

Oberlin

OBERLIN ALUMNI MAGAZINE

FALL 2018



The Apartment Therapist is in.

MAXWELL RYAN '89 HELPS PEOPLE LIVE LARGE IN SMALL SPACES.

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HIGHER EDUCATION

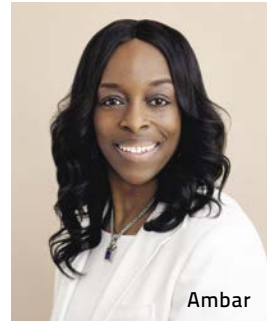
A drone view of Oberlin's 2018 commencement exercises as graduating seniors begin taking their seats. For videos, pictures, and more information about Commencement/Reunion Weekend 2018, visit oberlin.edu/commencement

PHOTO BY WILLIAM BRADFORD

ON THE COVER

Maxwell Ryan '89, founder and CEO of Apartment Therapy, lounges in Barrows 127. See page 24.

PHOTO BY TANYA ROSEN-JONES '97



Ambar



Hudson-Ward

An Honor for Mary Church Terrell—and for Oberlin

IN OCTOBER, THE MAIN LIBRARY IN MUDD CENTER will be named for Civil Rights pioneer and 1884 graduate Mary Church Terrell, who also received her master's (1888) and an honorary degree from Oberlin (1948). President Ambar sat with Alexia Hudson-Ward, director of libraries, to talk about this honor.

CARMEN TWILLIE AMBAR: When I first got to Oberlin, a lot of people asked what attracted me to Oberlin. Certainly, Oberlin's history was important, its connection to the history of African Americans, the willingness of this institution to open its doors to African Americans when no one else would, and the significance of that for the African American community and how people think about Oberlin in this storied way. But people were saying to me, "Oberlin is this place that has been committed to access and opportunity, but where are the markers on campus that demonstrate that commitment?" Because this was already in the works before I arrived, I was delighted to be able to tell people we'd be naming the library after Mary Church Terrell. Alexia, as the director of libraries at Oberlin, why did you think this was important, and what do you think the significance of this renaming will be for our campus community?

ALEXIA HUDSON-WARD: It's critically important, I think, in these times when we're always negotiating complicated narratives in terms of space, place, and dimension as it relates to African Americans and as it relates to the naming of our spaces in academic environments. It's lifting up in a different way the legacy of social justice and the intersections of that with education.

AMBAR: How did it come about?

HUDSON-WARD: A group of colleagues in the history department, led by faculty members Pam Brooks and

Carol Lasser, organized a wonderful symposium on the life and work of Mary Church Terrell. That spurred more conversation around how Oberlin could really reclaim her, if you will, as a part of the Oberlin legacy and tradition.

Mary Church Terrell could have been a socialite. She came from a very wealthy family, a family of significant political means. Her dad wanted her to be educated, but educated to also find the proper spouse. She challenged that. She said, "You know, Dad, I'm gonna do the men's program at Oberlin. Sorry if I don't get a husband; it just is what it is." We tend to look at her life post-Oberlin a lot. We look at her as a charter member of the NAACP, as one of the founders of the National Association of Colored Women. But we never really start the story here, and how all that was birthed from the Oberlin experience. We often celebrate our unofficial tagline, about how one person can change the world, and she literally did that.

There were conversations happening with faculty, with colleagues in the library, and at the senior administration level and the board of trustees, and it all just intersected. We decided we needed to name the main library after Mary Church Terrell. I believe it was Carol Lasser who said, "This is the place."

AMBAR: One of the things I often say is that all of us need images to look to, to know that what we want to achieve is possible. What do you hope that students, visitors, faculty and staff, and others who interact in our community will think about Oberlin because we have this moment to name this building after her?

HUDSON-WARD: We look at this as a unique pedagogical experience, not just in the context of our brick and mortar institution, but as we signal these things on social media, as we have conversations with individuals who are writing stories about this and who are generally intrigued around why at this moment in time we're naming this space after this African American woman. We went back to the motto of the institution: learning and labor, but there is also this post-Oberlin aspect around legacy and leadership. Those are the four lenses through which we intend to tell Mary Church Terrell's story: learning, labor, legacy, and leadership.

AMBAR: I'm excited that this moment will happen during inauguration. It's not lost on me, the fact that I'm the first African American woman to lead this institution, and that I get the opportunity as the first African American president to be a part of this naming ceremony. I'm sure it will be special for you as well, because we're all cognizant of the fact that we are in this legacy of the work of all these people. We couldn't really be here at Oberlin, quite frankly, if it wasn't for her.

Oberlin

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TANYA ROSEN-JONES '97



TWO TAKES ON TWO TAKES

WHAT A DOWNER ARTICLE ("Two Takes on Black Panther," Spring 2018). Call me politically and culturally insensitive, but I didn't see black or white actors in the movie. I just had a really, really good time for two hours watching this action film with my popcorn, milk duds, and my husband.

