

Meeting the Next President
Wendy Raymond
will take office July 1

Steven Drizin '83
Making a Murderer
and the quest for juvenile justice

Exhibitions Boom
VCAM's game-changing
Create Spaces

HAVERFORD

The Magazine of Haverford College

WINTER 2019

BEYOND THE CLASSROOM

Studying coral reefs in Honduras





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On the cover: Assistant Professor of Biology Kristen Whalen and students from her course "Advanced Topics in Biology of Marine Life" explore a coral reef in Honduras on a winter break field trip. Photo by Patrick Montero.

Back cover photo: A wintry scene on campus. Photo by Claire Blood-Cheney '20.

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winter 2019



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main lines



There is a photo of federal housing in rural Puerto Rico, circa 1940, showing the little box houses painted brilliant red and yellow and scattered on a scrub hill. In Fort Worth, Texas, many women working as machinists in factories, preparing for the possibility of World War II, wore their hair in red kerchiefs—like Rosie the Riveter. A woman with soiled arms working a metal lathe, however, preferred a yellow cap. Two women in Pie Town, N.M., cut up sweets for the State Fair barbecue, the cakes and pies arranged on a raw wood slab

dripping with creams and glazes.

These are part of a trove of photographs taken by U.S. government photographers more than 75 years ago, now on display in the Atrium Gallery of Haverford's Marshall Fine Arts Center through April 28. Altogether, they offer a vivid look at prewar America.

Around 1940, photographers were sent out across America to document the country. They were working for the Farm Security Administration and the Office of War Information—the FSA and the OWI—and given equipment to do their survey in color. At the

time, color film—Kodachrome—was in its infancy. Complicated to use and expensive, it would not be available for the average consumer for a few more decades.

“These are the very first Kodachromes,” said William Williams, Audrey A. and John L. Dusseau Professor in the Humanities and professor of fine arts. “This is the first time Americans could see themselves in color.”

Williams, an accomplished photographer himself and the curator of Haverford's extensive photography

collection, put together an exhibition of 55 prints from this government photography project. This was the moment in history when America was emerging from the Great Depression, and the agricultural lifestyle was giving way to an industrial one. The FSA's most iconic images came from black-and-white photographers such as Dorothea Lange, whose pictures of impoverished farmers during the Depression are still part of our visual vocabulary. These color pictures, though, were never printed or published by the government. If processing color film was expensive, printing it was even more so. About 1,600 color slides were put into a box and more or less lost until the 1970s.

"It's sort of like [the film] *Raiders of the Lost Ark*, when they get the Ark of the Covenant and they stick it into this big government warehouse," said Williams. "That's what happened to these files."

The pictures, rediscovered accidentally by a historian, were published as a book, *Bound for Glory: America in Color*, in 2004, and more recently posted as high-resolution, downloadable files on the Library of Congress website.

They are in the public domain.

Due to sometimes-poor chemical processing in the 1940s and subsequent decades of deterioration, some of the images could use a spit-shine. Williams' project is in part a vehicle to teach students the subtleties of digital image correction and photographic restoration. "The insights gained are already an important aspect of instruction provided to students taking the 'Materials and Techniques' course in color photography this semester," he said. He also wanted to show a rare slice of America's visual history. As far as Williams knows, many of these images have never before been cleaned, printed, framed, and hung as an exhibition.

Williams and Photography Lab Technician Daniel Burns spent hundreds of hours digitally cleaning and color-correcting the files. However, he points out the danger of too much color-correction. In one photo, for example, a black farmer in St. Croix, Virgin Islands, 1941, took a break from tilling the soil to look up at photographer Jack Delano, his eyes receding into the shadow of his hat brim and his shirt

drenched with sweat. Had Williams not taken pains, the sweat discoloration would have been lost.

"I'm looking at this wonderful picture here of a haystack," said Williams, pointing to golden wheat stacked high against a brilliant blue sky. "That's Pennsylvania, Lancaster County. The photographers covered the entire country to make a portrait of America."

"I can show you the dark side of America," said Williams, walking across the gallery to a photo showing a group of women outside a barbershop. They're in an internment camp in Tule Lake, Calif., in 1942, when American citizens of Japanese descent were rounded up and imprisoned as possible threats to national security. The women are beauticians: Their dresses are clean and white, their hair neatly set. They are smiling.

"In the picture, you don't see any of the barbed wire, you don't see any of the guards. You see none of that," said Williams. "You see these fresh, crisp, freshly coiffed ladies."—Peter Crimmins
A version of this article originally appeared on the WHYY news website.



(facing page) A lathe operator in an aircraft factory in 1942. (above left) Farm workers in the deep South, c. 1940. (above right) Beauticians in a World War II-era internment camp for Americans of Japanese descent.

Friend(s) in Residence

The usually singular Friend in Residence program became plural this semester with the arrival on campus of West Philadelphia-based music educators and social justice advocates Sterling Duns and Caselli Jordan, who perform under the name City Love. Unlike previous residencies, which hosted guests on campus for two or three consecutive weeks, City Love have scheduled events throughout the entire semester under a single theme: "Community Over Chaos." Among the events planned by the duo is a series of themed office hours they've dubbed "Ice Cream Social Justice," which will invite students to explore topics related to conflict and dialogue. Their visit will conclude



with a capstone experience called "Wake the Mic—Creative Convergence," which will combine elements of an art exhibit and a performance showcase to highlight the creative work of Haverford students

participating in the City Love residency.

"I hope that students will see once again that Quakers come in very different packages, live very different lives, and work more with questions than answers, more with approaches and practices than conclusions and prescriptions," said Director of Quaker Affairs **Walter Sullivan '82**, who coordinates the decade-old Friend in Residence program. "I hope they will take the opportunity to get to meet and engage with both Sterling and Caselli and see how their lives and choices might offer helpful models and insights for creative engagement in the work of social justice." —Allison Wise '20

Addressing the Sophomore Slump

One of Haverford's defining experiences is its yearlong Customs program, designed to give first-year students an introduction to the College and a sense of belonging from the moment they step foot on campus in August to the moment their boxes are packed in May for the summer ahead.

And now, second-year students can continue those Customs-style conversations around place, identity, and purpose thanks to Sophomore House. Called "SoHo" for short, the new living and learning community, launched at the start of the academic year, aims to combat the "sophomore slump" and help guide peers through social and academic life on campus. The first cohort of SoHo residents consists of six members of the class of 2021, who live together in apartment 11 at the Haverford College Apartments and work in on-campus internships centered on aspects of student life.

SoHo's resident sophomores and their related internships are: Tanisha Bansal (Office of Multicultural Affairs), Dexter Coen Gilbert (Office of Student Life), Xiangruo Dai (Office of Academic Resources), Alexandra Iglesia (Office of International Academic Programs), Alexander Venturini (Center for Career and Professional Advising), and Sydney Woods (Center for Peace and Global Citizenship).

In developing SoHo, said Dean of Student Engagement and Leadership Initiatives Michael Elias, "our intention was to create a greater system of support for the sophomore class, and, in doing that, give the sophomores more opportunity to explore some of the academic questions and other things that come up during that year."



Among the events organized by new living/learning community Sophomore House was a "Meet Your Dean" ice cream social on Founders Green.

So far, the SoHo residents have hosted a number of events, including a bubble tea gathering to introduce the goals of the program, an ice cream social on Founders Green that gave second-years a chance to meet with their deans, a session with juniors and seniors to share knowledge about potential majors, a movie night to help students unwind, and a conversation about double-majoring with Dean of Academic Affairs Philip Bean.

"After having Customs all of first year, the transition to sophomore year can be challenging for many," says SoHo member Bansal. "Not only is SoHo trying to help support students through this transition, but it is also aiming to improve the experiences of sophomores through academic support, social events, and focusing on health and wellness." —A. W.

Life After Haverford



"If it's for you, there's nothing in the world that can change that," Teen Vogue senior editor and producer Tiffany Bender (above) told a captivated audience.

The inaugural presenter in the new Creating a Life You Love speaker series, Bender shared her story of breaking into the creative industry. "Be definite in the goal, but flexible in the process," she said. "I didn't always know I wanted to be a producer, I just knew I wanted to tell stories. Your goal shouldn't be a title if you want to be a creative."

Inspiring words. And that is just what Talia Scott '19 had in mind when she came up with Creating a Life You Love. Her idea: to spotlight creative career possibilities that may be less common among Haverford's alumni base. "Thinking about my own career prospects led me to question the type of life that I wanted to have—one that didn't just look good on paper, but one that I actually loved and enjoyed because it represented the complexities of my personality and interests," said Scott. "What started as a result of my anxieties about life after Haverford has become an initiative to have more authentic conversations about the endless opportunities for myself and my peers after college."

Scott connected with Bender this summer during the Gyr! Wonder Leadership Academy, a week-long mentorship program in New York City that pairs young women with executives in media, beauty, journalism, and politics.

"In her campus talk," Scott said, "Tiffany discussed the importance of being authentic, building relationships with peers and mentors, working to be irreplaceable, honing in on your craft, taking care of yourself, and finding your happiness in your journey."

A second installment of Creating a Life You Love brought Shanel Campbell, an independent fashion designer from New York City, to campus to give a talk and teach students how to use Photoshop to create mind-maps and mood boards. Among the sponsors for the event are the Office of Student Life, Office of Multicultural Affairs, the Information Technology Center, and the Black Students League.

Said Scott about the speaker series, "I hope students are inspired to think creatively about the life they want to make for themselves after Haverford while also realizing that our liberal arts education has prepared us to enter a wide variety of fields." —A. W.

ON CAMPUS



Food writer, historian, pioneer of the local food movement, and renowned chef Scott Peacock gave a talk in the Atrium Gallery in connection with the photography exhibit *Edna Lewis: Chef and Humanitarian*. Culinary legend Lewis was Peacock's longtime friend and collaborator. Together they published the best-selling cookbook *The Gift of Southern Cooking*, and cofounded the Society for the Revival and Preservation of Southern Food, which laid the groundwork for the Southern Foodways Alliance, now based at the Center for the Study of Southern Culture at the University of Mississippi.

Making History in Minnesota

In her career in academia, **Joan Gabel '88** is used to making history. She was the first female dean of the business school at the University of Missouri-Columbia, and the first female provost at the University of South Carolina. This past December, she was named president of the University of Minnesota, making her the first woman to be appointed to that post in the university's 167-year-history.

While some may call it a trailblazing moment, Gabel doesn't think of her latest accomplishment that way. "It's OK to acknowledge that you're the first woman," says Gabel, "but five minutes after you start, it's about the work. I want to be a really good president."

Gabel, who is married and the mother of three, will take over the 67,000-student University of Minnesota system on July 1. The university's five campuses are closely connected to the communities where they're located, which is why Gabel's three-month job interview was a widely-reported-on process. She traveled across the state, stopping at each campus, in Morris, Crookston, Duluth, Rochester, and the Twin Cities, and meeting with everyone from elected officials to students, staff, faculty, and local business owners. She fielded questions in crowded auditoriums about the value of higher education, preserving each campus's character, her commitment to diversity, and even her knowledge of Minnesota culture. In the end, she convinced both the Minnesota Board of Regents and Minnesota residents that she would serve them well.

Born in New York and raised in Atlanta, Gabel came to Haverford at age 16 after skipping kindergarten and graduating early from high school. She



was planning on a pre-med major, but after a class with Professor Kathleen Wright, she was smitten with philosophy and changed focus. "I'd never been challenged in that way. I'd never read primary source materials that way, and [been] asked to reflect and contextualize and relate it back that way. The class was eye-opening and brain-opening, and I loved it."

She went on to the University of Georgia School of Law, practiced commercial litigation for several years in Atlanta, and then was invited to teach business ethics and business and insurance law at Georgia State University.

Gabel, whose husband, Gary, is a K-12 educator, went from the classroom into administration when she was asked to become an interim department chair while still teaching. She was recruited in 2007 by Florida State University's College of Business as a professor and chair of the Department of Risk Management/Insurance, Real Estate & Legal Studies, and director of international relations for the College of Business.

Her next step up, in 2010, was serving as dean of the University of Missouri's Trulaske College of Business.

There, she started an innovative executive MBA program, became known as an effective fundraiser, and was named a "Shining Star" among women business school leaders by *The Wall Street Journal*. She took on the provost's post at University of South Carolina (USC) in 2015.

Within a few months of her arrival in Columbia, students staged a peaceful demonstration demanding that discrimination and diversity on campus be addressed. Gabel spoke to the crowd and went on to develop a team of diversity officers, one for each of USC's colleges and

schools, and according to USC faculty, she worked hard to promote, retain, and hire a more diverse faculty. She also effectively dealt with state budget cuts to higher education, and was considered a candidate to replace the outgoing USC president. "She's just a down-to-earth, highly knowledgeable, and well-spoken person," said John von Lehe Jr., chairman of the University of South Carolina's board of trustees. "People like her."

Gabel, who is spending the next few months learning as much as she can about her new job and the university system she takes over, points out that she won't be the first Haverford graduate to hold a leadership position at Minnesota. She'll join **Garry W. Jenkins '92**, a professor and dean of the Law School (since August 2016). "And there are lots of Fords in the Twin Cities," she says.

And she's looking forward to what can be accomplished. "It's hard to imagine a leadership position where you could have a greater multiplier effect," she says of being president. "If you get it right, you can really do some very good things for a lot of people."

—Anne Stein

The Joy of Painting



In keeping with its “art is for everyone” ethos, student-run arts space James House hosted a Bob Ross painting class that drew a packed house eager to learn the secret of rendering “happy little trees” and other techniques from the encouraging, soft-spoken host of long-running PBS series *The Joy of Painting*. (Though Ross died in 1995, he’s won a new generation of fans and become a posthumous internet star thanks to YouTube.)

James House, which opened in 2007, is a 24/7 community space, funded by Students’ Council and run by a house board, that hosts events, art exhibitions, and performances, and welcomes campus clubs and College community members looking for a congenial space in which to create. Highly visible on campus thanks to the distinctive murals (by street artists Gaia, Troy Lovegates, and Labrona) that decorate its exterior, James House has held poetry readings, knitting club sessions, a DIY holiday gift fair, a woodchip-carving session, and more.

IN THE GALLERY

PHOTOS: ERIC MILLER/UNIVERSITY OF MINNESOTA (GABEL); ALEXANDRA IGLESIA '21 (PAINTING)

Running through April 26 in the Cantor Fitzgerald Gallery, the exhibition *Molly Crabapple and Marwan Hisham: Syria in Ink* presents vivid images and accounts of the Syrian conflict and the country’s partial occupation by ISIS, and reveals the besieged consciousness of a young Syrian man finding his voice as a writer. The exhibition includes more than 50 original drawings by artist Molly Crabapple and the voice of author and journalist Marwan Hisham. Together they capture Syria from before its precipitous fall to its current state of crisis and mass displacement.

The drawings in the show, created over the course of three years, from 2014 to 2017, illustrate the pages of Hisham’s coming-of-age story, *Brothers of the Gun: A Memoir of the Syrian War* (One World/Penguin Random House), published in 2018, which the two co-authored. For the 82 illustrations included in *Brothers of the Gun*, Crabapple drew inspiration from photos she and Hisham shot, amateur photos and videos posted on social media by Syrians involved in the conflict, Google Earth, and above all, Hisham’s memories.

Writes Crabapple, whose work was inspired by Goya’s *The Disasters of War*, “Syria is perhaps the most widely documented war in history. But oppressors, whether they are governments or not, seldom allow cameras into the spaces where they inflict their oppression. The lived experience of those under them disappears into the memory hole. Thankfully, art is a slippery thing. It can evade censorship, make history visible, invest the hideous



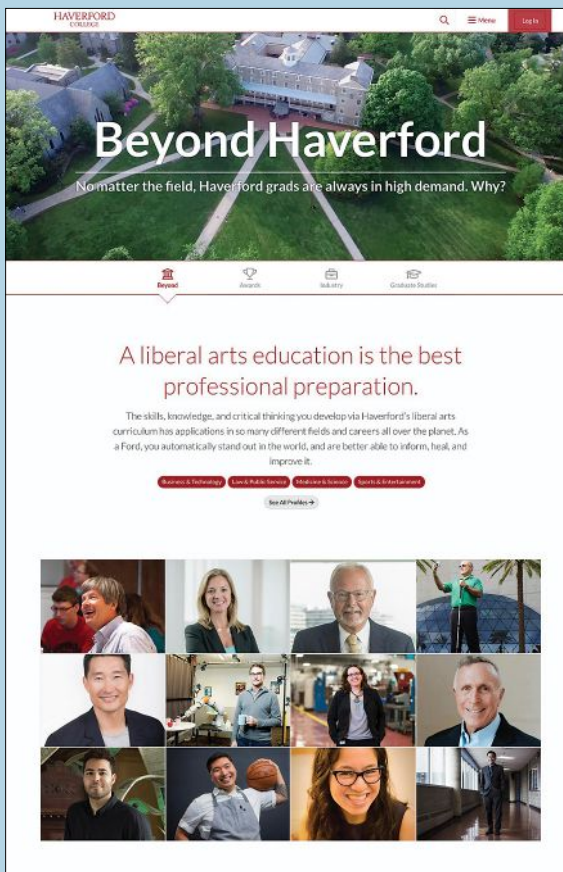
Tareq, 2016. © Molly Crabapple. Courtesy the artist.

with beauty and the prosaic with force. It can reveal that which power would otherwise be able to hide. I seek to accomplish with my art what photos cannot.”

Molly Crabapple and Marwan Hisham: Syria in Ink is organized by BPL Presents, the arts and culture division of the Brooklyn Public Library. Support for its presentation at Haverford is provided by the John B. Hurford '60 Center for the Arts and Humanities.

Fords in the Workplace

Where do Fords go with their Haverford degrees? A new section of the College website called "Beyond Haverford" has answers. Aggregated information about chosen occupations and industry sectors is complemented by profiles of individual Fords whose lives resonate with Haverford values and uphold standards of excellence. Check it out at haverford.edu/beyond-haverford. Coming soon: an online form where alumni can upload their own profile information and share the ways in which Haverford continues to inform their life and work.



The Club Life @HAVERFORD

SHIFT DANCE COMPANY

WHAT: Shift Dance Company, which launched in fall 2017, is a student-run group that connects contemporary and ballet dancers across the Bi-Co. Meeting 12 to 16 hours a week for rigorous technique classes and rehearsals, Shift offers training and performance opportunities for dancers at Haverford and Bryn Mawr College. The group performs each semester, hosting and taking part in student dance concerts in Marshall Auditorium that feature both collective and solo pieces. Membership is determined by audition, and the group accepts new members at the beginning of each semester.

WHO: Shift was founded by and is currently run by Shivani Parikh '20, who serves as president. Hannah Misangyi '19 serves as vice president. "Our main goal is to provide a company where dancers can maintain and build their technique," said Parikh. "But we are a very tight-knit group and hold frequent social activities outside the studio."

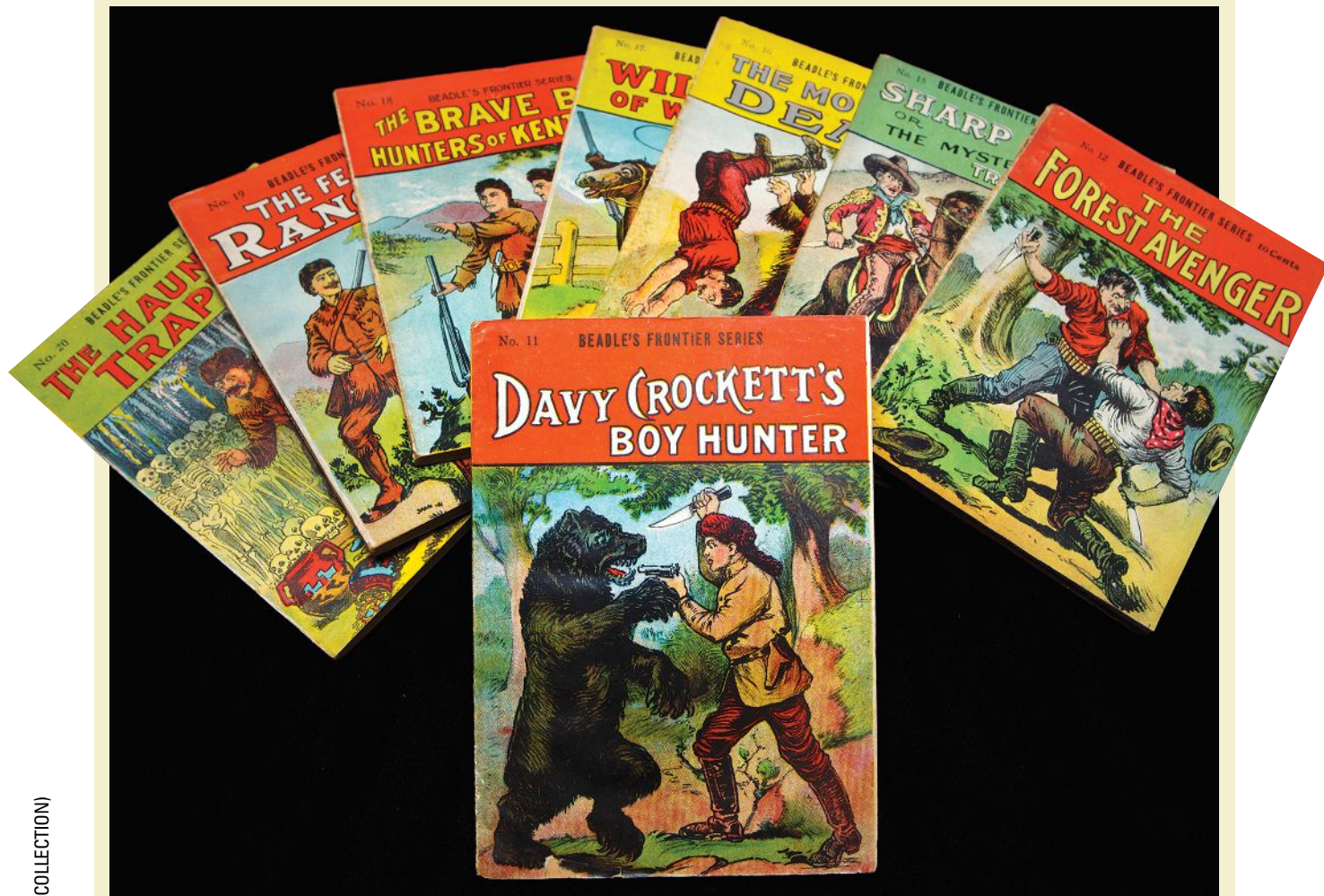
WHEN: Shift's classes, which are open to everyone interested in improving their skills, are usually held twice a week in the Swan Multipurpose Room. Beginning with a strength, conditioning, and flexibility warm-up, the sessions vary from technique to combo classes in varied dance styles such as contemporary and jazz.

FYI

HAVERFORD'S visual culture, arts, and media facility (VCAM) was the subject of a glowing review in the February issue of *Architectural Record*. About the award-winning transformation of the former Ryan Gym by Minneapolis firm MSR Design, the writer had this to say: "There were some on campus who mourned the loss of the building's shabby, ad hoc former self. The new VCAM, however, with its community kitchen and 24/7 access, has become a campus hub. MSR's thoughtful intervention maintains a level of that old Quaker sobriety but adds a touch of warmth—all without sacrificing the quirk."

