and a construction tour of New York City's Hudson Yards, the largest real estate development in U.S. history, led by **Timur Galen '78**.

WHO: The club is run by Nicky Rhodes '19 and Austin Huber '19. **DID YOU KNOW:** Haverford's Assistant Director of Facilities Management Dave Harrower has offered guidance for design projects in the past and, last year, set up the club with an impromptu studio space in the Locker Building.

WHAT'S NEXT: During the fall semester the group is hosting a sketching session in Philadelphia, visiting the exhibition *Patricia Urquiola: Between Craft and Industry* at the Philadelphia Museum of Art, and traveling to Chestnut Hill Friends Meeting to experience artist James Turrell's "Skyspace" installation.



The Bi-Co Architecture Club on a Philadelphia mural tour.

FYI

DURING A WEEK-LONG STAY on campus in November, Friend in Residence Zachary Moon visited classes, met with student religious groups, and gave several talks. Moon, who served for eight years as a military chaplain, shared with the College community what he learned in that service and how the work was a faithful expression of his Quaker identity.

Home Away From Home

Dorm decorating here on campus is as varied as the College's residents—that's what we learned during the second annual #haverhome Instagram contest, held in September. From four-person apartments to suites with common spaces to singles in both our newest (Kim and Tritton) and oldest (Barclay) dorms, a range of residence halls on campus were represented in the dozens of submissions. And everyone who participated

(by posting photos using the #haverhome hashtag on Instagram) showcased their creativity, interests, and resourcefulness in making their living space on campus into a home.

This year's winner, R. Austin Huber '19, reflected his and his suitemates' sophisticated style in their sharp Leeds common room. In addition to "reupholstering" the room's existing seating with inexpensive outdoor cushions, Huber and his mates brought in a console table,

a storage cart, and a small side table, and dressed things up with added lighting, artwork, and some wall hangings.

We were also especially impressed by runners-up Madison Sultan '19 (Gummere), who created frames out of metal pipes (with attached lighting) for her artwork, and Sarah Jesup '20 (Barclay), a talented artist who showcased her own hand-lettering and illustration work throughout her room.

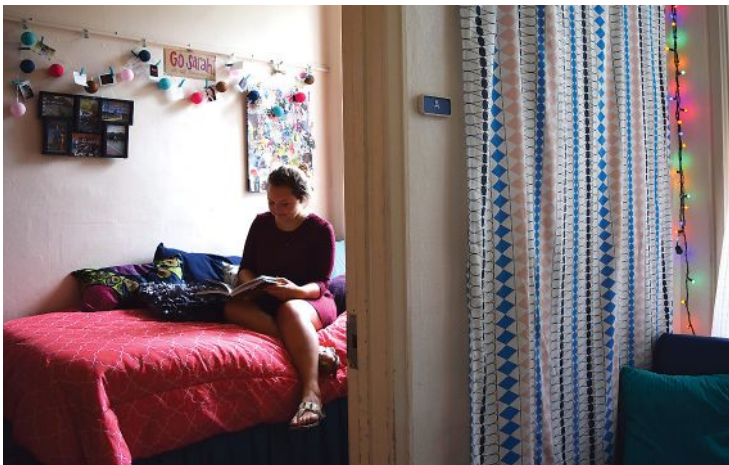
—R. R.



Haverhome winner R. Austin Huber '19, in the Leeds common room (right) he shares with suitemates.



PHOTOS: JOHN VALLS (PENER); JUSTIN BRENDEL '18 (CLUB); SARAH JENNINGS '21 (DORMS)



Runners-up: (left) Sarah Jesup '20 in her Barclay room, and (right) Madison Sultan '19 in Gummere.

ford games



Former Haverford soccer player Amy Arundale '07 has taken up Australian Rules Football as a member of the Philadelphia Lady Hawks team.

Playing Footy

Amy Arundale '07 and Erica Blanco '07 met on their first day on campus, as members of Haverford's soccer team. A decade after graduating, it was a completely different sport that took the pair of friends across the globe and Down Under: Australian Rules Football.

Soccer and the game known as footy are like night and day in terms of how different they are. Aussie Rules Football players kick, bump with a fist, and catch a spheroid that resembles a rugby ball, passing it to each other until they eventually boot it through sets of tall poles. It's played on a huge oval field and includes full contact tackling. Thanks to Blanco's husband, **Jay Sacchi '08**, Blanco and Arundale discovered the game, joined the Philadelphia Lady Hawks club team, and then and took their new passion all the way to Australia this past summer as part of the United States women's national developmental Aussie Rules Football team. *Haverford* magazine spoke with the pair about their stint on the team, why they fell for the game, and how sports has helped their respective professional careers.

How to describe footy to someone who's never heard of it

Erica Blanco: The first misconception is that people think it's just rugby. It's not rugby! It's like a cross between soccer and ultimate Frisbee, with tackling.

Amy Arundale: If you took soccer and rugby and put them together, then took out a rugby "scrum" and put in a tip-off from basketball, you'd have footy. You've got the multi-directionality of soccer—meaning the ball moves in every direction—and you've got the contact that comes with rugby, and a combination of tactics, some similar to both rugby and soccer. And you can catch a ball like a wide receiver in American football.

They've been athletes all their lives

AA: My dream growing up was to play for the U.S. women's national team. I watched Mia Hamm, Julie Foudy, and Brandi Chastain win the 1999 World Cup in my freshman year of high school. Then I realized I wasn't that good and that probably wasn't a reasonable goal.

EB: Sports has been a bedrock of my life. I ran track, did cross-country skiing, and played lacrosse for a couple of years. Although I left Haverford's soccer team after my freshman year, I did work in sports medicine in the training room.

The footy connection comes from one other Ford

EB: When my then-future husband Jay came back from studying abroad at Melbourne University his junior year, he started playing Australian Rules Football. Eventually, he said, "You play soccer, you should check it out." The local Philadelphia footy team, the Hawks, had a non-contact league in the spring, and I had a ball. I went to Amy and said, "Hey, here's something you should try."

AA: We got intimidated about training with the guys. We didn't do anything until July, when we played in a game, and that was where we got bitten by the bug. Both of us got tackled once and said, "This isn't too bad." We realized how much soccer crossed over, and that gave us a leg up. I'm still learning to catch things, but the kicking motion isn't too far from drop-kicking a soccer ball.

The rise to the top was meteoric

AA: Erica and I went to U.S. Nationals last October and got combined with players from Boston, Montreal, and Des Moines. That team came in second in the women's division. We trained really hard in the off-season and were invited to national team camp. Neither of us thought it was a possibility to play for that team, but there we

were in Australia this August playing against five different squads during a three-week tour. I gave up the dream of playing for the U.S. soccer team in high school, and never did I think I could make a national team for anything else. To even get invited to camp was something that boggled my mind. It didn't matter if I made it or not, just to be in the realm was an honor.

EB: I couldn't make it to tryouts, but coaching staff for the team had seen me at several games and decided to recruit me. We won three out of our five games in Australia, and we came together as a team. I always loved sports, but I never wanted to dedicate so much of my life to a sport that I could go to the Olympics or anything like that.



Erica Blanco '07 is another convert to the game known as footy.

Aussie Rules Football is more than just a sport

EB: What really sealed the deal for me with footy is playing with other women. I found this incredible, supportive community of people just like me: Professional women who have lives, jobs, and careers and, on weekends, they like to tackle the snot out of each other. That's really what's helped me to be passionate about it.

AA: I've really gotten to experience footy culture. After a game, everyone from both teams gets together for a meal and a drink. It's amazing to play against women and then learn from them and get to know them. Some women from the first games that we met came to our later contests, our own cheering squad. I think a big part of my love of the sport is finding "my people." It's really about community, both in the U.S. and Australia.

Sports for them is more than what they've done on the field

AA: I just finished my Ph.D. in biomechanics and studied soccer players. My research is focused on preventing ACL injuries in soccer players and how you get them back into the sport. I'll be doing a post-doc program in Sweden this fall—while still playing footy there—working with soccer players with and without ACL injuries. I'm also in the process of applying for jobs with Major League Soccer in the U.S. and in the English Premier League. So, soccer is still there even though I stopped playing it.

EB: I've worked in emergency medicine since 2011 [as a nurse], and the idea of teammates, the people you're working with that day, and their strengths and weaknesses—knowing how to elevate them—it's something I've learned through sports and I've used in my career. —Charles Curtis '04

Charles Curtis is a sportswriter for USA Today's For the Win and an author of the Weirdo Academy series, published by Month9Books. He lives in New York City with his wife and son.



Feeding the Team

Basketball fanatic JaeHee Cho '07 found his dream job as chef for the NBA's 76ers.

It was a high-school counselor who encouraged **JaeHee Cho '07** to apply to small liberal arts colleges. When Cho was accepted to Haverford, he knew, he says, "it was going to be fun and it was going to be hard and I would go and explore and figure out what I wanted to do."

There was another factor that excited the basketball fanatic: "I remember thinking, 'It's close to Philadelphia, and I can go to Sixers games.'"

A decade later, Cho is the chef for the NBA's 76ers, feeding players, coaches, and staff at the team's Camden, N. J., training facility. Working in collaboration with the team's sports scientists, strength training and nutrition coaches, and the players themselves, Cho puts his all into crafting meals that are healthy as well as delicious.

In many ways, Cho says, his experiences at Haverford brought him to where he is today. "Whatever eclectic foundations were laid there get me

through my day-to-day," he says.

Growing up in South Korea, Cho became a devout hoops fan watching grainy videos of Michael Jordan and the Chicago Bulls. When he and his family moved to Seattle in the early 1990s, one of the first things he noticed was the abundance of basketball courts in his neighborhood.

At Haverford, Cho kept stats for the College's athletic teams and took a job cooking at the Coop. He was also a member of Ehaus, a campus community-housing group dedicated to the environment and providing vegetarian/vegan eating options. Cho learned to cook meat-free meals to impress **Leigh Urbschat '07**, who became his wife last year.

Cho left the College with an English degree, and even those studies played a

role in his current career. For his senior thesis, guided by Professor Stephen Finley, he wrote about William Least Heat-Moon's *PrairyErth: A Deep Map*, which honed Cho's critical thinking and analytical skills.

"It helped give me a different perspective as a cook as well," Cho says. "When I look up recipes or I'm thinking about a dish, I know it's not just a recipe in a book. There is cultural, social, economic, and historic significance to everything we do in the culinary world. It makes me a mindful and more respectful cook."

Graduating in the midst of a recession, Cho fell back on his kitchen training, working in restaurants in Pittsburgh and Philadelphia. He was cooking at Parc, in Philadelphia's Rittenhouse Square, when a chance meeting with a Sixers executive brought him to Camden.

In many ways, Cho and his kitchen crew are each player's personal chefs, providing individual meal experiences. Some players have established eating routines. Others are still trying to figure out how food can affect their job performance.

"There's an education aspect to what we do," he says. "We use meals at the practice facility as a launching point to discuss not just nutrition and performance, but cultural differences. There's a lot going on in the world, and a lot of the guys have strong opinions. Food becomes a good [way] to meld all these discussions."

Cho is constantly in search of nutrient-dense foods that also taste good. Fermented food is a current trend he's trying to incorporate into meals. Some players initially balked at the idea.

"A lot of players hear 'pickled' and say, 'I don't like pickles' or 'I don't eat cucumbers.' But we've turned a corner," Cho says. "We want to make it easy and fun to get good nutrition."

—Natalie Pompilio



Keep up with your favorite Haverford team at haverfordathletics.com.

Hurford Center Associate
Director James Weissinger '06
in the new VCAM building.



Unpacking VCAM

What the new visual culture, arts, and media facility brings to Haverford.

This fall, Haverford opened a new space for visual culture, arts, and media (VCAM) in the Old Gym in the center of campus. **James Weissinger '06**, associate director of the John B. Hurford '60 Center for the Arts and Humanities and operations manager for VCAM, has been a leading member of the project since it was first conceived, working with Associate Professor of English and VCAM Director Laura McGrane, architects from MSR Design, and members of the Haverford community to bring the dream of this new

space to life. **Hannah Weissmann '17**, who works in Haverford's office of Institutional Advancement, sat down with Weissinger to talk about his hopes for the building's future. *[Go to p. 40, to see a gallery of photos of VCAM.]*

Hannah Weissmann: What are you most excited about with the opening of VCAM?

James Weissinger: There's a way in which VCAM will scratch a lot of itches we already have. We already have students making fantastic films; we have visiting artists here all the time making

great projects; we have faculty teaching challenging new courses in visual studies; we have students getting interested in staging their own exhibition projects. So that's been going on for a bit through the Hurford Center and through other entities on campus, but we often haven't had the proper facilities for them. People have made do—it's been very DIY—but now there are facilities in VCAM to do those things. We have an artist residency studio. We have Create Spaces, where students can stage exhibition projects. We have the gorgeous screening room, which is the gem of the building. And

COOL CLASSES

CLASS NAME:

“Chemistry in Everyday Life”

Taught by: Visiting Assistant Professor of Chemistry Yang Yang

Here’s what Yang had to say about the class: Chemistry is everywhere, recognize it or not. One doesn’t have to be an expert to appreciate and enjoy the utility, charm, and beauty of this discipline. Indeed, one will be shocked to realize how thoroughly our daily lives are “saturated” with chemistry. In my course,

my students and I attempt to revisit the world about us from the perspective of chemistry. For example, when we talk about food, we don’t debate whether Szechuan cuisine or Mexican is spicier, but we discuss the chemical basis of why we can actually taste. When looking at cars, we don’t care whether they are BMWs or Mercedes-Benzes, yet we are keen to understand how the chemicals in an airbag could save our lives, how catalysts help reduce the pollutants in exhaust fumes, and how batteries drive the next-generation electric cars.

Chemistry, in my eyes, has a science-art duality. After hundreds of years of development, chemistry nowadays is way more than a set of bizarrely shaped glassware, colorful liquids, unusual smells, frothing bubbles, and jumping flames. A chemist, like an artist, pushes to the extreme to create, and, more importantly, to understand, new substances at the atomic and molecular level. In my course, my students and I will not only seek to comprehend chemistry as a science, but also appreciate its artistic aspect.



then there are things that the campus has needed for a while, like a central community gathering space right in the middle of campus, which I’ve wanted to have since I was a student here.

I think what will be really interesting, though, is that once we’ve satisfied those desires, if VCAM works correctly, it will produce new desires. It will draw in new collaborators who might not have thought, “I’m interested in visual studies.” So I think VCAM expands on the interdisciplinary mission of all three academic centers, which do different things but have one similarity in that they bring students, staff, and faculty together from different departments and programs to collaborate.

HW: What, specifically, do you think the VCAM building will bring to campus that we haven’t had before?

JW: There’s been a culture of students and faculty and staff interested in making and in fabrication in different pockets across campus. Having a central Maker Arts space with a staff member, Kent Watson, dedicated to running it, and 3D printers and CNC routers and other equipment, is new. It’s also going to be a classroom, so it’s somewhere a computer science class might be taught, and also where sculpture classes or anthropology classes can take place. In the evenings, VCAM student monitors will facilitate use of the space.

HW: What are your personal hopes for VCAM? What are you hoping will happen from here?

JW: Haverford’s small size necessitates a feedback loop between the curriculum and what’s outside the curriculum. When that’s working correctly, it can be very powerful and exciting, and the Hurford Center’s student-centered programming—the reading groups and student seminars—have hovered in that spot, in that they’re often connected to the curriculum while still remaining outside it. That model works broadly for the arts at Haverford. Everyone engages with the arts in some way while they’re here: maybe they major in fine arts or music; or they go on a Dialogues on Art trip downtown. Maybe they stage a performance through the E. Clyde Lutton Memorial Fund, or they work in the Hurford Center’s Cantor Fitzgerald Gallery. VCAM is going to provide even more of those touch points for students to get involved. What’s new and exciting is that for certain artistic practices—and I’m thinking particularly about film—for students who want to make this a central part of their lives, they’re going to have the facilities and tools to do that, to make those projects, but also to share them in a very professional way. I’m excited to see how that film activity will work in tandem with the new visual studies program, now that we have all of these new resources. 🐾

Every September the Koshland Integrated Natural Sciences Center hosts a **RESEARCH SYMPOSIUM** that showcases the summer work of students from Haverford and other area colleges. This year’s 13th Annual Undergraduate Science Research Symposium drew students from six institutions who presented 95 posters on a wide variety of subjects, including starburst galaxies, new methods for detecting oil in beach sand, and the biomechanics of pea fowl crests.