DAVID LEWIS '78

Bainbridge Island, Wash.

THANKS SO MUCH FOR A THOUGHTFUL DISCUSSION of the issues addressed by Justin Emeka '94 and Charles Peterson. It takes the evaluation of the *Black Panther* phenomenon beyond entertainment evaluations.

BRENDA COLE BONHOMME '74

Philadelphia, Pa.

INN MEMORIAM

THANK YOU FOR YOUR ARTICLE about the new Peter B. Lewis Gateway Center ("Guest Star," Spring 2018). I am a long-ago graduate of the Oberlin Graduate School of Theology and remember eating in the two previous Oberlin Inns. (I said long ago, didn't I?) Last September we visited Oberlin to celebrate a friend's birthday at the new Gateway Center, and we were delighted with what we saw and experienced. I am sure this building will serve a larger purpose than the previous inn did. My question about the article is was it necessary to denigrate the previous building in order to praise the new one? Phrases like "the dowdy, droopy Oberlin Inn" and "a ho-hum, near-miss model of mid-century modernism" did not seem to me to be necessary. Stating that the building served its purpose for its time, and now we let it go, seems to be sufficient.

JAMES E. MAGAW, GST '58
Mount Vernon, Ohio

SONNY DISPOSITION

I HAD THE THRILL AND PRIVILEGE to be at Sonny Rollins' 1979 and '81 concerts (*Conservatory Magazine*, 2018). In my years of concert-going since, nothing has equaled the singular, infectious, and joyful musicianship that overflowed Finney Chapel those two nights. From the instant Rollins lifted his saxophone to his lips, it was part of his body. The music did not sound like it was coming from his instrument; it was pouring directly out of him. So it was fitting that when he spoke to the audience, he did so through the mic clipped to the bell of his sax. Thank you, Sonny Rollins, for your generous and enduring gifts to Oberlin.

JONATHAN FREUND '82

Los Angeles, Calif.

TREATED WELL

I WANT TO LET READERS KNOW of a story behind the work that Luke Gruenert and Gabe Hitchcock have done in establishing Onconetics Pharmaceuticals ("Alumni-Led Startup Hopes to Bring Personalized Treatment Platform to Cancer Patients," Spring 2018). Late in the summer of 2017, Gabe contacted me, on the recommendation of Clyde Owan '79, to see if I could help him identify other Obies who could support the mission of Onconetics. Over the next several months, Gabe would contact me periodically to check in and to offer updates on the progress of the company. In my work, I spend much time and effort teaching college students how to develop relationships with professionals to further their careers. I will use my experience with Gabe as an illustration of how to do it effectively. Knowing that I was one of perhaps dozens of alumni and others he was communicating with, I was amazed at how Gabe was so timely and informative in his updates. At an early stage of his career, he demonstrates a dexterity of communication that is rare even among my peers. Certainly, the success of Onconetics will rest largely on the techniques it employs in gene therapy. Another huge part of its accomplishments, however, will be due to the "soft" skills of its founders.

JOHN CHARLES '87

Arlington, Va.

LET OBERLIN BE OBERLIN

I'VE READ WITH GROWING CONCERN various assertions of Oberlin's "diminishing" standing among small liberal arts colleges. That same concern took root over the last decade as I noted a growing "corporate creep" in the area around campus and in communication from the administration. Repeatedly, my fears were allayed by interaction with students, who never failed to impress me with their originality and convictions. The worst of my concerns, however, reemerged reading President Ambar's mention of changing Oberlin for the reasons of "prospective students who don't choose Oberlin" ("Continuing the Conversation," Spring 2018). I transferred to Oberlin from a large state university precisely because of the insularity and peculiarity of our wonderful college. From the perspective of 40 years since, I recognize that the professors at the larger school were every bit as fine as those at Oberlin; the difference was in the intensity of, and interaction with, Oberlin's extraordinary student body. We diminish Oberlin when we market to meet expectations of those who don't want who we are. Rather than dilute our identity, we should focus on why students choose (and adore) Oberlin. The antidote is not to lose our difference, but to embrace it. I read carefully and commented on the Strategic Plan. Frankly, I found it too business-like and boring. I wrote then it should have been written by the poetry department. Oberlin needs nothing more than to be sure of itself. Times change, but after 40 years, the reasons I chose Oberlin have proven their value, shaped who I am, and in no small part saved my life. It is with deep and abiding love for our school that I pray we preserve, rather than discard, who we are.

RICHARD WOLFSON '81

Portsmouth, Ohio

CORRECTION: *In the Losses section of the spring 2018 issue, we incorrectly stated Tim Hall's year of birth. It was 1968, not 1969.*

Oberlin Alumni Magazine welcomes comments from readers. Please address your letters to Oberlin Alumni Magazine, 247 W. Lorain St., Suite C, Oberlin, OH 44074-1089; or email: alum.mag@oberlin.edu. Letters may be edited for clarity and space.