IN THE COLLECTION

Spotlighting the holdings of Quaker and Special Collections



Part of the Haverford Libraries' Dime Novel Collection is a complete set of the 100 volumes of Beadle's Frontier Series, which were originally published from the 1860s to the 1880s. The set was purchased in part to honor Emeritus Professor of History Emma Lapsansky-Werner on her retirement, and she has used them to teach her writing seminar "The American West in Fact and Fiction." Librarian of the College Terry Snyder has also used them in her "Materiality and Spectacle" class, and Sarah Horowitz, curator of rare books and manuscripts and head of Quaker and Special Collections, uses them with classes looking at book history and technology, as an example of mass-produced, inexpensive books.

Beadle's Frontier Series was among the thousands of dime novels published during the period that "reveal a wealth of information about contemporary attitudes on race, ethnicity, and gender," according to Sarah Berger, a 2016 Swarthmore graduate who as a student curated a digital exhibit drawn from Haverford's collection titled *The Second Generation: Boy Heroes in American Dime Novels, 1860-1910*. The early novels, said Berger, like the ones pictured here, typically feature "covers depicting violent altercations with Native Americans or wild animals. But as the frontier closed, dime novels focused less on depicting clashes with the wilderness and more on conflicts within frontier society itself."

—Eils Lotozo



Mohamed Ali '22 with the robotic prosthetic hand he built using the resources of the VCAM facility's Maker Arts Space, where he is a student worker.

Helping Hand

When Mohamed Ali '22 became a student worker in the Maker Arts Space, the first-year got a simple assignment from Maker Arts Technician and Coordinator Kent Watson: Follow your curiosity.

"With all my student workers, I have them set a goal at the start of the semester," says Watson. "The idea is that they learn what they want to learn, and along the way they become specialized in an aspect of the Maker Space."

For Ali, his goal would be to build a robotic prosthetic hand.

The project was actually something he'd first begun working on with two friends in high school. "I read a lot about how amputation can impede a person and prevent him from moving

on with his life," says Ali, who is from Cairo, Egypt. Another thing he learned: The cost of efficient artificial limbs can be prohibitively high, mostly because of the materials they are made of. "So, we started working on research on what materials are best to use and how we could potentially cut down the price," he says. "The hand I made [in the Maker Space] was meant to illustrate how prosthetics work and what inputs and outputs they take."

While Ali wrote his own code, he used an open source design for the robotic hand that he found on Thingiverse. "That's an open source platform where anyone can post, download, and, usually, modify 3D designs," says Ali, who used the 3D

printer in the Maker Space to print the hand and electronic enclosure. "Since I'm a prospective computer science major and I'm still undecided whether to minor in visual studies or math, doing this project was really inspiring for me because it introduced me more to the world of micro-controllers and how technology works." (In fact, he learned enough to conduct a Maker Arts Space workshop in March on microcontrollers like the Arduino.)

"I made sure he was trained on the 3D printer and provided what knowledge I could to guide him in the direction he chose," says Watson. "That said, much of what Mohamed did was self-guided. I can't wait to see what he does next." —E. L.



Bi-Co Pickling Team co-heads Nicky Rhodes '19 and Katya Olson Shipyatsky BMC '19 talk about how to make quick pickles at a February pickling party that offered a selection of produce, herbs, and brines to experiment with.

In a Pickle

There seems to be no limit to the range of extra-curricular activities that students at the Bi-Co can dream up. But the newest addition to the club roster just might be a first. The Bi-Co Pickling Team, launched at the start of the spring semester by co-heads Nicky Rhodes '19 and Katya Olson Shipyatsky BMC '19, was inspired by a true passion for pickles. "We decided to start the club simply because we both really love pickles and wanted to have the opportunity to learn more about the process of pickling," says Rhodes.

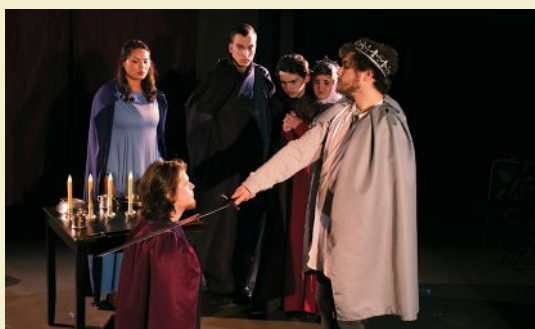
The pickling team (no, they don't wear uniforms) doesn't hold regular meetings, but instead organizes occasional pickling sessions each guided by a different theme. In February they hosted a Pre-Plenary Pickling Party that was an introduction

to quick pickles—which are not canned and thus need to be refrigerated. "We used VCAM's wonderful new community kitchen, got a whole lot of produce and mason jars, made a couple different brines, and then let people pickle whatever they wanted," says Rhodes. "We have plans to host a Fermentation Friday party in the future, which will be a similar concept but with fermenting and canning."

And why a *Pre-Plenary* Pickling Party?

"That was mainly just a timing coincidence," admits Rhodes, who says the date they picked for the pickling event just happened to coincide with Spring Plenary. "However, Katya and I thought that it would be nice to be able to snack on some pickles during a long Plenary." —E. L.

PHOTOS: PATRICK MONTERO (ALI); COLE SANSOM '19 (PICKLING); ASHLY SISTO '20 (LION)



On Stage: *The Lion in Winter*

The student-run "Haverford-based but Bi-Co friendly" Spotlight Theatre Company enjoyed a mostly sold-out run for its production of *The Lion in Winter*, directed by Veronica Walton BMC '19. James Goldman's classic 1966 play (which was made into an equally classic movie starring Katharine Hepburn and Peter O'Toole) portrays the domestic and political intrigues of Henry II and Eleanor of Aquitaine and their family during a fraught Christmas in 1183. Next up for Spotlight, which stages its shows in the DC Black Box Theater, will be a spring semester production of Christopher Durang's *Vanya and Sonia and Masha and Spike*.

From left: Ana Legaspi '22, Gaynor Norcott '20 (kneeling), ShelDan Dalsimer '21, Jesse Zeldes '22, Ainsley Bruton '21, and Ian Cumberpatch '19.

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Out of the Classroom and Into the Ocean

Biology students spent a week over winter break exploring tropical coral ecosystems in Honduras.

When people say that Haverford students are immersed in their studies, they usually mean it figuratively. But the immersion was real for five of the students in Assistant Professor of Biology Kristen Whalen’s “Advanced Topics in Biology of Marine Life” course who traveled to Roatán, Honduras, in January for a field study exploring tropical coral ecosystems.

At least twice a day, the students—along with Whalen, Postdoctoral Investigator Jamie Becker, and former Visiting Assistant Professor of Biology Matt Carrigan—hopped on a private boat

to snorkel in the clear, turquoise waters of the Caribbean Bay to explore coral diversity and identify fish, turtles, invertebrates, and algae on the second-largest coral reef on Earth, known as the Mesoamerican Barrier Reef.

“It was the first time I had snorkeled at a barrier reef, and I learned a lot about the inhabitants—we saw octopi, squids, sea turtles, eagle rays, scorpion fish, nudibranch, flamingo tongues, and more,” said biology major and environmental studies minor Laura Donahue ’19. One of the high points for her: swimming through a *Trichodesmium* bloom. (This

blue-green algae is a marine cyanobacteria found worldwide in tropical and subtropical waters.) “I studied *Trichodesmium* all summer, so that was a really exciting moment for me,” said Donahue.

Whalen organized the trip with support from the Center for Peace and Global Citizenship, the Koshland Integrated Natural Sciences Center, and the Provost’s Office as a way to bring the previous semester’s classroom work to life for her students. Her “Advanced Topics in Biology of Marine Life” is an interdisciplinary seven-week course that explores human impacts on the oceans.

Along with diving into the primary literature and interpreting data, students are also asked to use the resources in the Visual Culture, Arts, and Media facility to create an original piece of media that will engage the public in their chosen scientific topic. The goals: to help students gain the skills to effectively communicate science to diverse audiences, and to increase awareness of the issues the oceans face while offering feasible solutions.

Caribbean coral reefs are arguably the most impacted by human influence, from reef decline due to rising ocean temperatures and acidification, pollution from agricultural runoff or ocean plastics, and threats from invasive species from distant oceans. After first teaching the course in fall 2017, Whalen concluded that students would benefit from first-hand experience with these ecosystems and the problems that plague them. She hoped to attract both students interested in the field of marine biology, conservation, policy, and those who had never seen the ocean before.

“I remember the first time I snorkeled on a coral reef,” said Whalen. “I was 12 years old and it was so powerful, I decided to become a marine scientist. I want Haverford students to have the same opportunities I had to become inspired and emboldened to make a change in the world.”

Thus the trip to Honduras was born. For seven days over winter break, the Haverford cohort stayed at Anthony’s Key Resort, which is within a marine protected area and is dedicated to conservation and education. Before their daily dives, the students met in an on-site classroom for lectures about the flora and fauna they would encounter underwater that day.

The resort is also adjacent to the non-profit Roatán Institute of Marine Science, which has been tracking the health of



(top) Assistant Professor of Biology Kristen Whalen and her students with the captain and dive master of the boat that took them on twice-daily snorkeling trips. (middle) Some of the rich marine life of the Mesoamerican Barrier Reef, the second-largest coral reef on Earth. (bottom) On board the boat, the group works together to identify ocean organisms, including fish, crabs, algae, and slugs.

the reefs for decades and works with the local community to put in place measures that will allow the reefs to thrive and humans to make a living from the ocean, said Whalen. Those conservation efforts, including protection from over-fishing and banning plastics, make the locale one of the last places to see the kind of coral reefs that were once prevalent all over the Caribbean.

The field trip included plenty of time for fun, too. The Bi-Co crew—which also included Elly Overton '19, Scott Pollara '19, Juliana Benitez '20, and Shelby Hoogland BMC '19—swam with dolphins that are a part of the resort's Dolphin Conservation Program, visited the nearby Ethnic Honduran Art Exhibit Center, went paddle-boarding, and took a guided tour of the Animal Sanctuary and Rescue Center to see such native Honduran wildlife as jaguars and monkeys. They enjoyed meals of local sustainable seafood and ate breakfasts of traditional balaedcas—a thick tortilla filled with mashed fried red beans and cheese.

“We snorkeled in tongue-and-groove reefs and over huge drop-offs, as well as in 15 feet of water in the back reef where sea grass environments are punctuated with giant coral heads,” said Whalen. “We also did a night snorkel, which was a first for all the students. We saw octopi, lobsters, pufferfish, squirrelfish, and much more—all of which are hidden during the day.”

It was, in fact, a trip of firsts: It marked the first time Whalen had taken her students on a field-study trip, the first time Scott Pollara had ever snorkeled, and the first time Juliana Benitez ever swam in the ocean. It was a shared adventure, but it was also educationally rich and inspiring.

That was the point, said Whalen. She wanted her students not only to learn about a unique marine environment, but to inspire them to help protect and conserve it.

“Haverford is about opening students' minds to new experiences and ways of thinking, and trips of this nature provide new perspectives through immersive learning that cannot be achieved any other way.”

—Rebecca Raber



Tackling Real-world Problems

Tens of millions of Americans face food insecurity, and at the same time, massive amounts of unused food are thrown away every day. Philabundance, the largest food bank in the Philadelphia area, is keenly aware of this disconnect. Continuing its search for solutions, the food bank partnered with the Haverford Innovations Program (HIP) and Swarthmore's Center for Innovation and Leadership for an impact challenge—an applied-learning workshop in which students could confront a real-world issues with problem-solving methodologies.

During the December event, Haverford and Swarthmore students used Design Thinking, which aims to better understand the end user of a product, and Lean Startup, a concept for accelerating development, to address a question posed by Kait Bowdler, Philabundance's director of sustainability: How can Philabundance be a leader in creating a systematic approach to small-scale food recovery in Philadelphia?

Learning the kind of problem-solving methodologies used in entrepreneurial work can provide a framework to develop, test, and refine thinking when engaging with all sorts of ideas—entrepreneurial or not, said Shayna Nickel, HIP's program manager. “This event brought a number of these elements together so students could learn and practice these skills using a real-world problem. In this way, students are creating a toolkit to use on their own ideas or for use in future work.”

Over the course of two days, the participants split into groups to focus on food-recovery issues raised by Philabundance stakeholders, including staff, volunteers, and food donors. Using the Design Thinking and Lean Startup methodologies, groups came up with ways to recover otherwise wasted food, then presented their ideas, explaining the problem they were solving, their solution, and next steps.

“I learned the importance of narrowing down and being very specific on the product you want to come up with,” said Pelagia Maria Majoni '22, who has participated in several related HIP events including a Techstars Startup Weekend Philadelphia. “I also learned that there are so many problems and you can't solve all of them at once, but you can at least, like Philabundance does, decide what appeals most to you and hit it with your best shot.”

Majoni worked in a group with Iryna Khovryak '22 and two Swarthmore students to develop a plan to compensate restaurant employees for dropping off unused food at a nearby food distribution agency at the end of their shifts. Majoni had been independently working on a food-related project here on campus, using mathematical modeling to predict the number of daily patrons at Haverford's Dining Center to optimize the amount of food cooked each day. With the impact challenge, Majoni got to practice project brainstorming and prototyping, and also found another student willing to team up with her on the Dining Center project: Ruiming Li '22.

The impact challenge benefited from the facilitation of Kevin Moore and Korin Folan, educators from Malvern Preparatory School. Moore was a mentor at the inaugural Tri-Co Startup Weekend last spring, which offered immersive workshoping on entrepreneurial skills.

—Michael Weber '19

STEM Classrooms and Accessibility

A team of Haverford faculty and alumni have become part of the national conversation about making STEM fields more inclusive. In a paper recently published in *The Physics Teacher*, **Daniel Gillen '17**, who is legally blind, and his co-authors—**Megan Holt '14**, Visiting Assistant Professor of Physics and Astronomy Kevin Setter, Physics Laboratory Instructor and Observatory Coordinator Paul Thorman, and Professor of Physics and Astronomy Suzanne Amador Kane—provide much-needed advice, as well as methods for making physics accessible for students who are blind or visually impaired.

Traditionally, the teaching of physics has been primarily visual, with a focus on complex and abstract theory and concepts. This new paper offers concrete ways of making physics courses more non-visual, emphasizing the importance of screen-reading software, which converts on-screen content into speech and/or Braille output.



Daniel Gillen '17 speaking at an American Association of Physics Teachers meeting about the resources for accessible physics labs he developed with Haverford faculty.

Gillen, a physics and music double major, was only the second legally blind student to attend Haverford. “When Daniel first arrived, we were all surprised and dismayed to learn how little help was out there when we reached out to educators nationwide to learn about current best practices,” said Kane. “Daniel wound up having to be an active player

in inventing methods for how to learn physics alongside us as he was learning the actual physics in his courses.”

(He did similar work for a linguistics course, and in 2014 he co-authored an article for the journal *Teaching Linguistics* with Assistant Professor of Linguistics Brooke Danielle Lillehaugen that focused on exercises and practices usable for students who are blind.)

Drawing on methodology developed by Holt in her senior thesis on physics education at Haverford, Kane and the rest of the physics department worked with Gillen to rework aspects of STEM learning that were previously inaccessible to him. In particular, Gillen worked with Setter and Thorman to develop accessible physics laboratory courses, and he and Thorman presented these resources at the 2018 summer meeting of the American Association of Physics Teachers (AAPT). While the recent publication deals mainly with accommodations in physics lecture courses, the co-authors are planning a second publication in which the work presented at the AAPT conference—on lab course accessibility—will feature more prominently.

Though he does not plan to pursue further academic work in physics—he has developed a passion for urban planning and design since graduation—Gillen remains committed to increasing accessibility for students and other individuals who are visually impaired.

“In whatever field I enter in the future, accessibility will remain a primary focus for me,” he said. “Whether it may be assisting the design of future cities and communities, spreading awareness about Braille and other accessibility tools, or increasing access to STEM subjects, all of these pursuits are in line with this larger calling of mine.” —Allison Wise '20

COOL CLASSES

CLASS NAME:

“The Vietnam Wars”

TAUGHT BY: Mellon Postdoctoral Fellow and Visiting Assistant Professor of History Huong Nguyen

Here's what Nguyen had to say about her class:

“The Vietnam Wars” is an in-depth analysis of Vietnamese history and the struggles for independence and national unification from antiquity to the present day. It covers the historical roots and the contemporary contexts of revolution and war, various objectives and motivations of its Vietnamese participants, and the enormous human costs suffered by the wars' victims. Employing a multifaceted approach—including several memoirs from different perspectives, primary sources, scholarly articles, literature, and documentaries—this course reflects the wide array of issues, ideologies, and participants involved in various conflicts regarding French colonialism, Japanese occupation, American intervention, and internal divisions. A core component of the course is an oral history project, which offers students the opportunities to think and write like historians by conducting interviews with the Vietnam War generation. The students develop their interviewing skills while exploring firsthand human experiences, from battlefield stories to antiwar activism. All interviews will be made available to researchers on our project website via the Haverford College Libraries.





Office Hour

Associate Professor of Spanish and Spanish Department Chair Ariana Huberman is known for being a patient and caring language instructor, able to gently guide even a rank beginner toward a basic grasp of her native tongue. Originally from Argentina, Huberman got her B.A. at Tufts University and earned her Ph.D. in Spanish and Latin American Literature from New York University in 2002. She taught at Alfred University for a number of years, before joining the Haverford faculty in 2010. Since then, she has taught every level of the College's Spanish language courses, along with such classes as "Writing the Nation: Perceptions of Violence in Latin American," and "Spanish American Colonial Writings."

Huberman, who has written about the history and changing representation of the Argentine cowboys known as Gauchos, is the co-editor of the book *Evolving Images: Jewish Latin-American Cinema* (University of Texas Press, 2018), and has a book forthcoming titled *Keeping the Mystery Alive: Jewish Mysticism in Latin American Literature* (Academic Studies Press).

Haverford magazine editor Eils Lotozo spoke with Huberman in her sunny, art-filled Hall Building office.

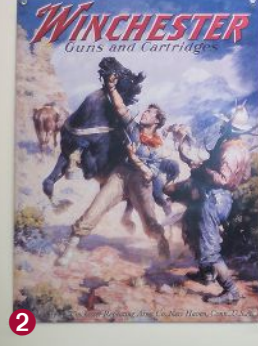
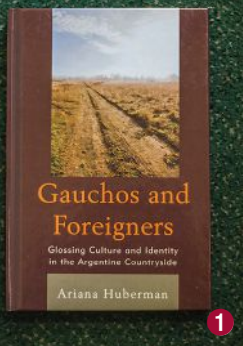
1 Her book *Gauchos and Foreigners: Glossing Culture and Identity in the Argentine Countryside* (2011): The original Gauchos—the Argentine cowboys—were the offspring of indigenous women and Spaniards, and they went from

being total pariahs to being icons of national pride after the immigrants started arriving in the early 20th century. Italian and Jewish immigrants established colonies in the interior of the country, and they learned from the Gauchos how to work with cattle, how

to ride horses, how to work on the land, that kind of thing. There is a chapter on Jewish Gauchos that always catches people's interest. I'm a descendant of one of the original Jewish Gauchos—my grandfather was one of them.

2 Poster: I guess that my interest in cowboys is related to the fascination I have with the Gaucho character in my country. What I like about that picture is that it relates to what the gaucho represented. The overt masculine characterization of this figure—that was something that was highly admired. It's also a mix between out of control and under control. The horse is clearly not completely tamed yet and the man is trying to bring him under control. And that is something that Argentine culture still, today, admires enormously: bravery and wildness.

3 Photos of her family: These are my daughters. That's Mia on the right—she's 10 and a half—and that's Abby. Her name is actually Abril—it's a Spanish name. She will



be six in April. And that is a picture of my husband, Michael Perlis, and I at Hebrew University in Jerusalem. I was there for a Jewish Studies conference. Michael is a research scientist at Penn who does work on sleep disorders. He specializes in insomnia, a very popular field.

4 Mate: We drink this tea in Argentina and Uruguay called yerba mate. You put the loose tea leaves in one of these containers, and it's very strong because it's more tea leaves than water, and then you suck from the straw. It's something you actually share; we're not afraid of germs. So a mate is both the container and the tea. We use the same word for both. We drink mate in a mate.

5 Virgin of Guadalupe figures: I always had a fascination for Catholic objects and images. I'm Jewish and my field of research is Jewish studies, but when you grow up in a Catholic country this is part of your life. The Virgin of Guadalupe is a particular apparition of the Virgin Mary that is venerated in Mexico,

and in many other places in Latin America, and in the U.S. Southwest as well. She appeared to an indigenous person in Mexico, and at first he wasn't believed; I teach about the significance of this in one of my classes. I went to visit the Basilica in Mexico City that is a national shrine to her. They have all these markets outside and I brought home all of these. I did have a funny moment once when my cousin, who's a rabbi, walked into my office and saw them. He said: "Is there something you need to tell me?"

6 Photo of coffee and a pastry: That's a cell phone photo my friend [Associate Professor of Spanish] Graciela Michelotti took. She was in Argentina, and we were texting and she said, "Look what I'm doing," and she sent me this picture. That image brings me back to Argentina: We always have time to sit in a cafe having a café con leche and a croissant!

7 Matisse prints: I was probably 16 when I bought those, and they've been

with me ever since, wherever I've been. You can see they're kind of old, the paper is getting darker. I bought them in New York at the Museum of Modern Art. I grew up thinking New York was the most incredible place. My dad would go their for work, and I would go with him and just go to the museums on my own. I still love modern art.

8 Spanish language textbooks: The way we teach language in our department is always in the context of culture, and the book that we use to teach beginner Spanish is unique. Each chapter is organized in a way that, by the end of it, students are able to do a task. For example, one chapter is focused on creating a guide—in Spanish—to healthy lifestyles in college, and so everything in that chapter prepares them for that. There are even instructions for yoga poses in Spanish that I read out loud and we all have to do it in class. So, even for the beginners, we try to make things meaningful for them.

—Eils Lotozo

news + notes

Professor of **FINE ARTS** Markus Baenziger was one of more than 20 national and international artists invited to create site-specific public art installations along an urban path in the Old Town of Bhubaneswar, Odisha, India as part of the Bhubaneswar Art Trail.



Assistant Professor of **PSYCHOLOGY** Laura Been published an article, “Towards a Neurobiology of Aggression,” co-authored with Alison Gibbons '19, in *Neuropharmacology*. Been also took Gibbons and other Haverford students Dylan Gearing, Achint Singh, and Hannah Wild—all from the Class of 2019—and Kagan Harris '21 to the annual meeting of the Society for Neuroscience in San Diego, Calif., where they gave three poster presentations.