3 Questions

Ever since the first U.S. charter school opened in Minnesota in 1992, the debate about charters (publicly funded schools that operate independently of local districts) has been going on at high pitch. In July, Associate Professor of Political Science Zachary Oberfield jumped into the middle of that discussion with the publication of his new book, ***Are Charters Different? Public Education, Teachers, and the Charter School Debate*** (Harvard Education Press). *Washington Post* columnist Jay Mathews called it “the fairest, deepest, and thus most frustrating book on that subject in a long time. People on both sides of the debate will find facts in it we don’t like. That is why we should be required to read it.” *Haverford* magazine editor Eils Lotozo spoke to Oberfield about what his research revealed.



So are charters different?

Zachary Oberfield: Yes and no. The aim of the charter school movement was to give teachers and schools more autonomy and to make them more accountable. From what I can tell, they’ve achieved half of that goal. They’ve allowed teachers to bring more of their own experience and creativity into the classroom and to participate in making decisions about their schools. But I don’t see much difference in terms of accountability, the idea that if you do a good job you are going to get a reward, and if you do a crappy job you will be let go. So we have schools that are giving teachers a bit more power, but they are not necessarily ensuring quality in the way the people who came up with the charter idea envisioned.

But here’s something else I found. There has been a lot of concern that charter schools are different from tra-

ditional public schools in being worse places to teach—that they’re high turnover, exploitative, miserable places to work. But I found no evidence to suggest that charters are much different in terms of teacher satisfaction and turnover.

What does the growth of charter schools mean for traditional public schools?

ZO: Where charter schools are located, in mostly urban areas, it used to be that kids would just go to the school in their neighborhood. Now there are options. Charters mean that there is increasing competition, and public schools are being forced to change how they interact with their communities. In a lot of places the funding follows the student, so for every student a district loses to a charter, [it has] less money to spread around. I think a fire has been lit under public school administrators to figure

out, “How do we retain our students?” We’ve seen stories of principals going door-to-door trying to sell their schools. You can say, “That’s good. They’re not a monopoly anymore.” But the flip side is that administrators are devoting resources to things like recruitment, and every dollar you spend recruiting students, you are not spending on educating them.

Charter schools have much less public oversight and control. Are you concerned about the democratic implications of that?

ZO: Yes, I am. The positive side of the story is that charters have the potential to empower parents to have more control over one of the most vital decisions they make. If choice is not just a buzzword, but is something parents get value out of, I think that’s a powerful thing. However, when you give public dollars to a private entity, it’s incumbent upon us to know what’s happening in [that place.] The concern is there is not a strong framework in a lot of states for overseeing charter schools and making sure what happens in them is on the up-and-up. Of course, there is a tension between control and the ability to innovate. If we made charters just like public schools, whose budgets are much less flexible, there is the potential to eviscerate their dynamism. So I think the key question for communities and policymakers is: How do the gains in school-level discretion and parent empowerment stack up against the costs of losing public oversight? To put it another way, I think we need to acknowledge that moving toward a charter-centered education system entails some trade-offs.



Madison Arnold-Scerbo '18 and James Truitt '17 were co-curators of *Deprived of the Use of Their Reason: Quakerism & the Curability of Mental Illness at Friends' Asylum*, which ran through Oct. 15 in Magill Library's Sharpless Gallery. The exhibit was the culmination of a summer internship funded by the Scattergood Foundation, and collected papers—from staff record books to letters—from Friends' Asylum in Philadelphia, the first private mental hospital in the U.S. Learn more: hav.to/2f7.



Office Hour

The start of the academic year brought a new role and a brand new office for **Assistant Professor of East Asian Languages and Cultures Erin Schoneveld**. As one of three newly appointed Visual, Cultural, Arts, and Media faculty fellows, she moved into a glass-walled office in the recently completed VCAM facility, where part of her job as a fellow, she says, will be to bring attention to the many opportunities VCAM has to offer. “I’ll be highlighting to faculty that there are a lot of ways to engage in the space and take advantage of the classrooms, the Maker Arts space, the Screening Room, the Create Spaces,” says Schoneveld, who teaches courses in modern and contemporary Japanese art, cinema, and visual culture. “There are resources available for people working across all departments and disciplines on campus.”

To help spotlight the interdisciplinary possibilities the center was designed to promote, she’s teaching a new VCAM-supported course this semester called “Art and the Environment in East Asia” and bringing a local artist to do an outdoor art installation with the class. “He’s a sound engineer, and we’re going to be using the Maker Arts space to build biodata sonification devices,” says Schoneveld. “Basically, they are machines that measure conductivity and create musical sounds to represent changes in the bioactivity of plants. So we’ll connect them to plants, and the sounds that are emitted will allow us to hear the effects we humans have on our immediate environment.”

1 Prints: These are two prints from the famous series *Thirty-six Views of Mount Fuji* by Hokusai. I got these in Japan when I was conducting research as a graduate student. My interest in Japan really began with exposure to Japanese prints, particularly by Hokusai, and his most famous one in this series, “The Great Wave.” I think most students—even if they don’t know anything about Japan—know that image.

2 Wall: To have a whole wall that is an enormous bulletin board is amazing. I’ve got materials from a research project up there. Previously it was spread out all over a desk. I’m a visual person, so it’s nice to be able to look at everything. I also have posters from various Haverford classes and events, and postcards and thank-you notes from students. The red cloth is called a furoshiki and was a gift from a friend in Japan. Cranes are a symbol of longevity and good luck in Japanese culture.

3 Magazines: These are original copies of a Japanese art journal called *White*



Birch, or *Shirakaba* in Japanese. They're part of my current research project, but I also use them when I teach my seminar "Japanese Modernism Across Media." I bought these when I was studying in Japan. I went to this area in Tokyo called Jimbōchō, which is the bookseller district, hoping I would find something relevant to my work, and I actually found five or six of these originals. The library has very generously bought a complete set of facsimiles for me, but to be able to hold these [journals] and see the water stains and folded corners of pages, to know that someone else touched and read them is so cool.

4 Theater masks: That's a mask of a monkey [from the Japanese comic theater tradition called *Kyōgen*] and the other is a *Nō* mask of a young warrior. I made them when I was in Japan during junior year abroad. I was taking a class on traditional Japanese performing arts, and my teacher said, "I know a traditional mask carver. ... I can get you into his class." I was the only woman in a room full of retired Japanese businessmen,

and we would sit on *tatami* mats on the floor to work. I started with big blocks of wood, and over the course of a year I carved and painted these two masks.

5 Family photos: [left] That's my oldest son, Soren, in the middle. He's four. My twins are two. That's my son River [on the left] and my daughter, Mira [on the right]. The picture was taken last summer in front of our campus house, and the kids are in these Japanese summer outfits a friend sent from Japan. And that's my husband Mark playing the guitar and Soren when he was a baby. Mark is a writer and he runs a music blog called *yvynyl* ["why vinyl?"] that showcases Philadelphia's independent music scene.

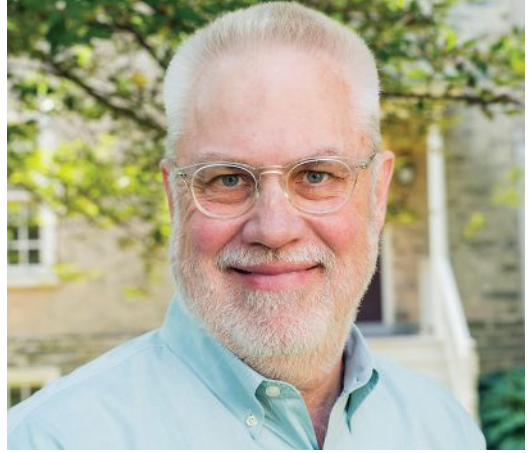
6 Figure: This is a Japanese tree spirit called a *kodama*. The first time I taught my course "Modern and Contemporary East Asian Art," we studied different aspects of art and media, from film to photography, to painting, to architecture and performance art, and one of my students for her final project researched the

anime film director Hayao Miyazaki. He made a film called *Princess Mononoke*, about the destruction of the environment told through the story of a young girl, and throughout the film these little tree spirits appear. My student [Caroline Fleet '16] did this incredible final presentation, and at the end she gave the entire class and me one of these little *kodama* figures she had made.

7 Rowing team photos from her undergrad days at Brown University: I had never rowed before, but I was recruited in the dining hall as a freshman and I ended up rowing all four years. I rowed Division One and trained all year, so it was a big commitment. We were two-time NCAA champions. Rowing was a formative experience, and is something I carried with me into teaching here at Haverford. I'm the faculty liaison to the women's field hockey team, and there are a number of student-athletes in my classes. I understand the idea of balance—that athletics can really enrich the college experience—and I have a lot of respect for what they are doing. —E. L.

David Harrington Watt

The newly named Douglas and Dorothy Steere Professor of Quaker Studies and self-described “disciplinary nomad” talks about antifundamentalism and the appeal of “Quaker values.”



The start of the academic year brought another new face to campus: David Harrington Watt, who joined the faculty as the College’s first Douglas and Dorothy Steere Professor of Quaker Studies. Watt, who comes to Haverford from Temple University, where he taught for 30 years, holds additional appointments as professor of Independent College Programs and affiliate professor in the Department of Religion. He also will serve as the faculty director of Quaker Affairs, acting as a liaison to the Corporation of Haverford College.

Watt’s current research focuses on liberal Quakerism in the modern United States. He is the author of numerous articles and three books, including, most recently, *Antifundamentalism in Modern America*, which was published by Cornell University Press in 2017.

John Fea, a professor of American history at Messiah College, talked to Watt about the new book for a post on his blog *The Way of Improvement Leads Home*. Below is an edited version of that conversation:

John Fea: What led you to write *Antifundamentalism in Modern America*?

David Harrington Watt: In the late 1970s—when I was still an undergraduate at Berkeley—one of my professors suggested that I read Ernest Sandeen’s *The Roots of Fundamentalism*. Ever since then, I’ve been fascinated by Protestant fundamentalism in the United States. Shortly after I read Sandeen’s book, I began encountering texts in which Muslims such as the Ayatollah Khomeini were referred to as religious fundamentalists. Within a few years, I became accustomed to seeing texts in which the fundamen-

talist label was applied to Jews, Hindus, Sikhs, and Buddhists as well to Muslims and Christians. *Antifundamentalism in Modern America* is the result of my trying to find out how and why such a broad array of believers—many of whom didn’t seem to have all that much in common with the people Sandeen wrote about—came to be thought of as fundamentalists.

JF: What is the argument of your new book?

DHW: In the early 1920s North Americans began saying that certain groups of people were fundamentalists. From then until the present day, the concept of “fundamentalists” has been routinely deployed to conjure up a set of dangerous others: men and women who are said to constitute a threat to science, peace, justice, and progress.

JF: Why do we need to read it?

DHW: “Need” is an interesting word, isn’t it? It raises the dread specter of a “required list of assigned readings.” Readers who want to know more about the history of fundamentalism might, however, enjoy reading it. So might readers who want to know more about the creation and evolution of categories that are used to identify people whose beliefs and practices are thought to be problematic. Readers who are interested in what is lost and what is gained when people who don’t think of themselves as fundamentalists get called that by others might also enjoy reading *Antifundamentalism in Modern America*. I certainly enjoyed doing the research on which the book is based.

JF: When and why did you decide to become a historian?

DHW: There is a sense in which I never

did decide that. As an undergraduate, I focused on history. In graduate school, I took courses in American studies as well as in history. At Temple University most of my work was in history rather than religion. But I have had warm and friendly relations with Temple’s Religion Department, and the book series that I edit for the NYU Press [with two members of the religion faculty] is, for the most part, devoted to works in religious studies rather than history.

Being a disciplinary nomad has presented a few challenges, but it has had some advantages, too. For one thing, it has given me a chance to keep track of the truly extraordinary work on religion in the United States that is being produced by scholars in both religious studies and history. That has been deeply rewarding.

JF: What is your next project?

DHW: My next project grows out of the current one. As I was studying the history of antifundamentalism, I repeatedly encountered forms of Protestantism that could be described as “liberal,” “progressive,” or “secular.” Scholars have already taught us a lot about those forms of Protestantism. But there is still much work that needs to be done. I’m especially interested in liberal, progressive, and secular forms of Quakerism and the ways in which [they] have influenced U.S. culture as a whole. In the contemporary United States, many people who would never dream of joining a Quaker congregation gladly send their daughters and sons to schools that are committed to “Quaker values.” One of the questions I’m interested in exploring is why it is that “Quaker values” sometimes seem to be far more appealing than Quakerism itself. 🐿

New Faculty

Joining the faculty as an assistant professor of Computational **LINGUISTICS** is Jane Chandlee, who first came to Haverford in fall 2015 as a visiting professor in the Computer Science Department. Chandlee has taught both introductory computer science courses and discrete mathematics, and developed electives in speech technology and computational linguistics. Going forward, Chandlee will be teaching linguistics courses that will be cross-listed in computer science, and will serve as an important liaison to both departments, supporting and fostering the growing interest among Haverford students in the interdisciplinary area of computational linguistics.

Chandlee received her undergraduate degree from the University of Delaware, double majoring in English and computer science, and went on to earn an M.F.A. in creative writing from Pennsylvania State University and an M.A. in applied linguistics from Boston University. She then returned to the University of Delaware for her Ph.D. in linguistics. Her research is focused on understanding the computational nature of human language phonological systems.

Ariana Huberman, who was previously a visiting professor at Haverford, was named associate professor of **SPANISH** and chair of the department. She received her B.A. from Tufts University and her Ph.D. from New York University. Her research interests include cultural translation, immigration and diaspora, travel narrative in Latin American literature, and Latin American Jewish literature and culture. She is the author of *Gauchos and Foreigners: Glossing Culture and Identity in the Argentine Countryside*.

Andrea Lommen joined the Departments of **PHYSICS AND ASTRONOMY** as a full professor, charged with helping to lead and build the program. Before coming to Haverford, Lommen was a professor of physics and astronomy at Franklin & Marshall College, where she was the chair of the department as well as the director of F&M's Grundy Observatory. She also was selected to be part of a NASA mission, the Neutron Star Interior Composition Explorer (NICER), which launched to the Space Station in June. NICER is an X-ray telescope that will detect



Jane Chandlee



Ariana Huberman

X-rays from pulsars, providing a wealth of data for astronomers worldwide to analyze.

Lommen, who brings with her to the College grants from the NSF and NASA, started the International Pulsar Timing Array and is the founding chair of the North American Nanohertz Observatory of Gravitational Waves.

Lommen received her B.A. in physics from Carleton College, an M.S. in physics from the University of Pennsylvania, and an M.A. in astronomy from the University of California, Berkeley, where she also earned her Ph.D. in astrophysics. Lommen's research focuses on unlocking a new way of "seeing" the universe by using pulsars to detect and study the nanohertz gravitational-wave universe.

Starting in January, Karen Masters also will join the Departments of **PHYSICS AND ASTRONOMY** as an associate professor. Masters comes to Haverford from the Institute of Cosmology and Gravitation at the U.K.'s University of Portsmouth.

Masters read physics at Oxford's Wadham College, went on to earn a Ph.D. in astronomy at Cornell University, and spent three years working as a researcher at the Harvard College Observatory before returning to the U.K. in 2008.

Her research interests are in the area of extragalactic astronomy, typically using data from large surveys. She is the spokesperson for the Sloan Digital Sky Survey and regularly observes with the Green Bank Telescope. A passionate advocate for citizen science, she is also the project scientist for Galaxy Zoo and often uses information on galaxy shapes and types collected from this citizen science project in her own research. Masters, whose husband Wynn Ho will join her at Haverford as a visiting researcher in physics and astronomy, is a regular guest on BBC Radio 4 and has been featured on BBC television's *Sky at Night* show. She tweets regularly about astronomy as @KarenLMasters.

Anna West joined the faculty as an assistant professor and will lead the **HEALTH STUDIES** program at Haverford. West, who taught previously at William Paterson University, will teach both the introductory and capstone courses for the interdisciplinary program, and also will offer courses



Andrea Lommen



Karen Masters

on global health, health and citizenship, urban health, and colonialism and medicine, among others. West's pedagogy and research are highly interdisciplinary and will strengthen offerings in the health studies, anthropology, and Africana studies programs.

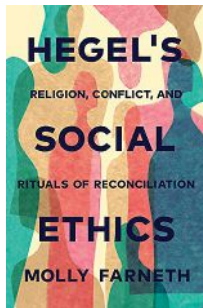
West earned her B.A. in human biology from Stanford University, and her M.H.S. in international health from Johns Hopkins Bloomberg School of Public Health. She returned to Stanford University for her doctoral work and earned her



Anna West

Ph.D. in anthropology in 2016 with a dissertation titled "Body Politics in the Postcolony: Global Health and Local Governance in Rural Malawi." With support from the Fulbright program and National Science Foundation, West conducted 18 months of ethnographic fieldwork among health workers, households, and village leaders in Malawi. She works primarily in southern Africa but has begun fieldwork for a new project on health and access to health care among African immigrants in the northeastern United States. 🐘

news + notes



Assistant Professor of Religion Molly Farneth published her book, *Hegel's Social Ethics: Religion, Conflict, and Rituals of Reconciliation*, via Princeton University Press.