Around Tappan Square

THEATER

10 Years of the Oberlin Summer Theater Festival

The summer of 2018 marked the 10th season of the Oberlin Summer Theater Festival, which has been operating under the direction of Paul Moser, professor of theater, since its inception. This year, productions of *Little Women*, *Romeo and Juliet*, and *Picnic* (pictured) ran in rotating repertory in Hall Auditorium.

To learn more about the Oberlin Summer Theater Festival, visit oberlin.edu/oam for a Q&A with Moser.





MUSIC
Jazz Class at the Cat

BY TYLER SLOAN '17

IT'S NOONTIME ON A FRIDAY during the school year. The smell of freshly baked chocolate chip cookies and the sounds of tuning instruments waft through the air in the Cat in the Cream, the casual coffeehouse music venue housed in the old Hales Gym. Students cluster around small tables or vie for seats on one of the well-worn

red couches lining the back of the room. When these seats fill up, people plop down on the floor. The room is dimly lit except for the lights trained on stage, where an ensemble of conservatory students dives into John Coltrane's "In a Sentimental Mood." The room suddenly comes alive.

This is Jazz Forum, and while it looks—and more importantly sounds—like a lively lunch hour concert to the rest of the world, it's part of the curriculum for jazz studies majors, who form and perform with small jazz ensembles as one of the defining features of

the department. Following each set at Jazz Forum, audience members offer critiques and ask questions that help sharpen the skills and perhaps thicken the skin of the musicians, who play everything from standards to chart-toppers like SZA's "Broken Clocks." Aside from performing at Jazz Forum, students in the small ensemble course work with a coach and are required to play one additional concert.

"Students place great value on their performances at Forum, as each performance is a milestone in their development and a marker as

to their artistic sensibilities," says Bobby Ferrazza, director of jazz studies and professor of jazz guitar. "They very much value how they present themselves, and they care what others in the department feel about their musicianship and art."

The forum crowd typically includes weekly regulars of students and faculty mixed with visiting family members, prospective students, and the occasional local guest star: Oberlin President Carmen Twillie Ambar delivered the introductions during several audition weekends for hopeful high schoolers who watched on

PREVIOUS SPREAD: JOHN SEYFRED; THIS PAGE: WALTER NOVAK

TANYA ROSEN-JONES '97

Jazz has long been a crucial component of Oberlin culture, and its formative influence dates back decades. But before students could pursue jazz as an academic discipline at Oberlin, they made do with more informal avenues. In 1973, a makeshift ensemble organized the Oberlin Jazz Exco and performed to a small but enthusiastic crowd in Finney Chapel. A review of the concert, published in *The Oberlin Review* on March 20, 1973, hailed the group's efforts in spite of "the one-dimensional music scene at Oberlin," and "the fact that the conservatory has no real jazz program."

Despite the 2010 opening of the state-of-the-art Bertram and Judith Kohl Building, which houses the very real jazz studies department, the forum still happens inside Hales, the slightly battered, one-time home of the early incarnations of the jazz program. The Cat offers the vibe of a comfortable, much-loved jazz club, though the line between chilled out music and rigorous study becomes more distinct after ensembles complete performances and the audience is invited to give feedback.

For many, the community aspect of Forum is a cherished quality that transcends academic interests and seamlessly weaves jazz into the lives of those within and outside the program.

"Forum is a great space for jazz students to try out what they are working on in front of an audience that can give informed feedback," says Nora Stanley '18, a double-degree student majoring in jazz saxophone and Latin American studies. "The atmosphere is friendly but also carries the kind of pressure of public performance and criticism that students need to prepare for when they leave Oberlin. This kind of structured, peer-feedback opportunity is one of the most important elements of a jazz program."

"Forum gives jazz students a performance opportunity that reaches into the Oberlin community in a way that's different than others—it's a casual atmosphere that opens itself up for constructive criticism that's also well-attended by people from all parts of the conservatory and college," says Ben Cruz '17, a double-degree graduate in jazz guitar and history. "Audiences are really receptive and eager, and the positive atmosphere often helps push the music in new and beautiful directions."



MUSIC
Andrea Kalyn Named President of New England Conservatory

Dean of the Oberlin Conservatory of Music Andrea Kalyn announced that she will leave Oberlin at the end of the fall 2018 semester to become the president of the New England Conservatory, effective January 1, 2019.

Kalyn was appointed dean of the conservatory in February 2014 after serving for nine years as the conservatory's associate dean for academic affairs.

She earned a PhD in musicology from the Eastman School of Music—where her scholarship focused on American music of the 20th century—and bachelor's and master's degrees in musicology from the University of Western Ontario. She also holds an ARCT diploma in piano performance from the Royal Conservatory of Music.