Ruth Marshall Magill Professor of **MUSIC** Curt Cacioppo presented a series of seminars and master classes on Native American music at a conservatory in Milan, Italy, and also gave a recital. Also in Italy, Cacioppo attended the Time Zones Festival in Bari for a performance of his “Hamlet Elegy” and traveled to Venice to hear the Quartetto di Venezia play his “String Quartet No. 7,” which the ensemble commissioned. Back in the United States, he saw his new Walt Whitman setting (“I, madly struggling, cry”), commissioned by the Post Classical Ensemble, receive its world premiere at the Washington National Cathedral.



Assistant Professor of **CHEMISTRY** Lou Charkoudian '03 and Visiting Assistant Professor of **INDEPENDENT COLLEGE PROGRAMS** Kristin Lindgren, along with **Lindsey Lopes '15**, **Sarah Waldis '15**, and **Stephanie Terrell '18**, published a manuscript, “Vibrant symbiosis: Achieving reciprocal science outreach through biological art,” in *PLOS Biology*. This manuscript describes a collaborative project between Haverford College and the Center for Creative Works, an arts studio focused on developing the creative potential of and a cultural identity for people with intellectual disabilities.

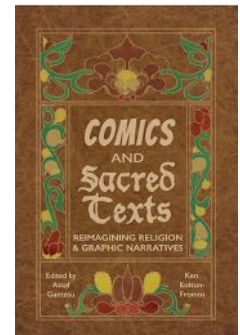
Eric Hartman, executive director of the **CENTER FOR PEACE AND GLOBAL CITIZENSHIP**, served as a plenary speaker for the annual Global Engagement in the Liberal Arts conference,

held at Colby College, where he gave a talk on “Ethical Global Engagement and the Special Role for Liberal Arts Colleges.”

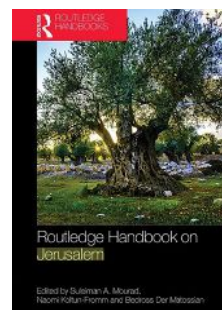
Benjamin R. Collins Professor of **SOCIAL SCIENCES** Anita Isaacs and Professor of **ECONOMICS** Anne Preston co-authored an article, “Tear Gas and Intimidation Won’t Fix the Root Causes of Migration,” that appeared in *The Washington Post* on Nov. 26. On Feb. 15, *The New York Times* published an opinion piece they co-authored titled “The Democrats’ Latest Political Misstep on Immigration.” Isaacs and Preston have spent the last few years researching migrant flows into the United States, working with a research team that has conducted interviews with roughly 300 returned Central American and Mexican migrants.

Associate Professor of **MUSIC** Heidi Jacob had three of her musical compositions performed, including “Scherzo for Flute and Marimba” at Festival Osmose in Belgium; “Metamorphosis I” at San Francisco Music Days in California; and “Fantasy for Piano” at both a Philadelphia Young Pianists’ Academy/Academy of Vocal Arts concert and a Music of the Americas concert at Temple University’s Rock Hall.

Robert and Constance MacCrate Professor of Social Responsibility and Professor of **RELIGION** Ken Koltun-Fromm '88 co-edited *Comics and Sacred Texts: Reimagining Religion and Graphic Narratives* (University of Mississippi Press, 2018), which was dedicated to late Associate Professor of **CLASSICS** Robert Germany. Koltun-Fromm organized a “Comics and Sacred Texts” symposium on campus in 2016 and has co-taught the course “Reading Comics and Religion.”

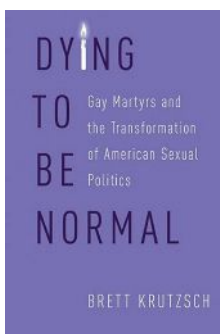


Associate Professor of **RELIGION** Naomi Koltun-Fromm co-edited *The Routledge Handbook on Jerusalem* (Routledge, 2018), whose 35 chapters provide a broad spectrum of studies related to the city and its history.



Several of Koltun-Fromm’s graduate and postgraduate years were spent in Jerusalem at the Hebrew University, and at Haverford she has taught the course “Jerusalem: City, History, and Representation,” which features a field study trip to the city. Koltun-Fromm also contributed a letter to *American Values, Religious Voices: 100 Days, 100*

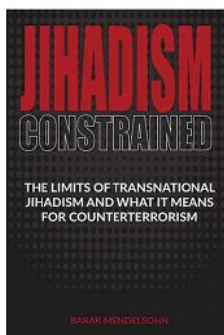
Letters (University of Cincinnati Press, 2018), a book created by biblical scholar Andrea L. Weiss and graphic designer Lisa M. Weinberger, who solicited letters written by some of America's most accomplished and thoughtful scholars of religion during the first 100 days of the Trump presidency. While the letters are addressed to the Trump administration and members of the 115th Congress, they speak to a broad audience of Americans looking for wisdom and encouragement, and highlight core American values connected to our diverse religious traditions.



Visiting Assistant Professor of **RELIGION** Brett Krutzsch published *Dying to Be Normal: Gay Martyrs and the Transformation of American Sexual Politics* with Oxford University Press. The book examines how secular gay activists used public mourning and memorialization as strategies to influence political debates over LGBT rights, encourage assimilation, and achieve social acceptance. The book

focuses on the events surrounding the deaths of Matthew Shepard, Harvey Milk, Tyler Clementi, Brandon Teena, and F.C. Martinez; campaigns like the It Gets Better Project; and national tragedies such as the Pulse nightclub shooting. It counters the common perception that religion and LGBT politics have been oppositional and, instead, demonstrates how secular gay activists used religion to bolster the argument that gays are deserving of equal rights.

Associate Professor of **POLITICAL SCIENCE** Barak Mendelsohn's book *Jihadism Constrained: The Limits of Transnational Jihadism and What It Means for Counterterrorism* was published by Rowman & Littlefield. In the book, Mendelsohn outlines the three serious challenges faced by transnational terrorist organizations and jihadi groups: creating a polity based on religious affiliation instead of national identity, generating political effects across borders, and creating unity among all components of the transnational movement. These groups, he argues, have been struggling on all three fronts.



Associate Professor of **POLITICAL SCIENCE** Zachary Oberfield contributed a chapter titled "Public Sector Diversity Research: Taking Stock" to *The Handbook of Public Administration* (Edward Elgar, 2018).

Assistant Professor of **EAST ASIAN LANGUAGES & CULTURES** Erin Schoneveld published *Shirakaba and Japanese Modernism: Art Magazines, Artistic Collectives, and the Early Avant-garde* (Brill, 2018). The book examines the most



Students participating in the new **TRI-CO PHILLY PROGRAM** in front of Philadelphia's City Hall during a tour and orientation at the start of the semester. The program, which aims to connect students and faculty to the city, holds classes at the Center City Friends Center and includes a core course, "Philadelphia: Inventing a City," taught by Visiting Assistant Professor of English Thomas Devaney, and a choice of two other courses: "The Politics of the Creative Class in American Cities," with Associate Professor of Political Science Stephen McGovern, or "Narrativity and Hip Hop," with Bryn Mawr Assistant Professor of English Jamilah Mecca Sullivan.

significant Japanese art and literary magazine of the early 20th century, *Shirakaba* (White Birch, 1910–1923), and explores the fluid relationship that existed among different types of modern visual media, exhibition formats, and artistic practices embraced by the artists and writers associated with what was known as the White Birch Society.



Associate Professor of **CHEMISTRY** and **ENVIRONMENTAL STUDIES** Helen White published "Chemical characterization of natural and anthropogenic-derived oil residues on Gulf of Mexico beaches" in *Marine Pollution Bulletin*. The paper was co-authored by **Alexandra Morrison '18** and Charvanaa Dhoonmoon '19 and was based on Morrison's senior thesis research. In the same journal, White also published a paper on the origins of tar balls collected in the North Atlantic Ocean and Caribbean Sea; the paper was a collaboration with researchers at the Woods Hole Oceanographic Institution and the Sea Education Association.

Associate Professor of **ENGLISH** Christina Zwarg contributed the chapter "Temporal Effects: Trauma, Margaret Fuller, and 'Graphicality' in Poe" to *The Oxford Handbook of Edgar Allan Poe* (Oxford University Press, 2018).

The Zooniverse and the Future of Citizen Science

Space, the “final frontier,” has long captured imaginations and driven humans to seek a greater understanding of the universe. Thanks to Galaxy Zoo, a citizen science project that allows any interested individual to classify galaxies by their shape and characteristics online, scientific research on astrophysics is reaching new heights.

Recognized around the globe for its user-friendly and meaningful approach to citizen science, the project is overseen by Oxford University Professor of Astrophysics Chris Lintott with Haverford Associate Professor of Physics and Astronomy Karen Masters, the Galaxy Zoo project scientist, and a team of nearly 30 other researchers.

“Citizen science is an important technique to help us deal with the data deluge in science today,” said Masters. “It opens up kinds of analysis which are not possible with computers, as well as working with computers to improve automated analysis. More than this, citizen science is a way to involve thousands of people in real research online, and teach about the methods and processes of science.”

Masters and Lintott have watched Galaxy Zoo grow from a single project to the foundation for a multidisciplinary platform called the Zooniverse.

Zooniverse projects call on citizen scientists to analyze data in fields ranging from archeology to medicine, and Zooniverse data has been cited in hundreds of publications on these subjects.



Associate Professor of Physics and Astronomy Karen Masters (right) and Oxford University astrophysicist Chris Lintott work together on the international citizen science project Galaxy Zoo.

The platform has more than one million registered volunteers who assist in a variety of projects including “Shakespeare’s World,” “Solar Stormwatch,” “Orchid Observers,” “Modern Muses,” and “Bat Detective.” The Zooniverse has been recognized with numerous awards for its contributions to citizen science, including a Google Impact Awareness Award, and the Royal Astronomical Society’s 2019 Group Achievement Award for Galaxy Zoo.

“Chris is the principle investigator of both Galaxy Zoo and the Zooniverse,” said Masters. “He conceived the projects, and led many of the funding proposals to provide funds to build and run the Zooniverse. He works directly with the developers and others involved in running the site.”

This is why Masters invited her collaborator to campus this semester to speak about his work and the Zooniverse with

Haverford students. Lintott was a distinguished visitor in mid-February and gave two talks, “Seeking the Unusual: Citizen Science in the LSST Era” and “From Peas to Penguins: Adventures in the Zooniverse.” He also toured the Strawbridge Observatory, particularly the facility’s 16-inch telescope and CCD-imaging capabilities used by Masters’ “Observational Astrophysics” students.

“Chris is well known in the United Kingdom as a keen amateur astronomer, as well as a professional astronomer, and has appeared on the TV show *The Sky at Night* since he was a teenager,” said Masters.

After his visit to Haverford, Lintott said, he will return to Oxford with a renewed focus on “Planet Hunters,” another Zooniverse project.

“As for next steps, he said, “I’m really interested in combining the efforts of our volunteers with the best of modern machine learning—something my team in Oxford is working on—and I’m very much enjoying hunting for planets at planethunters.org.”

Meanwhile, Masters has focused her attention on collecting the next generation of big data on galaxies, specifically working with the Sloan Digital Sky Survey to observe rich, three-dimensional “data cubes” of a set of galaxies, and is working with students to apply citizen science techniques to analysis of these data in two Galaxy Zoo spinoffs, Galaxy Zoo 3D and Galaxy Builder.

—Allison Wise '20



For the seventh time since 2006, Haverford was named a “Top Producer” of Fulbright Fellows. For the 2018–19 academic year, five Fords earned one of the highly competitive grants. **George O’Hara ’18** is in Ukraine researching addiction treatment and HIV services; **Brett Pogostin ’18** is doing Parkinson’s research in a lab in Sweden; **Charles Hale ’17** is in the Czech Republic studying an invasive reedgrass; **Julian Schneider ’17** is pursuing a law degree in England; and **Anna Russell ’14** is studying theater in Germany.

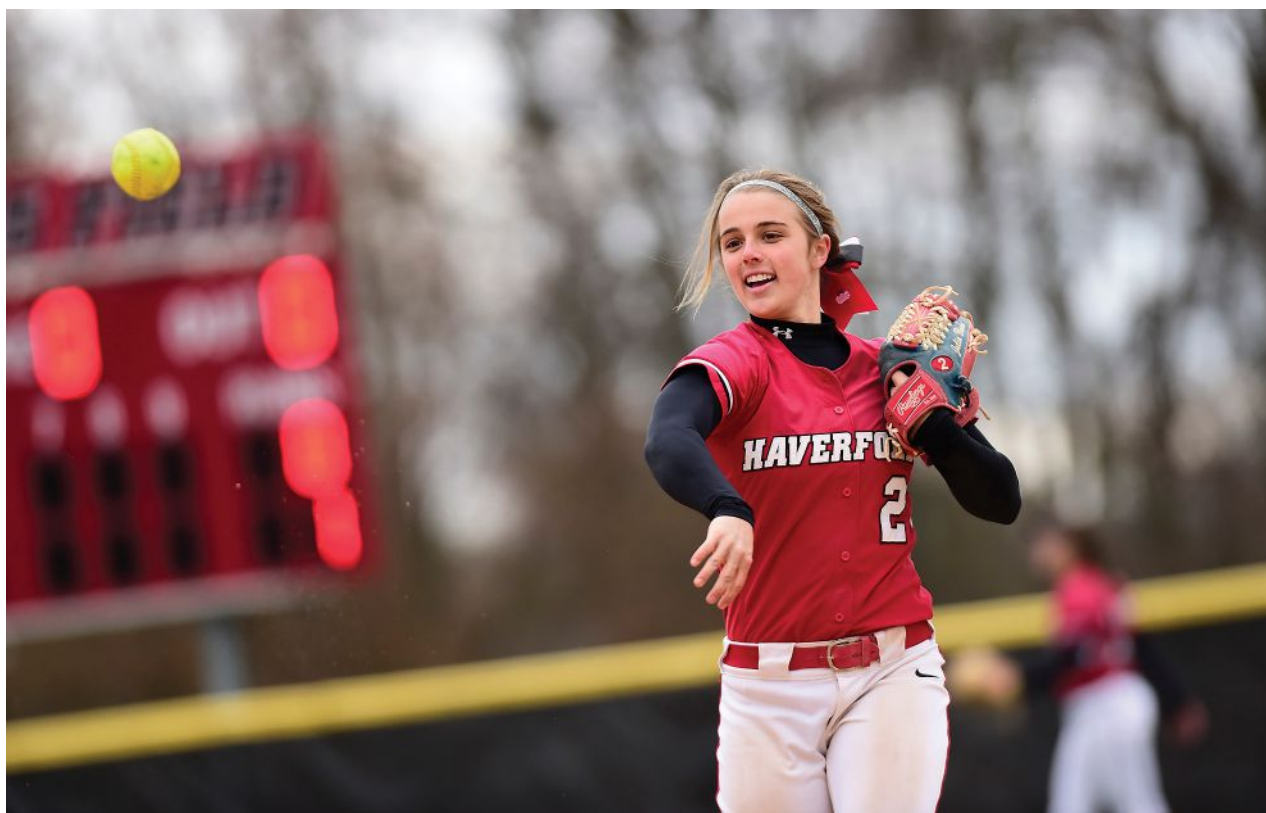
HAVERFORD IN SEASON



PHOTO: PATRICK MONTERO

What It Takes

Learning about leadership—on the field and beyond.



Julia Blake '19 is a student-athlete to the fullest degree. On the softball field, she's been a team captain since she was a junior, is a star player at second base, and has increased her batting average in each of her first three seasons at Haverford.

On campus, the New Jersey native and political science major worked her way up to being Students' Council co-president in 2018 during a tumultuous year in which the College's Honor Code failed to be ratified. That required Blake and her council to put together a Special Plenary to help the student body vote on a revised Honor Code, a process that turned out to be successful.

So how did she balance being the best leader she could be for both her teammates and student body constituents? Blake shared her secrets and insights with *Haverford* magazine, including the inspiration she gets from a future Hall of Fame baseball megastar, the messages written in her glove, and what she's learned about the importance of staying in the moment.

The family that plays together...

Both my parents played sports in college. My mom was a gymnast at Rutgers, and my dad played baseball at Lafayette. I have two older siblings who played sports, including my sister, who played softball. To this day, I say she has a better arm than me. I played soccer, field hockey, basketball, and travel and club softball growing up. My dad is a Philadelphia Phillies fan, and my mom is a New York Yankees fan. Every June in high school, I'd be in my living room doing

homework and watching the College Softball World Series at the same time. Just watching how much those girls love softball inspired me to work hard enough to play at that level. At a point I had to choose one sport, and it was softball.

Sports aren't just a game. I play sports because I love to compete and win, and when I don't win, I love to learn. I really learned to love leadership through sports. I love being in charge and getting up in a clutch situation and having a lot of pressure. Those skills translate to so many other areas of life. In softball and baseball, when you're failing a large percent of the time, you become a bigger and better person.

The captain was inspired by the Yankees' captain. I love Derek Jeter. I was a starting shortstop in high school all four years before I moved to second base at Haverford. The way Jeter carried himself as a shortstop and leader, that's how I wanted to be on the field. Before games, I'd pull up two videos. One was a Derek Jeter highlight reel and the other was a Derek Jeter error reel, and I'd watch both of them. It was obviously inspiring to watch him make amazing plays and to watch his technique, how smooth and crisp he was with the ball, but also to watch him fail, too. That reminded me that he and I are human. I'd always remember when I made mistakes in games, that one of the greatest to play the game made mistakes, too.

She plans ahead, but pivots when there's a curveball. At Fall Plenary, there was a student protest by a group that felt the Honor Code wasn't mak-

ing the most impact it could for all the students on campus. At Spring Plenary, students voted to open ratification, but it ultimately didn't pass. I and my co-president had to plan a Special Plenary that required 75 percent of the student body—instead of the typical 60 percent—to attend. We also had to facilitate the revision of the Honor Code.

"I really learned to love leadership through sports. I love being in charge and getting up in a clutch situation and having a lot of pressure."

Special Plenary was planned for a Sunday. On that Friday, [the softball team] found out it was supposed to rain on the weekend and there was a possibility our Saturday doubleheader against Gettysburg would be moved to Sunday. I was in my coach's office, telling her I had been planning this event for three weeks and a thousand students would be there and I needed to be in the front. We ended up playing that Saturday, but it reminded me you have a lot of accountability as a leader. As co-president, you have accountability to make sure everyone's

voices are heard. As a softball co-captain, [I was] accountable for being on the field and not thinking about Special Plenary the next day. I found ways to juggle all of that and put my full self where it had to be.

Secret No. 1: Find a way to connect. One thing that's been effective for me is creating meaningful relationships with people I'm leading. I love talking to people—my mom taught me to talk to everyone. It's about finding common ground that you don't think exists between people from so many different backgrounds, and finding where your stories cross over. I tell the softball team all the time: Think of the team as a big web. If we don't have strong one-on-one relationships, we can't play as a team and be unified.

Secret No. 2: Find motivating messages to keep you centered. I meditate every day for 10 minutes, which has helped me be in the moment. On my glove, I've written a few Bible quotes. One is from the book of Proverbs: "She is clothed with strength and dignity, and laughs without fear of the future." That reminds me to be resilient, play fearlessly, and have fun. I also have a quote from the Bruce Springsteen song "New York City Serenade": "Walk tall or don't walk at all."

—Charles Curtis '04

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



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

mixed media

BOOKS

Q&A: Margaret Morris '90



*In the late 1990s, Margaret Morris '90 was credentialed as a clinical psychologist, but she was troubled by the late 19th-century paradigm of that profession, which is practiced outside the contexts of daily life, and mainly relies on a one-on-one "talking cure" between therapist and client. Looking at the burgeoning tech landscape, Morris began to wonder: What if there were ways new media and emerging technologies could assist people seeking positive change in their lives? So she conducted research on health technology at Intel, consulted for Amazon on people's experiences with technology, and taught courses with names like "Design and Emotion" at the University of Washington. Most recently, she's written **Left to Our Own Devices: Outsmarting Smart Technology to Reclaim Our Relationships, Health, and Focus** (The MIT Press, 2018). The book is the focus of a conversation Morris recently had with journalist Joan Oleck about why we should relate to our iPhones and Androids in a whole new way.*

Joan Oleck: I was intrigued by your stories and the quote, "I've spent almost two decades talking with people about what they want to change in their lives and how that ties in with their devices." How does *Left to Our Own Devices* sum up your research over the years?

Margaret Morris: What I've been most impressed by is the resourcefulness and creativity people bring to the way they use technology. That's what I wanted to showcase, with real examples. So I think *Left to Our Own Devices* speaks to the strategies that people come up with for taking care of themselves and other people. I think that a certain amount of resourcefulness is required of us—there are a lot of service gaps in mental and physical health care, so I think it's necessary to be creative. Part of that

involves technology, because it's so woven into our lives.

JO: I loved the stories in the book about people's uses for technology that the original designers never intended. What were some of your favorites?

MM: One of my favorites was about Jessica, a woman who has struggled with Type 1 diabetes her whole life. It was stigmatizing and required a lot of effort to manage her diet and insulin when she was young; it was a big source of stress. At a certain point, she got a continuous glucose monitor that gives continuous readings to her iPhone and Apple Watch every five minutes. It not only helped Jessica keep an eye on her blood glucose in more of a fine-grained way than she had been able to before, but she also started having more connect-

edness with her family because she shared the data with them. These weren't all serious conversations about her health, but also playful teasing prompted by the exchange of data.

Another of my favorites was a woman who used Words With Friends, not to kill time but to help a family member who was very socially anxious. If he did come at all to family events, he wouldn't talk to anyone. So she started playing with him online and could see that he was actually incredibly verbal and eager for contact, but more comfortable in this asynchronous game environment than at family parties. So one of the things she did was start telling other family members about how fun it was playing with him on this game and how good he was. That really changed his status within the family and other people started playing with him as well.

Then there was the story of a doctor who practiced primarily by telemedicine. With videoconferencing, she at first just had a blank wall behind her. Then she shifted the camera so patients could see more in the background of her home, and she found that this cultivated greater rapport with her patients: They could comment on the armoire behind her or on the plant. And for a doctor-patient relationship that has a lot of asymmetry, this was a way of bringing in more reciprocity.

JO: The book's foreword is by MIT Professor Sherry Turkle, who has written about the negative effects of technology use on our lives and culture. But your message about bringing people closer via devices seems the opposite of Turkle's concerns about the potential for addiction posed by digital devices.

MM: What I'm saying here is that there are some bright spots around how people have used technology to find more intimacy or find insights about their health. It's those bright spots that I'm hoping will inspire people reading this to think about how they could use technology differently.

JO: Given the advancements coming down the road—artificial intelligence, virtual reality,
continued on page 29

TOM BARBASH '83

A Writer's Journey

Perhaps more than most, author **Tom Barbash '83** understands the sometimes-tangled relationship between a parent and child—the engine that drives his latest novel, *The Dakota Winters* (Ecco), about a flamed-out talk show host and his son.

When Barbash was a student at Haverford, his mother died. He says he remembers his father, a labor lawyer, breaking into tears in a cab ride they shared, one in which he'd expected to be consoled. "I resented it at first," says Barbash, 57, also an associate professor of writing and literature at California College of the Arts, not far from his Bay Area home. "I'm 19. . . . You're the father. You're supposed to be strong. That he would break down and need my support eventually became a comfortable place. But right in the moment, I remember it being startling."