Associate Professor of Classics Bret Mulligan launched a revised version of *The Bridge*, an online tool that allows students and instructors to generate customized vocabulary lists from its database of Greek and Latin textbooks and texts.

In October, the Astronomical Society of the Pacific honored Bruce Partridge with its 2017 Richard H. Emmons Award. The award honors the emeritus professor of physics and astronomy for his outstanding achievement in the teaching of college-level introductory astronomy for non-science majors.

Though he retired in 2008 after 38 years on the Haverford faculty, he has continued to teach in the Department of Physics and Astronomy. Just last year, he taught a first-year course for intended astronomy majors, and the year before that, he taught two classes, including an introductory course for non-majors.

Visiting Assistant Professor of English Jaclyn Pryor's book, *Time Slips: Queer Temporalities, Contemporary Performance, and the Hole of History*, was published by Northwestern University Press.

The Classical Association of the Atlantic States honored Emeritus Professor of Classics Joe Russo at its annual meeting in New York City in October. Russo received an "Ovatio," a Latin oration that recognizes the honoree's great contribution to the discipline of classics. Russo's Ovatio declared him "a

most learned man who has helped guarantee the immortality of Homer's works" and lauded him for the 30 years he spent at Haverford "enriching young minds, producing brilliant research, always the soul of kindness to his students."

Associate Professor of Spanish Roberto Castillo Sandoval published a translation of Herman Melville's important novella



Bartleby, the Scrivener with Chilean publisher Hueders. Sandoval's translation, *Bartleby el Escribano: Una historia de Wall Street*, restores the work's original subtitle, *A Wall Street Story*, which was omitted by Jorge Luis Borges in the 1969 translation that has become canonical. In this new work, Sandoval also departs from past translators' accepted rendering of the story's most famous line: "I would prefer not to."

Associate Professor of Chemistry Joshua Schrier, Associate Professor of Chemistry Alexander Norquist, and Assistant Professor of Computer Science Sorelle Friedler received a National Science Foundation grant for \$645,288 for their collaboration "The Dark Reaction Project: A Machine-Learning Approach to Exploring Structural Diversity in Solid State Analysis," which runs through Aug. 31, 2020.

Associate Professor of Chemistry and Environmental Studies Helen White was awarded the Henry Dreyfus Teacher-Scholar Award, which honors accomplishments in scholarly research with undergraduates and a compelling commitment to teaching with a \$60,000 unrestricted research grant. White also was appointed to the National Academies of Sciences, Engineering, and Medicine Committee on the Evaluation of the Use of Chemical Dispersants in Oil Spill Response. 🐘

mixed media

BOOKS

Q&A: Bryan Snyder '95

It was during a junior year abroad in Edinburgh, Scotland, that Bryan Snyder caught the wilderness bug. After months of exploring the Highlands, visiting ancient ruins, and climbing mountains, Snyder returned to Haverford to cram in as many ecology classes as possible while still completing his English major. Since graduating, Snyder has combined his passions for writing and outdoor adventures through the three-book *Off The Map* series, culminating in this summer's **Falling Off The Map**. **Cat Lazaroff '89** caught up with Snyder as he braved the wilds of a Vermont craft fair.



Cat Lazaroff: I loved getting lost in the backcountry with you in *Falling Off The Map*! How did you get started writing outdoor adventure essays?

Bryan Snyder: Ever since I left Haverford, I've been working at outdoor science schools, teaching geology, astronomy, biology, and ecology to students outside of the classroom. Most of these schools give you housing, so it's pretty easy to bounce around. I've worked all over the country that way. And working during the school year gives me the summers to travel and have adventures. I was finally able to combine that passion with my English degree and start writing outdoor articles for Chenango County, New York's *Evening Sun* newspaper. When the high school sports season ended, my articles took up the slack in the sports section.

CL: What's more fun, the adventures, or writing about them afterward?

BS: Writing about the adventures afterward is definitely more difficult. You have to conjure words to describe the surreal and

sublime, and the alchemy of combining syllables and arranging beats to create the right sensations in the readers' minds ... that can be quite a trick. The direct challenges of heat, cold, thorns, and muscle exhaustion are usually much less intimidating in comparison.

Cliffs are the most treacherous thing I face, so I've had to become good at landing on my feet. Through experience, and luck, I've managed to survive the hazards of the wild and write about these things.

CL: You refer to mountains in this book variously as "mafia thugs," "evil looking," and "ghouls." Do you have a love-hate relationship with the places where you trek?

BS: It's mostly a love relationship. I hit the mountains to see the majestic views, but some mountains seem like characters, and they don't always feel friendly. Some feel hostile to your presence, like you're trespassing on

sacred ground. It has to do with the twisting of the strata, the colors and shapes, I think.

CL: Did you always want to be a writer?

BS: I did, yes. I didn't know what it was going to be for—I speculated it would be fantasy fiction. But it's only after writing about the outdoors for so many years that I feel like I can get back to the fantasy fiction I was trying to do in high school. Now I have a lot of practice being descriptive and evocative in my writing, and I think that will be a huge help with the new series I'm planning.

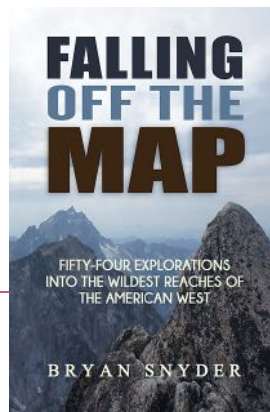
I love YA because you have a lot of freedom to pick at the moral dilemmas we face in our modern day. Hopefully it's a way to have a real impact on the calibration of people's moral compasses.

CL: Are you at all worried about making the transition from nonfiction to fiction writing?

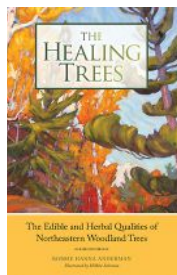
BS: I've recently been writing short plays for a group called Fishbon in Santa Barbara, near where I live in the Santa Ynez Valley, and that's been a path back into fiction writing. Fiction writing felt pretty excruciating back in high school, but I've found I can write these plays in a single night.

The dialogue, cues, and story structure seem to come much more easily. I'm toying with the idea of writing my YA novels first as screenplays, almost like an action movie, then going back and converting the screenplay into prose form.

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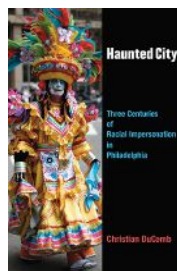


More Alumni Titles



ROBBIE ANDERMAN '70: *The Healing Trees: The Edible and Herbal Qualities of Northeastern Woodland Trees* (Burnstown Publishing House). The fruit of 40 years of research and exploration, which

began when Anderman moved to a farm in Canada, this book details the benefits common trees have to offer us. Also informed by the writings of 19th-century herbalists and botanists who consulted with local indigenous tribes, *The Healing Trees* includes detailed chapters on forestry, first aid, edibles provided by trees in various seasons, and the uses of wood ashes.



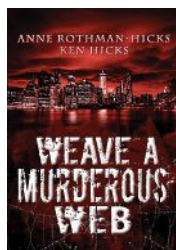
CHRISTIAN DUCOMB '01: *Haunted City: Three Centuries of Racial Impersonation in Philadelphia* (University of Michigan Press). Winter holiday celebrations in Europe and North America have long

featured performers known as mummers wearing blackface; in Philadelphia, home to the famed Mummers Parade, blackface persisted from the Colonial period until the early 1960s, when it was banned from the parade. Despite that ban, other forms of racial and ethnic impersonation have continued. In *Haunted City*, DuComb, an assistant professor of theater at Colgate University, combines historical research with his own experiences marching in the Mummers Parade to create a lively and richly illustrated narrative.



ANDREW EPSTEIN '92: *Attention Equals Life: The Pursuit of the Everyday in Contemporary Poetry and Culture* (Oxford University Press). Why have contemporary poets turned with such

intensity to documenting and capturing the everyday and mundane? Epstein traces the history of this preoccupation and argues that its post-1945 explosion was a reaction to the unsettling transformations of the era. In our own era, he asserts, poetry celebrating everyday life has become not only a response but a mode of resistance to a culture suffering from a crisis of attention. Epstein is an associate professor of English at Florida State University and the author of *Beautiful Enemies: Friendship and Postwar American Poetry*.



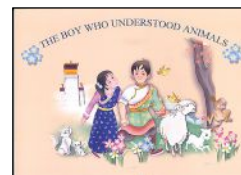
KEN HICKS '70 and Anne Rothman-Hicks, BMC '71: *Weave a Murderous Web* (Melange Books, LLC). In the second installment in this mystery/thriller series focused on New York City litigator Jane

Larson, Jane agrees to help a friend in what is supposed to be a simple child support case. But when she discovers the deadbeat dad's hidden assets, a web of lies, drugs, and murder begins to unravel, drawing her into a race to find a missing suitcase of cash and catch the murderer. The co-authors, whose previous entry in the Jane Larson series was *Praise Her, Praise Diana*, have collaborated on 20 books in their more than 40 years of marriage.



JOYCE E. KELLEY '98: *Excursions into Modernism: Women Writers, Travel, and the Body* (Ashgate/Routledge). Kelley, an associate professor of English at Auburn University, looks at

fiction and travel writing of the early 20th century and finds similarities in the way women authors used foreign experiences to inspire artistic innovations. She focuses on the pairing of outward journeys with more inward, introspective ones made possible through re-conceptualizing women's bodily and domestic geographies.



JOHN S. MAJOR '64 and Yeshi Dorjee: *The Boy Who Understood Animals* (XLibris). This illustrated

children's book tells the story of Tenzin, a young shepherd in Tibet, who prays to the Buddha every day, asking to be granted the power to understand the languages of animals. After his prayer is answered, he rescues a lamb in danger of becoming a rich man's dinner and runs away to a distant valley where he uses his special gift to save a princess from a deadly illness. Major is a New York-based independent scholar who has written many books on East Asian history and culture.

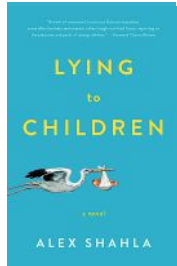


JOHN MORRIS '75: *When I Snap My Fingers You Will Remember Everything* (No Record Press). In this collection of stories, Morris's characters cope with bizarre and unsettling situations including an escaped lion, an infestation of cockroaches, and a game of "party hypnosis" gone wrong. "Again and again here," declared one reviewer, "we see characters looking for ways to think of themselves as the captains of their fates, the authors of their narratives, as they negotiate a world ringed round by accident, threat, sadness, the imp of the perverse." A resident of the Washington, D.C., area, Morris has taught for many years at The Writer's Center in Bethesda, Md.



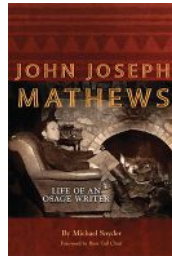
COLIN RULE '92 and Amy Schmitz: *The New Handshake: Online Dispute Resolution and the Future of Consumer Protection* (American Bar Association). This groundbreaking book outlines a method for providing fast and fair resolutions for low-dollar consumer

claims. Designed to save businesses from the costs and complexities of the courts, while providing consumers with free access to remedies, this system can be integrated directly into the websites where transactions take place. Rule is chairman and COO of Modria.com, an online dispute resolution service provider in Silicon Valley.

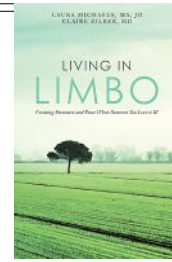


ALEX SHAHLA '07: *Lying to Children* (Fitzwilde, LLC). In this debut epistolary novel, a father writes a series of funny and poignant confessional letters to his college-age daughter and son, explaining his actions regarding events from their family's past. ("It's what people who make mistakes, call context," he writes.) Offering a witty survey of the untruths parents regularly tell their kids in an effort to protect (or silence) them, *Lying to Children* is about how we muddle on as

parents in the face of challenges we often feel thoroughly outpaced by, and about the deep joy and meaning parenting, however imperfect, can bring to our lives.



MICHAEL SNYDER '95: *John Joseph Matthews: Life of an Osage Writer* (University of Oklahoma Press). A novelist, naturalist, biographer, historian and tribal preservationist, John Joseph Matthews (1894-1979) was one of the first indigenous authors to gain national renown with books such as the semi-autobiographical novel *Sundown* and *Talking to the Moon*, which chronicles his Thoreau-like sojourn in a remote corner of Oklahoma. With the story of this complex, restless character, Snyder, a professor of English at Oklahoma City Community College, also tells the story of Oklahoma and Native America in the 20th century.



CLAIRE ZILBER '84 and Laura Michaels: *Living in Limbo: Creating Structure and Peace When Someone You Love Is Ill* (CreateSpace). Written for those shepherding a loved one through a period of serious illness, this collaboration combines the story of co-author Michaels' experience dealing with her husband's grim medical diagnosis with accompanying commentary by Zilber on the adaptation strategies described in the story, which incorporate elements of psychodynamic, cognitive-behavioral and mindfulness-based therapies. Zilber is a psychiatrist in private practice in Denver. [For more on the book, see p. 39.]

FORD AUTHORS: Do you have a new book you'd like to see included in More Alumni Titles? Please send all relevant information to hc-editor@haverford.edu.

MUSIC

Carol Compton '84 never believed she'd be able to make a living doing something music-related. And she certainly never thought she'd have a career as a dance musician.

But today Compton is the director of Education Programs at the music school of the Brattleboro Music Center in Vermont, where she introduces students ages 18 months to 93 years to the joys of music. Many evenings and on weekends, she can be found playing music at English country or contra dances.

Compton—who plays the accordion, recorder, and piano—travels up and down the East Coast and to Canada and England. She has performed at Delaware's Winterthur Museum, Garden and Library and Washington's Smithsonian Institution.

Compton performs on the 2000 Smithsonian Folkways recording *Choose Your Partners!* and appears in the 2002 video "What's Not to Like?" Her original compositions can be heard on dance floors in New Hampshire and Vermont.

Yes, original compositions. While many people assume folk dancing is largely historical, "these traditions are very much alive, with people writing new music and new dances all the time," said Compton, who got her start in music as a classically trained pianist. "The music can be as old as the 1500s or as recent as yesterday."

As a first-year student at Haverford, majoring in anthropology, Compton met two students who regularly attended English country and contra dances off-campus and invited her along. Providing the group with rides to those



Carol Compton '84 has made a career as a music teacher and performer for English country and contra dances.

events was **Scott Higgs '78**. (Higgs isn't the only alum Compton knows who is active in the world of folk dancing. She often performs at dances where **David Millstone '68** serves as the caller/teacher.)

"Philadelphia is, and has a history of being, a hotbed for folk dancing," says Compton. "The scene is vibrant, diverse, and widespread. In a city like Philadelphia you can probably go to a dance every night of the week, while here in New England many small towns still hold community dances that have been going for generations." Speaking of longevity, the English country dance in Media, Pa., that Compton frequented as a Haverford student was the same one her mother and grandparents had attended regularly.

While Compton may be known in New England's folk dance circles, she notes that "you don't get much of a name by playing for [these] dances. You do it because it's fun."

Performing dance music, Compton said, requires paying attention to those on the dance floor: "The ultimate challenge is to play the notes in such a way that it makes the dancers want to pick up their feet and move."

All that Compton has learned from folk dance also informs her day job at the music school. "Working with faculty and students is not unlike being an accompanist," Compton said. "You are constantly looking for ways to get and keep people engaged in music in ways that will carry them long after the final note has ended."

—Natalie Pompilio



Ryan Rebel '14 directed *WILD: A Clown Western*, an improvisational theater piece that was part of the 2017 Philadelphia Fringe Festival. The show featured (from left) Jo Vito Ramirez '13, Michaela Martz, Jason Corn, Julie Roberts, Alexis Howland, and Nate Biagiotti.

THEATER

On stage, a clown is moving to and fro on a rocking horse while another clown approaches, shyly, with a lasso and a love note in hand. When the scene ends, director **Ryan Rebel '14** offers the actors some advice.

"Have you ever gotten a note or a letter from someone you had a big old crush on, or have you given one?" he asks "Tilly," the clown with a note to present. "This piece of paper, it has such immense importance to you at that period of your life, your entire physical and emotional well-being is tied into it. You really want to pass this note, but your body is telling you not to. You're like a rubber band—this way, that way. Try to feel those forces."

The actors nod, and each time they run through the improvisational *WILD: A Clown Western*, the scene gets tighter, funnier. Rebel laughs with appreciation.

"The least helpful advice a director can give," he says later, "is 'Just do things better.' 'Be more angry.' Or, 'Do it with more energy.' I think, 'How can I frame this to this person's experience, so [the actor] can more readily and enthusiastically access what they need to make this scene really pop and come to life?'"