Kalyn's leadership guided numerous initiatives during her tenure, including creation of the Creativity & Leadership Project, a cross-campus initiative dedicated to fostering entrepreneurship among students in the college and conservatory. She was instrumental in securing more than \$2 million in startup funding for the project and in creating its companion business-accelerator program, LaunchU. Another initiative launched under her leadership was the William and Helen Birenbaum Innovation and Performance Space—a club-like venue in the lower level of the Hotel at Oberlin. Built in 2016, the Birenbaum serves as a cocurricular learning space by day and a showcase for conservatory musicians by night.

"Andrea has been an inspiring and insightful colleague and collaborator," says President Carmen Twillie Ambar. "Her vision and guidance has helped Oberlin College and Conservatory continue to serve as a leader in higher education through its commitment to academic and artistic excellence. We wish her the best in her new endeavors at New England."

ART

Bringing the Voices of Glenville to the FRONT

BY HILLARY HEMPSTEAD

PEOPLE CAUTIONED JOHNNY COLEMAN about going into the swamp at night.

“They looked at me like I was crazy,” said Coleman. But in August 2017, under the cover of darkness and with detailed instructions from locals, Coleman hopped over a barricade leading into Dismal Swamp State Park in North Carolina. The reason for his late-night leap? To collect nighttime audio recordings for an upcoming multimedia project about his ancestors who, in the 1700s, lived in the maroon community of freed and escaped slaves in the Great Dismal Swamp.

More often than not, Coleman, the Young Hunter Professor of Art and Africana Studies at Oberlin, relies on human interaction to lay the groundwork for his artistic projects. Those interactions typically take the form of extended conversations—or, as in North Carolina, careful instructions and a friendly word of warning from folks on the ground—about the topic he is exploring. He’ll visit gathering places and off-the-beaten-path fried fish joints to collect stories and tips. He’s even admitted to approaching individuals right on the street.

“I plant as many seeds as possible,” says Coleman. “I’ve worked this way for 30 years now.”

In 1995, Coleman was invited to participate in a project focused on Cleveland called *Urban Evidence: Contemporary Artists Reveal Cleveland*. As a relative newcomer who had relocated to the area for his position at Oberlin, Coleman wanted to gain a deeper understanding of the city’s history. So, to gather stories from a variety of people, he decided to cast a very wide net.

“I put ads in the *Call & Post*, a black community newspaper, and in the *Plain Dealer*,” says Coleman. “I went to barber shops and barbecue joints and put up signs. I would walk the streets in Cleveland’s neighborhoods. People would refer folks to me, and slowly, by word of mouth, people would find me and ask to sit down and talk.”

This organic, but very deliberate process placed him in conversations with a range of individuals—the oldest aged 102 and the



youngest 33—all with diverse life experiences. “They shared so much with me about Cleveland. I really fell in love with the town and the history, and all of it came just from spending time with people, face-to-face,” says Coleman, who notes that since meeting those individuals decades ago, he’s been able to stay in touch with some.

Coleman took a similarly people-centric approach to an artist-in-residency position for this summer’s *FRONT International: Cleveland Triennial for Contemporary Art: An American City*, a three-month global art exhibition based in Northeast Ohio that showcased Oberlin among its locations (see sidebar).

As one of six Cleveland-based artists selected to participate in the residency, along

with six international and six national artists, Coleman was given the opportunity to live and work in the Madison, a building inside the new PNC Glenville Arts Campus in Cleveland’s Glenville neighborhood. Named in honor of the building’s designer and Ohio’s first licensed African American architect, Robert P. Madison, the Madison once housed black doctors and dentists who could not rent space to practice elsewhere.

The Madison is located around the corner from the cultural and academic institutions of University Circle—University Hospitals, the Cleveland Museum of Art, Case Western Reserve University, the Museum of Contemporary Art, and the home of the Cleveland Orchestra, Severance Hall. Despite

its proximity to such prestigious, well-trafficked institutions, Coleman says, the Glenville neighborhood has not seen the same attention: “Those resources and those investments have not yet trickled down.”

Coleman spent weekends in Glenville, listening to and recording stories from the community’s elders. He asked his collaborators two questions: What are your memories of Glenville? What are your aspirations for the community? The responses he received inspired his installation, *Reflections From Here: Elders of Glenville*, at the now vacant St. Mark’s Church on East Boulevard in Cleveland.

At the church, voices of the elders emanated from two loudspeakers mounted on the facade



Left: Johnny Coleman stands in front of St. Mark’s Church in Cleveland’s Glenville neighborhood. Top: Seats constructed from repurposed oak were inspired by grandfather chairs of the Dan people from West Africa.

of the church, each speaking to the richness, complexity, and challenges in their community. Alongside their stories, resident Bonita Wagner Johnson sang “Move on Up a Little Higher.” A pulpit stood in front of the church, and two chairs were situated, seemingly in conversation, in front of repurposed oak pews installed on the church’s wide walkway.