The Dakota Winters is a story about second chances. Talk show host Buddy Winter, à la Dick Cavett, is expert at teasing personal stories from his guests until a nervous breakdown ends his career. Twenty-three-year-old Anton, fresh from the Peace Corps, helps navigate his father's comeback even as he confronts (or not) their too-close relationship. The backdrop is New York City, 1980—a year that proved pivotal to the city and country.

Along with a consequential presidential election, and a new media landscape (the launch of CNN), 1980 also featured a shocking assassination. John Lennon, a heavy presence in the story, was murdered outside the Dakota, the famed apartment building where he lived and where Barbash sets the novel.

"That is the exact moment everything is changing," he says.

Barbash, who grew up near the Dakota on the Upper West Side, has earned kudos for channeling Lennon so well, including his trip as an apprentice sailor to Bermuda, at the helm through a life-threatening storm. "It was a pretty daunting challenge," says Barbash, who watched "tons of YouTube videos" and read biographies of the ex-Beatle, including a memoir by Lennon's tarot card reader.

The 336-page novel, which *Publishers Weekly* called "immensely entertaining," also allowed Barbash to explore his fascination with talk show hosts, especially the way they create outsize celebrities while also revealing their too-human foibles. "I'd love that—to come back as a talk show host in another life," he says.

After all, the Johnny Carsons or Buddy Winters are great con-

versationalists at heart—and Barbash has long appreciated a good conversation.

Whatever your profession, he recalls his father telling him, "The reason you should work hard and succeed [is] to be around the smartest people and best conversations."

At Haverford, Barbash says he found classes "full of exciting, volatile conversations and different points of view" as he studied political science with an eye to law school. Then, in the midst of writing those onerous why-I-want-to-be-a-lawyer essays, he had an epiphany.

"In that moment, when I was writing and not able to convince myself with my argument of why I should go to law school, I started to have second thoughts," he says. "That's when I decided I should be a writer, one way or another."

He started as a *Syracuse Post-Standard* reporter, catching a break when Doug Unger, a Syracuse University instructor and novelist, noticed his series—and evocative writing—about carnies at the state fair and encouraged him to write fiction. That led to a spot in the university's elite writers' workshop, led by novelist and short-story writer Tobias Wolff.

"I felt like I was pulled out of the sandlot by the baseball team manager," he says. "It was a thrill. I was around really smart people. I loved talking about stories, reading intensely and writing, and being part of the conversation."

Barbash's first novel, *The Last Good Chance*, about a young urban planner who returns to his struggling hometown in Upstate New York, was published to good reviews in 2002. During the final editing process for the book, 9/11 happened. Barbash, who was friends with **Howard Lutnick '83** and others impacted by that terrible day, ended up chronicling those personal stories in his 2003 New York Times nonfiction bestseller *On Top of the World: Cantor Fitzgerald, Howard Lutnick, & 9/11: A Story of Loss & Renewal*. In 2013, he published his darkly funny short-story collection, *Stay Up With Me*.

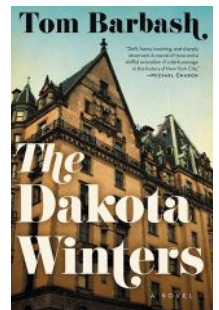
In each case, he says, he strived to take his craft to a new level. So, too, with *The Dakota Winters*:

"I say to my students, each book should be something you couldn't do when you set out to do it."

—Lini S. Kadaba



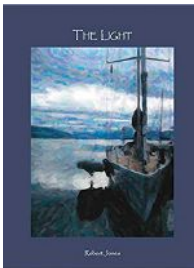
Tom Barbash with his son James, 11.



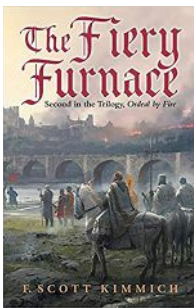
More Alumni Titles



KATE (GRETZ) GEHAN '96: *The Girl and The Fox Pirate* (Mojave River Press). Gehan's debut collection of flash fiction features 34 stories that explore the ways we manage relationships with our families and ourselves. In Gehan's magical realist tales, a family's discord manifests as an escaped dragon they must tame, a grieving mother finds solace in conversations with a talking pig, and a woman harnesses unusual powers to seek revenge on her harasser. The winner of the Midwestern Gothic's Flash Fiction Summer 2016 series, Gehan's work has been nominated for the Pushcart Prize, The Best of the Net, and Wigleaf's 50 (Very) Short Fictions.

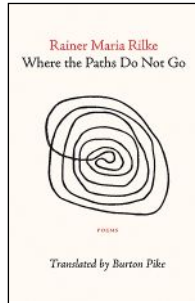


ROBERT JONES '04: *The Light* (Healthy Life Press). Originally written as a good-night prayer for his young daughters, *The Light* is intended to help a parent spark a conversation with a child about the wonders of being alive and the spiritual life. The text is punctuated with illustrations of the beauty in our world and the love and kindness that exist within us and all around us. Jones is also the author of *Happiness: A Lesson With Lulu*.

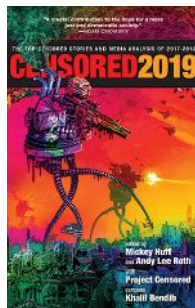


F. SCOTT KIMMICH '51: *The Fiery Furnace* (CreateSpace). The second installment of his trilogy *Ordeal by Fire*, Kimmich's novel is set in France in the early 1200s during the Albigensian Crusade, also known as the Cathar Crusade. It follows the adventures and travails of cousins Odon and Rainier as they try to save the family castle, rescue

priceless scrolls, evade the Inquisition, and, along the way, fall in love, and join forces with the son of Robin Hood.



BURTON PIKE '52: *Rainer Maria Rilke: Where the Paths Do Not Go* (World Poetry Books). This selection of Rilke's poems, translated by Pike, includes the German originals. "Rilke's poems have too often been translated to conform to an older standard of poetry in English," writes Pike, "but they are far more radical, breaking the mold of traditional German poetry." Pike is a professor emeritus of comparative literature and Germanic languages and literature at the CUNY Graduate Center. He is the author of two books and has produced seven translations, including works by Goethe and Robert Musil, as well as Rilke's novel, *The Notebooks of Malte Laurids Brigge*.



ANDY LEE ROTH '90 and Mickey Huff, editors: *Censored 2019: Fighting the Fake News Invasion* (Seven Stories Press). The latest installment of this annual series, produced by the nonprofit Project Censored, spotlights the top censored stories and media analysis of 2017-18. Among the featured articles: "Open-Source Intelligence Secrets Sold to Highest Bidders," "ICE Intends to Destroy Records of Inhumane Treatment of Immigrants," "Indigenous Communities Around World Helping to Win Legal Rights of Nature," and "The Limits of Negative News and Importance of Constructive Media." Roth coordinates the Project's Validated Independent News program and has co-edited nine editions of the Censored yearbook.



MIKE WERNER '63 and Peter Eisenhardt: *More Things in the Heavens: How Infrared Astronomy Is Expanding Our View of the Universe* (Princeton University Press). Though astronomers have been studying the heavens for thousands of years, until recently much of the cosmos has been invisible to the human eye. But in 2003, the Spitzer Space Telescope brought the infrared universe into focus as never before. Werner and co-author Eisenhardt are among the scientists who worked for decades to bring this historic mission to life. Illustrated with many of Spitzer's spectacular images, this book offers the inside story of how Spitzer continues to carry out cutting-edge infrared astronomy to help answer fundamental questions, such as: Where did we come from? How did the universe evolve? Are we alone? Werner is a senior research scientist at the NASA Jet Propulsion Laboratory, California Institute of Technology. He has been the lead scientist for the Spitzer Space Telescope since 1984.



JUAN WILLIAMS '76: *"What the Hell Do You Have to Lose?": Trump's War on Civil Rights* (PublicAffairs). The bestselling author, political analyst, and civil rights expert delivers a forceful critique of the Trump administration's unprecedented rollback of the civil rights movement. Williams is cohost of *The Five* on Fox News.

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.



(left) Jayme Guokas in his Kensington workshop. (above) One of a pair of benches he made from an oak tree felled on campus for the College's renovated library.

When Haverford's renovated and expanded library opens in the fall, among the new furnishings will be a pair of 8-foot-long benches made of wood from a tree felled on campus. The striking live-edge oak benches, which will grace a gallery space, are a memento of the oak that once stood near Founders Hall, and, fittingly, they were crafted by a Haverford alum.

Jayme Guokas '97, with his Philadelphia company Craftwork, has become known for his woodworking and design skills, which he brings to unique home renovation projects. His sustainability-minded modern interiors typically feature an eclectic mix of reclaimed materials, custom cabinetry, and counters made of cast concrete—often sporting artfully embedded bits of glass, tile, metal, and even fossils. "I have had people bring me antique gears [to embed in their counters]," says Guokas. "And one time I had a woman who loved horses give me a horseshoe to use."

An art history major at Haverford, Guokas says he particularly loved the painting, drawing, and photography classes he took. "I learned a lot there. It just took me some time to figure out how to use it."

After graduation, Guokas spent a few years working at a bookstore, then took a job at the fine arts photography journal *The Photo Review*, before moving on to an administrative position at the University of the Arts. Along the way, he'd begun renovating an 1890s row house he'd bought in the Kensington neighborhood of Philadelphia. Then he bought the house next door, and gutted and remodeled that. Eventually, he would purchase and renovate three more houses in the neighborhood.

"I was a weekend warrior," says Guokas, whose dad was a hobby woodworker and woodturner. "I just kind of learned on the job. To figure out how to do the poured concrete, I watched a lot of YouTube

videos and read a lot of books. It's a specialized skill. I had to fail many times until I was able to fine-tune how to do concrete countertops."

As his skills grew, people began hiring him to work on their homes, and he turned his side projects into a full-fledged business that operates out of a spacious Kensington workshop, where enormous stacks of reclaimed and locally milled wood await future use. A native of Bucks County, Pa., Guokas counts local woodworker and designer George Nakashima as an influence, along with Arts and Crafts movement leader Henry Mercer, another Bucks County figure, who founded the Moravian Pottery and Tile Works and built a fantastical home out of poured concrete.

Guokas shares a renovated Kensington row house with his wife, Anna-Alexandra Fodde-Reguer, who works as a librarian at Haverford, and their daughter, Lilah, age 2. The residence, which he gutted down to the studs, has some pretty fantastical elements itself, featuring bottle-green concrete counters, a "stream" of river rocks embedded in the kitchen floor, a clever built-in couch, exposed brick walls throughout, and a vivid hand-painted mural of birds and bugs in Lilah's room. Along with ornate reclaimed interior doors, Guokas used slate tile from a local quarry, and repurposed a galvanized metal tub meant for watering cattle as a shower base. The home has been featured on popular design websites Apartment Therapy and Design Sponge, which described it as "a warm and stylish industrial-modern abode."

"I like working with my hands and designing things," says Guokas, who also has won a commission to design and build 31 reading room tables and study carrels for Haverford's renovated library. "And I really like collaborating with people to make things they can use in their homes—from a piece of furniture to a whole kitchen."

More information: craftworkhome.com

—Eils Lotozo



There's not really a road map for success as a non-classical cello player and composer, so **Nick Takénobu Ogawa '05** has been making his own path, one instinctual step at a time.

Ogawa, who is 36 and based in Atlanta, has been playing shows and releasing recordings under the nom-de-music Takénobu since he graduated from Haverford. The Takénobu catalog mostly features low-key melodic pop songwriting, centered on Ogawa's cello and vocals. At its core, this is singer-songwriter music, but with atypical instrumentation and a gently offbeat sensibility.

Like most cello players, he started out focused on classical music, getting lessons at age six from Dieuwke Davydov, an instructor at Middlebury College (where both of Ogawa's parents taught) and playing in youth orchestras during high school. But, he says, "I was turned off by the atmosphere" of classical orchestras, and he chose East Asian Studies as his major in college rather than anything music-related. But Ogawa never entirely turned away from music, and during sophomore year he took "Intro to Western Music" and "Philosophy of Music" classes, which pointed him in the direction of other cellists who had unconventional approaches to the instrument, such as Mark Summer of the Turtle Island Quartet.

Just as his ears were opening to the wider variety of cello styles out there, Ogawa took a year off from Haverford to live in Kyoto with his father, who was teaching in Japan as part of an academic exchange program. "I taught English at elementary schools and spent most of my time dedicated to practicing cello about four to six hours a day," says Ogawa of his time in Kyoto. He didn't have a teacher in Japan,

which freed him to develop his own nontraditional style of playing and writing music.

When he returned to Haverford for his junior year, Ogawa began playing the pop-inflected material he'd written in Japan at concerts in Lunt Basement and the occasional late-night performance at Drinker House. "The response I got from fellow students at Haverford was incredibly encouraging and strengthened my desire to pursue music professionally," he says.

After graduating, Ogawa continued to write new material and hone it at open mics, and within a year he won the 2006 Williamsburg Live Singer Songwriter Competition in Brooklyn and used the prize money to record his debut, *Introduction*, which he released independently in 2007. "Not much came of it at the time, but at my mom's suggestion I submitted the album to Pandora," he says. "Four years later, the algorithms and stars came into alignment and Pandora started playing my music to enough people that I could pay my rent with iTunes downloads, and I quit my job and went full-time with music."

Since then, Ogawa has put out five albums of his original songs, including *Exposition* (2011) and *Reversal* (2016), and he's composed scores for feature films, podcasts, and other projects.

He also brought a new violinist and vocalist into the core lineup of Takénobu in 2017, which turned out to be life-changing. Kathryn Koch, who also plays in the Buffalo-based band Tiny Rhymes, took up Ogawa's offer to record some new songs he'd written. They then started touring together, and during a leg of 2018 dates in the Pacific Northwest, Koch and Ogawa got engaged.

He notes that having both a musical and life partner on the road has changed his attitude about touring. “It can be exhilarating and enriching, and it can also be exhausting and expensive,” he says of being on the road, but touring with Koch is “something more akin to a vacation.” The duo are planning to tour together throughout the year and beyond.

In the studio, Ogawa and Koch can create full-bodied arrangements to enhance the songs, but on stage they use digital looping pedals to build layered beds of music over which they can then play and sing. “She has a great musical sensibility, and our voices complement each other,” he says of the sound they create. “She brings both a depth and a sweetness to the music that I can’t achieve on my own.”

They’ve recorded the sixth Takénobu LP in Nashville and plan to release it this summer, preceded by online releases of a few of the songs. The first of these, “Fight to Make It Up,” is almost six minutes of Ogawa and Koch’s instruments dancing around each other alongside their sweetly harmonizing vocals.

Also coming this year, Ogawa’s original score will accompany *Still*, a feature film set to stream on Netflix. The movie, about a hiker who stumbles into a mysterious secret along the Appalachian Trail, was written and directed by fellow Atlanta resident Takashi Doscher.

It’s the latest in Ogawa’s second line of musical work, composing scores for short- and long-form projects, which have included the cooking documentary *42 Grams*, the podcast *Invisibilia*, and the Netflix sports docu-series *Last Chance U*. “Working with film



is an interesting challenge, because while I have my own input I’m ultimately trying to please the director,” he says. And although his scoring work requires different strategies than writing Takénobu songs, Ogawa hears his pop music benefiting from the scoring assignments, with more of the instrumental compositions’ sparseness affecting his approach to pacing.

He’s also become proficient in managing the business side of music—with the help of some College pals. “It’s funny, but a lot of my friends from Haverford went on to become lawyers,” Ogawa says. “I negotiate a lot of my own contracts, and my friends have really impressed on me the importance of intellectual property rights.”

In the last decade-plus, each new collaboration and opportunity has helped Ogawa grow from performing in the basement of Lunt Hall to a steady schedule of writing, recording, and playing. He recently finished adding cello to the next record by fellow Georgia musician Kishi Bashi, and he’s planning to tour with him in the summer with Takénobu opening the shows. The tour will coincide with the release of *Still* and his new Takénobu record with Koch.

Along the way, he constantly seeks opportunities to create something new and follow his creative instincts. “I try to come up with some kind of musical idea every day,” he says. “I used to try to wait for inspiration to strike, but I’ve learned that making a habit of just trying to write something every day is much more effective, and I’m more equipped with the tools to execute something when inspiration does in fact come.”

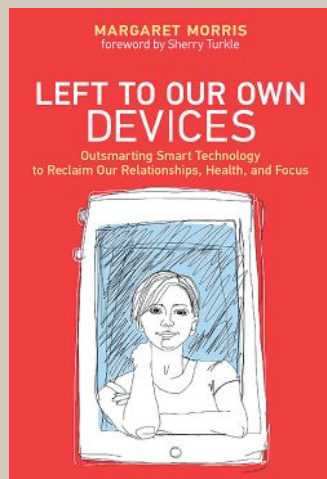
—Brian Glaser

Q&A: Margaret Morris '90

continued from page 24

the Internet of Things, and especially “the cloud”—how do you see our relationships with our devices evolving?

MM: Well I do think our attachment to individual physical technical devices is weakening because of a loose assurance that everything is backed up somewhere. In the introduction, I write about Sherry Turkle talking to someone in 2005 whose Palm Pilot had lost its charge and who said “I nearly died.” I think that reliance on a particular object may continue to weaken. I liked the phrase “left to our own devices,” because it speaks to our strategies as well as technol-



ogies like apps and services and data and things like augmented reality and AI that are not neces-

sarily tied to just one device. So, I consider the term “device” in a couple of ways.

JO: Was there anything you studied at Haverford or anyone you knew there that set you on the path you’re on now?

MM: The seminar-style English classes influenced my thinking and interest in stories and critical analysis. Similarly in one psychology class, Randy Milden, [a former professor and dean], once asked what it might mean if a woman wasn’t wearing a watch that she had worn every day for decades. The watch was

loaded with meaning for this woman—what Sherry Turkle calls an “evocative object.” My interest in our attachment to objects may have been sparked in that discussion and in many of my literature classes at Haverford and Bryn Mawr.

It became clear as we analyzed texts that things that could be considered trivial—for example, a scarf or some other possession—were often very significant. I became intrigued by our relationship to clothing, the environments in which we live, and the technologies that are woven into our relationships. —Joan Oleck

TELL US MORE

WILLIAM HARRIS '47
Revolutionizing Hip
Replacement



If a researcher's productivity can be measured by the number of articles he publishes, and the value of his research can be measured by the number of times those articles are cited, then Bill Harris is one of the most productive and valuable researchers the field of orthopedics has ever seen.

Harris's publications over the course of his 60-year career exceed 600, and he is the author of the number one cited paper in the annals of orthopedic surgery. According to an article in the *Journal of Bone and Joint Surgery*, his 1969 paper on arthritis of the hip has been cited more than 1,786 times (as of 2011, when the article appeared).

Now 91, Harris made it his life's work to enhance total hip replacement, a procedure pioneered by British surgeon John Charnley shortly after Harris completed his specialty training at Boston Children's Hospital and Massachusetts General Hospital.

While Harris idolized Charnley, he realized Charnley's technique "was far from a bed of roses" and set out to solve its various hitches—in the process sparing patients years of physical and financial setbacks and often even saving their lives. He did most of this work at Massachusetts General, where he led a lab and was chief of adult reconstructive surgery for three decades, and as a faculty member at Harvard Medical School, where he holds an emeritus endowed professorship today.

Harris details many of his endeavors, primarily focusing on his career-defining discovery of a mystifying condition

PHOTO: WEBB CHAPPELL

called periprosthetic osteolysis, in his 2017 book, *Vanishing Bone: Conquering a Stealth Disease Caused by Total Hip Replacements* (Oxford University Press). He talked about his long career in a recent conversation with *Haverford* magazine:

Why hip surgery?

I chose hip surgery before total hip replacement existed because very few surgeons were operating on hips—and even fewer were doing it well. After Sir John Charnley introduced total hip replacement, we saw enormous positives but enormous negatives, too. I was up for the challenge of taking a very demanding procedure and making it better. Hip surgery's long recovery period also fostered deep, intimate interactions with patients, and I found those relationships very rewarding.

What were the earliest problems you tackled?

Alarmingly, two percent of hip replacement patients were dying due to pulmonary emboli. Hip surgery often caused blood clots to form in the legs, and those clots could become lethal if they migrated to the lungs. Making an effort to fix a condition that doesn't kill anyone—arthritis—and as a result killing one out of every 50 patients was unacceptable. After one of my own patients died in my arms from a pulmonary embolus, I vowed to see that this would never happen again. I initiated the first effort to prevent fatal pulmonary emboli following hip surgery by administering just the right amount of blood thinner to protect against clots without causing excessive bleeding. That practice brought the rate of fatal pulmonary emboli in hip surgery patients down from 20 in 1,000 [surgeries] to three in 1,000.

How did you get involved with implant design?

From the start of my career, I saw room for improvement in both the design of the various implants available and with the techniques of applying them. One major problem was the “bone cement” used to connect the implant to

a patient's skeleton. The fixation would loosen over time, causing joint dislocation. I co-designed the first successful cementless hip socket, which allowed the body's bone to grow into pores in the implant and lock it in place biologically. This design is now universal.

You're best recognized for your role in identifying and curing periprosthetic osteolysis, the condition alluded to in your book title. Can you decode that?

With hip replacement patients, we started seeing severe bone erosion happening directly adjacent to their prostheses. People were returning years after their surgeries in extreme pain because their thigh bones were being eaten away. Early on, we thought bone cement was the culprit, but the destruction continued after we did away with the cement. It took more than 30 years to unravel what in the world this disease was.

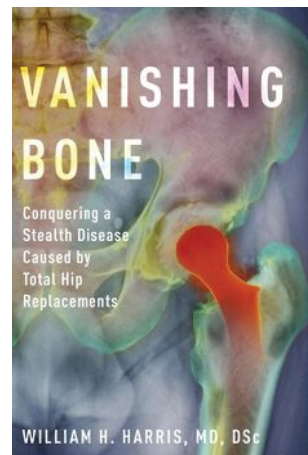
How did you figure it out?

I asked patients to agree to give their implants back to me after they died. We used scanning electron microscopy to study what happened to the polyethylene plastic after years in the body and observed drastic changes. Initially, the material was amorphous—long, thin polymers jumbled haphazardly like spaghetti in a bowl. But the repetitive motion of walking was reorganizing the spaghetti into alignment and wearing the material down, causing tiny bits of plastic to shed. The body's natural defense mechanisms didn't know how to destroy these foreign particles, and in a panic, the immune system inadvertently activated cells called osteoclasts, which actually break down bones.

How were you able to stop that from happening?

I changed my lab from a biomechanics lab designing implants to a biomateri-

als lab looking for a better plastic that would not release those tiny particles. My friend Ed Merrill, a plastics engineer at MIT, suggested we use energy in the form of electron beams to cross-link the molecules, or fix them permanently into their positions. It was trial and error—we added too much energy and melted the plastic or set it on fire, and once even caused it to explode—but eventually we got it just right. It was a long process through



Harris's 2017 book chronicled his quest to solve a medical mystery connected to hip replacement.