Rebel is one of the four founders of Shoe Box Company, one of Philadelphia's newest

theater troupes. Based at Manayunk's Venice Island Performing Arts Center, Shoe Box was formed less than two years ago but has already put on a festival of short plays and a production of *Macbeth*, set in a contemporary corporate office instead of medieval Scotland. Its clown western was presented as part of the 2017 Philadelphia Fringe Festival.

"Venice Island is new, and even people who work right up the street don't know we're here," Rebel says. "We've had some success connecting Venice to the larger theater community, and we're hoping more people come out now that we've been in the Fringe guide."

Rebel was introduced to acting in eighth grade and was part of the drama scene in high school. Still, he didn't think he would continue in theater in college and beyond. He found his personality—slow, thoughtful, deliberate—was better suited to directing than acting.

"I'm a good listener, and that's the main skill you need to have in directing," he says. "It's not really about imposing your will on others, but being sensitive to all in the process. The best ideas will always come from the other people you're working with, and if you're not listening, you tend to miss it all."

Like many people who make a living in theater, Rebel has multiple gigs. He's taught theater workshops at Philadelphia rec cen-

ters in partnership with the city's Department of Parks and Recreation, teaches summer sessions at the Cheltenham Center for the Arts, and recently worked as a zombie in an escape-room game. But his primary job is doing freelance tech work for Venice Island; in fact, that's how he met the other Shoe Box founders.

"I'm very slow to anger usually, and I don't really get mad, but it really gets me when people say the arts aren't important," Rebel says. "It's not that without theater programs children's imaginations will shrivel up ... but when someone says, 'This is an important way to see the world,' it shows that there are other paths. I think we'd have a healthier society if we embraced the arts more."

One of the many members of the Haverford community who attended a Fringe Festival performance of *WILD: A Clown Western* was Associate Professor of English Laura McGrane. She really enjoyed it, she says, noting how well Rebel was able to pull poignant, funny, and pointed performances from his actors (including **Jo Vito Ramirez '13**).

Rebel was McGrane's student, and at one point her research assistant. He was, she says, "playfully experimental and gently independent."

"I knew that he would be out there in the community using performance to make a difference."
—Natalie Pompilio

FILM

The goal of most museum and gallery spaces is to get out of the art's way—your attention is supposed to focus on the work, not the walls. But that's not quite the case with the rural Pennsylvania barn where artist Harry Bertoia showcased his Sonambient sculptures. When that barn was scheduled to be dismantled in 2016, filmmakers **Harlow Figa '16** and **Sarah Moses '16** set out to capture both the works of art and their environment.

Their feature-length documentary *Bertoia*, which is heading into the final stages of production, got its start during their senior year at Haverford, but the roots of the project go back to childhood for Moses, who recalls family trips to the Museum of Modern Art in New York City that included encounters with the artist's furniture designs. "I've known about Bertoia's work for as long as I can remember," she says. "My father always spoke fondly of the time he visited the Sonambient Barn and met Harry Bertoia in the 1970s, so when the opportunity for this project came along I was super-excited to jump in."

The Sonambient Barn, located in Berks County, was home to Bertoia's body of sculptural works that combine interactive visual, audio, and tactile elements. Throughout the 1960s, Bertoia created around 100 such sculptures, which feature vibrating metal rods of different sizes that produce eerie, resonating sounds when manipulated by hand or with mallets. They're visual artworks, but also melodic/harmonic instruments that reverberate with the acoustics of the space. The barn opened to the public in the late '70s via tours given by Bertoia's son Val, who has helped with the film.

Figa, an anthropology major who minored in health studies and did a concentration in gender/sexuality, was led into Bertoia's world by Moses' enthusiasm, which brought both filmmakers to the property in the spring of 2016. "Visiting Bertoia's Sonambient



Sarah Moses '16 (left) and Harlow Figa '16 are finishing up their feature-length documentary *Bertoia*.

Barn was what hooked me," says Figa. "It's a transformative, visceral, awakening experience."

But a family dispute over the property (Harry Bertoia died in 1978) meant that the barn would be dismantled and the sculptures removed later that year—a timeline that raised the stakes for the documentary. "Every time we went back to film on the Bertoia property, we saw a growing story that only we could tell as the last documentarians in the barn," says Figa.

The filmmakers, who live in the Philadelphia area and are co-directors of the Tri-Co Film Festival, which showcases work created by students at Haverford, Bryn Mawr, and Swarthmore, shot the initial footage of the sculptures and the barn during their senior year. After graduation, they were able to continue using Haverford equipment thanks to the John B. Hurford '60 Center for the Arts and Humanities, which awarded them both emerging artist residencies through the summer and fall of 2016.

Since then, they've expanded the production to include shoots at Bertoia-related events and exhibits, and interviews with people who knew, or were influenced by, Bertoia. To keep the project going, they turned to online crowdfunding on Seed&Spark.com (co-founded by **Emily Best '02**) and raised more than \$27,000. They also established a social media presence at facebook.com/bertoiafilm that has become vital to the production. "It's really fulfilling to put out a teaser from the film and see all the awed reactions to these unique pieces of art," says Moses, who majored in film and media studies at Swarthmore through the Tri-Co Consortium. "I'm really excited to share this film with the world, and our online connection to our supporters has only encouraged that." (Clips of the doc in progress also can be viewed at bertoiafilm.com.)

The filmmakers, who screened a work-in-progress version of the film at Haverford in October, are spending the latter part of 2017 on final shoots, and plan to begin editing while applying for grants and securing funding for post-production and eventual distribution of *Bertoia*.

As the project moves toward completion, Figa and Moses have maintained their enthusiasm for the artist and his work—but they now also feel a part of the legacy of the space the sculptures once inhabited and brought to life. "This film definitely began with the goal of preservation, but preservation and presentation are also inherently linked," says Moses, noting that the documentary is both preserving a physical space on film and "presenting an artist's legacy, his body of work and the views of various artists, historians, family members, and friends that are intertwined in the story of Bertoia."

—Brian Glaser



Harry Bertoia's Sonambient Barn, dismantled in 2016, housed works that combined visual, audio, and tactile elements.

DANCE

In the Swedish dance company of 38 artists from 20 nations that he now calls home, **Waldean Nelson '09** fits right in. "In the past I was labeled as 'heady,'" says Nelson, who once planned on being an architect. "But here, everyone has an opinion, and different experiences and awareness, and we put these into the pot and see what comes out. We're given a lot of freedom."

"Here" is GöteborgsOperans Danskompani (Gothenburg Opera Dance Company), the Nordic region's largest contemporary dance company, where the Brooklyn native is in his third full-time season as a dancer. From 10 a.m. to 6 p.m., Monday through Friday, Nelson attends dance classes and rehearsals for performances in the Opera House and on European tours.

Nelson started dancing at age 13 at Brooklyn's Philippa Schuyler Middle School. "We had modern dance classes in sixth grade, and it just felt right," he explains. But academics came first for Nelson, who attended New York City's Stuyvesant High School and focused on physics. Still, he earned scholarships throughout high school to study ballet, modern, and other styles/techniques at prestigious schools such as the one run by the Alvin Ailey company and the Dance Theatre of Harlem. When it came time to apply for college, he considered attending a conservatory. "Haverford won out because of academics," he says. "It was near Philadelphia, which has an interesting dance scene, and it's near New York, so I could audition for summer programs in dance."

Nelson majored in growth and structure of cities at Bryn Mawr, with an architecture concentration, and minored in dance. Each summer, he won dance scholarships to study at different institutions. "The summers were eye-opening—it was a glimpse into the world of professional dancing, and I could see how I measured up," he says. Nelson studied abroad his junior year in Copenhagen, focusing on architecture, taking dance classes with Danish Dance Theatre, and in the process, falling in love with Scandinavia.

Just before graduating, in January 2009, he was offered a full-time con-



Waldean Nelson '09 (center) performing with Sweden's Gothenburg Opera Dance Company.

tract with the Brooklyn dance company Ronald K. Brown/EVIDENCE. "I was looking at architecture schools, but once I got the offer I never looked back."

Nelson spent two years with the company and then began freelancing, working for weeks or months at a time with various project-based choreographers and companies. "I was doing a lot of touring, and going back and forth to New York, Europe, Seattle, Vancouver, and Montreal," he says. "It was a lot of fun and very exciting at first, but I was living out of a suitcase. I loved the work, but it was beginning to take a toll. I was looking for a new challenge—a place where I would be able to anchor myself and grow."

He'd always dreamed of working in Europe, because the arts are so well-supported there. So in January 2015, Nelson took his savings and embarked on an audition tour of European dance companies.

Gothenburg was his second stop, and he received a job offer soon afterward, while waiting for a flight in Berlin. "I started to cry in the airport Starbucks," Nelson recalls. "It was a long time coming."

"My path has been so untraditional. Most professional dancers don't go for a liberal arts education before starting their careers. I remember all the times I felt so weird, that the combination of academics and dance shouldn't go together. I'm glad I was stubborn enough and foolish enough to keep both feet in both worlds."

—Anne Stein

Q&A: Bryan Snyder '95

continued from page 23

That should hopefully trick my mind into overcoming the roadblocks I faced in writing fiction in the past.

CL: What will this change mean for your outdoor adventures?

BS: I definitely won't stop going out into these landscapes—that's almost unthinkable. Being in natural landscapes helps me feel more alive and connected to every other living thing on the planet. It reminds me of what it means to be human, of our role as a species, and how our actions have profound impacts on the world.

I feel fortunate that I have a flexible career, and I will still take parts of the summer off to go exploring. As long as there are mountains and people like me

who are willing to do stupid things to get to the top of them, I'll be out there. Travel writing gives you a push to get out to lesser-known areas, so you can be there to see a bear cub climbing a tree, or watch the sunset while you're hanging from the side of a mountain. I wouldn't be who I am today without having those experiences.

Writing every week was a good habit to develop. I had to find a hike or a big adventure every week, and write it up on deadline. That discipline will be really helpful as I switch to write fantasy fiction, but I'll never really stop outdoor writing.

CL: So what's your next adventure?

BS: At the end of September, I'm accompanying my girlfriend to a horse endurance

race in the Bryce Canyon area of Utah. She's a rider, but will spend much of her time massaging riders and horses while I explore the red rock sandstone regions around us. A great spot for inspiration if you're writing about faerie cultures! After that, I'm really looking forward to exploring the worlds I have yet to put to paper. *Learn more about Snyder's books at offthemapbooks.com*

*Cat Lazaroff is managing program director for Resource Media, a nonprofit communications group that helps foundations and other partners advance public health, conservation, and social justice issues. She interviewed **Dave Levitan '03** about his book *Not a Scientist for the spring/summer 2017 issue of the magazine.**

Jack-o'-lanterns lit the way for a night hike on the Nature Trail sponsored by the Haverford College Arboretum.

HAVERFORD IN SEASON



PHOTO: MONIQUE BYARS '20



TELL US MORE

DAN BARRINGER '90

At Home (and Work) in Nature

The only poisonous frog native to the United States, the pickerel frog emits skin secretions that are toxic to some of its predators. Dan Barringer knows these brown-speckled amphibians are harmless to humans, though, so when he encountered one while at work on a recent Tuesday morning, he felt lucky instead of afraid.

On any given day, Barringer might cross paths with a number of wild creatures: deer, foxes, beavers, mink, raccoons, and countless types of birds (among his favorites is the bright blue indigo bunting). As a preserve manager with Natural Lands—an organization that protects and cares for open space across eastern Pennsylvania and southern New Jersey—Barringer oversees Crow’s Nest Preserve, about 600

acres of woods, meadows, and crop fields along French Creek in Chester County, Pa.

After graduating from Haverford, where he worked in the campus arboretum, Barringer completed a year-long internship at Morris Arboretum and an

ornamental horticulture program at Longwood Gardens. He’s been with Natural Lands ever since. Describing his profession as a “lifestyle choice,” he fully immerses himself in nature, living with his family on the preserve year-round.

Barringer spoke to Haverford magazine about the expected and unexpected aspects of his work and how the College helped cultivate his passion for the outdoors.

PHOTO: PATRICK MONTERO

Your bachelor's degree is in English. How did you come to work in land management?

I think I always envisioned myself living in the woods. I went camping a lot as a kid and worked in my uncle's elaborate Japanese-style garden during high school. That and working for Haverford's arboretum gave me a foundation in the horticultural practices I use every day. But I actually do get to use my English degree! I write for Natural Lands' blog and use social media to promote our work saving open space and caring for and connecting people with nature.

What does a preserve manager do?

My responsibilities vary widely—but in general, we handle the maintenance of the preserve. This means planting and pruning trees; taking trees down if they've become hazardous; maintaining trails and gardens; controlling invasive species; building relationships with neighbors and visitors; and making the preserve accessible to all.

Your other title is "invasives management coordinator." What is an invasive species, and what risks do they pose?

Invasive plants aren't evil—they're just behaving badly. They are species that can take over the woods to the exclusion of others, threatening diversity. A community can become a monoculture if an invasive species physically displaces the native species that were there before. We want to prevent this from happening.

Invasives are easier to control if they are recognized just as they are becoming established ... we try to minimize their impact by cutting them back or replanting with more desirable species. One invasive plant that has had a good season this year is "mile-a-minute weed" (*Persicaria perfoliata*); it smothers a lot of other vegetation.

Do you ever feel isolated working out in the woods?

Well, nobody does this work alone. We rely heavily on volunteers on the pre-

serve and enjoy great camaraderie with them. And while this is an environmental career, it's also a social services career. I work to engage people and improve their lives through contact with nature. My greatest joy is sharing the preserve with others, giving tours to student groups or hiking clubs who come to learn about our land and how we manage it.

I also help staff the Crow's Nest summer camp and after-school programs. The idea is for kids to have supervised but unstructured playtime in the woods so they become comfortable in nature, doing things I might have done when I was a kid but that many kids today don't seem to have time for.

Winter is coming. How will that affect your work?

You might think things would slow down, but they don't. We're out in all weather and still have to do everything we always do, except maybe cut the grass. Winter brings a lot of tree work. And since we can see more of the land more easily in the winter, it's also when we monitor conservation easements. These are lands that are in private ownership, but their development capacity is restricted and we protect them as open space. We check every year to make sure nobody is building where they're not supposed to.

Do you have any favorite memories of close encounters with animals on the preserve?

Once I was cleaning wood duck boxes along our creek, standing on a ladder, and reached in and felt something soft. I pulled it forward and came face to face with a red phase screech owl. I didn't fall off the ladder, but both of us were pretty surprised!

What skills and traits are most important in your field?

Most importantly, you have to have a strong work ethic because you have to show up on the hottest of hot days and the coldest of cold days. You have to be comfortable using equipment

like chainsaws, string trimmers, tractors, and bush hogs (a type of rotary mower). You have to be flexible. And you have to know how to identify all kinds of plants and the communities they make up.

How does your work today echo your work at Haverford back in the '80s?

If my colleagues and I have done our jobs well on the preserve, it looks as though we were never there. Deliberate landscapes require care, but our purpose is to keep them looking natural and functioning naturally. The same was (and still is) true for the arboretum at Haverford. I go back for reunions and appreciate the campus more and more; you can tell people have been caring deeply about it for generations.

I continue to carry with me the influence of mentors like Carol Wagner [who is still on staff at the arboretum]; former grounds supervisor Eric Larson; and former arboretum directors Floss Genser and Bill Astifan. Despite the fact that agriculture is not part of a formal curriculum at the College, there are a surprising number of graduates in the field, working in areas like organic or community gardening. I have the pleasure of working with **Pete Smyrl '69**, who is retired from Natural Lands and has volunteered with our kids' programs and nature clubs for years. And one of my classmates, **Tim Abbott '90**, also works for a land trust.

Does working outside compel you to spend your down time indoors?

Not at all. Our family loves to go camping with our yellow 1985 Volkswagen Westfalia camper, which is our pride and joy. It has needed a lot of maintenance, but you meet the best people when you break down. Complete strangers have helped us out whenever we've ended up on their doorsteps—it restores your faith in humanity.

See *Barringer's blog posts at natlands.org/field-notes.*

—Karen Brooks

Karen Brooks is a Philadelphia-based freelance writer and editor.



INNOVATORS

Inclusive Learning Evangelist

Luis Perez '94, who is legally blind, has a passion for photography—and for getting the right supports into classrooms so that all students have the chance to succeed. **BY KATRINA SCHWARTZ '08**

Growing up in New York City, and later attending boarding school at Westtown School in Chester County outside Philadelphia, **Luis Perez '94** never needed to drive because public transportation was easier. Like most young people, he'd tried to get a driver's license in high school, and then again in college, but "that was a really frustrating experience," Perez says. "I repeatedly failed the driving

portion of the test, which should have been a hint that something was just not right." After the birth of his daughter, Perez moved his family to southern New Jersey, where driving was necessary, so he finally got his license. Several car crashes later, doctors diagnosed Perez with retinitis pigmentosa, a genetic disease that would eventually leave him legally blind. He had just turned 30.