During the exhibition’s opening, standing before what amounted to a congregation sitting on pews in front of the shuttered church, Coleman listened with his audience to the voices of the neighborhood’s elders and acknowledged how critical it is that these voices are heard.

“My prayer,” he says, “is to honor what was entrusted to me.”

Oberlin’s FRONT

FRONT International: Cleveland Triennial for Contemporary Art, which took place from July 14 to September 30, 2018, in Cleveland, Akron, and Oberlin, was conceived by former advertising executive Fred Bidwell ’74. Presented in churches and other public places, as well as in museums and galleries, the art festival was described by Bidwell as “driven by ideas, rooted in a place, and relevant to the issues of our times.” *FRONT’s* inaugural edition, titled *An American City: Eleven Cultural Exercises*, comprised more than 100 artist commissions, performances, and programs in 28 venues—three of them in Oberlin.

The theme of architecture acted as a common thread in Oberlin’s *FRONT* venues, which were organized by the Allen Memorial Art Museum and the college’s art department and presented with support from the Eric & Jane Nord Family Fund and the Nord Family Foundation.

New York-based artist Barbara Bloom created an installation specifically for the Ellen Johnson Gallery of the Allen. Far from a neutral white cube, the Johnson Gallery is a complex, postmodern space designed by Robert Venturi. Rather than ignore the gallery’s eccentricities, Bloom chose to accentuate them through a selection of works from the collection of the Allen that depict architecture in some form. They were shown using display devices that encouraged viewers to navigate the space architecturally and to experience these works in both two and three dimensions. That show will be up through December 16, 2018.

At Oberlin’s Weltzheimer/Johnson House designed by Frank Lloyd Wright, Venezuelan-born artist Juan Araujo, known for his paintings of mid-20th century homes in Latin America, engaged in the first-ever artist intervention of the site. His cycle of paintings for the interior and exterior of the house played off of its modernist architecture and the artworks collected by Ellen Johnson, an art history professor who lived there from 1968 to 1992.

At the Richard D. Baron ’64 Art Gallery, works by Chinese artist Cui Jie presented a futuristic, dystopian vision of China’s urban landscapes—transformed through time and politics.



LAB CULTURE Emilie Lozier '18 won Oberlin's 2018 Nexial Prize, a \$50,000 award for a graduating science major who demonstrates both academic excellence and a passion for cultural study. Created and funded in 2017 by an alumna, the prize recognizes a student who intends to make a positive impact with a range of skills and interests after graduating. Lozier is headed to Northwestern University's PhD program in inorganic chemistry.

SCIENCE

Building an Inclusive Community in Chemistry and Beyond

BY AMANDA NAGY

ASSISTANT PROFESSOR OF CHEMISTRY AND Biochemistry Lisa Ryno is advancing her discovery of bacterial resistance to antibiotics with a grant from the Research Corporation for Scientific Advancement.

With the three-year, \$100,000 grant, Ryno's lab will investigate the relationship between signaling pathways and biofilm formation in *E. coli*. The overarching goal of Ryno's research is to look for new cellular targets and pathways that can be exploited to make bacteria more sensitive to antibiotics or could lead to the development of new antibiotics.

Ryno's proposal encompasses a research plan, which involves training student collaborators, and an educational component to help improve retention of underrepresented students in science majors. For the educational plan, Ryno intends to create a near-peer mentoring system for groups of college and high school students to prepare them for entering a research laboratory.

"Students are the primary collectors of information," Ryno says. "We train students to do all of the different experimental work that we use to make these discoveries. When this data is collected and synthesized into a paper, many student names will be on that paper because they will have contributed in a meaningful way. Our jobs as instructors extend well into the laboratory. I think that's where my best teaching happens—when I'm with my students in my lab."

Ryno says academic science is particularly important for the innovation and discovery of new antibiotics because big pharmaceutical companies have stepped back from their investment in that area. She says there are several reasons for this, but mainly because an infection or a disease that's caused by bacteria is episodic as opposed to chronic, meaning it's not as lucrative for a pharmaceutical company.

The prescribed antibiotics on the market have been in use for the last 50 years, and they work on the same five cellular pathways,



Ryno explains. New antibiotics that come out are just modifications of the old ones; the same five pathways come into play.

"There's big excitement in the field about finding new pathways or finding pathways that can be used in combination with already existing antibiotics," she says. "For example, if you find a target and you have a drug that knocks that target out, that weakens the bacteria and makes it more sensitive to already approved antibiotics. That means you can use less of those drugs."

In developing the educational portion of the proposal, Ryno says she was guided by the work Oberlin is doing with its Howard Hughes Medical Institute Inclusive Excellence Initiative.