FDA approval and to market, but in 1998, the first artificial hips using our highly cross-linked polyethylene were used with patients. Today, nearly eight million people walk on cross-linked polyethylene, and among them there has not been a single re-operation required because of this bone destruction. The disease is gone.

What have your advances meant in terms of economics?

Dislocation and bone erosion surrounding a hip prosthesis were the major reasons patients used to need repeat hip replacements, and now the number of repeat operations is way down. Just in the U.S., we used to spend \$2.5 billion per year in repeat operations, but we've since cut that number in half. Cross-linked polyethylene has saved the healthcare industry more than \$1 billion a year through the elimination of periprosthetic osteolysis. Throughout my career, I was motivated by saving lives, not money—but the financial implications have been an added bonus.

How is retirement treating you?

I spend a lot of time with my four kids and five grandchildren—but I'm still on staff at the lab and just submitted a paper last week, so even though I don't operate anymore, technically I'm not retired!

—Karen Brooks



INNOVATORS

Collecting Ancient Climate Data

By analyzing compounds from animal bones, archaeologist Kevin P. Smith '81 and colleagues are revealing climate conditions in the distant past. **BY ANNE STEIN**

When it comes to tracking climate change and its effects on humans, scientists depend on records that go back just a few hundred years and rely on evidence that covers huge swaths of land. It can be difficult to pinpoint with certainty when and what conditions transformed or seemingly wiped a particular group off the map.

But an innovative method is allowing researchers to recover temperature data from bacteria that remains in animal bones as they decay, from as far back as 30,000 years ago. "If this method works as well as it seems to, it has the potential to turn virtually any archaeological site in the world into a library on climate

and climate change in that location," says archaeologist **Kevin P. Smith '81**, deputy director and chief curator of Brown University's Haffenreffer Museum of Anthropology.

Smith is co-author of a paper published last summer in the *Journal of Archaeological Science*. The paper out-

lines how he and other Brown scientists and students extracted climate data from bones at several sites, giving them information that is more chronologically precise and closely related to the lives of those who once occupied those areas.

While Smith credits his Brown colleagues for pioneering the new method's use for archaeological samples, he played a key role on the team, helping to assess its potential for understanding the past. Among the questions the team sought to answer, he says: Beyond tracking change across centuries, could the

method provide information on climate changes, such as decreased rainfall or plummeting temperatures, that would have been meaningful during people's life spans? The answer seems to be yes.

"Right now we have a lot of discussion on if climate change is even happening, or if what's happening now is human-induced," Smith says. "For some people it wouldn't matter how much data we show them, because they have an ideological perspective. But for people who are more data driven, the more we can understand the natural cycles of Earth's climate change in the past, the more possible it is to understand what's happening now and the effects on humans."

If the Earth is growing warmer, for example, it's important to know how much of that is due to natural fluctuations and how much is the result of human behavior. "We need to see not just the past 10 years, we need to see how the Earth's climate has varied over the past 100,000 years," Smith explains. "Getting that right means having as many data sets as possible, from as many parts of the world as possible. If we can extend our climate records to hundreds of thousands of years, that's potentially revolutionary."

Smith, who is married to fellow archaeologist Michèle Hayeur Smith, fell in love with bones and archaeology at age seven. He was inspired by his dad, who was a medieval historian at Juniata College, and he loved exploring the fossil beds around his home in cen-

tral Pennsylvania. "Our playground was the forest and learning about the trees, rocks, and fossils inside of them," says Smith. During one of his father's sabbaticals in Britain, Smith visited Stonehenge, old castles, and Roman ruins, furthering his fascination with the past.

By the time he got to Haverford, Smith was focused on the Vikings, and a class taught by Richard Luman on the Icelandic Sagas particularly inspired him. Smith worked in Barrow, Alaska, at an archaeological site after graduation and became enamored with the Arctic, where, he says, "Everything is frozen in the ground and you have a chance to see everything that was left behind and really understand it."

He went on to earn his M.A. in anthropology at the University of Michigan, Ann Arbor, and for the past

33 years has focused his research on Iceland, the North Atlantic, and Norse (Viking) exploration. Much of his work is done at the earliest known North American Viking outpost, L'Anse aux Meadows, in Newfoundland.

For now, Smith and other scientists are continuing to test the bone-dating theory, and are currently pulling out bones from 1450–1900 AD from an archaeological site in Iceland. "We have good records from there," he says.

Understanding past climate change, says Smith, "will help us understand climate change currently, fit it into patterns, and see how other people handled it. The longer series of data we get, the more precise and better the information is. It opens up ways for us to connect climate variations and transformations in societies."



How they do it

Obtaining data on past climate from individual bones is a complex process that takes weeks from the initial stages of crushing the bone to powder, through chemical processes to extract the lipid compounds, to utilizing mass spectrometry before the raw data can be calibrated and transformed into estimates of past temperature and, in some areas, precipitation.

Major implications

While the innovative method allows researchers to gain new data on ancient climates from the bones recovered from archaeological sites, it is not limited to locations or times when humans were on the landscape. Initial data sets, for example, included bones from Ice Age animals that roamed the Alaskan tundra perhaps 10,000 years before humans arrived on the scene. And work done by other teams, assessing similar compounds in lake sediments and soils, indicates that the bacterially produced compounds that provide data on past climate can survive for more than 100,000 years.

Inside *Making a Murderer*

As one of the lawyers featured in both seasons of *Making a Murderer*, Steven Drizin '83 plays an important supporting role in the Netflix hit. While the series' popularity has brought Drizin celebrity, it's also brought him something more important: a much larger platform to advocate for change in the legal system's treatment of juveniles.

BY TOM KERTSCHER

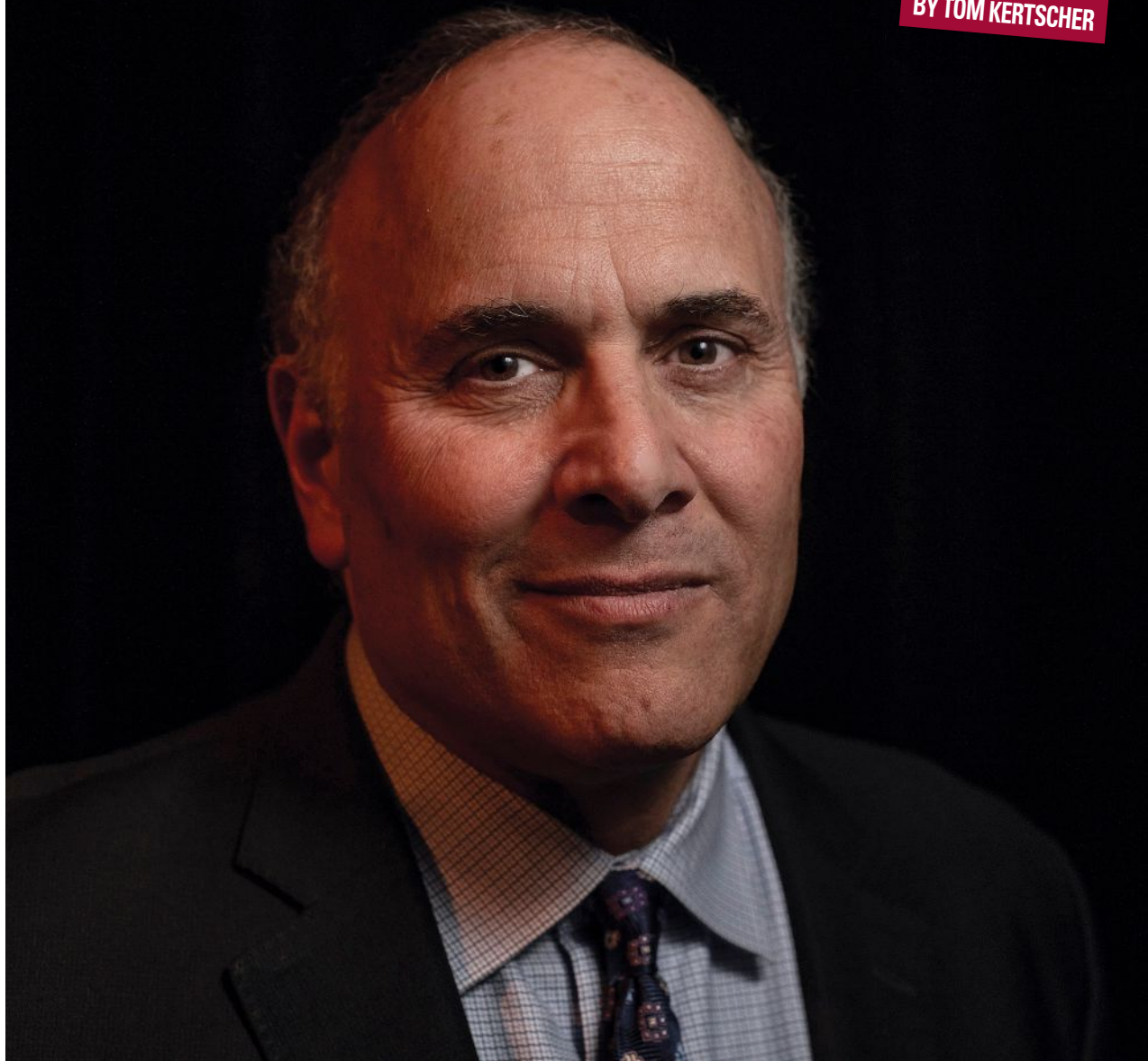


PHOTO: HOLDEN BLANCO '17

To the Netflix generation, it would be nearly impossible for a lawyer to do anything more significant than appear in *Making a Murderer*, the streaming service's megahit series that captivated 19 million viewers within a month of its debut just before Christmas in 2015.

Steven Drizin '83 plays an important supporting role in what Netflix calls its "real-life thriller," which raises disturbing questions about whether police framed the two men convicted of killing Teresa Halbach, a 25-year-old photographer. Drizin appears in the inaugural season as well as in Season 2, released in October 2018, as one of the attorneys representing Brendan Dassey, who was just 16 when he confessed to participating with his uncle Steven Avery in Halbach's murder on Halloween 2005 in rural Manitowoc County, Wisconsin. Both Avery and Dassey were convicted of Halbach's murder.

Avery was the focus of the first season because, before the murder, he had spent 18 years behind bars for a sexual assault in the same county before DNA evidence eventually proved he didn't commit the crime. The looming question for *Making a Murderer*: Could he have been wrongly convicted a second time?

Yet much of viewers' visceral reaction was provoked near the end of Season 1 by footage from a video of seasoned investigators interrogating Drizin's teenage client, the unsophisticated special-education student Dassey, who eventually confesses to the murder.

Then in Season 2 Drizin, a clinical professor of law at Northwestern University's Pritzker School of Law, and Northwestern colleague Laura Nirider achieved a rare legal feat when their habeas corpus petition for Dassey was granted. An estimated 99 percent of such petitions fail. But the pair convinced a federal judge that the way investigators had pressured and made promises to Dassey violated his constitutional rights and rendered his confession involuntary and unreliable. Eleven years after the murder, a federal magistrate judge threw out Dassey's conviction.

Viewers of Season 2 watch as Drizin,

Nirider, and their students fight to preserve Dassey's legal victory, only to see his conviction reinstated by a higher court. The season ends as the United States Supreme Court refuses to hear Dassey's appeal.

As big a phenomenon as *Making a Murderer* has been, it pales beside Drizin's more significant legal triumph—one that occurred before Netflix ever started streaming. That is: abolishing the death penalty for juveniles like Dassey.

EARLY WORK IN WRONGFUL CONVICTIONS

A Philadelphia native, Drizin, whose parents were public-school teachers, spent three years at Haverford before he thought about becoming a lawyer. The trigger was a summer internship in Washington, D.C., when the political science major worked as an investigator for the Public Defender Service, which represents indigent people charged with crimes.

"I saw lawyers who were heroic on a daily basis, and that gave me some direction for what I wanted to do after I graduated," Drizin says from his Northwestern office in downtown Chicago.

In 1986, Drizin earned his law degree at Northwestern, where he met his wife, Beth Levine, now a family therapist and college counselor. (The couple has four children: Ben, 27, Jeremy, 25, Gabriel, 22, and Hannah, 20.) For four years he practiced commercial litigation in Chicago, taking a year off to serve as clerk to U.S. District Court Judge Ilana Rovner in Chicago.

(Twenty-eight years later, Rovner would be among the federal appellate judges, acting on Drizin's habeas petition, who ultimately decided Dassey's fate.)

The work Drizin became known for grew out of the 12 years, starting in 1993,

he served as the supervising attorney at Northwestern's Children and Family Justice Center. Two highlights mark this period.

In 2002, he won the reversal of a murder conviction of one of his juvenile clients. Identified only as A.M. because of his age, Drizin's client was 11 years old at the time he was arrested for the murder of an 83-year-old Chicago woman in 1993. As in Dassey's case, Drizin was unsuccessful in his attempts to get the boy's conviction reversed in state court. It took a federal judge to rule that Chicago police had illegally arrested and coerced his confession. The boy had initially been questioned as a potential witness; then, after other leads didn't materialize, he was interrogated nearly a year later and allegedly confessed.

And in 2003, Drizin cowrote a brief in a case that led the Wisconsin Supreme Court, two years later, to issue a rule requiring Wisconsin police to electronically record all juvenile interrogations. In that case, the court determined that police had coerced a confession from a 14-year-old boy in a robbery.

"Without a contemporaneous record of the interrogation, judges are forced to rely on the recollections of interested parties to reconstruct what occurred," wrote the state supreme court. "The result is often a credibility contest between law enforcement officials and the juvenile, which law enforcement officials invariably win. The existence of an objective, comprehensive, and reviewable record will safeguard juveniles' constitutional rights by making it possible for them to challenge misleading or false testimony."

ABOLISHING THE JUVENILE DEATH PENALTY

What Drizin calls the most meaningful work of his career occurred in 2005, in what was a banner year for him. Besides the Wisconsin Supreme Court ruling on recording juvenile interrogations, Drizin became legal director of the renowned

Inside Making a Murderer

Center on Wrongful Convictions at Northwestern. And he and Haverford graduate **Stephen K. Harper '76**, a public defender in Miami, along with other lawyers, devised the legal strategy that led to the U.S. Supreme Court decision that abolished the death penalty for juvenile offenders.

Drizin notes they had begun developing the strategy in late 1999 during a time when teens who were charged with serious offenses had come to be viewed as remorseless, cold-blooded criminals.

"We were ambitious," Drizin recalls. "People thought we were crazy: 'Why are you trying to get rid of the juvenile death penalty in the age of the juvenile super-predators?'"

Harper, he says, "had been reading all about new developments in adolescent brain science that revealed that teenage brain development continues in the areas of the prefrontal cortex that governs decision making, well through your teens and into your early twenties. And so now there was a new scientific basis for distinguishing between children and adults, in terms of their culpability. And that became a new platform upon which we could argue for the abolition of the death penalty."

In 2004, the high court accepted the Missouri case of Christopher Simmons, who at age 17, with an accomplice, kidnapped a woman, tied her up, and threw her off a bridge, drowning her. Simmons was sentenced to death in 1993. But around the country and throughout the world, there was a growing consensus that juveniles should be treated differently than adults when it comes to capital punishment.

"Our determination finds confirmation in the stark reality that the United States is the only country in the world that continues to give official sanction to the juvenile death penalty," Justice Anthony Kennedy wrote in the 5-4 decision, which struck down the death

sentences for six dozen people convicted as juveniles.

In that case, Drizin had cowritten a brief that said in part:

All told, this recent research confirms that 16- and 17-year-olds as a class are less capable of controlling their impulses than adults, and thus are less likely than adults to be deterred from committing capital crimes by the prospect of execution. On a separate but equally important front, social science research has recently demonstrated the special vulnerability of 16- and 17-year-olds to confess to crimes that they did not commit.

The high court decision (made two years before Netflix introduced streaming in 2007) had ripple effects.

"The reality is that, as long as you live in a world where it's OK to execute juveniles, then sentencing them to life without parole, or 65 years before they're eligible for parole, becomes acceptable and seems like you gave the juvenile a

break," Drizin says. "And my main goal in working to abolish the juvenile death penalty was to open these draconian sentences for study, debate, and ultimately abolition, because there were thousands of kids serving juvenile life-without-parole sentences."

Drizin's client
Brendan Dassey
was 16 when he
confessed to helping his
uncle commit a murder.
Eleven years after the
killing, a federal judge
ruled that interrogators
coerced his confession
and threw out his
conviction. But the
victory was short-lived.



While working to abolish the death penalty, Drizin also represented a number of juveniles who he believed had falsely confessed to crimes, so he began documenting and analyzing such cases. That work culminated in a journal article he cowrote on 125 cases of false confessions.

Drizin says the article became very influential; it has been cited several times by the U.S. Supreme Court, and many times by state and federal courts, and is frequently cited by lawyers and academics around the country. It increased judges' awareness of false confessions, he says, and was a precursor to a 2009 book he co-edited, *True Stories of False Confessions*.

Of course, it was a confession—no physical evidence—that led to Dassey's conviction in the *Making a Murderer* case.

MAKING A MURDERER

Drizin and Nirider began representing Dassey in 2007, after the state court jury in Wisconsin convicted the teen in the Halbach murder. (Avery was tried separately.) Avery was sentenced to life without parole. Dassey was sentenced to life in prison with the possibility of parole after 41 years. Drizin's efforts to reverse Dassey's conviction in appeals in Wisconsin's state courts failed.

But then Drizin and Nirider made the move to federal court. In 2016, nine years after Dassey's conviction, a federal magistrate judge in Milwaukee, former business litigation lawyer William Duffin, shocked the legal and *Making a Murderer* worlds by granting their habeas petition, saying investigators had violated Dassey's constitutional rights in gaining his confession. Citing how the interrogators used "leading questions and disclosure of non-public facts" in questioning Dassey, Duffin wrote: "It is clear how the investigators' actions amounted to deceptive interrogation tactics that overbore Dassey's free will."

For a time, there was hope that Dassey would get a new trial—without his con-

fession made available as evidence—or that the State of Wisconsin might decide not to retry Dassey and instead set him free. After the state appealed Duffin’s ruling, a three-judge panel of the U.S. District Court in Chicago, in a 2-1 vote in June 2017, upheld his decision throwing out Dassey’s conviction, raising Dassey’s hopes of freedom even higher. That panel was headed by Rovner, the federal judge (and Bryn Mawr College alumna) for whom Drizin had clerked. (In an odd twist, on that same judicial panel, and ruling against Dassey, was **David Hamilton '79**.)

The victory, though, was short-lived. A reversal came six months later, after the state appealed again. This time, a seven-member panel of the appeals court decided, 4-3, to reinstate Dassey’s conviction. The majority were swayed that Dassey had given “many of the most damning details himself in response to open-ended questions” and had resisted suggestions of other particular details.

The three dissenters, including Rovner, called that decision “a travesty of justice.” But the U.S. Supreme Court refused to consider the case.

Drizin says he initially believed that Dassey would win, figuring that the vote would be 4-4 and the decision to overturn Dassey’s conviction would stand. But Appeals Court Judge Richard Posner, whose past opinions on confession issues gave Drizin some hope he would rule in Dassey’s favor, abruptly retired before Dassey’s case could be heard. Drizin says he knew at that point that Dassey would lose, 4-3, and all seven votes turned out the way he had expected.

“That was frustrating because it seems like our best chance of winning was lost through no fault of our own; it was just bad luck,” Drizin says. “Had Judge Posner chosen to retire three months later, Brendan Dassey’s case may have been resolved in our favor, and he’d be a free man today. It was extremely painful to lose by one vote, but not unexpected.”

Nevertheless, Drizin says, *Making a*



Murderer has gone a long way to changing perceptions about the criminal justice system.

“I think the general public really had no idea that you could interrogate a child outside the presence of their parents, that you could lie to a child,” he says. “I think they had never seen before the way in which police officers will feed facts to a suspect during an interrogation.”

“I think people are under the impression that they would never confess to a murder they didn’t commit,” says Drizin, winner of the 2018 Haverford Award, which recognizes alumni who put their “knowledge, humanity, initiative, and individuality” to highest use.

“A major part of the last 20 years of my career has been trying to disabuse people of that idea—to try to take them inside the interrogation room and demonstrate for them the kind of pressure that is brought to bear, which includes tactics that manipulate people into thinking that it’s actually in their best interest to confess. And I think that *Making a Murderer* has shined the brightest spotlight on how these tactics easily overwhelm juvenile suspects and increase the chances they will falsely confess.”

The series’ popularity also has transformed Drizin’s life as a lawyer by giving him a much larger platform to continue to advocate for change in the legal system’s treatment of juveniles. He’s active on Twitter (@SDrizin), posting daily his takes on wrongful convictions and false confessions that turn up in the news. He says that in 2017 alone, he and Nirider gave roughly 40 lectures

With the start of Season 2 of *Making a Murderer*, Drizin and colleague Laura Nirider—who worked together to represent one of the show’s two central figures—embarked on an international speaking tour.

throughout the country, and later traveled to speak in the United Kingdom. In March their speaking tour took them to Australia and New Zealand. In addition to speaking about false confessions, Drizin has

taken action to prevent them, helping lawyers in Illinois and California to pass laws requiring that attorneys be present when juvenile suspects are questioned about a crime.

Drizin was also well received on the screen. *USA Today* said that in Season 2, he and Nirider “are refreshingly, well, grown-up. Their logical, reasoned arguments for Dassey’s innocence and their professionalism are in stark contrast to the state prosecutors and investigators from the earlier years of the case, many of whom loiter around the new court proceedings.”

Drizin says he is continuing to look for ways to try to free Brendan Dassey. “The exonerations are important. It’s a tremendous feeling of satisfaction when you essentially get the system to acknowledge a mistake and you have the power to rewrite history. That’s what it’s about: changing the legacy of this person’s life,” he says. “But it’s the cases of unrequited innocence that stick with you more than the victories. The victories sustain you, but it’s the losses that motivate you.”

Tom Kertscher was a 35-year newspaper reporter, finishing that career as a PolitiFact Wisconsin reporter at the Milwaukee Journal Sentinel. His reporting on the Steven Avery trial was featured in Making a Murderer. Follow him at TomKertscher.com and on Twitter: @KertscherNews and @KertscherSports.

HOW TO BECOME A BETTER LEADER

Leadership has been on the mind of **David Spitulnik '76** for a long time: From his earliest experiences as a Boy Scout patrol leader and captain of the Haverford track team to his years as a manager at Motorola and his current job as a consultant focusing on leadership issues and executive coaching, Spitulnik has been gathering the experience and expertise that form the basis of his book, *Becoming an Insightful Leader: Charting Your Course to Purposeful Success*. We asked Spitulnik to tell us about the qualities and approaches that can help forge a true—and truly insightful—leader.



said I think I deserve to have another go at it. So Coach Donnelly said, “OK, run another quarter-mile, and if your time is better, you can displace somebody.” I did it better, but then he said, “You’re the Captain, you go and tell them.” I thought about it and said, “Maybe I won’t.” It was one of those lessons where I look back and realize what Tom did for me. He helped me understand that sometimes a leader has to sublimate his personal desires to what’s better for the team, and it was better for the team if I let it go.