PHOTO: BOB CROSLIN

“It throws your life

up into the air because so much of our lives revolve around being able to see,” says Perez. The news came as a shock to Perez, who had no idea he had the condition. He hadn’t noticed any problems with his vision while at Haverford, although looking back he recognizes the signs. It wasn’t until he started driving that the deterioration in his peripheral vision became apparent.

At first he had a hard time accepting his disability. He would forget or lose his red-tipped white cane with mysterious frequency, embarrassed that a tool he now needed branded him as different from everyone else. Fifteen years later, he has accepted that he is a disabled person, a term he prefers because his disability affects every interaction he has with the world.

But the diagnosis and increasing difficulty with his vision also sharpened Perez’s focus. He went back to school for a degree in educational technology and became interested in how technology could help students with disabilities, students like him. Perez still has some central vision, so he scans a lot when reading, but that quickly tires his eyes. The rest of the time, he relies on text-to-speech technology. He listened to many of the hundreds of pages of reading his professors assigned in graduate school; it took twice as long and was a huge adjustment for someone who preferred visual learning.

Perez would go on to get a doctorate in special education with an emphasis on Universal Design for Learning (UDL), an educational framework emphasizing that when spaces, experiences, and tools are designed for people with disabilities, it ultimately makes them more suitable for all students.

He now calls himself an “inclusive learning evangelist,” and is passionate about helping the ed tech community understand the crucial role it can play in giving all learners access to education and job opportunities. He was just hired by the National Center

on Accessible Educational Materials to help schools across the country use materials all students can access, and he has even lent his expertise to Haverford as the college embarks on a UDL initiative.

“There is still a misconception out there that these technologies are cheating,” he says. It’s actually the opposite. It’s leveling the playing field.” He doesn’t want any students to miss out on an education because they didn’t have the right technological supports, tools that are much more readily available than ever before. “What’s essential for some is almost always good for all,” has become a motto for Perez as

WHEN HE’S SHOOTING

photos with his phone, white cane nearby, “I often have very deep conversations,” Perez says. People want to know how a blind man can also be a photographer.



he pressures companies big and small to make their products accessible from the start.

He’s acutely aware that without his cane, people wouldn’t know that he is legally blind. The same is true for many other people with hidden disabilities, or even for children with cognitive differences, such as dyslexia. Many kids don’t know their brains are processing words differently until they start to fail. The UDL movement holds that educators should make supportive tools accessible for all students. “We shouldn’t wait until they fail,” Perez says. “We should set them up for success from the beginning.”

Advocating for the disabled community is Perez’s work, but it’s also his life; he doesn’t regard them as separate. When he received his diagnosis he felt totally alone, with no resour-

es for making his way in the world without sight. It was a scary time. “I know I have a limited amount of time that I’ll be able to see the world,” says Perez. He’s using that time to travel, build mental models of the world and capture it all through photography, his other passion. “I wouldn’t be able to do photography if it wasn’t for digital,” he says. He can only see some of the scene he’s shooting, even though he often inverts the colors for higher contrast and uses the zoom features on his iPhone.

Even with these features, Perez admits he often doesn’t know what he has captured until he gets home and puts the image up on a big screen. He compensates in the field by taking lots of photos and mostly photographing landscapes. “I’m not a great photographer, but that’s not the point. The photos are secondary,” Perez says.

The most important part of photography for Perez is engaging with the world. “For me, it’s really the act of taking the photos that’s more important. When you have a visual impairment the world is not that inviting for you,” says Perez. It’s easy to want to disengage from the world, he says, but he chooses to be as positive as possible, and photography has helped him to embrace the world. When he’s shooting with his phone, white cane nearby, “I often have very deep conversations,” he says. People want to know how a blind man can also be a photographer. It’s another chance for Perez to talk about what the world is like for a disabled person and to advocate for inclusivity.

“To me, whenever you try to avoid naming something, that sends the message that it’s something negative,” Perez says. “This is who I am. It’s all part of the package.”

Katrina Schwartz '08 is a journalist based in San Francisco. She's worked at KPCC public radio in Los Angeles, and has reported on air and online for KQED Public Media since 2010. She's a staff writer for KQED's education blog MindShift.

Podcasting on the Rise

Podcasts—a digital, downloadable alternative to radio—have become one of the world’s most popular ways to tell stories, share information, and tackle challenging issues. We spotlight some Haverford alums who have plunged into the field. **BY NATALIE POMPILO**



or more than 18 months, **Gina Delvac '08** produced the podcast *Call Your Girlfriend* without pay, because she was passionate about helping smart and kind people speak in their authentic voices—and be heard.

“Questions I ask myself about a new project include, ‘Will I enjoy working with this person? Does she have something to say? Is her perspective smarter, more nuanced, or different from what’s already out there?’” Delvac says. “You’ll notice I use the word ‘her’ because the cleverest people who seem to get skipped over are women, women of color in particular.”

Three years and 130 episodes into its launch, *Call Your Girlfriend* regularly attracts 150,000 listeners per episode. The show is framed as a back and forth between real-life friends Aminatou Sow and Ann Friedman on topics ranging from politics to pop culture to “pelvic power.” The show sometimes includes interviews with “a roster of women you wish you could call for life advice,” as a 2016 article in *The Guardian* noted. One recent guest? Hillary Rodham Clinton.

“It’s meant to be a thing that you share with someone you really care about, like how a mixtape or a zine used to be,” says Delvac, who is an equal partner in the podcast with the two hosts. She now earns about half of her yearly income from the show, which takes up about half of her freelance work time.

Podcasts—digital audio files available for downloading, usually offered as a series and built around a theme—have become one of the world’s most popular ways to tell stories, share information, and prompt discussion on even the most challenging issues, such as race and religion. In recent years, the number of available podcasts has grown tremendously. So have audiences.

Since 1998, the Infinite Dial report, issued by Edison Research and Triton Digital, has analyzed digital media topics with a survey of 2,000

people. The 2017 report showed that 40 percent of Americans age 12 and up say they have listened to a podcast. That’s up from 29 percent in 2012 and 36 percent last year.

“There’s an excitement and energy around podcasts that has brought in a new audience for



Gina Delvac '08 is the Los Angeles-based producer of *Call Your Girlfriend* and other podcasts, and has been an adviser to several Ford podcasters.



Ahmed Ali Akbar, who spent two of his college years at Haverford, is the host of BuzzFeed’s *See Something Say Something* and remains in touch with Class of '08 friends and fellow podcasters Gina Delvac and Dennis Norris II.

radio and for audio generally,” says **Jennifer Waits '89**, who has been volunteering in radio since her student days at Haverford and has written for the blog *Radio Survivor* since 2009. Waits is also part of the team behind the *Radio Survivor* podcast, which has addressed the culture of radio since 2015. Podcasts, she says, have “provided an entry point for people who might not be as immersed in radio.”

For **Katrina Schwartz '08**, a journalist at NPR member station KQED in San Francisco, co-hosting the *MindShift* podcast was a natural extension of her work and her interest in the future of education. Certified nurse midwife **Amy Alspaugh '07**, co-host of *The Peach: Lady Smarts About Lady Parts*, has used podcasting as a way to share critical women’s health information. **Dennis Norris II '08** started the podcast *Food 4 Thot* with three friends after they were told they were often the most entertaining people in a room.

“Podcasts barely existed when we graduated,” says Delvac, who also produces the podcast “Pitch Makeover” and works on other podcasting projects. Still, she believes her Haverford education prepared her for the challenges of the genre.

“A lot of liberal arts grads do well in start-ups and entrepreneurial endeavors because we enjoy research and discovery,” she says. “We think critically and creatively. We pick up the new skills we need along the way, especially if it’s in service of an idea or mission we care about.”

Podcasts aren’t new to Haverford. In 2007, faculty members recorded podcasts about different



Podcasting on the Rise

books listed in the college's 1836 library catalog to support a Magill Library exhibit. Haverford Athletics began releasing podcasts focused on student athletes, coaches, and administrators in 2015, offering more than 30 episodes on iTunes before switching to video content last year.

Haverford's radio station—one of the country's first college stations, launched in the 1920s—has struggled in the internet age and at one point, between 2009-10, became a podcast-only DJ club. The station, now run by Haverford and Bryn Mawr students, is a “web-based collective of audio con-



Jennifer Waits '89 is part of the team behind the podcast *Radio Survivor*.



tent and multimedia,” its Facebook page notes. That includes podcasts.

Podcasts have existed since the early 2000s. The term first appeared in print in 2004, when a writer for *The Guardian* newspaper joined “pod,” from Apple's iPod, with “cast,” a broadcast reference. But many credit NPR's investigative podcast *Serial*, first released in 2014, with pushing the genre to new heights. With two seasons complete, *Serial* has had more than 230 million downloads.

While comprehensive data on the rise of podcasts is tough to come by, one study published on the website Medium calculated that the number of podcasts on iTunes (the dominant podcasting platform) as of June 2015 totaled around 206,000. The study further estimated that around 5,000 new podcasts were added to iTunes per month in 2015. Meanwhile, in 2016 Apple announced that its iTunes Store had surpassed

one billion podcast subscriptions.

Why do podcasts appeal to so many? One answer: People want content on demand, instead of being tied to a fixed broadcast slot.

“I can listen to a podcast while doing something else,” says *MindShift* podcast co-host Schwartz. “It's really nice to learn something or have a story told to you while you're washing dishes or taking a walk.”

Schwartz got her start in radio because of Delvac, a good friend from Haverford who encouraged her to take a radio internship. One of the first podcasts she regularly listened to, she recalls, was NPR's *Planet Money*, which began the year she graduated.

“Podcasts allow you to find what you care about and listen to people who know about that (subject),” she says. “You can find a podcast for anything.”

That's because almost anyone can record a podcast and offer it to the masses via the internet. But not all have the high production values that appeal to listeners.

“Making a podcast isn't that hard, but making a good one is,” Schwartz says.

Alspaugh, who works as a nurse midwife for the Durham County Health Department in North Carolina, says she and two other medical professionals launched *The Peach: Lady Smarts About Lady Parts* last January to address some of the women's health misinformation they heard while on the job. “I hear stuff from my patients, but I also hear stuff from my friends who went to Haverford,” Alspaugh says. “When it's your whole world, you forget that not everybody knows what you know.”

The Peach has thus far averaged one 30-to-45-minute show each month. Episode titles include “IUD, Yeah You Know Me” and “The Girls,” which is illustrated on the podcast's website with a buxom photo of singer Dolly Parton.

“We bought a microphone and a recorder and said, ‘Let's give it a try,’” says Alspaugh. “We record it at each other's homes. You can tell it's not done by NPR.”

Since all three women have full-time jobs, this is a self-funded side project—Alspaugh estimates they've put in a combined \$1,000 so far, not including the cost of their time. Still, she believes it's worth the effort.

“Our goal is to start more conversations about



Dennis Norris II '08 (far left) co-hosts the podcast *Food 4 Thot* with three friends. The show, which has a large LGBTQ following, has been named to several best-of lists for 2017.



things that often aren't talked about," she says. "We want [listeners] to feel educated and empowered when they make health-care decisions."

Norris and three friends launched their podcast "Food 4 Thot" in February. (The spelling of "thot" refers to an acronym for a raunchy slang term.) Each episode features a roundtable-like discussion on topics that can make people laugh but also spark deep conversations, "like a radio version of *The View*, but not terrible," says Norris. The quartet—all are gay and three are people of color—met while participating in a writing workshop at Reed College in Portland, Ore., in 2016.

"There were probably 300 people there, and we came together immediately and became great friends," Norris says. "We would get glasses of rosé and talk writing and craft, and everything from Mariah Carey's Vine account to critical race theory to the publishing industry. During one conversation, it was me who said, 'We should broadcast these conversations because they're amazing.'"

After seeking podcasting guidance from Delvac, Norris and his co-hosts rented studio space so they could offer a professional-sounding product. They had a photographer friend take pictures of them for their press kit and website, and built excitement for their show with a trailer and social media posts.

The first episode of *Food 4 Thot* was called "Like a Virgin" and was built around "first times,"

including "first times seeing ourselves in literature, first times questioning religion, and first times accepting Beyonce as our Lord and Savior." The show got 20,000 downloads, a magic number in podcasting as that is the number advertisers look for, and there has been interest, Norris says. "It's so hard to make money off of a podcast, but we



Amy Alspaugh '07, a nurse midwife, launched the podcast *The Peach: Lady Smarts About Lady Parts* to provide women's health information.



Podcasting on the Rise

thought we could. To be able to make a living podcasting and writing is a dream.”

Just six months in existence, and with only nine episodes, *Food 4 Thot* has been named to several best-of lists for 2017, including the website Vulture’s “The Best Podcasts of 2017,” NBC News’ list of “11 LGBTQ Podcasts You Should Know About,” and GLAAD’s list of “11 Podcasts to Subscribe To.”

The show has a large LGBTQ following, Norris says, but also has found fans among women, mil-



lennials, and college students who identify as left of center politically. “My Haverford community has been incredibly supportive,” Norris says.

Ahmed Ali Akbar was considering a career in political science or medicine when he came to Haverford in 2006. Then he felt the pull of the college’s lauded Department of Religion and changed his focus. He and a friend then dabbled in campus radio, hosting *Muslim Power Hour*. (Akbar transferred to the University of Michigan after four semesters due to a family illness, but he remains in touch with Delvac and Norris and says his “besties” are all Haverford folks.)

More than a decade later, Akbar, who went on to get a master’s degree from Harvard Divinity School, is the host of BuzzFeed’s popular podcast *See Something Say Something*. Named to a 2016 “best” list by *The New York Times*, Akbar’s show focuses on Muslims in America, addressing complex issues, such as cultural appropriation, and more lighthearted ones, like the bond that strengthens between hungry friends during

Ramadan fasts. Says Akbar, “The goal of my podcast is to give our listeners a better way of talking about and addressing ‘Muslimness’ in America.”

Personality matters in podcasting. Having a big name anchor a show is always a good thing. Well-known criminal defense attorney **Mark Geragos ’79** and comedian Adam Carolla have co-hosted the podcast *Reasonable Doubt* since 2015. Its success can be attributed to the pair’s celebrity and the unique qualities of their show, which features conversations about diverse subjects, including legal issues. This allows Geragos to share insights and behind-the-scenes stories about representing clients such as singer Chris Brown, convicted killer Scott Peterson, and former Congressman Gary Condit.

The two on-mike hosts of the Delvac-produced *Call Your Girlfriend*, which takes its name from Robyn’s 2010 pop song, also have a bit of celebrity behind them. Sow is a digital strategist named to Forbes’ 2014 list of “30 Under 30.” Friedman is a journalist who made *Columbia Journalism Review*’s list of “20 Women to Watch in 2012.”

Perhaps what’s really propelled the podcast is the tangible friendship between Sow and Friedman. In June, *Entertainment Weekly* included the podcast on its “Must List,” with the article’s writer noting she’d developed “brutal friend crushes on both” hosts. The digital media website Mashable said the podcast is “like listening to your own best friends talking about issues you care about.”

But one reason those talks sound relaxed is Delvac’s editing and pre-recording prep. “People think that because the conversation flows freely and naturally and sometimes meanders that it’s not edited or produced,” she says. “But a lot of work goes into making it seem that way.”

The podcast’s longevity—three years and counting—also can be credited to the hustle of its team, including constant promotion of the show through social media. For Delvac, it’s worth it. Don’t forget, she was all in even when she wasn’t getting paid.

Says Delvac, “There’s something kind of celebratory about listening to two smart, engaged women talking.”

*Natalie Pompilio is a freelance writer in Philadelphia and a frequent contributor to the magazine. Her book Walking in Philadelphia was published by Wilderness Press in June. She also wrote about **Carol Compton ’84** and **Ryan Rebel ’14** in this issue’s Mixed Media section.*

HOW TO

TAKE CARE OF YOURSELF WHEN YOU'RE THE CAREGIVER



There are few things harder than supporting a loved one through a serious illness. But a challenging diagnosis doesn't mean life must be grim and grueling, and taking care of someone who is sick does not mean you should give up caring for yourself. That's the message of a new book co-authored by Claire Zilber '84, a psychiatrist in private practice in Denver. Living in Limbo:

Creating Structure and Peace When Someone You Love Is Ill tells the story of co-author Laura Michaels' experience after her husband was diagnosed with cancer, and offers accompanying commentary by Zilber, who relates the adaptation strategies described in the story to the elements of psychodynamic, cognitive-behavioral, and mindfulness-based therapies they incorporate. We asked Zilber to talk about a few of those healthy strategies for caregivers.