"We've noticed a lack of retention of underrepresented students in the sciences once we get to the upper-division courses. There are a lot of theories as to why that's happening, and we're working really hard to think about how we can make retention equal for all students."

Those who fall into the underrepresented category include students of color, Pell-eligible students, first-generation students, and women. The mentoring system will seek out those students and build an inclusive community based on interdisciplinary experiences. Student mentor-mentee groups will participate in biweekly discussions about recently published

scientific literature, have informal meetings and group activities, and participate in short courses preparing them for academic research.

Ryno also wants to create a time and space for students to learn about research during winter term.

"It's not necessarily doing research, but how to do research," she says. "This is an opportunity to learn about different techniques, how to read primary literature, and what it takes to put together a poster and oral presentation. Not all students are well equipped to walk into a professor's office and ask to do research with them. That can be a big hurdle, especially for students who haven't had a lot of guidance. This is a way to help bridge that."

Ryno's project seeks to tackle a topic that is a challenge for not just the sciences, but other departments within Oberlin and beyond, says Rebecca Whelan, associate professor of chemistry and biochemistry and chair of the department.

"[Ryno] is in an ideal position to implement this project," Whelan says. "She is well-versed in the literature regarding persistence and retention, and her proposal incorporates best practices tailored to our local environment. She presents a plan for assessment and addresses the ways that this plan may have broader impact."

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OBERLIN COLLEGE & CONSERVATORY

Faculty Notes

Kathy Abromeit, public services librarian in the conservatory library, published “Peer Instruction in the Oberlin Conservatory Library: Three Models of Engagement” in *Ideas, Strategies, and Scenarios in Music Information Literacy*, for which she served as editor. She presented “Creating Neural Pathways with Mindfulness: Music Information Literacy and the First-Year Music Student” at the annual meeting of the Music Library Association in February 2018. ■ **Ann Cooper Albright**, professor of dance, gave the keynote “Falling into Memory” at the Performance and Culture: Cities, Technologies, Embodiments conference at the University of Malta. ■ **Kazim Ali**, associate professor of creative writing and comparative literature, published a collection of poetry, *Inquisition* (Wesleyan University Press). ■ **Lynne Bianchi** was guest coeditor of the special issue of *Experimental Neurology* titled “Chemokines and Cytokines in Neural Development and Regeneration.” ■ Associate Professor of Anthropology **Cal Biruk**’s book, *Cooking Data: Culture and Politics in an African Research World*, was published by Duke University Press. ■ Assistant Professor of Economics **Maggie Brehm** presented “The Federal Adoption Tax Credit and Adoptions from Foster Care” at the annual meeting of the Population Association of America in Denver. She published “The Effects of Federal Adoption Incentive Awards for Older Children on Adoptions From U.S. Foster Care” in the *Journal of Policy Analysis and Management*. ■ **David Breitman**, fortepianist and director of Oberlin’s Historical Performance Program, released a recording of Beethoven’s complete works for cello and piano with

Jaap ter Linden on the Nimbus label. *The Strad* magazine praised its “infectious exuberance, captured in sound of alluring warmth and detail.” ■ Tenor **Salvatore Champagne** served on the jury of the 2018 Queen Elisabeth Voice Competition in May. The following month, he appeared in recital in Rome as part of a series of events that ICAMus and Assonanze-University of Rome “Sapienza” dedicated to the composer Mario Castelnuovo-Tedesco on the occasion of the 50th anniversary of his death. ■ The John Simon Guggenheim Foundation named Associate Professor of Integrated Media **Julia Christensen** a 2018 Guggenheim Fellow. The prestigious fellowship, awarded to approximately 175 of 3,000 applicants each year, seeks to facilitate scholars’ and artists’ research “under the freest possible conditions and irrespective of race, color, or creed.” ■ **James Dobbins**, Fairchild Professor of Religion and East Asian Studies, presented the public lecture “Cats, Dogs, and Buddhism: D.T. Suzuki and the Welfare of Animals” for the Asia/Pacific Studies Institute at Duke University. ■ Danforth-Lewis Professor of Economics **John Duca** coauthored “The Impact of the Dodd-Frank Act on Small Business” in the *National Bureau of Economic Research*. He also published “What Drives Economic Policy Uncertainty in the Long and Short Runs: European and U.S. Evidence Over Several Decades” in the March 2018 issue of the *Journal of Macroeconomics*. ■ **Sebastian Faber**, professor of Hispanic studies, wrote “Is Dutch Bad Boy Thierry Baudet the New Face of the European Alt-Right?” for the *Nation*. ■ Assistant Professor of Politics **Jennifer Garcia**’s coauthored paper,