Be a leader, but don’t stop being a member of the team. Leading isn’t dictatorial, it’s a collaborative enterprise. At Motorola, they believed strongly in the notion of involved, engaged, values-based leadership—being present as a leader, instead of being remote. You have to solicit opinions and collaborate, but then sometimes you have to stop talking and say, “OK, let’s move.”



Acknowledge your mistakes. You might think that if your organization sees you make a mistake, that’s bad; but if they see you make a mistake and ignore it, that is what’s bad. The real mistake leaders make is not learning from their mistakes.



Sometimes a leader has to take one for the team. My senior year at Haverford, Coach Tom Donnelly asked me to be captain of the track team. At the Penn Relays there’s a mile relay named after a Haverford coach, the Haddleton Relay, and it’s an open race; Division III schools are invited to participate. I was one of the better quarter-milers, but we had a runoff to see who was going to run, and somebody cut me off. I tripped, and finished out of the top four. I complained and



Be sensitive to the environment. There’s a notion that you can fall into a leadership role where you say, “This is the way I’m going to lead and this is the way it’s always going to be.” An insightful leader operates in a world that’s situationally dependent. You need to understand what’s going on around you. You need to understand what’s needed at that specific point in time. You need to be aware of what’s going on with the people whom you’re leading. Each day, they’re going to need something different from you as a leader. An insightful leader will moderate based on what is needed, will understand the environment and how it’s impacting people.



Ask questions, and be open to being questioned. To be a good leader, a key element is communication—asking the team questions and then explaining what led you to make the decision you made. If you share with the team why you made the decision, they may disagree, but they respect that you shared why. And I don’t want people on my team who never question me, never help me think about what I’m doing. A good leader gets feedback on a decision, listens to the team, and sometimes says, “I hadn’t thought about that before. Let me give it some more thought.”

—Brian Glaser



Announcing the **NEXT PRESIDENT**

Wendy Raymond, a distinguished molecular biologist with national standing on issues of diversity, equity, and inclusion, will become Haverford's 16th president on July 1.

BY TINA HAY

IT WAS ONE OF THE BIGGEST CROWDS THE NEW VCAM FACILITY HAD seen since opening a year ago. Packing the place were students, faculty, staff, and other members of the greater Haverford community, some of them lining the former Ryan Gym's old running track above the main floor, to catch a glimpse of—and hear from—the College's next president.

Current president Kim Benston introduced Board of Managers Chair **Rick White '81**, and White in turn introduced Haverford College's 16th president: Wendy E. Raymond. Currently vice president for academic affairs and dean of faculty at Davidson College, she will take office July 1.

Smiling broadly, and speaking informally without notes, Raymond needed less than four minutes to win over the audience.

"I am so incredibly honored and privileged and humbled by being here with you, in this community that I think is unlike any other in the nation," she said. She pointed out her Haverfordian husband, **David Backus '82**, in the back of the room—noting that he was wearing a red tie, which drew laughter and applause—and she talked of moving onto campus in the summer. "We've got a little beagle named Peanut, and we're pretty sure that she's going to be a good opener for a lot of conversations," she said, to more laughter. She talked of collaborating with the Haverford community

Announcing the Next President

on the next strategic plan and the next fundraising campaign.

“Thank you for inviting me to join you in this vigorous and exciting time,” she added. “Together we will have a lot of adventures, and I’m sure a lot of joy and fun.”

WHEN KIM BENSTON ANNOUNCED in early 2018 that he would be stepping down as Haverford College president in 2019, **Charley Beever ’74** was named to chair the search committee charged with identifying Benston’s successor. The committee’s first order of business was to gather input from faculty, students, alumni, and others in the Haverford community about the qualities it should seek in the next president.

“We had the benefit of having an excellent president in place,” says Beever, a retired vice president at Booz Allen Hamilton. “Kim has done a wonderful job. People joked, ‘We want another Kim.’”

The selection committee ultimately identified 15 criteria that would make a presidential candidate a good fit. Among them: Administrative experience, preferably at an academic institution. A track record of inclusivity. An appreciation for the College’s Quaker values. Humility, patience, compassion, and a sense of humor, as well as the ability to “take pleasure in being accessible to, listening to, and engaging with all constituencies.” Finally, the committee determined, a strong candidate would be a scholar capable of leading an academic community and a “strategic and visionary leader.”

From a group of about 10 finalists, Wendy Raymond stood out as the top candidate, checking off every box on the list. A molecular biologist, Raymond has spent the past five years as vice president at Davidson. Before that, she was on the biology faculty at Williams College for 19 years, and served as Williams’ first-ever associate dean for institutional diversity. She impressed the Haverford search com-

mittee members with her science credentials, her administrative experience, her commitment to inclusion and diversity, her embrace of the liberal arts, and her easygoing demeanor.

Committee member **Hunter Rawlings ’66**, former president of Cornell University, praised Raymond’s work as a scientist, and noted that she made an outstanding first impression: “I thought, ‘Here’s someone who carries herself strongly but isn’t the least bit arrogant.’”

Emily Lin ’20, a student member of the committee, says: “You could tell that she has the ability to connect with people. She also has the awareness that she needs to talk to everyone who might be a stakeholder and engage them in a collaborative, cooperative way.”

“In many respects she’s prototypically Haverfordian,” Beever says. Says Board Chair Rick White: “It’s a wonderful fit.”

RAYMOND GREW UP IN THE Milwaukee suburb of Mequon, Wis. The youngest of four children, she was the first of her siblings to graduate from college. She enrolled at Cornell University, where she ultimately majored in chemistry. After graduating magna cum laude—and considering law or medical school—she went on to earn a Ph.D. in biochemistry and molecular biology from Harvard University. (It was during her time in Boston that she met Backus, her future husband; he had just graduated from Haverford and was working at Harvard’s Museum of Comparative Zoology.)

Raymond spent four years as an American Cancer Society postdoctoral fellow in genetics at the University of Washington, then began her career as an assistant professor of biology at Williams in 1994. Her research—funded by the National Science Foundation and the National Institutes of Health—focused on the molecules involved in regulating cell division and how cell division goes awry in cancer cells. She taught undergraduate courses in biochemistry, molec-

ular biology, immunology, and genetics, among other topics.

Alvaro Sagasti, a Williams graduate who is now a professor in molecular, cell, and developmental biology at UCLA, worked on a yeast genetics project in Raymond’s lab for his senior thesis. He credits Raymond with teaching him how to design and carry out an experiment and how to interpret the results. More than that, Sagasti recalls, “she made me feel more like a colleague than a student.” Raymond “created a strong ethical environment, teaching us to have respect for colleagues,” he says. “It didn’t feel competitive. She created my expectations for how people should treat each other in science.”

It was also at Williams that Raymond began to become known as a champion of diversity and social justice. “It’s in her DNA—it’s in her being,” says Michael Reed, the vice president at Williams who in 2007 named Raymond to the newly created position of associate dean for institutional diversity. (Reed is now senior vice president for inclusion and diversity at Bowdoin College.) “I worked to have Wendy as the first person in the role because I couldn’t afford someone who was using it for on-the-job training,” he says. “Wendy brought the expertise, and the passion.” Raymond spent three years in the position, developing a training program for department chairs in inclusive hiring practices and recruiting and mentoring faculty members of color. She also directed a Howard Hughes Medical Institute program aimed at expanding research opportunities for students from underrepresented groups.

While at Williams, Raymond was named to a national committee created by Congress to advise the National Science Foundation on ways of fostering the involvement of women, minorities, and people with disabilities in scientific, engineering and technology, and mathematical fields. She served on the committee for six years, including two as its chair.

In 2013, after 19 years at Williams,



AFTER GIVING SOME BRIEF REMARKS

at an on-campus reception that marked her public introduction to the community, Raymond headed to the Dining Center to have dinner with students.

Raymond was named vice president for academic affairs and dean of the faculty at Davidson College. She is in charge of recruiting and retaining faculty, oversees curriculum development, and is responsible for everything from the registrar's office to the library to international study programs. She cites the leadership experience she's gained at Davidson as helping her prepare for the Haverford role, calling Davidson President Carol Quillen "a generous mentor."

"Carol has involved her senior staff in input and decision-making on issues in running an institution and in higher education generally," Raymond says. "I've been involved in conversations around fiscal sustainability and fiscal resilience, educational excellence, access for all talented students, how we integrate athletics with student life, how we live a student honor code and serve as good role models as faculty, how to have difficult dialogues across differences."

Quillen, in turn, gives Raymond high marks for building a more inclusive community at Davidson, for encouraging students in interdisciplinary study and research, and for her support of faculty. Says Quillen: "Wendy leaves Davidson a better place."

HAVERFORD'S NEXT PRESIDENT arrives at a time of strength and opportunity. Under Benston, who has served as president since July 1, 2015, and who will be returning to the classroom, the College recently finished the *Lives That Speak* fundraising campaign, which raised a record-breaking \$269.5 million, and is preparing to wrap up an ambitious strategic plan called the *Plan for Haverford 2020*. Both the campaign and the strategic plan have emphasized access and affordability, new academic programs, and diversity and inclusion, among other priorities. The 117-year-old Ryan Gym was transformed into the new Visual Culture Arts and Media facility, and the Magill Library is undergoing a major renovation—it will reopen later this year as the Lutnick Library.

"Under Kim Benston's leadership, we established a lot of momentum," says White, the Board of Managers chair and a managing partner at Minot Capital in Boulder, Colo. "It's really a credit to Kim, as well as the senior staff, the faculty, and the students." White points to not only the capital campaign and the strategic plan, but also the College's success in

attracting outstanding new faculty, the increased diversity of the student body, and the strongest applicant pool in the history of the College.

Meanwhile, in the time between now and July 1, Raymond is wrapping up at Davidson while trying to get a jump on making the transition to her new role at Haverford. She plans several trips to campus to meet with the Board of Managers, Benston, senior staff, and others. She's doing a lot of reading, including two books about the College—*The Spirit and the Intellect: Haverford College, 1833-1983*, by the late **Greg Kannerstein '63**, and *Haverford College Arboretum*, by the arboretum's plant curator, Martha J. Van Artsdalen—as well as *The Educational Odyssey of a Woman College President*, the autobiography of Joanne V. Creighton, who devoted a chapter to her time as Haverford's interim president from 2011–13. Creighton was the first woman to hold the College's top post, albeit on a temporary basis; Raymond will become the first woman to hold the position on a permanent basis.

Raymond also plans to seek advice from several current college presidents. "I want to ask, 'What did you do that was terrific, and what do you wish you had done, to set up the institution for long-term success?'"

That process of learning won't stop when she takes office. Mindful that the current strategic plan is designed to carry the College through 2020, she'll make it a priority to engage the Haverford community in discussions about what the next strategic plan will look like. "I look forward to learning what the community will want to do next," she says. "I plan to do a lot of thorough listening and real engagement. Someone told me, 'We don't just need you to listen—we need you to hear.'"

"So I want to make sure I'm a generous listener. I'm up to that challenge, and excited about it."

Tina Hay is editor-at-large of the Penn Stater magazine, after serving as its editor for 22 years. She also is a freelance writer and editor.

Exhibitions BOOM

Thanks to its flexible Create Spaces, and resources and support, VCAM has made possible a surge in faculty-inspired, curriculum-related, and student-initiated creative projects on campus.

By Eils Lotozo and Natalie Pompilio

When the exhibition *The Legacy of Lynching: Confronting Racial Terror in America* opened in the Cantor Fitzgerald Gallery in October, its reach extended beyond the walls of the gallery. Linked to the exhibition, originally created by the Brooklyn Museum and the Equal Justice Initiative, was a daylong symposium organized by Assistant Professor of English and Visual, Culture, Arts, and Media Fellow Lindsay Reckson, who was instrumental in bringing *The Legacy of Lynching* to Haverford. In addition, Reckson worked with student research assistant Drew Cunningham '20 to organize an evocative satellite exhibit on campus that brought the subject closer to home. *The Lynching of Zachariah Walker* detailed the 1911 lynching of a man in nearby Coatesville, Pa.—just a 40-minute drive from campus.

Featuring photographs, newspaper and journal articles, and other materials, that exhibit went up in one of the two flexible Create Spaces in the visual culture, arts, and media facility (VCAM). And it's just one example of the many faculty-inspired, curriculum-related, and student-created exhibits that have been made possible by VCAM. Call it an exhibitions boom. Since the VCAM facility opened its doors in fall 2017,



the Create Spaces, along with the expansive Exhibition Wall on the main floor, have played host to 42 exhibits, installations, and other projects.

Among them:

In Progress, part of the course “Theory and Practice of Conceptual Art,” featured work by students in the class along with a collaboration with artist Mariel Capanna, who donated a large painted mural she completed during a Haverford residency and asked visitors to cut out their favorite sections, leaving verbal descriptions in their place.

Somatic, created by Cole Sansom '19 and Katie Hulihan BMC '20 for the class “The Documentary Body,” featured a plastic mannequin that was used to explore themes of embodiment via interactive live-streaming video.

Shedding City, created by Colin Fredrickson '20, which focused on the discarded or “shedded” items that are designed to be forgotten, and drew on recyclable materials collected over a month on campus.

Offering a space for collaboration and conceptualization was exactly what Haverford leaders had in mind when they decided to convert the old Ryan Gym into a creative center



Micah Maben '21 (left) talks about her project *Turnover*, which explored the connection between human intervention in the natural environment and natural reclamation of the human environment. (above) Reproductions—made with a 3D printer—of the ancient Greek sculpture *Laocoön and His Sons* were part of an exhibit staged by Professor of Classics Bret Mulligan in connection with his course “Tales of Troy.”

for the 21st century and beyond. Besides housing the John B. Hurford '60 Center for the Arts and Humanities, and the College's new visual studies interdisciplinary minor, VCAM has a screening room, an equipment check-out room for audio-visual gear, a film/media editing studio, and a Maker Arts Space that houses 3-D printers, laser cutters, and other machines.

VCAM Director and Associate Professor of English Laura McGrane says VCAM is part of the College's vision of a modern liberal arts education.

“Traditionally, you take a class, create a project, and then show the work in a science poster session or a fine arts lab,” McGrane says. “VCAM underscores and emphasizes that the process of making is part of what we do and it in itself can be visible to the public, and we can learn from that.”

“It's been exciting to see how VCAM both satisfies existing needs and also prompts new faculty and new students to imagine their projects here,” says **James Weissinger '06**, associate director of the Hurford Center and VCAM's operations manager. “There are some professors and students who have been staging projects like these for years and they've

always said, ‘We love doing this kind of work, but we want proper facilities in which to do it.’ They finally have those. In some ways, VCAM marks the College's facilities catching up with programming realities.”

With its three dedicated project spaces—and range of resources for presenting ideas and information in a way that is immersive and multi-media—VCAM has expanded opportunities for students to share their course-related learning with a wider audience, and has allowed an increasing number of faculty to move their teaching beyond the classroom. For many Haverford faculty that's a welcome development.

The first exhibition to grace one of the Create Spaces, in fall 2017, was *American Queen*, a component of Assistant Professor of Visual Studies Christina Knight's course “American Queen: Drag in Contemporary Art and Performance.” Featuring a collection of images from Haverford's own Special Collections, the show explored drag culture and its influence on American culture.

Visiting Assistant Professor of Gender and Sexuality Studies Anne Balay also took her “Oral History and Activism” course beyond the classroom, working with students to mount the

Exhibitions Boom



Ainsley Bruton '21 (above) with a self-portrait that was part of *Coming to Terms*, which featured her paintings of Haverford students. (right) *The Lynching of Zachariah Walker* brought issues explored in the concurrent Cantor Fitzgerald Gallery show *The Legacy of Lynching* closer to home.



VCAM exhibit *Bus(t) the Bubble*, which highlighted the Tri-Co bus and van drivers who knit together the Haverford, Bryn Mawr, and Swarthmore communities.

For Professor of Classics Bret Mulligan, mounting a small exhibit had always been a way for him to provide context for his course “Tales of Troy.” In the past he’d used the tiny Alcove Gallery of Magill Library. But with Magill undergoing renovations during the fall semester, he says, “it seemed like a great opportunity to explore staging an expanded exhibit in VCAM.” So, with the support of the Hurford Center and Quaker and Special Collections, and utilizing both the Exhibition Wall and cases in VCAM’s Object Study classroom, Mulligan gathered prints and antiquities that depict scenes from the Trojan War, as well as digital versions of two recent graphic novels, one a modern retelling of the War at Troy, and the other a sci-fi take on *The Odyssey*. Two of his students helped out with the exhibit, and Mulligan also worked with Maker Arts Space Technician Kent Watson to create 3D-printed reproductions of ancient sculptures, all based on open-source designs available online.

In an end-of-semester VCAM exhibit titled *The Power of Words*, students in the “Advanced Japanese” course taught by

Lecturer in Japanese Kimiko Suzuki showed examples from an indigo-dyeing workshop they’d attended and shared what they’d learned about the historical and political backgrounds of the traditional craft. The multi-media project was designed to teach advanced students one of the more sophisticated aspects of the Japanese language, says Suzuki. “Namely, how words can assume different meanings in different contexts.” But the exhibit had a wider aim as well. Along with giving visitors an opportunity to enjoy the textiles and learn a bit about indigo-dyeing culture in Japan, Suzuki saw the show as a chance to spotlight her “Advanced Japanese” course. “My secret agenda was to expand student interest in taking Japanese courses,” she says.

Visual Media Scholar John Muse, who has staged student-curated “pop-up” exhibits connected to his course “Theory and Practice of Exhibitions” in various spaces on campus, says VCAM made the College’s new visual studies interdisciplinary minor possible. The facility, he says, showcases the vitality of the existing media arts and film scene on campus, and builds upon it.

PHOTOS: CLAIRE BLOOD-CHENEY '20 (LEFT); PATRICK MONTERO (CENTER); OLIVIA S. WONG '22 (RIGHT)



The Power of Words featured textiles created in a traditional Japanese indigo-dyeing workshop and showcased students' learning in the class "Advanced Japanese."

"By literally bringing these people together under the same roof, we could develop a curriculum for a minor that captures the exquisite work going on," Muse says. "Students who were doing the work already could do it together and in the full view of faculty."

Booking a VCAM space is a straightforward process. The two Create Spaces and the Exhibition Wall may be reserved for up to two-weeks for curricular and co-curricular experimental media and performance projects, course-related digital projects, and small-scale exhibitions. Faculty members with an idea for an exhibit are asked to reach out to McGrane and Matthew Callinan, associate director of the Cantor Fitzgerald Gallery, VCAM, and Campus Exhibitions. For students, the process involves filling out a detailed form that goes to the Hurford Center Postbac Fellow (a position currently held by **Courtney Carter '17**) and submitting a 500-word essay describing the project concept and how it will be executed. Students also must submit a detailed budget for their project, including any materials, transportation, technology, personnel, or other resources needed. (For help with those budgets, students may apply to the Hurford Center's Student Arts Fund.)

Callinan says he has particularly enjoyed seeing how students use the Create Spaces to showcase their work. During the 2017–18 academic year, VCAM hosted 20 different student projects. And so far in the 2018–19 academic year nine student-initiated exhibits have gone on view.

"The demand is amazing," Callinan says. "All three spaces at VCAM are booked and have been since the fall. All of this activity was looking for a home and it finally got one."

Even before the renovation that turned Ryan Gym into VCAM, students were appropriating the space for art projects, turning the old squash courts into "guerilla galleries," with one artist collective honoring the sporting space by taking the name "Drop Shot." Other students staged performances there, including one whose artistic statement was to recreate his dorm room and live there—until he was politely asked to move back to his own room. "The ethos of that student work has informed the wealth of activity in the building today," says Weissinger.

Among the student-initiated exhibits that have found a home at VCAM: *Please Touch The Art*, organized by Tess Haas BMC '18, which aimed at total accessibility with textile works

Exhibitions Boom



(above) Taylor Murphy '19 discusses one of the displays featured in *Black Art + Politics*, part of Assistant Professor of Visual Studies Christina Knight's visual studies capstone seminar. (right) *Off the Wall*, inspired by three students' CPGC summer internships, presented 17 Philadelphia graffiti and street artists via photos and oral histories.



meant to be touched; *Marisol*, a multimedia performance and exhibition created by **Cristian Espinoza '18** that explored the intricacies of an embodied intersectional life; and *Coming to Terms*, a series of portraits of Haverford students painted by Ainsley Bruton '21.

“Students learn a lot just from the staging of a project—the nitty-gritty of what it takes to conceptualize an exhibit, source the materials, express ideas through the materials, put together a time line and a budget,” says Weissinger. “Then there’s installation, getting the AV to work, getting the video file to render properly, and then getting people to come to the opening. At every step of that process, students are learning conceptual and concrete skills that will be helpful in all sorts of avenues of their lives.”

Before VCAM, “there was really no place to exhibit student art,” says Isabella Siegel '19, a fine arts major and visual studies minor. Prior to the opening of VCAM Siegel staged two art installations: one in Woodside Cottage, the other on the lower level of the Dining Center. Neither space was designed to showcase art, she notes drily.

But in less than two years, Siegel has participated in two

VCAM exhibitions. In one, titled *Lay/Lines*, she visualized three “layers” of Philadelphia neighborhoods and drew them onto sheets of clear acetate that were hung from the ceiling and allowed visitors to rearrange them to bring layers to the front or push others behind. More recently, she collaborated with Phillip Norman '19 and Colin Fredrickson '20 on *Off the Wall*, which explored the creations of 17 Philadelphia artists with photos of their graffiti, street art, and public art and included oral histories in which the artists speak about their work. (The exhibit was sparked by the trios' Center For Peace and Global Citizenship 2018 summer internships. Siegel and Fredrickson worked with a New Orleans public art project, and Norman did an independent project that collected oral histories in Philadelphia.) Siegel says she and her collaborators got lots of support from Hurford Center postbac fellow Carter. “We could not have done it without Courtney,” she says. “It was like a crash course on how to put an exhibition together.”

All in all, the Create Spaces in VCAM are a real inspiration, Siegel says. “People are constantly muttering, looking around, thinking, wondering ‘What can I do next?’

—Additional reporting by Michael Weber '19 and Allison Wise '20

PHOTOS: SARAH JENNINGS '21 (LEFT); PATRICK MONTERO (RIGHT)

HOW TO STAGE AN EXHIBITION: Learning on the Job at the Cantor Fitzgerald Gallery

Aubree Penney '13 had a plan: She would major in English and religion, then pursue a Ph.D.

Then Cantor Fitzgerald Gallery and Campus Exhibitions Associate Director Matthew Seamus Callinan asked if she'd take a last-minute opening in the gallery's Assistantship Program, which gives students the opportunity to learn the ins and outs of staging exhibitions.

She accepted Callinan's offer, and ended up getting to try her hand at every aspect of exhibition planning and execution. She broke down temporary walls with hammers, proofed catalogs, hung lights, and promoted the gallery on social media. She coordinated staff, wrote an accessibility strategy, designed layouts, and learned to render galleries virtually. She connected with curators, led gallery tours, and printed and installed exhibit labels.