Avoid nonproductive worry. Worrying about something is helpful to the extent that it prompts you to recognize your next steps. But taking on too many worries at a time, or worrying without also problem-solving, can become a hamster wheel in your brain, getting you nowhere. If you feel overwhelmed, intentionally choose the one or two worries that are most important to tackle today, and set the others aside for another day.



Keep hope alive. Focus on the good. Our brains are wired to collect information that confirms our beliefs and expectations. We can choose to notice information that confirms the positive, such as that our loved one is having a good day today, rather than focusing on the negative, like our loved one had a cough last night. This doesn't mean ignoring the cough if it's a sign that you need to call the doctor; you still attend to whatever requires an active response, but you don't over-focus on it.



Ask for help. I think people really want to help, and we need to let them—but often they don't know what to do. Tell them. Asking your friends to do something for you is a way to honor the friendship.



Accept and manage other people's responses to your situation. Well-meaning people sometimes say or do unhelpful things. When someone croons, "Oh you poor thing," they are expressing pity, which diminishes us. You may choose to edu-

cate someone about how their comment feels to you, but it's not your job to do so if you don't have the energy. Sometimes it's just easier to be polite. Also, when family members want to visit your ill loved one, you can create structure and limits. Tell them: "If you come, this is how you can help," or "This is what I don't want you to do."



Allow yourself to grieve your own losses. The demands of caregiving can bring all sorts of losses, such as the cancellation of a long-awaited vacation, the disappearance of time to engage in hobbies, the loss of an innocent belief that you would live happily ever after. Acknowledging the ways your life has changed and allowing yourself to feel sad about it, without descending into self-pity (see below), will help you stay present in your emotions.



Short-circuit self-pity. It's easy to fall into "Why me? I don't deserve this." Or, "My loved one doesn't deserve this." That's not wrong. It's a natural thought, but it's not helpful. When I dealt with my own husband's illness, I struggled with feeling, "It's not fair." I finally realized that "fair" is not really a useful construct when you are dealing with illness. Illness is random. From there, I was able to move away from how hard it was for me, to how hard it was for my husband who felt physically terrible.



Balance the scales. Imagine those old-fashioned scales with two dishes. On one side is everything difficult you are going through and have to do. And on the other side is self-care and fun. When someone in our life gets sick, our impulse is to cut down on fun and nourishing activities, but that puts us more off-balance. It's best to put more weight on the self-care side, but to do it mindfully. For example, go for a run with a friend so you can get exercise and connection at the same time. This is not a time to cut corners on your sleep, exercise and nutrition. How can you take care of your loved one when you are running on empty?



Hold on to the things you enjoy. Ground yourself in your old ways of being healthy, even as you are changing your priorities and plans. If exercise, or music, or enjoying a good belly laugh at a comedy film are what lighten your spirit, find ways to keep them in your life, even if it's from a hospital bedside.

—Eils Lotozo

VCAM Unveiled

The new facility for visual culture, arts, and media opened in September, taking over the Old Gym after a dramatic renovation. Here's a look inside. **BY REBECCA RABER AND EILS LOTOZO**

The successful *Lives That Speak* campaign, which raised more than \$269.5 million for the College, is making all sorts of new opportunities possible here at Haverford. And one of the most dramatic examples is the stunning transformation of the Old Gym into a facility for visual culture, arts, and media—better known as VCAM.



Associate Professor of English and VCAM Director Laura McGrane describes the facility as “a material realization of a key feature of the College’s vision for a 21st-century liberal arts education: that is, the development of students as interpreters and makers of visual media in spaces made for this work.”

“With our architectural partners from MSR design in Minneapolis, Minn., and our acoustical/technology gurus from Threshold in Chicago, Ill., we set out to remake the Old Gym with a philosophy of adaptive renovation, sustainability, simplicity, and innovative potential,” says McGrane. A hallmark of the design is the creative reuse of many of the original building elements: stair balustrades became a base for a farm table, the gym floor was reused for office and lab ceilings, old squash court glass became wall boards. Extensive work also went into creating an acoustically friendly building and putting into place a system of sophisticated technology and infrastructure that will

grow with the College over the coming decades, says McGrane.

The building, which opened in September, is the new home of the John B. Hurford ’60 Center for the Arts and Humanities (HCAH),

supports the new visual studies minor, and serves as a lab for film and digital media projects: curatorial experimentation, and arts exhibition. Among the new facilities VCAM brings to Haverford are a screening room, a central campus lounge and community kitchen, an equipment checkout room (providing cameras and audio equipment), and two flexible Create Spaces (which can serve as studios or be used for exhibitions and performances). And there is a new Maker Arts Space, outfitted with 3-D printers, laser cutters, and other machines to enable rapid design and prototyping—all of it overseen by Maker Arts Technician Kent Watson.

Also housed at VCAM are three co-curricular initiatives. The Summer DocuLab is a donor-funded five-year pilot that helps develop student-faculty documentary film work. The Philadelphia Area Creative Collaboratives Program, supported by a grant from the Andrew W. Mellon Foundation, fosters partnerships between the College community and local organizations and artists. And the Haverford Innovation Program (HIP), created with donor support, works to develop a culture of innovation and entrepreneurship on campus.

HCAH Visual Media Scholar Vicky Funari, a documentary filmmaker who has been teaching at Haverford since 2009, is delighted by the new VCAM, whose facilities also include a well-equipped Film/Media Editing Studio. “I like the fact that behind the walls, there is a sort of connective tissue of audio-visual capability,” says Funari. “From any video-capable room in the building, you can send video and audio to any other video-capable room in the building. This gives us many possibilities for performances, art installations, expanded documentary and experimental media work. I also like that there are some empty rooms that are designed to be flexible, just waiting for art installations, exhibitions, and performances to fill them.”

Says McGrane, “Because VCAM offers such a variety of gathering spaces, as it also creates new platforms and physical tools for learning, it suits the Haverfordian spirit of educating the whole person, of engaging all our sensibilities.”

—Reporting by Katie Rodgers ’18



←.....
PANELS ON TRACKS
can be moved to cover windows when presentations are taking place. The renovation retained the Old Gym's original running track but transformed its function.

↓.....
THE VCAM BUILDING
is the new home of the John B. Hurford '60 Center for the Arts and Humanities.



DOCUMENTARY FILMMAKER
Vicki Funari teaches her "Introduction to Documentary Video Production" class in the Media Production/Object Study classroom.



VCAM Unveiled



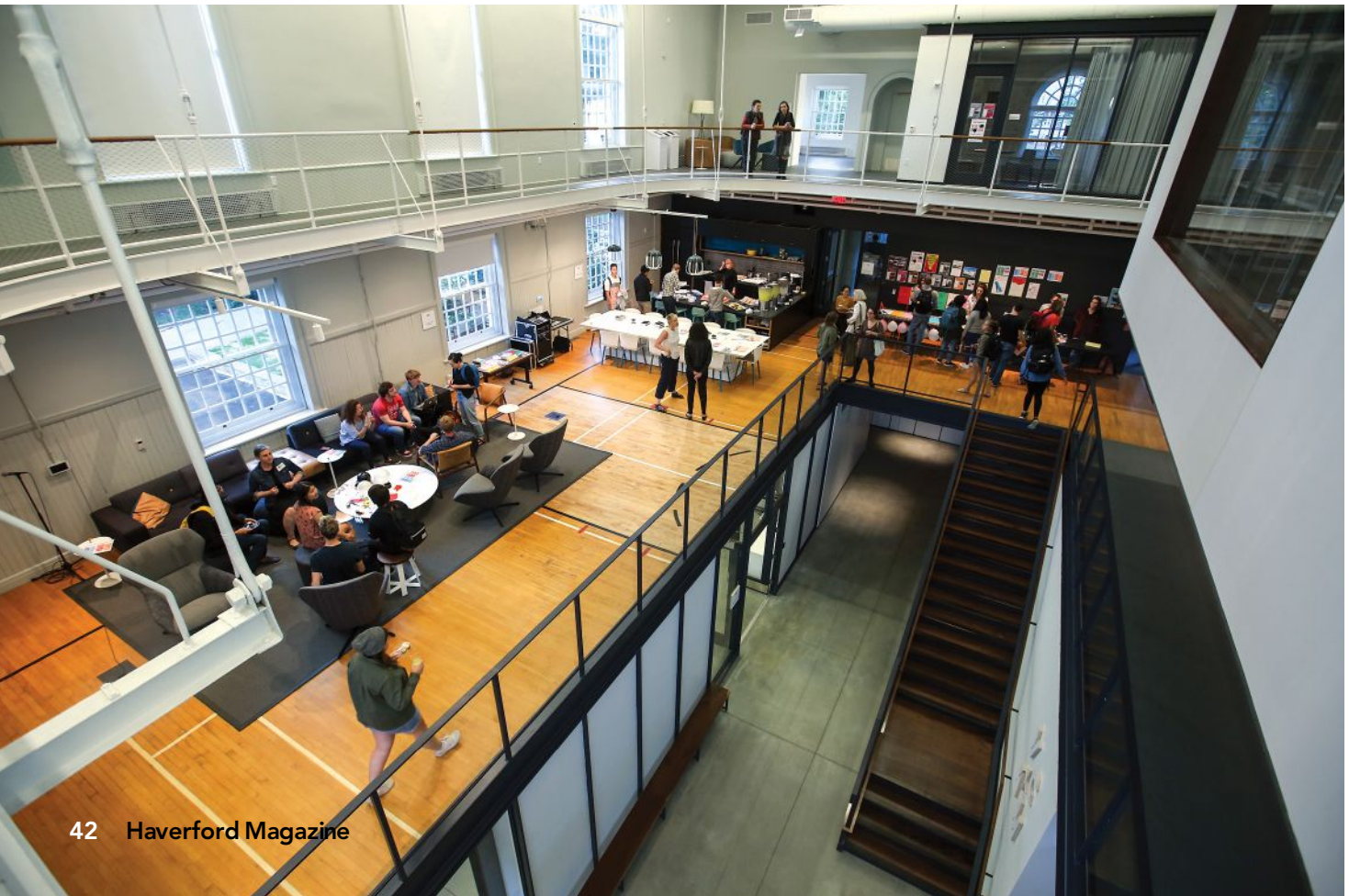
STUDENTS IN
the Maker Arts
Space build biodata
sonification devices
that became part of a
visiting artist's outdoor
art installation.

THE 66-SEAT
Screening Room
on the lower
level is another
important addition
to the campus.



THE PRESENTATION

Lounge features a
community kitchen with
a table created from
pieces of the building's
original stairwell.



KENT WATSON
coordinates activities
and teaches about
technology in the
Maker Arts Space,
which houses 3-D
printers, laser cutters,
and other machines.



↑ **THE FILM/MEDIA**
Editing Studio supports
students' work on a
variety of media projects.

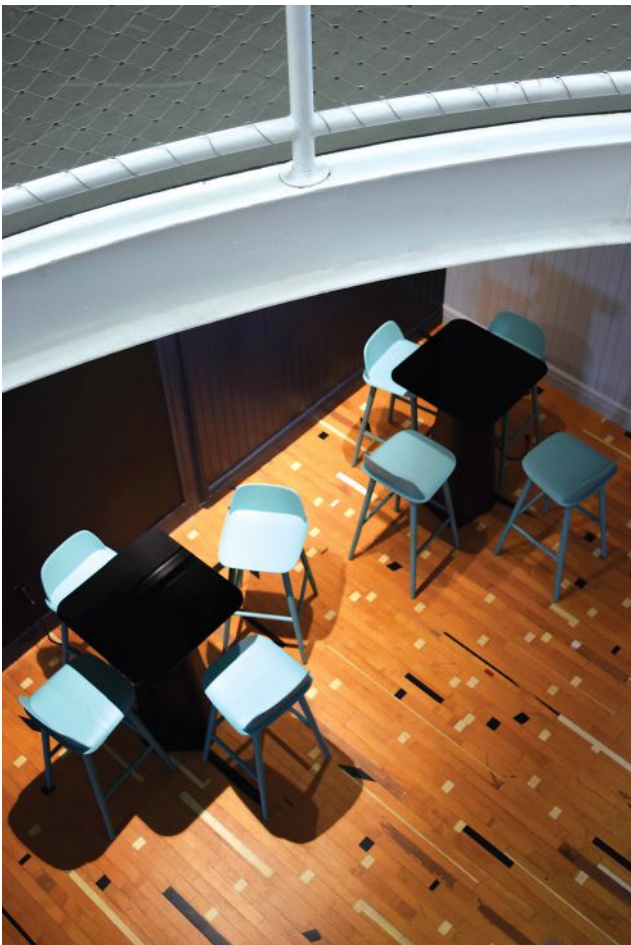


.....→
REBECCA FISHER '18
spoke about the cricket
farm project she's working
on at an event in the
Presentation Lounge.

VCAM Unveiled

ASSISTANT PROFESSOR
of English and VCAM Faculty
Fellow Lindsay Reckson's
class "Theories of the Remix"
featured guest speaker
Michael Gillespie, a film
theorist and historian.

REUSED PIECES
of the original gym
floor create a speckled
pattern of old paint
lines on the floor.
Also repurposed in
the renovation was
the glass from the old
squash courts, which
was used to make
writeable wall surfaces.

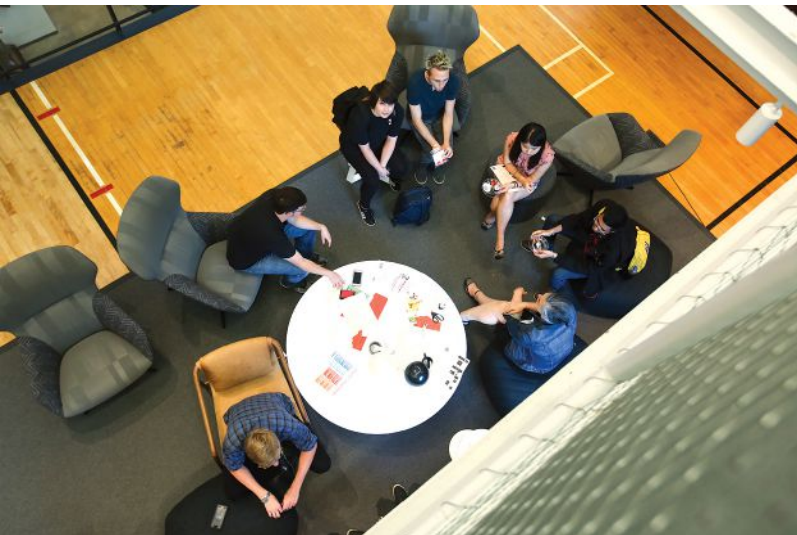


SHAYNA NICKEL,
manager of the Haverford
Innovation Program
(HIP), outside her VCAM
office. HIP provides extra-
curricular workshops
and programs aimed at
helping students accelerate
innovative endeavors.



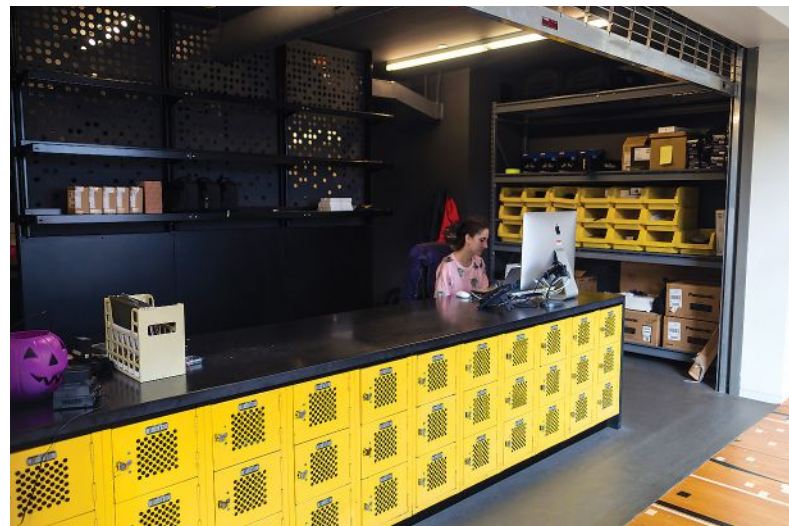


FLEXIBLE EXHIBITION
spaces, like this one, are a key
feature of the VCAM facility.



←.....
INFORMAL GATHERING
spots promote collaboration.

.....→
LOCKERS FROM
the Old Gym were
repurposed to create
the Equipment Check-
out desk, where
students can get
access to cameras
and audio equipment.



Roads Taken and Not Taken

Todd S. Garth '81

If in 1981 someone had predicted that I would someday be a) in the pay of the Department of Defense, b) researching obscure literary figures, and c) viewed as a gay pioneer at a military institution, I would have asked what recreational drugs they had been taking and for how long.