“Racism and Policymaking: How Racial Resentment Shapes Legislative Behavior in the U.S. Congress,” was awarded Best Paper on Blacks and Politics from the Western Political Science Association. ■ **Jamey Haddad**, professor of advanced improvisation and percussion, has been performing with Paul Simon since 2000 and has been on Simon’s worldwide farewell tour since May. ■ Professor of Physics **Yumi Ijiri** coauthored with Ian Hunt-Isaak ’17 and Hillary Pan ’17 “Spin canting across core/shell Fe₃O₄/MnxFe₃-xO₄ nanoparticles” in the journal *Scientific Reports*. ■ **Nicholas Jones**, professor emeritus of English, published *A Poetry Precise and Free: Selected Madrigals of Guarini* (University of Michigan Press), about the work of Giovanni Battista Guarini, one of the most noted poets of 16th-century Italy. ■ **Jody Kerchner**, professor of music education, presented the paper “What I Learned from Prison: Practice Teaching with Community-Based Partners” at the “Music in the Schools & Teacher Education Commission” seminar in Prague in July. She was also elected to the board of the International Society of Music Education. ■ Professor of History **Clayton Koppes** was awarded the Distinguished Achievement Award from Bethel College, where Koppes earned a bachelor’s degree in history. The award acknowledges character and citizenship, achievement in a chosen profession or vocation, and work of benefit to humanity. ■ Emerita Professor of History **Carol Lasser**’s address to the Society for Historians of the Early American Republic, “Conscience and Contradiction: The Moral Ambiguities of Antebellum Reformers Marcus and Rebecca Buffum Spring,” appeared in the

Journal of the Early Republic in spring 2018. ■ Voice professor **Timothy LeFebvre** led the 30th anniversary of Oberlin in Italy, the conservatory’s summer opera training program held in Arezzo, Italy, and founded by Oberlin voice professor Daune Mahy. The program’s final production was reviewed by *Opera Today*: “These were charming, talented young artists, vocally and dramatically coached in their roles by operatic professionals and meticulously rehearsed in Gianni Schicchi’s formidable ensembles, preparations that made this Gianni Schicchi into opera theater of solid effect.” ■ **Pablo Mitchell**, associate professor of history and comparative American studies, chaired a panel at the La Academia del Pueblo conference at Wayne State University with Rocío León ’13 and Brian Cabral ’18, who both presented conference papers. ■ Associate Professor of Music Theory **Andrew Pau** presented a paper at a conference on Claude Debussy at the Royal Northern College of Music in Manchester, England, in March. ■ **Baron Pineda**, the Eric and Jane Nord Associate Professor of Anthropology, published “Indigenous Pan-Americanism: Contesting Settler Colonialism and the Doctrine of Discovery at the UN Permanent Forum on Indigenous Issues” in *American Quarterly*. ■ Assistant Professor of Art History **Matthew Rarey** presented new work on the memorialization of the slave trade in Ghana in his talk “Dirt, Concrete, and the Substance of Memory in Slavery’s Dungeon” at Honoring Ancestors in Africa: Art and Actions last April at the University of Wisconsin-Madison. ■ In July, the 2018 Thomas and Evon Cooper International Competition, produced annually

at Oberlin in collaboration with the Cleveland Orchestra, was adjudicated by an international jury of esteemed pianists from the Oberlin conservatory faculty and acclaimed performer-pedagogues from throughout the world. The jury was led by Cooper Competition director **Robert Shannon**, director of the conservatory’s keyboard studies division, and included fellow Oberlin professors **Alvin Chow**, **Angela Cheng**, **Stanislav Ioudenitch**, and **Haewon Song**, along with four other noted pianists. ■ **Robert Walters**, professor of oboe and English horn at the conservatory and solo English horn with the Cleveland Orchestra, performed on the orchestra’s tour in May at Vienna’s Musikverein and in June at Tokyo’s Suntory Hall. This tour was part of the orchestra’s Prometheus Project, which focused on the complete symphonies of Beethoven. ■ **Marco Wilkinson**, managing editor of the Oberlin College Press, received a 2018 Ohio Arts Council Award for Individual Excellence for his writing and presented at the national 2018 AWP creative writing conference. ■ **Nanette Yannuzzi**, studio art professor of sculpture, installation, and book arts, is a 2018 resident artist and scholar at the Cleveland Museum of Arts’ DAMLI Graduate Institute. ■ **Sandy Zagarell**, Donald R. Longman Professor of English, gave a talk on Alice Dunbar-Nelson as an educational activist at the C19 conference in Albuquerque in March 2018. Zagarell published a review of Janet Dean’s *Unconventional Politics: Nineteenth Century Woman Writers and Indian Policy* in *ALH Online Review* in February 2018.

For more information on these and other faculty notes, visit Oberlin.edu/news-and-events.

NICK LINDERER/ULTIPHOTOS; JENNIFER MANNIA



Zoe Hecht '21 passes the disc during the Preying Manti's appearance at Nationals.