Every day was different, she says, and she loved it, so much so that she decided to change her life's course. She recently earned her MFA in curating from Goldsmiths College, University of London, and is applying for museum jobs.

"I never imagined I would end up working in contemporary art," Penney says. "Matthew hired me for a Saturday shift and changed my life. I am so grateful."

The Cantor Fitzgerald Gallery (CFG) began offering paid assistantships in 2009, when the John B. Hurford '60 Center for the Arts and Humanities assumed stewardship. Each year, the gallery has two student co-managers who work with Callinan in choosing seven or eight assistants. Students in all majors are welcome.

"What you can learn through exhibit-making certainly goes back to other areas," Callinan says. "It's not a huge leap from being an English major wanting to tell stories to being a curator wanting to tell stories."

James Weissinger '06, associate director of the Hurford Center, calls the program "a hidden gem."

"Some students who work for the assistantship program go on to MOMA or take other arts jobs. Some don't," he says. "It's a wonderful mix. Some find it a complement to their studies and plans beyond Haverford. Some find it a chance to do something completely different."

For **Michael "R.J." Rushmore '14**, who worked at the CFG through all of his four years at Haverford, the assistantship was a way to explore more deeply an already-established interest. During a gap year after high school, Rushmore had organized a street art exhibit in a gallery in London and published a book related to the show. But working as a gallery assistant took things to another level.

"The gallery prepared me for a lot," says Rushmore, a political science major and art history minor who is now a project coordinator for the NYC Mural Arts Project. "It was like taking an extra class—a class I got paid for. It's one thing to know your art



Pia Chakraverti-Wuerthwein '16 at a 2015 event connected to *The Wall in Our Heads* show at the Cantor Fitzgerald Gallery, where she was a gallery assistant.

history and your critical theory. It's another to know how to hang lights, how a nail actually goes into a wall, and the type of paint that will cover up the fact this [gallery] wall was painted blood-red last month."

Rushmore returned to CFG in 2017 as curator of *ALL BIG LETTERS*, an exhibit showcasing Philadelphia's long history of graffiti culture. He is also working with artists and curators he met while in school as he makes plans for the future.

"I can't say I took the assistantship to make connections, but in hindsight, that's been one of the greatest benefits," Rushmore says.

Pia Chakraverti-Wuerthwein '16 says the network she started building as a CFG assistant has paid off. She currently works as a film series coordinator at SAVVY Contemporary in Berlin, Germany, and as a curatorial advisor to Kundura Cinema in Istanbul, Turkey.

Recently, a well-known artist reached out to get her thoughts on exhibiting work at Haverford after seeing her name in a CFG publication. He was seeking her advice about the Cantor Fitzgerald Gallery and she encouraged him to exhibit at the College.

"Now I count him as part of my network," says Chakraverti-Wuerthwein, who majored in art history and Spanish. "It was an amazing moment to both see how far I have come in my career and to be able to give back to the gallery."

—Natalie Pompilio

Roads Taken and Not Taken

Hilary Leichter '07

THE ROAD TO writing a novel is paved with bad sentences. Is that how the saying goes? Or is it paved with overdue library books? Overpriced office supplies, coffee, student loans, and assorted day jobs—my road boasted all of the above. To be clear, it was less of a paved road and more of a gravel situation. Here are some of the pit stops I remember.

Haverford College, Barclay Hall, 2003

Erasable pens, mechanical pencils, clunky desktop computers. These are the days when we are tethered to ethernet like little pets on leashes, not yet the fierce and feral 4G creatures we would someday soon become. I write poems in the soft screen-light of dawn and keep my poor roommate bathed in a crude procrastinatory glow (the poems sound like this; they are not good poems). I write ideas for plays in a soft-covered journal that I keep near my pillow: “What if all of the characters were insects? What if the elevator gets stuck for 15 minutes, and it’s a 15-minute play?”

A Flight to Israel, 2004

A new soft-covered journal—it even says “journal” on the front, so no one will get confused. It’s December. The heading: “Between Time Zones and Years.” And then there’s a poem that, no, I shall not reprint here. I’m trying to be kinder to those bad, bad sentences.

London, England, 2006

I’m studying abroad and taping lots of flowers into my journal. (The very same soft-covered journal. It’s possible I am a very slow journaler.) There’s a poem I’m writing about truly “getting the city under your nails”—oh, lord. I’ve clipped this Bette Midler quote from a local cir-



cular and glued it to a page: “When it’s three o’clock in New York, it’s still 1938 in London.”

Haverford College, Leeds Hall, 2007

I’m writing a play where no one is an insect. It’s late, both in terms of clocks and deadlines, and my suitemates are all watching *Friends* or *Frasier* or some such ‘90s curiosity. These are the days when we are tethered to our little discs, discs of music and discs of images, storing them in—can you believe they were called—“jewel cases,” like buried treasure or royal bling. I am typing furiously in bed, pillow-propped and laptop-saddled, adopting a pose that my friends have come to call “melty face.” This is how they will find me hours later: melted, without nearly enough sentences written.

New York City, Brooklyn, 2009

The same soft-covered journal, taping in a photo of me and the guy I will someday marry.

New York City, The R Train, 2011

I’m on my way to a literary reading series at a wine store, where I am supposed to

read a short story in the style of a noir mystery. No, I’m not joking. It’s called “Murders in Wide Open Spaces,” and I am writing the final sentences in a cramped subway car, sitting next to one of my best friends, an alum from Bryn Mawr College. We no longer need to take the Blue Bus to hang out. Now, we travel in style on the MTA. I’m wearing sneakers without socks and jeans that have been mutilated into shorts, and a long cardigan, the billowing kind where you could maybe store some fountain pens, a paperback, a microwavable dinner. I’m typing the story’s ending with my thumbs, on a tiny computer, inside a phone, underground.

New York City, Columbia University, 2011

After a lecture on creative writing craft at Columbia University, I meet one of my favorite novelists (and fellow Haverford alum), **Nicholson Baker '79**. People are requesting autographs and advice, signed books and tricks or tips. But I want to know where he wrote when he was on campus. (A carrel in Magill Library, he says, not missing a beat!) I believe that the places where we write are both sacred and mundane, like subway cars, or twin beds in dorm rooms, or at work, or on the go, or in half-loved journals, or at desks deep in libraries, wedged between stacks of books. I try not to be precious about where I write, but the places become precious in hindsight.

New York City, An Unnamed Financial Institution, 2012

I’m working as a temp and simultaneously writing a short story on my temporary computer. The computer belongs to an executive assistant who has amassed a small mountain of vacation days. I’m just filling in. I take breaks from documenting travel expenses and pull up a secreted document from the depths of the screen,

continued on page 77

giving back



The founding donors of the Los Angeles Scholarship were excited to meet their inaugural scholar. From left, Rob Deutschman '79, Michael Jenkins '75, Sophie Frank '19, and Andy Gavin '92.

L.A. Story

The Los Angeles Scholarship brought three alums together to share their ties to Haverford, the liberal arts, and their home city. Their hopes of creating a better future for local young people are inspired by more than geography. **By Pat Laws**

Not long after Sophie Frank '19 learned that she had been named the first recipient of the Los Angeles Scholarship—targeted to Haverford students who call L.A. home—she found herself back in the city for winter break with a surprising invitation. So she borrowed her grandmother's car and drove to Pacific Palisades to meet the scholarship's three founding donors.

“As I was driving up the hill toward this amazing house, I was just awestruck and wondered if I should be nervous,” she says. But Frank was soon at ease when she met the host, **Andy Gavin '92**, and his scholarship cofounders **Michael Jenkins '75** and **Rob Deutschman '79**. “They are all so nice, and I felt welcome immediately. I was surprised to learn that they hadn't known each other for very long. It's cool that there's a commu-

nity of Fords in Los Angeles.”

Frank is among the nearly 25 percent of Haverford students who will receive funds from endowed scholarships as part of their aid packages of grants, loans, and work-study jobs. In total, more than half of all Haverford students rely on some kind of financial aid. The College's financial aid policy is designed to minimize student debt, and those with family incomes below

\$60,000 per year do not have loans included in their aid packages. Loan amounts for incomes above that level are capped at \$3,000 each year.

“Haverford does a good job of making money less of a consideration,” says Frank. “Financial aid is a great equalizer on campus, and it gave me access to incredible opportunities. I was able even to study abroad in France because my aid package traveled with me.” She will soon graduate with a comparative literature major, French minor, and Africana studies concentration.

Now a lawyer who specializes in representing municipalities and other public agencies, Los Angeles Scholarship cofounder Jenkins was also a financial aid recipient. “I worked all four years, the last two teaching swimming to freshmen who came to Haverford never having learned.”

Jenkins advises Fords to “give back in whatever way you can” and practices what he preaches. He is a youth soccer referee and serves on the board of directors of the Ketchum-Downtown YMCA, spearheading teen programming, including college preparation and swim lessons in the most economically challenged community of any Y in the Los Angeles metropolitan area.

“We have a shared passion to give back and help kids,” observes Deutschman. “Thirty years ago, I helped found the Water Buffalo Club, a nonprofit benefiting kids in Los Angeles who are in need.” A self-described “recovering lawyer,” Deutschman migrated to investment banking in the 1990s. He also “coached everything my kids would let me.”

“I have always had a deep allegiance to Haverford, not only because it provided me with a great formal education, but also for its tremendous impact on my



“Haverford does a good job of making money less of a consideration. Financial aid is a great equalizer and it gave me access to amazing opportunities.”

SOPHIE FRANK '19

ABOUT FINANCIAL AID AND ENDOWED SCHOLARSHIPS AT HAVERFORD

- Haverford awards need-based financial aid, meeting the full demonstrated need of all admitted students.
- Half of all students need some form of financial aid to attend Haverford, with 47 percent receiving a College grant. The average grant this year was \$50,101 and loans are capped at \$3,000 per year.
- The annual income generated by permanently endowed scholarships helps support the aid packages of nearly half of all financial aid recipients. Last year, 311 students benefited.
- Since the Thomas P. Cope Fund was established in 1842, Haverfordians have created nearly 300 scholarship endowments. See the complete list at hav.to/endowedscholarships.
- New scholarship endowments can be established with a minimum commitment of \$100,000, funded by cash, securities, deferred gifts, and bequests. Gifts in any amount can be made to existing endowments like the Los Angeles Scholarship Fund.
- Many scholarships are founded in memory of, or to honor, a loved one. Donors and their families receive regular reports on the stewardship of their funds, personal updates from the students who benefit, and invitations to annual gatherings of donors and their scholars.

To learn more about supporting financial aid at Haverford, contact Deb Strecker at (610) 896-1129 or dstrecke@haverford.edu.

sense of community and my core belief that we all have an obligation to help those in need,” says Deutschman. “We collectively need to do everything we can to provide opportunities for others. Some will succeed and some will fail, but all deserve the same chance that we all want for our own kids.”

“Especially in these days of narcissism and antagonistic public discourse,” Deutschman continues, “I believe it is a moral imperative that we evolve independent thinking with a focus on our responsibilities to others. When I was growing up, there was a public service campaign aimed at addressing urban decay. Its slogan was ‘Give a Damn.’ I’d

like to think that I do and much of that attitude was encouraged and expanded during my time at Haverford. We need to do everything we can to continue that.”

Gavin, the founder of a successful video game development company, agrees that Haverford prepares lifelong learners to make their own impact. “One of the key things that I took from my own years at Haverford was some understanding that the overall scope of human and scientific knowledge is so vast that it can only be partially tackled through the lens of a discipline or point of view. Each area of study—be it biology, physics, sociology, history, or any other subject—has its own perspective and shorthand, and each is useful and illuminating in search of a greater understanding.”

These are the educational and social ideals that drew Frank to Haverford. “In high school, I knew I wanted a liberal arts college, but it never would have been accessible without Haverford’s financial aid and the donors behind it.”

Jenkins believes that “it’s vital that bright young people from economically challenged backgrounds have the benefit of a superior undergraduate education. The Haverford community benefits from a more diverse student body. We live in a difficult and depressing time, as we witness increasing disparity in wealth, increasing divisiveness in our national culture and politics, and overt hostility to truth and learning and to core American values. Institutions like Haverford are a bulwark against this reactionary trajectory, just as Haverford stood tall in my era against the Vietnam War and the bombing of Cambodia.”

“We need to do our share now,” Jenkins continues, “and a part of that effort involves creating opportunities for young people to realize their true potential and graduate from Haverford equipped to take on these challenges.” All three alumni are committed to increasing the visibility of the Los Angeles Scholarship and persuading other donors to join them. “With the cost of tuition these days,” adds Gavin, “it’s important



“I have always had a deep allegiance to Haverford, not only for the great formal education it provided, but also for the tremendous impact on my sense of community.” **ROB DEUTSCHMAN '79**

for anyone who can to help support the next generation of great minds.”

Gavin’s company, Naughty Dog, Inc., created more than a dozen video games, including the award-winning *Crash Bandicoot* and *Jak & Daxter* franchises, selling more than 40 million units worldwide. He also founded the multimedia website Flektor, published two fantasy novels, and opened a restaurant. And he is a master gelato maker.

“Andy served us homemade gelato—which was truly awesome, although I’m not sure it was the best thing for me to eat for lunch—and we got to share a few stories,” says Deutschman. “I really enjoyed talking about Italy and Ancient

Rome, but the gelato was truly unforgettable,” raves Frank.

“I was a little surprised by how interested Andy, Rob, and Mike are in the regular day-to-day life of students on campus,” Frank adds. “They care deeply about Haverford, and I feel fortunate to benefit from that commitment. Studying at Haverford could not mean more to me—it’s allowed me to read books I never would have heard of, meet people from backgrounds very different from my own, and study in a completely new country. I just want to say thank you to everyone for thinking of students like me and making it possible for us to have this enormous opportunity.” 🐶

An Ethical Challenge

To deepen the ethical leadership programs central to Haverford’s mission and identity, **Andy Pleatman '66** has established a \$1 million challenge to create an endowment for the Initiative on Ethical Engagement and Leadership (IEEL), whose start-up funding expires later this year.

Established in 2014, the IEEL has formalized, enhanced, and expanded Haverford’s enduring commitment to a distinctive values-centered liberal arts education. It has brought to campus ethical development workshops, lectures, and other events, and inspired the creation of more than a dozen courses across academic departments. The initiative also has supported internships off campus and augmented the interdisciplinary Peace, Justice, and Human Rights concentration with an additional faculty position.

In 2016, the IEEL inaugurated the Ethical Leadership Summer Institute. In 2017, the program doubled in size and added a track devoted to global health. In 2018, the Institute focused on students embarking on summer internships or yearlong social action fellowships in Philadelphia to introduce them to a new side of the city and its nonprofit sector.



2018 Ethical Leadership Summer Institute participants visited North Philly Peace Park, a neighborhood-managed nonprofit championing urban farming and education.



To help in the effort to secure permanent funding for programs that foster students’ ethical development and prepare them for leadership in their careers and communities, contact Ann West Figueredo '84 at (610) 896-1001 or afiguere@haverford.edu.

ALUMNI WEEKEND May 31–June 2



Register before April 17 for discounted pricing, guaranteed Saturday dinner seating, priority dorm housing with your classmates, complimentary beer and wine at all meals, and concierge text messaging. See the complete schedule and register at fords.haverford.edu/alumni-weekend.

2019 Alumni Awards Honorees

Twelve Haverfordians will be recognized by the Alumni Association for their service to the College, society, and their professions.

The **KANNERSTEIN AWARD FOR SUSTAINED SERVICE TO THE COLLEGE** will be presented to **William H. Harris '49**. One of Haverford's most active and loyal supporters, Harris served on the Board of Managers from 1989 to 2001. He and his late wife, Nan (BMC '51), provided leadership support for the Koshland Integrated Natural Sciences Center, the future Lutnick Library, Swan Field, and two named professorships. [For more on Harris, see p. 30.]



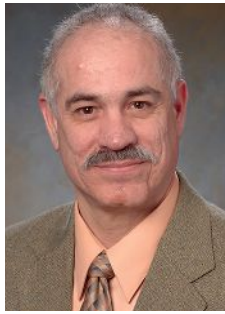
■ The **HVERFORD AWARD FOR SERVICE TO HUMANITY** will recognize **Robert C. Riordan '64**. A lifelong educator, Riordan is the

cofounder of San Diego's High Tech High, which has grown into a network of 14 charter schools focused on equity, innovation, and community, and he founded the nation's first graduate program situated wholly in a K-12 environment.

■ The **DISTINGUISHED ACHIEVEMENT AWARD** honors two alumni who have made outstanding contributions to their fields. **Edward A. Helme '69, P'10**, is the author of more than 50 studies related to climate change and founder of the Center for Clean Air Policy, an internationally known think tank. Helme played a major role in the passage of the 1990 Clean Air Act Amendments and guided a number of UN policy agreements, notably on climate finance in the 2015 Paris Climate Agreement.



Rick DeJesus-Rueff '75 worked at Philadelphia University, Oberlin College, and Haverford before beginning a 21-year career at St. John Fisher College in Rochester, N.Y. There he facilitated “Sustained Dialogue,” which allowed students in marginalized groups to engage together in respectful ways to discuss challenging issues.



The **CHARLES PERRY AWARD** is given for exemplary service to the College in the area of fundraising. As a current member of the Young Alumni Advisory Group, **Adam J. Care '09** has worked to engage alumni in the 10 youngest classes. His diligent support and virtual engagement helped achieve fundraising goals.



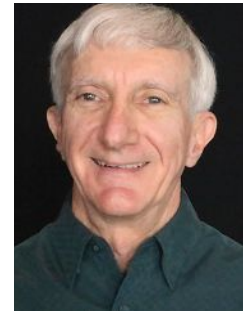
The **YOUNG ALUMNI AWARD FOR ACCOMPLISHMENTS IN LEADERSHIP** will recognize two notable alumni. **Adem T. Bunkeddeko '09** began his political career as a grassroots organizer in Central Brooklyn and was the associate director of business initiatives at Brooklyn Community Services. He recently ran in the Democratic primary to represent New York's Ninth Congressional District.

Jacob Weisenthal '13 is the cofounder and senior operations director for Semilla Nueva, a social enterprise working to reduce chronic malnutrition in Guatemala. Semilla Nueva produces and sells seed that costs less than other commercial corn and has double the amount of zinc and protein—two of the principal deficits in the Guatemalan diet.

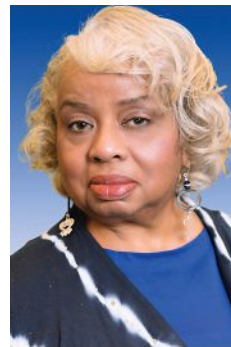


The **WILLIAM E. SHEPPARD AWARD** will honor **Frank T. Lyman Jr. '59**, who has been described as a unifying presence in his class for more than 60 years. His passion for and dedication to Haverford are reflected in his unyielding efforts to recognize, celebrate, and befriend Haverfordians at every stage of their alumni journey.

J. Pat Welch 3rd '74 will receive the **ARCHIBALD MACINTOSH AWARD** for exemplary service as an admission volunteer. Since 2005, he has promoted Haverford at high-school college fairs in his home region near Long Beach, Calif. In addition, Welch conducts Skype interviews for applicants from China. He is also a reunion volunteer.



Tal Alter '98 will be recognized with the **LAWRENCE FORMAN AWARD**. Alter heads the Washington Nationals Dream Foundation, which works to mobilize baseball fans, enhance player philanthropy, and build partnerships in the community. He previously worked at PeacePlayers International, a nonprofit that uses basketball to educate and inspire young people living in communities in conflict.



Sandra M. Johnson will be recognized with the **FRIEND AWARD** for exemplary and sustained service. Johnson retired as associate director of Alumni and Parent Relations in 2018 after a 23-year career. She assisted in every aspect of alumni relations and volunteerism, from Alumni Association Executive Committee meetings to regional event and Reunion planning.

The **WILLIAM KAYE AWARD** for exemplary service in career development will be presented to **Rashidah N. Andrews '02**. She is a founding member and former co-chair of the Multicultural Alumni Action Group, a guest lecturer in Haverford's Ethical Leadership Summer Institute, and a Center for Career and Professional Advising extern sponsor.



JOIN US IN CELEBRATING these outstanding Fords during Alumni Weekend on **Saturday, June 1, at 10:00 a.m. in Stokes Auditorium.**

To learn more about the awards, see complete biographies of the honorees, and nominate deserving Fords, visit fords.haverford.edu/awards.

Five Lame Reasons Not to Attend Your Reunion

By Bill O'Sullivan '83

The first Haverford reunion I ever went to was my 15th, in 1998. I'm not sure why I'd never been tempted before—the introvert's hesitance, I guess—or why I couldn't get it off my mind that time. I checked in with my closest friends, and none could make it, yet something was compelling me. I didn't decide for sure till the Friday of Alumni Weekend, and I had no car at the time, so I rented one that night and decided to go up and back on Saturday. If there was no one to talk to, I'd just wander around campus revisiting the guy I was back then. There are worse ways to spend a day.

It turned out I had a great time—and I've returned every five years since, most recently in 2018 for my 35th. I now tell myself my reason for going will reveal itself once I'm there, and it always does.

So for anyone who's never been to Alumni Weekend, or has but is on the fence about going again, I hereby offer five lame reasons not to attend your Reunion .

1. No one I know will be there.

The first reunion I went to, I'd probably been on campus 10 minutes when I ran into a classmate and her young son. She'd been more a friend of friends, and we'd had no contact since graduation, but she'd always been a lovely person and we'd shared enough meals in the Dining Center that my pleasure at seeing her was more than just low-grade relief at simply seeing anyone familiar.

There will be people you didn't necessarily know well but who will remember you, and there's nothing like hearing your name spoken by someone who wasn't a close friend but remembers you anyway: You made an impression. Over the course of your visit, you'll likely return the favor to someone else who'll be just as happy to be remembered by you.



2. I have fond college memories, but they're in the past.

Sharing memories is restorative and affirms formative experiences. But here's the surprise—I've found that relatively little reminiscing occurs. Most conversation is about what we've been up to since Haverford, the people we've become, the families we've formed, the jobs we've held, the chapters of our lives written and revised. This is an interaction you can easily have with someone you didn't know that well 20 or 30 years ago, but who's your same age and walked the same campus paths for four years. Even more restorative: An exchange like this can remind you that where you are in your life now makes sense.

3. I didn't have a great college experience and don't need to revisit it.

I admit that I have mostly positive college memories. (One of my most pleasant recurring dreams to this day involves walking to the Dining Center to check my mailbox—the kind with a key.) Though I was gay and not out of the closet—even to myself—during college, at the first reunion I attended I ended up having a long and meaningful conversation with someone who was out at Haverford but wasn't so happy at the time. He gave me perspective on the ways in which the community wasn't always very welcoming to gay people

in the early '80s. His comments didn't change my feelings about the place but did make me realize that even mixed experiences can have value—in my case, a reminder that being openly gay in college 35 years ago might not have been as great as I previously assumed.

In his case? Well, he did come to the reunion, and has been to every one since to see friends—which makes perfect sense to me. After all, you're revisiting the full experience, which had a hand in making you who you are.