I was a decidedly mediocre student at Haverford, partly due to spending so much energy trying to convince myself that I wasn't an intellectual. Becoming an academic required 10 more years of maturing, plus more time in graduate school than anyone should admit to. The real turning point was when it dawned on me how much I liked teaching the Spanish and Portuguese languages, as well as talking about literature and abstract ideas. Some heartfelt advice from Haverford classics professor Deborah Roberts—about how you could love your work without it defining you—finally set me on the right path. That, plus the serendipity, in 1990, of one of the strangest books ever written, *The Museum of Eterna's Novel*, by Argentine writer-philosopher Macedonio Fernández (1874-1953), landing on my study desk at the Library of Congress. Suddenly, I had the topic of my dissertation.

The decision to join a military institution is harder to explain. It was supposed to be temporary. My spouse was a few years from retiring from his job as a law librarian and devoting himself to writing fiction full time; we would move for my career once he did. When a teaching position at the Naval Academy turned up, our reaction was something like, "as long as the U.S. is going to have the world's most powerful navy by a factor of 60 (measured in aircraft-carrier acreage alone), I might as well do my part to produce worldly, curious officers."

What I didn't expect was for aspects of the place to remind me of my alma mater.

Like Haverford, Annapolis possesses



an ineffable, slightly weird sense of community, verging on parody. I cringe at references to "the Naval Academy Family." (Gary and I get ample love and anguish from our own families, thank you very much.) But this community consists of more than just an educational "mission" and military esprit-de-corps. It is manifest as a bond of trust: in the classroom, in the ease and depth of conversations about ideas, opinions and experiences; and on the playing field (yes, I was long ago brainwashed into a rabid Navy football fan), despite the wearisome (to me) flag-waving and the wrangling over student athletes' academic priorities. That bond of trust also exists among the faculty, which, despite the inevitable sniping over curricular real estate, works with amazing collegiality. Last fall I served on a dean search committee with 10 officers and civilians that operated entirely by consensus. Not exactly life among the Quakers, but still ...

Then there's the gay thing. Haverford in the late '70s was not the most congenial place for gays—few colleges were. Staying in academia, however, eased the way, so

that by the time I arrived at Annapolis there was no question of pretending I was anything other than happily partnered with a man. Here again, the bond of trust came through—I was always treated with respect.

Being gay at an institution where homosexuality carries an undeniable stigma, however, could get complicated. While I was out to anyone who cared to know, the midshipmen didn't have any reason to be aware that the professor standing in front of them was gay, and I had no desire to make an issue of it. Thus the infamous Don't Ask, Don't Tell policy naturally led to awkward situations. Such as in 2001, when, reacting to a skit by two students, I said that I didn't understand how calling someone homosexual could be an insult. After a long silence, a midshipman spoke: "Sir, if someone called you gay, wouldn't you be insulted?" "Of course not," I snapped back. I used to explain, at such rare junctures, that while I could tell midshipmen to put a sock in it, Don't Ask, Don't Tell meant that gay service members couldn't risk objecting

continued on page 70

giving back

Volunteer Spotlight: Giving Advocates

Technology has changed the way fundraising is done, but alumni who volunteer to reach out to their peers share timeless motivations. **By Pat Laws**

About 40 years ago, **Alan Colsey '74** volunteered to serve as class co-chair. He grabbed a pen and a pad and drafted a letter urging his classmates to support Haverford with annual gifts. He's been at it every year since.

While the terminology and state-of-the-art outreach methods have evolved over time, Colsey finds the satisfaction of volunteering is a constant. "My classmates are always enthusiastic when I reach out," he says. "It's not heavy lifting, and the connection to my friends and the College warms my heart. And now all the resources are online, which makes it so easy."

The desire to maintain close connections with friends motivated **Tamia Harris-Tryon '03** to volunteer. "When our family moved to Dallas in 2014, we increased our physical distance from Haverford and also from many of my classmates. Being a volunteer gives me a great excuse to contact them, and I enjoy hearing about all that is going on in their lives."

Pride in her class and the College also factor in for Harris-Tryon. "I want to see them on campus at our 15th Reunion and to have the Class of 2003 well represented in the gift totals, so I feel good about reaching out. Haverford is a special place and has had a huge impact on the person I am, both personally and professionally. It brings me joy to know that the time I spend catching up with classmates might contribute to the future stability of the institution."



Alan Colsey '74



Jenifer Schweitzer Brooks '91



Tamia Harris-Tryon '03



Carol Bassie '86

"Haverford has a long history of fundraising by class chairs and Reunion gift committees," notes Annual Giving Chair **Jenifer Schweitzer Brooks '91**. "On July 1, we shifted to describe all fund-

raising volunteers as giving advocates. This emphasizes advocacy for Haverford across many dimensions and makes getting involved in a variety of ways easy.

"The role of giving advocates is as

simple as it sounds,” Brooks adds. “You advocate for giving to your friends, classmates, and alumni peers. Right now, we have about 100 active advocates and hope to grow that number quickly with volunteers from all backgrounds.”

Carol Bassie '86 had volunteered for the Office of Admission before joining her 25th Reunion committee. “I love Haverford, and I want to help the College achieve its goals,” she says. “Whenever I contact anyone of any age, we start from a place of commonality—we are both Fords and quickly fall into a conversation similar to those we all remember so fondly from our days as students. That conversation leads naturally to asking a fellow Ford to join me in supporting our amazing alma mater.

“Being a giving advocate is so easy,” Bassie says. “Every bit of information I could need is online for me. When I log in, the platform is intuitive and designed to make the process smooth and quick because the resources are already set up for me to use.”

Erik Muther '94, who serves on the Annual Giving Steering Committee and has been a longtime volunteer for Haverford’s Center for Career and Professional Advising, agrees. “Not so long ago, we’d send all of our appeals and outreach via snail mail and follow up with phone calls. Then email and social media created new opportunities to connect with our fellow Fords. It may sound counterintuitive, but technology makes



Erik Muther '94

JOIN THE GIVING ADVOCATES

When you become a giving advocate, you join a committed network of alumni, parents, and friends who help spread the word about why supporting Haverford is so important.

Here’s everything you need to know about this key volunteer role:

- It requires as little as a few hours per year.
- All the tools and resources you need are easy to access online.
- You select the people you’d like to reach out to and choose how to contact them.
- Staff support is available to help you every step of the way.
- Being a giving advocate allows you to reconnect with old friends and discover new ones.
- You get the chance to represent Haverford and help secure its future.

To learn more about serving as a giving advocate, contact the Office of Annual Giving at (610) 896-1131 or annualgiving@haverford.edu.

our interactions much more personal, timely, and donor-focused.”

In June, Muther appeared in a short video titled #Speak4HC with **Katherine Lee '16**. “I was a little reluctant at first as I often feel uncomfortable in front of a camera,” Muther says. “But I’m very proud of Haverford and happy to spread the word. It’s up to us to take care of the College and pass it along to the next generation.”

Victoria Sobocinski '13 echoes that sentiment. “I volunteer because I’m proud to be a Haverford alum and



Amanda Acosta '18

want the school’s mission and purpose to continue,” she says. “I will always be indebted to Haverford for the financial aid I received, so I’m happy to give back to the school in various ways, and I always look forward to talking with fellow Fords!”

“This does not require much time at all,” observes Sobocinski about volunteering as a giving advocate. “The prep work took no more than an hour. I spent time promoting #YAGM, the young alumni gift match in October. There was some connection with everyone on my list—whether it’s a member of my graduating class, a fellow basketball player, or someone I became friends with through Customs.”

Giving advocates range from Scarlet Sages, who have been engaged for several decades, to current students just getting started. Working in the Office of Annual Giving and as a Phonathon caller (see p. 49) led Amanda Acosta '18 to get involved in organizing her senior class gift campaign. “After getting to know a lot of alumni volunteers and donors, I knew I wanted to do this,” she says. “The alums who care about Haverford and do what’s needed to take care of it are just inspiring.” 🐾



(from left) Cole Beecher '18, Zuyi Wang '20, Paige Powell '19, Ceci Silberstein '18, and Isabella Falla '18 pitched in to make calls to alumni during October's Phonathon.

Who's Calling?

When "Haverford" pops up on your caller ID, chances are it's a Phonathon student.

With the October sun setting over campus, student Phonathon callers gathered in Founders Hall to discuss their strategy and talking points, assemble the tools of their trade—pens, pencils, information sheets—and start dialing. The evening's focus was reaching out to potential Ford donors in the 10 youngest classes to let them know about a special 2:1 matching challenge.

"Our callers are from all walks of life—from first-year students to seasoned seniors—and from all over the country and the world," said Ramon Guzman Jr., the Jill Sherman Fellow for Leadership in Advancement, who oversees the Phonathon program. "A lot of colleges hire commercial telemarketing firms, but that's too impersonal for Haverford. Our students do a great job, and they offer alumni and parents a uniquely authentic view of life on campus."

As Zuyi Wang '20 prepared for her first shift, she was excited to talk with alumni about their lives after Haverford. She also confessed, "I'm nervous! I've been an Admission tour guide, but someone might ask a question I can't answer, or I might interrupt their dinner." The economics major and psychology minor from Queens, NY, was quickly reassured by the veteran callers surrounding her.

"People leave here with good memories," noted Isabella Falla '18, an art history major who signed on as a caller in her first year at Haverford. "They're happy to hear from students

and help the College. It's going to be fun."

"I've heard some great stories over the years," said Cole Beecher '18, an international studies major. "Talking with Fords about how things were 50 years ago gives you a real sense of College history and how society has changed." Added Beecher, "Trying to change someone's mind [about donating to the College] can be challenging, but most alums are full of good wishes for us."

Last year alone, nearly 900 donors pledged about \$200,000 through the program, making it an important opportunity for alumni and friends to make their annual gifts. In a world that has increasingly moved online, these phone conversations not only raise needed dollars, they create an opportunity to swap stories, talk about upcoming events, and keep the Haverford community connected.

Haverford's Phonathon has evolved from rotary phones and regional alumni calling sessions in the 1950s to the present-day student caller program. What hasn't changed is the hope that someone will pick up the phone.

"It's a lot of fun when you reach an alum who once was a Phonathoner too," said Falla. "They like hearing all the details and statistics on how I'm doing and how the whole program is going. Having been on the other side of the call, they're happy to help and proud to have become the donor. I know that next year after I graduate, I'll be that alum who's eager to answer the call."
—Pat Laws

The Haverford College Lawyers Network: Building a Strong Affinity Group

As he began practicing law, **Michael Gordon '04** had a vision for his career: Fewer awkward networking lunches.

Instead of one-offs with no follow-up, he craved meaningful conversations.

Gordon and fellow attorney **Rahul Munshi '06** (Gordon's baseball teammate and Haverford pal) talked about building a network to help Fords in legal fields learn about each other, and share wisdom and resources with ease, whether or not lunch was involved.

In late 2009, the pair started making calls and sending letters. Eight years later, the Haverford College Lawyers Network is more than 1,800 members strong. (That's about 12% of the entire alumni population.) HCLN offers a robust digital newsletter and directory, and members host events around the country each year. There's also a LinkedIn group with nearly 700 members, for the social-media-inclined.

"I'd always benefited from **Greg Kannerstein '63** and all the alums I'd engaged with over the years," says Gordon. "Rahul and I asked ourselves, 'How do we make this so that people are connecting on a regular basis?'"

There was no model, so they built the model.

Things got rolling the first year with a trio of events in Philadelphia, New York City, and Washington, D.C. "We set out to spread through the Amtrak corridor first," says Gordon. "We personally reached out to all the alums we knew, and they turned up with great support."

Soon, they recruited **Daniel Render '06** as HCLN's Midwest correspondent. Render, who grew up near Chicago, returned to the area to begin his career. Munshi had put down roots in Philadelphia, and Gordon moved, in 2011, to Los Angeles.

This year, Render took over newsletter editing duties from Gordon, who'd been culling the updates since the group's



Daniel Render '06

inception. Along with a quick-hits news blotter full of job moves and industry honors, each issue features an interview with a group member about their work.

"Those are my favorite part," says Render. "We feature diverse people in diverse fields, to show that there are all these different experiences that are all part of our network."

A few recent spotlights include **Harsimran Kaur '97**, legal director of the Sikh Coalition, and **Barzi Axelrod '04**, a criminal prosecutor at the Delaware Department of Justice.

Render says one of HCLN's goals for the future is to build more relationships on campus. In 2015, the group hosted a symposium in Stokes Hall featuring, among other guests of honor, three federal judges: **David Hamilton '79**, **Richard Andrews '77**, and **Jennifer Boal '85**.

HCLN leaders also have connected with students by helping to coach the Mock Trial Team, founded in 2014. "Our head coach, **Jeff Monhait '09**, has been with us since the beginning," says cofounder Nick Barile '18. "He's a truly amazing coach, mentor, and friend. He's spent too many late nights in Haverford's Hall Building with us."

Students in the College's Pre-Law Society contribute to the HCLN newsletter, too, getting a valuable chance to chat with alums before they even start applying to law school.

"We've learned a lot about the ins and outs of what real attorneys do, which has helped many of us with our own professional goals," says Barile.

That's the point, says Render: "When you help students, they become stronger alumni, and that helps everyone."

Though Gordon is now far from campus in his West Coast outpost, he's thrilled to see HCLN growing. "I'm excited to share it with some new blood and watch them run with it," he says.

—Mara Miller '10

WHAT'S YOUR AFFINITY?

Affinity groups connect Fords around shared interests and provide opportunities for alumni to engage with each other, the College, and current Haverford. Check out this list of alumni affinity groups to see where your interests might lie:

- Athletics Alumni Network
- Education
- Fords in Finance
- Haverford College Lawyers Network
- LGBTQI+ Network
- Media, Entertainment, and Sports
- Multicultural Alumni Action Group
- Bi-Co Public Health
- Scarlet Sages

To learn more, visit fords.haverford.edu/affinity-groups, or contact Alumni and Parent Relations at alumni@haverford.edu or (610) 896-1004.

class news



Quizzo Night in Magill Library.



HVERFORD COLLEGE

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.



HVERFORD COLLEGE

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Roads Taken and Not Taken

continued from page 46

them, even in jest. “The last thing you want is for a shipmate to think you are prejudiced—and to be unable to tell you.”

With faculty it could be even more complicated. For instance, I had to inform my department chair that I couldn’t chaperone students abroad, since my partner always traveled with me. I wasn’t worried about how the midshipmen would react; I didn’t want the chair to have to appease some admiral enraged over an assistant professor taking his gay lover to Spain on the Navy’s dime. She understood.

But the most awkward day was in 2006, when I caught wind of a planned visit to the Academy by the activist group Soulforce to protest Don’t Ask, Don’t Tell. The Naval Academy’s Public Affairs Office had surreptitiously scrambled the day’s events; advised the students to avoid conversation with the visitors; and—most galling of all—made the incredibly disingenuous statement that midshipmen “were not required” to reveal their sexual orientation, when in fact they were

not permitted to do so. That clinched it. By the time I had composed an email reaction, I was worked up enough to click “reply to all.” Which we aren’t ever allowed to do. Well. The next day, as I was trying to keep my head down, a senior professor approached me saying, “I knew there was a reason I wanted you tenured.” The vice dean commented that I “had made a lot of good points.” (Now, all these years later, I can’t quite recall what those points were, but I do remember citing the hypocrisy of the Academy stifling protests when certain visiting alumni and retired officers felt perfectly free to make deprecating comments about gays and lesbians.) And scores of midshipmen wrote me thoughtful emails engaging with my arguments and explaining where I might have been wrong. I responded personally to every single one.

Of course Don’t Ask, Don’t Tell ended, and I’m pleased that I did my infinitesimal

part. All in all, the Naval Academy isn’t that different from a college, except for the occasional satisfaction of changing—in the tiniest way—one of the world’s most terrifyingly powerful institutions. My favorite moment of all, by the way, was in May of 2010 when I told a midshipman I couldn’t meet her the next day because I was getting married to my partner of 25 years. She whooped and threw her arms around me—something, according to the rules of behavior while in uniform, she wasn’t allowed to do.

Todd S. Garth majored in classics at Haverford; earned an M.A. in comparative literature at the University of Maryland and an M.A. and Ph.D. in Spanish at Johns Hopkins University. He is a professor at the U.S. Naval Academy in Annapolis, Md., where he teaches Spanish language and Spanish and Latin American culture and literature, and also serves as the associate chair of the Languages and Cultures Department.

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

alumni obituaries

42 John A. Fust, 96, died May 20 in Erie, Pa. Fust was a pathologist at Hamot Hospital, a veteran of the United States Army, and a member of St. Paul's Episcopal Church in Mayville, N.Y. He is survived by two sons, Ford and Thomas; a daughter, Mary Dundon; and two grandsons. Fust was preceded in death by his wife, Mary, whom he married in 1947, and a son, **John H. E. Fust II '76**.

43 James S. Sutterlin died May 8. He lived for 95 years as a beloved son, husband, father, and grandfather, continuously serving in the cause of peace. After graduating from Haverford, he was drafted into the military and served in World War II as a second lieutenant in the United States Army. Following the war, he entered the U.S. Foreign Service, with postings in Berlin, Tel Aviv, Tokyo, and Bonn. He later joined the United Nations. After retiring, he turned to academia, teaching and studying at Yale and Long Island University. Sutterlin resuscitated the UN Oral History Project, which ultimately encompassed more than 200 interviews. In his last years, he focused on writing both a memoir and a novel. He was an elder in the Presbyterian Church, an avid gardener, and an international traveler. His loving kindness, wisdom, stability, strength, and humor will be sorely missed but never forgotten. He is survived by his wife, Renate Craine Sutterlin; his children (from his marriage to Betty B. Sutterlin, who predeceased him) Rose Ellen, Sabrina, Jamie, and Jay; his stepchildren Michael, Renate, Steffan, and Dan; and 14 grandchildren.

45 George Lord de Schweinitz Jr., age 93, died May 13. He served in the U.S. Army 1943–1946. Following the end of WWII, he was on detached service for study in Paris when he opted to leave the Army and remain in Paris as a civilian for the remainder of the academic year. After college, de Schweinitz worked for several years at the Bethlehem Steel Company. After earning an M.A. from Middlebury College in 1967, he began a 28-year career in secondary French language education at the Moravian Female Academy in Pa., the Hotchkiss School in Conn., and for many years at Eastern Senior High School in Washington, D.C. Following his retirement, he moved to Albuquerque, N.M., his mother's adopted home, and bought his first house. He traveled to explore, learn, and visit relatives abroad. His favorite summer vacation area was near Belfast, Maine, where his parents had owned a farm and where he still had many friends. This past summer he visited Maine one last time, staying in a cottage on Pitcher Pond and canoeing with a friend who was visiting from Poland.

46 Roberto P. Payro died July 19 at age 93. He was a former chief of the International Labour Bureau. He is survived by five children and 10 grandchildren.

48 David A. Peters died Nov. 4, 2016, in Scottsdale, Ariz., from complications of Parkinson's Disease.

49 Victor L. Johnson, 89, died Sept. 2. He led Montague Rod & Reel Co. after earning an MBA from Wharton and serving in the Army Corps of Engineers, seeing combat during the Korean War. In 1955, he wed Joan Markovitz. Together, they had two daughters and pursued a passion for collecting American decorative arts. In 1958, he founded Johnson Computing Co., now JCI Data Processing Inc. Johnson supported many nonprofits and served in many leadership roles. He cofounded the national Volunteer Trustees of Not-for-Profit Hospitals and chaired the health-care advisory committee of the late U.S. Sen. John Heinz. In 1987, he was elected chair of the board of trustees at the Einstein Healthcare Network, and he helped Einstein become among the first to embrace advanced technologies in managing business and caring for patients. His most recent contribution was the endowment of the Victor L. and Joan M. Johnson Chair of Technology. Other philanthropic gifts included the couple's donation of 240 examples of Pennsylvania German fraktur to the Philadelphia Museum of Art. His family described him as a lifelong francophile who believed virtually any dish could be improved by the addition of French butter. He is survived by his wife and daughters.

Maurice A. Selinger Jr., "Skip" to friends and family, died May 13. He was 91. After high school he served in the U.S. Navy before attending Haverford for three years and going to work for Eastern Airlines. He left for American Express where he served as special assistant to two chief executive officers, handling liaison and travel arrangements for members of the board of directors. In 1984, he became a travel agent, and in 2010, retired. Selinger was a trustee of the Altman foundation from 1978 to 2013, becoming trustee emeritus in 2013. He also served on the board of the Highlands Estates Homeowners' association until 2013. He is survived by his wife of 59 years, Isabel; his son, Maurice III; and two granddaughters.

54 George Todd died June 25 at his home in Palm Desert, Calif., with his wife by his side. He was 85. After graduation, Todd joined the Navy, which influenced his lifelong interest in sailing and his philanthropic interest in using sailing to give kids undergoing cancer treatment some respite. Todd was devoted to

Haverford, and he credited the College with turning him away from "the tough aspects of Philadelphia" to the "man he became." He was a successful businessman, and spent most of his life near Seattle, then moved to Palm Desert with his wife to retire. In 1999, the Haverford College Alumni Association awarded George its highest honor, the Haverford Award, "given to those alumni who have used their education for the betterment of the community beyond the College." He is survived by his wife, Eileen, and a daughter from his first marriage.

56 Robert A. Barton Jr., 83, a retired banker and savings and loan executive, died May 27 of congestive heart failure. Barton, known as Bob to his friends and associates, was a native of Washington, D.C. He worked for many years for the Interstate Federal Savings & Loan Association. While Barton was working at Interstate's main office, the bank was robbed. He pursued the thief, cornering him in a nearby barber shop before the police arrived, and was commended by J. Edgar Hoover for his bravery. Barton eventually became Interstate's president in 1978, a role he held until 1983 when the company merged with Perpetual Savings & Loan. He served for a time as the national director of the Institute of Financial Education, and as the president of the Washington Metropolitan League of Savings Institutions. After leaving Perpetual, he worked as a financial consultant and later at The Business Bank in Vienna, Va., until age 80. Barton was predeceased by his wife, Joan, in 2006. Survivors include three children, Scott, Kent, and Barrie; and three grandchildren.

61 Svend E. Holsoe, 78, died May 4 in Philadelphia. He was an associate professor emeritus of anthropology at the University of Delaware, and a renowned scholar of Liberian history and culture. With master's and doctoral degrees from Boston University, he also taught at DePauw University. He retired from Delaware's faculty in 1995. He received the Liberian Studies Association Annual Lifetime Achievement Award and, in 1999, Indiana University's Chancellors' Medallion. His treasure trove of Liberian documents and artifacts, the Svend E. Holsoe Collection, is housed at Indiana University. He is survived by his partner, Reuben Mollo James.

63 Barry H. Barlow died April 24. In the summer of last year, he was diagnosed with an acute bone marrow disease, but it didn't stop him from doing the things he loved, like listening to beautiful music, reading, keeping up to date with world events, enjoying meals, and making tea. Barlow dedicated his life to both music and political science, passing on his

I N M E M O R I A M

RAISA WILLIAMS

Raisa Williams, Haverford's inaugural dean of first-year students, died July 13 after a yearlong battle with cancer. She was 69.

Williams joined Haverford's staff in 2001 and retired in 2013, before returning to the College for the 2015–2016 academic year as the interim coordinator for Eighth Dimension. As first-year dean, she was responsible for helping to make the transition to college as smooth as possible for each incoming class. She worked tirelessly to help first-year students discover what they wanted out of their Haverford experience and set them on track to achieving it.

Williams had a personal understanding of what it's like to be in a new and foreign environment. She came to the United States from Cuba when she was 14 as part of Operation Pedro Pan. At first, she and her younger sister lived in a camp in Florida City, before being moved to an orphanage near Pottsville, Pa., and eventually being adopted by the Chiles family, with whom the sisters lived for two



years before being reunited with their parents.

After earning a B.A. in sociology from Moravian University and an M.A. in education from La Salle, she devoted her life to service. Williams worked for Philadelphia Futures, a nonprofit that helps local underserved populations gain the tools and opportunities necessary for admission to and success in college. She was director of a bilingual child care center, a diversity specialist at Friends Services for the Aging, and held many roles at Planned Parenthood of Southeastern Pa. She also worked as a program coordinator at the Pottstown YWCA. Even after her Haverford retirement, she spent years immersed in community-supported agriculture, travel, exercise, and peer-support volunteer work in between visits to her son in New York City and road trips with her husband to roots music hotbeds from Virginia to Louisiana. Williams is survived by her husband, James Boughton Williams; her son, Miguel Angel Barry Godin; and her daughter-in-law, Tamarinda Jean Barry Godin BMC '09.

immense political wisdom to students at the University of Regina in Saskatchewan, Canada.

William "Bill" Humphrey Beik, 76, a scholar of early modern French history, died Aug. 31 in Pittsburgh. For the past 20 years, he valiantly struggled against Parkinson's disease. He was an admirer of working people in France and Pittsburgh. Many years of travel and research in France fostered a profound love of the French spirit of liberty, its people, its countryside, especially Paris. His interest in popular rebellion attracted him to Pittsburgh's working class history, especially the 1892 Homestead Strike. He was a devoted teacher at Northern Illinois University for 22 years, where he supported protests against the Vietnam War, editing a student countercultural paper *The News from Nowhere*. In 1990 he became professor of French history at Emory University and was widely recognized as an expert on the age of Louis XIV. In 2007, Bill and his wife retired to Pittsburgh. They found an extended family with the Battle of Homestead Foundation and regularly attended weekly breakfasts and educational programs. He is preceded in death by a stepson, John Eric Kauffman, and is survived by his wife of 42 years, Millie, and his stepson Carl Kauffman.

Frank "Jeff" Stanley III, 75, died May 31. Stanley received his J.D. from New York University and practiced law in Somerville, N.J., for more than 51 years. In his early years, he was involved with the Jaycees, serving in several leadership roles. Stanley was also a 50-year member of Solomon's Lodge #46, a lifelong tennis and squash player, a member of Westfield Tennis Club and Little Egg Harbor Yacht Club, and was instrumental in establishing and serving as a past president of the Northern New Jersey Squash Racquets Association. He was also a

member of the Log Cabin Gun Club and Olde Barn Gun Club. Stanley was a member of St. Martin's Episcopal Church in Bridgewater, N.J. In his spare time, he was an avid hunter and enjoyed traveling and photography. He is survived by his wife of 23 years, Karen; sons Frank and Richard; and a granddaughter.

67 Daniel S. Maas died May 8. He was 70. He left us with the same strength and grace that carried him through decades of life with multiple sclerosis. After Haverford, he began a Ph.D. program in mathematics before being pulled from his studies early and serving as a civilian conscientious objector. Maas met his wife, Susan Ackland, in Vancouver, where he earned a law degree at the University of British Columbia and practiced law before joining British Columbia's Legal Aid Administration. His disability led him to retire earlier than his peers, but it didn't slow him down. Maas spent the last two decades charging around the streets of Vancouver in his wheelchair and continuing to travel the world with his wife and three sons. He was brilliant, but what really defined him was his courage and compassion. He endured a gauntlet of health issues and yet somehow always had the energy and will to help others. Maas is survived by his loving wife; his three sons, Benjamin, David, and Simon; and a granddaughter.

68 Bud Alcock died in July. He was a geologist, professor, peace and justice activist, amateur folksinger, nature enthusiast, and sports fan. Alcock will be remembered for his kindness, humor, and commitment to making the world better. He served two years in federal prison to protest the war in Vietnam. Alcock is survived by his wife, Molly McLaughlin; sons

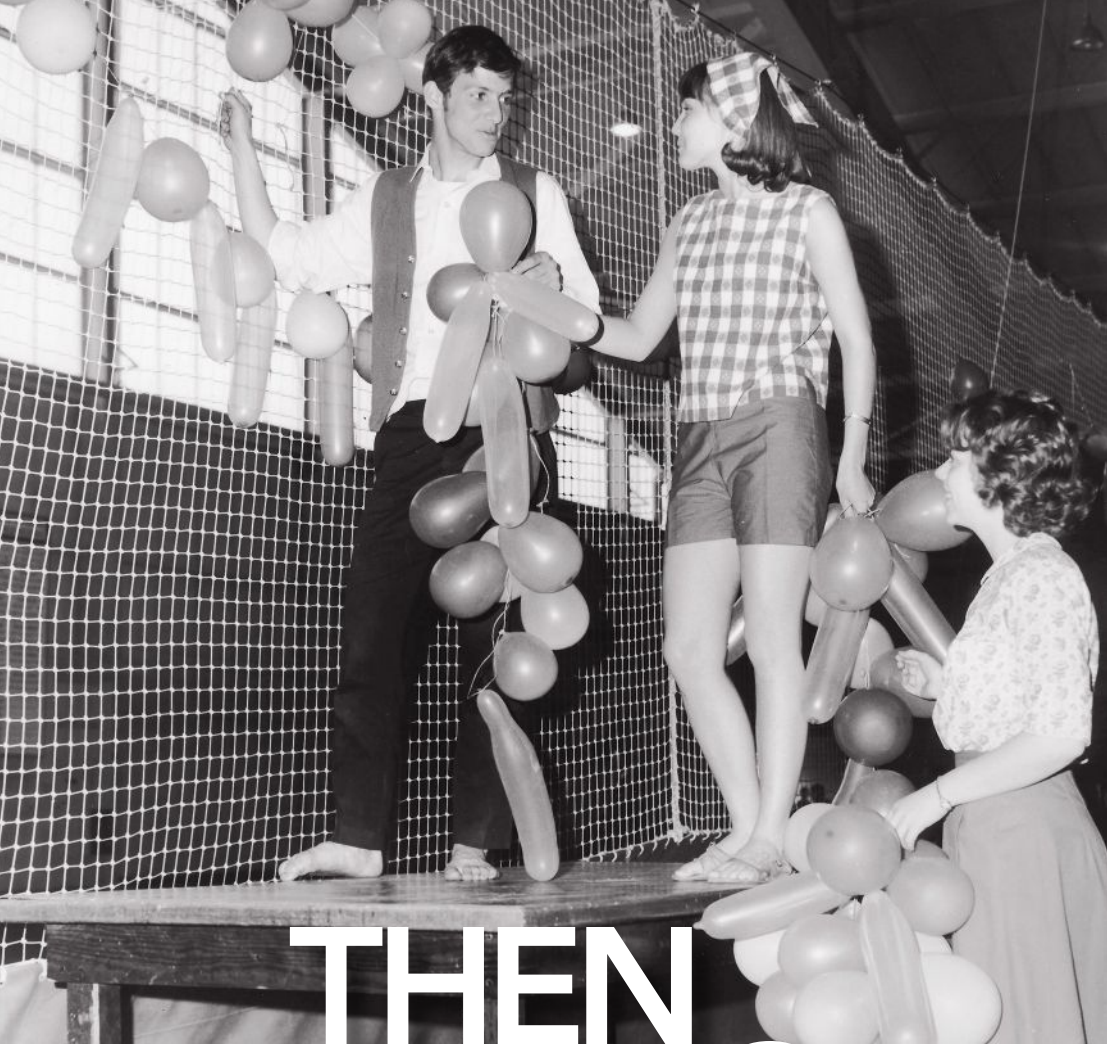
Colin and Zack McLaughlin-Alcock; and a granddaughter.

71 Roy Goodman died in July after many months of declining health. He was well known at both Haverford and Bryn Mawr and lived on each campus at various times as a student. He could often be seen with a camera, with which he took many photos for the newspaper and yearbooks. After college, he earned an M.D. at New York University and practiced as an ear, nose, and throat physician for several decades. In retirement, he served as class correspondent for this magazine. As long as he was able, Goodman maintained his interest in myriad hobbies and his notorious dry wit. He is survived by his parents, Phoebe and **Merrill Goodman '46**; his sister, Nancy Goodman Torpey BMC '74; his wife, Judy Schartenberg Goodman BMC '74; two children, Lauren and Julian; and three grandchildren.

73 Carlton Goodwin died June 16, 2015. He enjoyed a career as a business manager and a community organizer.

80 Adam Abba Tessman, 57, died Jan. 22. He is survived by his wife, Pamela T. Dlamini, and five children.

15 Geoffrey Geppert died Aug. 18 following an accident at Taughannock Falls State Park in New York. Geppert played lacrosse and studied economics at Haverford. He was an entrepreneur who developed WavesAudio, an iOS app, and an app for news and information related to bitcoin trade. He loved to travel: In the past year, Geppert had surfed in Malibu, snorkeled in Australia, sailed in Cancun, and sunbathed in Thailand.



THEN:

Students decorating the Field House with balloons for an event, circa 1965.

NOW:

Balloons (masses of them cascading down from the ceiling) were also a feature at the gala celebration of *Lives That Speak: The Campaign for Haverford*, which took place in an utterly transformed Alumni Field House on Oct. 28. (Think floor-to-ceiling red curtains and candlelight.) The centerpiece of the event was the presentation "Lives That Speak: A Tapestry in Sound and Vision," which featured an elaborate set—designed to evoke different spots on campus—a master of ceremonies (**David Wertheimer '77**), and members of the faculty and staff, as well as students, speaking about some of the great things the campaign is doing for Haverford. The presentation also included a special video and was punctuated by musical interludes composed for the occasion and performed on piano by Ruth Marshall Magill Professor of Music Curt Cacioppo. Afterward, more than 700 alumni, parents, and friends of the College enjoyed dinner and dancing to a live band.

THEN AND NOW



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