4. The activities don't particularly interest me.

The lectures, panels, and tours are for the people they do interest. If that's not you, there are still the meals, the impromptu chances to catch up, the beautiful campus to wander around, the ritual walk (especially for my generation and before) between Haverford and that other beautiful campus, Bryn Mawr.

At my most recent reunion, I hadn't planned to attend two back-to-back panels, but after lunch I found myself filing into the auditorium with the rest of my cohort. As we watched a film about a classmate's medical clinic for undocumented immigrants, then later listened to a discussion about several people from my year who'd melded their professions with advocacy, I felt proud to be part of this community.

5. I'm just not a reunion person.

Actually, maybe the world isn't made up of reunion and non-reunion people. The way I look at it is that when you have the chance to reconnect with those who shared some of your most seminal years, you should take it. I've always been glad I did.

Bill O'Sullivan is senior managing editor of Washingtonian magazine. His personal essays have been cited three times among the notable essays of the year in The Best American Essays. He teaches at the Writer's Center in Bethesda.

class news



Gest Lounge



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.



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Roads Taken and Not Taken

continued from page 48

write a paragraph or two, tuck it away. These are the days when I am tethered to my little paragraphs, but the paragraphs amount to nothing. I amass them into a small mountain of paragraphs. In four years, I will return to the mountain and start restacking the paragraphs into the shape of a novel.

New York City, Brooklyn, 2013

I'm getting married today, October 12th. I'm writing my vows. These are different kinds of sentences, but they're sentences all the same. Words are important, the order in which the words arrive are important. One of my best friends has slept over at our apartment, and I'm typing in the early hours of the morning, trying not to wake her. I remember my clunky desktop, the screen lighting up my college roommate's face while she snoozed. It's the same light, it's a different light.

New York City,

Sometime in the Year 2850

This is the year when I think I will finally sell my first book, posthumously. There are flying cars (naturally) and flying street-meat stands (why not?) and flying writers. Skywriting is a thing used for something other than advertisements and "Marry Me's." Can you imagine writing a novel out of thin air, literally?

New York City, Brooklyn, 2019

I am typing furiously in bed, pillow-propped and laptop-saddled. I'm writing my next book. I'm writing emails. I'm writing notes in the margins of that new novel everyone loves. I'm still on the road, but just when I think I've arrived, the signposts change. I'm

writing new signposts, and I'm writing these sentences, here, just for you.

Hilary Leichter's writing has appeared in The New Yorker, American Short Fiction, New York Magazine's "The Cut," The Rumpus, Bookforum, and elsewhere. At Haverford, she sang in an a cappella group and also in the shower. She has taught at Columbia University and received fellowships from the New York Foundation for the Arts and the Folger Shakespeare Library. Her debut novel, Temporary (the story of a temporary worker with fantastical and improbable jobs), will be published in March 2020 by Coffee House Press/Emily Books. She lives with her husband and several thousand hardcover books in Brooklyn, N.Y. You can find more of her writing here: hilaryleichter.com.

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

alumni obituaries

44 **Thomas Elkinton** died Sept. 24 in Wolfeboro, N.H. He was a lifelong member of the Religious Society of Friends. After a tour of duty in the Navy during World War II, he settled with his wife, Helen, in Haddonfield, N.J., and worked for the Philadelphia Quartz Company, a family business, for 25 years. In 1974, he moved with his family to New Hampshire for a new business venture, opening a chain of clothing shops, before retiring in 1986. Helen died in 1991 and Elkinton married Barbara Mills in 1997. She died in 2012 and Elkinton joined a retirement community. He is survived by his children, Elizabeth Roark, Thomas, and Richard, six grandchildren, 10 great-grandchildren, and one great-great-grandchild.

50 **Allan R. Brick** died Aug. 24. **Paul B. Cates** died Oct. 21 in Vassalboro, Maine. He was a Quaker conscientious objector to the post-World-War-II peacetime draft and spent 15 years doing relief work and smuggling medication and documents across the Berlin Wall. In Germany, he met his wife, Elisabeth, before returning to work for the Quarterly Meeting of Friends in Maine as a traveling pastor. Over the following years, he worked as a supplier to florists (he was known as the "Glad Man" for his gladiolus bulbs) and as a teacher of languages. He was a playwright, farmer, politician, and lifelong pacifist. Cates was predeceased by a son, Martin. He is survived by his wife; his children, Christopher, Dorothee, Winfried,

Douglas, Margaret, and Helen; and eight grandchildren.

Arthur G. Segal died Oct. 23 in Naples, Fla. He was 92. He served in the U.S. Army in southern Italy during World War II before founding three real-estate companies in suburban Philadelphia: Segal Real Estate, York Realty, and Research Appraisals. He enjoyed fishing in his boat, *Placebo*, flying his single-engine Cessna, and photographing his travels. In 1988, Segal and his wife, Jill, retired to Marco Island, Fla., where he volunteered with the Marco Island Civil Air Patrol and Marco Island Civic Association, participated enthusiastically in many clubs, and served on various non-profit boards. In 2004, in front of his beaming family, Segal was awarded the Civic Association's Humanitarian of the Year award in recognition of his work and commitment to others. He was predeceased by his wife of 63 years, Jill, and is survived by his daughters, Tina Haut and Jennifer Scott, and four grandchildren.

53 **Leo Dvorken** died July 21 at the age of 86. He was the founder of what is now known as Kids Care Pediatric Medicine P.C. in Selden, N.Y. He studied chemistry at NYU before attending medical school in Geneva, Switzerland, serving his residency in Brooklyn, and moving to Setauket, N.Y., to open his pediatric group. He was committed to keeping the practice accessible, regardless of patients' ability to pay. Dvorken loved music, tennis, and fishing, and was always happy to chat about all three. He was committed to Judaism and to

his synagogue, Temple Isaiah. Dvorken is survived by his wife of 61 years, Doris; children Gregory and Rachel; and four grandchildren.

55 **Alexander C. Allen** of Halifax, Nova Scotia, died Oct. 25.

56 **John F. Marquardt** died Oct. 18 at age 84. He served as a Captain in the United States Air Force before practicing internal medicine at Northwestern Memorial Hospital for 33 years. He was the medical director of People's Gas, the Wm. Wrigley Jr. Company, and the Chicago Tribune company, and was the team physician for the Chicago Cubs. He was chief of staff at Northwestern Memorial Hospital from 1992–1994 prior to his retirement in 2000. Medicine was his life's passion. Marquardt was an avid sailor and boater, a die-hard Chicago sports fan, and a devoted husband, father, and grandfather. He was loved by his patients and his extended family alike. He is survived by his wife, Judith; their children Wendy Olson, John, and James; and seven grandchildren.

57 **Michael Morris Heeg**, 83, died Dec. 2 in Sea Island, Ga. Heeg, a native New Yorker, served in the Air Force before becoming a urologist in private practice at hospitals in Princeton, Trenton, North Caldwell, and Mercer County, N.J., and serving as president of The Mercer County Medical Society. In recent years, Heeg served on the Board of Hospice of The Golden Isles and the Board of Sea Island Property

Owners Association. An avid athlete, he was a one-time Central Jersey Squash Champion and played in the Lapin International Cup representing the U.S. in Canada. He was also a tennis enthusiast who later in life traded his racket for a paint brush and easel, much to his own surprise. He was predeceased by an infant son, Michael, and is survived by his wife, Patricia; children **Juliet Heeg '83**, Patrick, Michael, and Maryallys; and four grandchildren.

58 **Alfred Acton II**, 84, of Pineville, S.C., died Oct. 24. He was a retired minister with The New Church. After theological school, he served as pastor of a congregation in Chicago and then Glenview, Ill. He served as the president of Bryn Athyn College and eventually became an assistant to the Bishop and in that capacity traveled worldwide. During his ministry, he taught every grade from kindergarten through theological school. He was a member of the American Legion, Sons of the Academy, Sigma Delta Pi, the Berkeley Museum, and the Berkeley County Soil Conservation. He enjoyed watching the Philadelphia Eagles and Phillies, playing solitaire and bridge, reading, and bird watching. He is survived by his wife, Henrietta, and son, Kesniel.

Eric Koskoff died Aug. 13.

59 **Allen C. Fischer** died on Oct. 20 from post-operative pneumonia following a successful triple bypass. Fischer was a past member of the Corporation of Haverford College, and former admissions

I N M E M O R I A M

SAMUEL MOON SNIPES '41

Samuel Moon Snipes '41, a prominent lawyer and peace activist, lifelong Quaker, and member of the Corporation of Haverford College, died Dec. 31. He was 99. In the words of Frank Lyman '59, "If there ever was a Haverfordian, Sam was it."

An attorney by trade—he graduated from Temple Law School in 1953 and practiced estate planning and civil law in Yardley, Pa., for 60 years—Snipes devoted his life to service. A conscientious objector during World War II, he worked with the United Nations in Germany to guide those displaced by the war to safety, and later lobbied for immigration reform to help them find new homes in North America. An obituary in the *Washington Post* described how, in 1957, Snipes helped the Myers family, the first black family to move to Levittown, Pa., to buy their home and live safely in the community. Snipes worked with police to enforce the Myers' civil rights and once personally confronted a mob in front of their house, keeping protesters at bay until police arrived. In the 60s, he helped prevent a nuclear power plant's construction on an island in the Delaware River facing William Penn's summer home, and fought for the sep-



In a photo taken for a 2011 *Haverford* magazine article about Snipes Farm, Snipes wore a Haverford sweater his mother knitted for him in 1939.

aration of church and state (he prevailed) in a case against Pennsylvania's Centennial School District, which had sought to supply students with Bibles. In the 1970s and 80s, Snipes traveled to South Africa, Russia, and Japan to meet with peace-seeking leaders there.

The Bucks Local News described Snipes as a passionate historian of Falls Township, where he was a ninth-generation co-owner of Snipes Farm. He attended Fallsington Friends Meeting and lent time and wisdom to Historic Fallsington, Inc. He was also a supporter of the Peace Center in Langhorne and served on a long list of nonprofit and community boards. He could often be seen out and about in his carriage pulled by his horses, Persimmon and Willow. In a social media post sharing the news of his death, his wife, Marion, wrote, "For those of you who knew him personally, you will not be surprised that he died the same way that he lived: with a quiet strength and a generosity of spirit." In addition to Marion, Snipes is survived

by his children, **Jonathan Snipes '82**, Deborah, Sally, Susan, and Samuel Jr.; nine grandchildren; and seven great-grandchildren. He was preceded in death by his first wife of 52 years, Barbara, in 2001, and his son, **Howard Snipes '85** in 1989.

representative, class chair, and deferred giving class representative. He cherished longtime friendships with classmates and others, and reveled in becoming better acquainted with Fords of all decades. After Haverford, he studied at the Johns Hopkins School of Advanced International Studies and served in the U.S. Army. Fischer was the former director of marketing for the Maritz Travel Co. in New York. In retirement, he pursued his true calling: poetry. His poems appeared in many journals, among them *Atlanta Review*, *Indiana Review*, *Prairie Schooner*, and *Poetry*. In recent years Fischer and his wife, Renate, divided their time between homes in Saugerties and New Paltz, N.Y., where Fischer conducted a weekly poetry reading that will continue in his

honor. In addition to Renate, Allen is survived by a brother and many friends.

60 Joseph E. Rogers Jr., 80, died Jan. 11 in Parkville, Md., from complications of prostate cancer. Rogers held a Ph.D. in chemistry from Cornell University. He served with many Quaker organizations over the years, particularly on the boards of Pendle Hill, FCNL, and Friends House. He taught chemistry at Carleton College and Earlham College before moving into administration. He worked as a research grant administrator at the American Chemical Society for more than 20 years. Rogers enjoyed birding, tennis, and a good fire in his fireplace. He is survived by Gertrude (Brown), his wife of 54 years; daughters

Elizabeth Rogers '90 and M. Katherine; and two grandsons.

62 Malcolm F. Baldwin, 78, died Nov. 12 in Lovettsville, Va., after a decade-long battle with prostate cancer. He was a graduate of the University of Chicago Law School, choosing afterwards to apply his legal knowledge to the then-nascent field of environmental law and policy. Baldwin wrote many books and articles that helped guide and launch the field.

He served as senior environmental law and policy specialist at the White House Council on Environmental Quality (CEQ) during the Carter Administration, and as acting chair of CEQ in the opening months of the Reagan Administration. He also chaired the board of Defenders of Wildlife in the 1980s. He

lived in Sri Lanka from 1988 to 1993, where he led a team that helped local officials establish national environmental laws, policies and procedures that remain in force today. Upon retirement in 2002, Baldwin dedicated his energy to growing wine grapes and raising sheep at WeatherLea Farm, and to preserving rural land and businesses in Loudoun County. He is survived by his wife, Pamela; children Peter, Rebecca Fuller, and Alice O'Keefe; and four grandchildren.

63 Thomas W. Richardson died Sept. 26 the age of 78. After time in the Army Reserves, Richardson became an entrepreneur and worked for the Richardson Scale Company in Clifton, N.J., Bartley Foundry in Bartley, N.J., and Noise Un-

limited in Somerville, N.J. He enjoyed his business ventures and later retired to Lighthouse Point, Fla., where he pursued his passion for finance and investing. He joined the local Coast Guard and invested his time and expertise in his small residential community to guarantee its success. Richardson is survived by his daughters, Elizabeth Grozis and Amanda, and by three grandchildren.

64 Don Reinfeld died March 18 after a battle with leukemia. He was a passionate cellist, both as a soloist and a member of the Buffalo and Rochester Philharmonic Orchestras, and an accomplished bowmaker. He was also a classical scholar, bread maker, painter, avid reader, and technology maven. Reinfeld's passion for both learning and teaching was exceptional. He is survived by his wife of 38 years, Linda; step-daughters Elizabeth Lawley and Jennifer Goldenberg; and two grandsons.

66 Peter H. Barnett died Sept. 3. He received his Ph.D. in philosophy from Columbia University and his M.A. in computer science from Brooklyn College. He taught philosophy at John Jay College, worked as a computer professional for IBM and other firms, and since his retirement was adjunct professor of computer science at the Grove School of Engineering at The City College of New York. In addition to numerous professional publications, Barnett created ten philosophic artists' books. At the time of his death, he was completing the manuscript for "Creative Simultaneity," a continuation of his research published in "Artificial Time: Emergent Interdependence in a Distributing Computing Sys-

tem" (2001). He is survived by his wife, Vivian; their children Sarah and Alexander; and four grandchildren.

67 S. Sturgis Poorman, Jr., 73, of Bryn Mawr, Pa., died Sept. 24. After Haverford, he earned his master's degree in divinity at Princeton Theological Seminary and started his career as a Presbyterian pastor in upstate New York. He served at four different churches over 30 years, in New York, Pennsylvania, and Zimbabwe. In 1999, after retiring as a pastor, Poorman founded Welcoming the Stranger, a nonprofit in Bucks County, Pa., dedicated to serving the educational needs of immigrants and refugees which he led for 17 years before retiring at the age of 70. He continued to volunteer his time and helped start a small ministry mobilizing local churches to help refugees and asylum-seekers find temporary housing and to connect them with other vital services upon arrival in the United States. Poorman never tired of competing athletically, playing basketball twice a week and pitching in a church softball league into his 70s. More than anything else, he loved the company of friends and family, and had hundreds scattered throughout the world. He is survived by his wife of 51 years, Joanne; children Keli Dzordzorme, Aaron, and Garth; and four grandchildren.

73 Sivert Hagen died Oct. 3 of complications from cardiac arrest. Passionate about visual art, Hagen remained creative throughout his life. His sculpture was shown widely, including in exhibitions with his classmate Wayne Marge, and in a solo display that was part of his Class's 25th reunion. For many years, he lived in his hometown of Closter, N.J.,

where his parents had such an impact that a park is named for them. In recent years, Hagen moved to Tacoma, Wash., where he is survived by his wife, Brenda Cummings, and their 15-year-old daughter, Jeanne. He was active in community affairs and engaged in politics, but above all enjoyed every minute of his late-blooming fatherhood. Classmate Chas O'Donnell put it well: "He was clearly able to arrange his life so that he could do what he really wanted to do. Not all of us are so lucky."

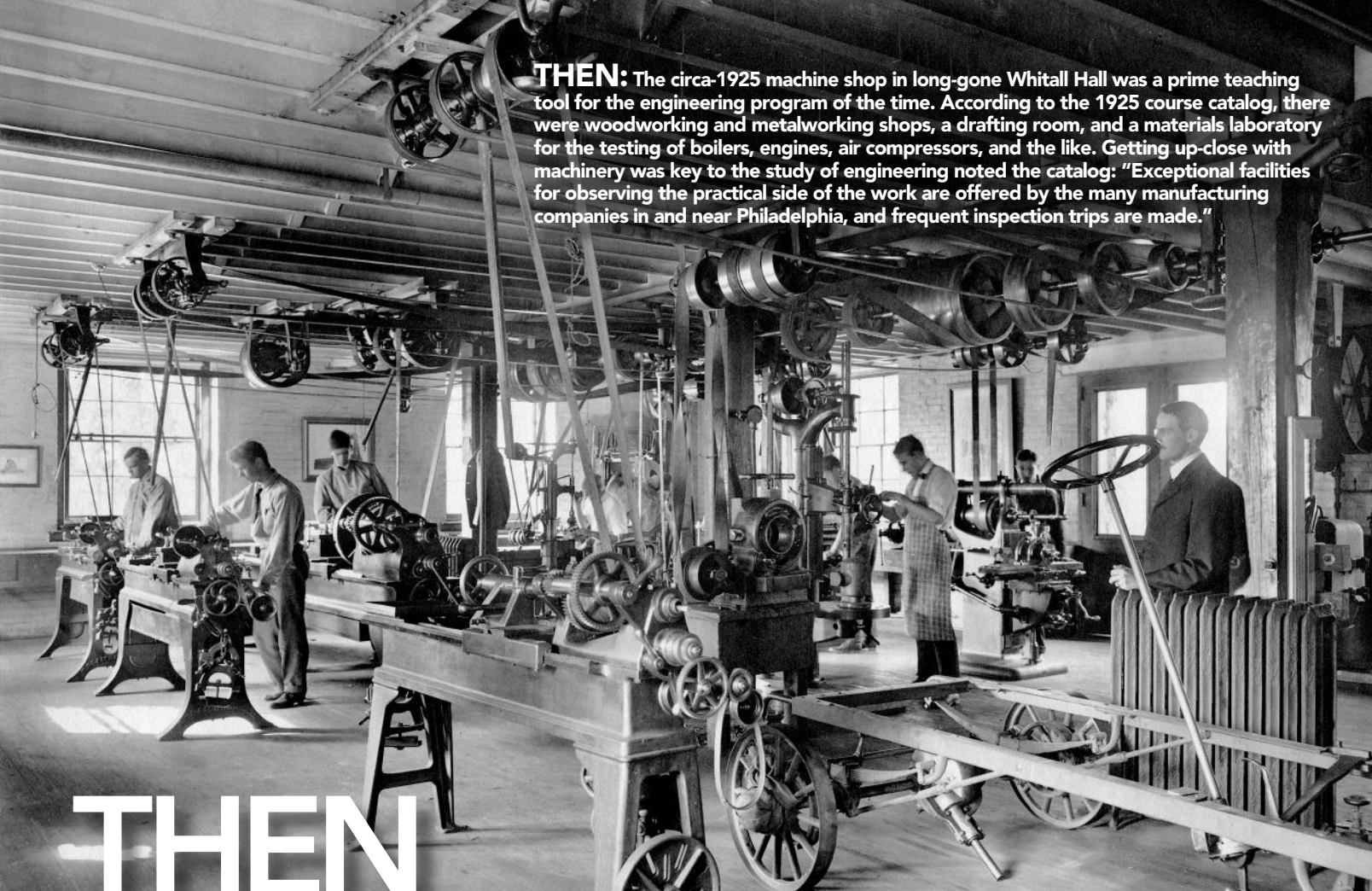
V. Gene Hodges, an IT security expert and CEO at several leading computer companies, died of an embolism on Dec. 23. His programming skills earned him a job at Princeton Plasma Labs while he was still an astronomy major and president of Students' Council. After graduation, he joined Digital Equipment Corporation, where he developed patents in the emerging field of network software. He then worked for a small company that was acquired by McAfee, where he became president. In 2006, he became CEO of cybersecurity firm Websense, retiring in 2013.

Joshua Kadish died of cancer on Oct. 7. A founding member of the Portland, Ore., law firm that became known as Wyse Kadish, he practiced family, estate, and business law. He was a professional leader in mediation, which he taught for 25 years at Lewis and Clark Law School, and headed several organizations devoted to alternative dispute resolution. Chairman of the Honor Council and an oboist as an undergraduate, he sang and played guitar throughout his life.

76 Glenn A. Mackin, 64, died Dec. 25. He was a neurologist at Lehigh Valley Health Network for the past 20


years, after originally working at the University of Colorado Health Sciences Center in Denver. Mackin attended NYU law school for a year before deciding medicine was his true calling. He graduated from Jefferson Medical College in 1983, was certified in internal medicine, and went on to complete a residency in neurology, followed by fellowships in neuromuscular diseases. He served for many years as an officer of the American Academy of Neurology. He founded the ALS clinic at Lehigh Valley Health Network 15 years ago, and was recently recognized by the ALS Association's Greater Philadelphia Chapter for his achievements. Mackin's interests in history and politics continued throughout his life. He enjoyed gardening, keeping the backyard birds well fed, traveling extensively with his family, and summer vacations in Barnegat Light, N.J. He survived by his wife of 24 years, Lynn, and daughters Sarah and Emily.

81 Paul Gregory died Jan. 6. After college, he started his career in the Philadelphia area working for NewsNet, where he met Lisa, who would become his wife. They moved to California, then went on to settle in Plano, Texas. The pair loved great food, wine, and seeing the world together. When they became parents to Bradley and Amanda, they continued to travel as a family whenever they could. Gregory was always with his children for their activities, such as volleyball, soccer, choir and band concerts, and martial arts. He became a very patient and dedicated Tae Kwon Do instructor, and achieved a 5th degree Black Belt. He is survived by his wife, Lisa, and their children, **Bradley Gregory '18** and Amanda.



THEN: The circa-1925 machine shop in long-gone Whitall Hall was a prime teaching tool for the engineering program of the time. According to the 1925 course catalog, there were woodworking and metalworking shops, a drafting room, and a materials laboratory for the testing of boilers, engines, air compressors, and the like. Getting up-close with machinery was key to the study of engineering noted the catalog: "Exceptional facilities for observing the practical side of the work are offered by the many manufacturing companies in and near Philadelphia, and frequent inspection trips are made."

THEN AND NOW



NOW: The Maker Arts Space in VCAM is the modern-day variant on a machine shop, housing an array of high-tech devices such as a 3D printer, a laser cutter, and a 3D scanner, as well as lots of design software. Pictured is Maker Arts Space Technician Kent Watson giving a tutorial on the massive CNC Router. (The CNC stands for "computer numerical control"—which moves the machine to coordinates specified by a computer.) "Our CNC machine has a spindle that rotates router bits," says Watson. "With that, we can cut large, complex shapes out of a variety of materials including wood, foam, and plastics."

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