SPORTS

Ultimate Victory

For the first time in recent memory, both of the college’s Ultimate teams qualified for the National D-III College Championships. The men’s team, the Flying Horsecocks, were the second seed and finished in first place with a record of 8-0 at their regional tournament. The women’s and trans team, the Preying Manti, were the top seed at their regional tournament and finished first with a record of 5-0. At the championship tournament held in Rockford, Illinois, the men’s team tied for 11th place and the women and trans team tied for ninth.



WINNING AND LOSING

Nyquon Watson '18 won the Association of Independent Colleges and Universities of Ohio Grand Award for Excellence in the Visual Arts for his project *Losing*, which explores emotional evolution through photography, typography, and anaglyph 3D.

Thought Process

PERSPECTIVE

CAS at 15

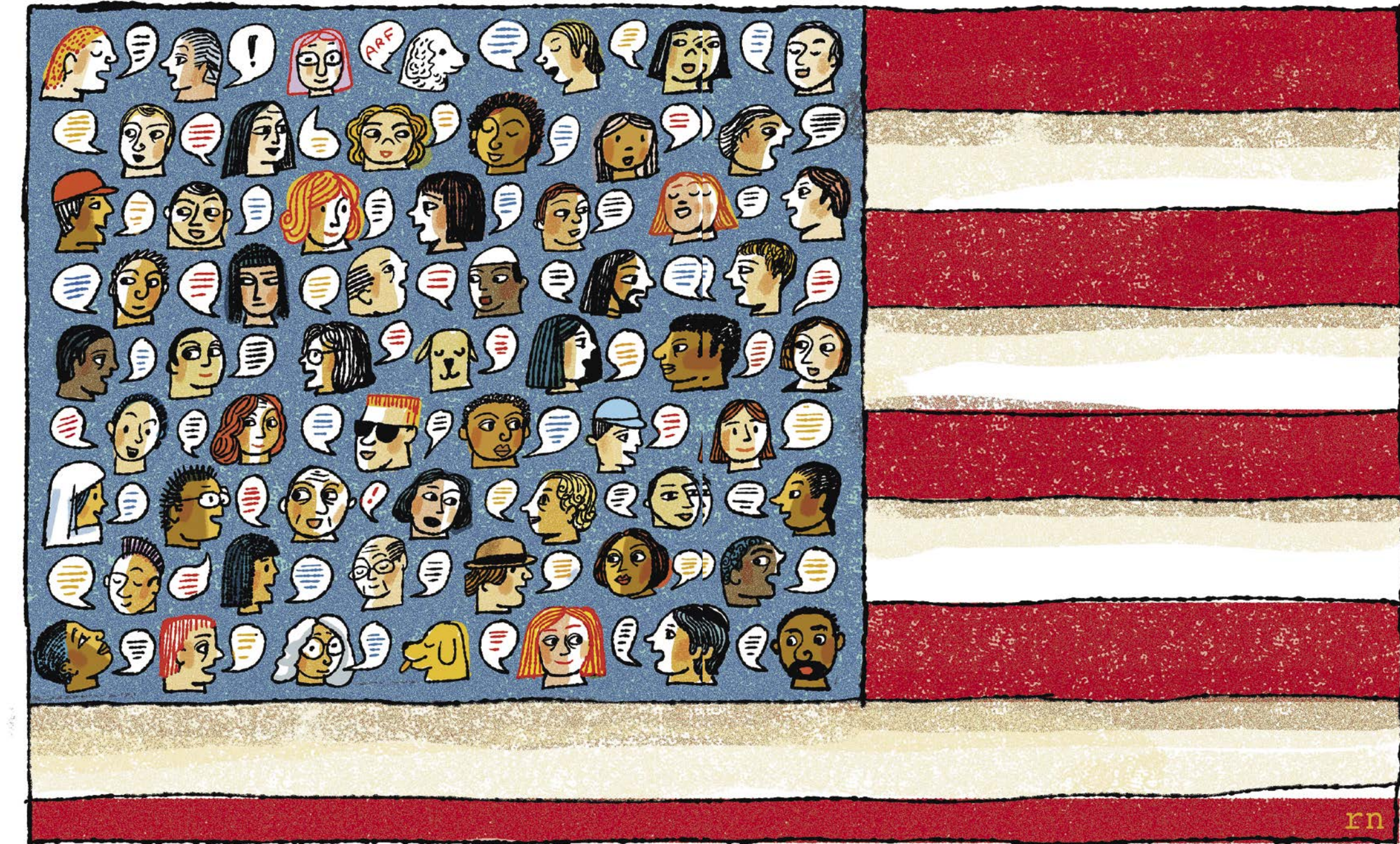
BY SHELLEY LEE

The Comparative American Studies (CAS) concentration at Oberlin is often misunderstood. Lee, associate professor of history and CAS and chair of CAS, demystifies it.

THIS YEAR, 2018, MARKS TWO MILESTONES FOR Comparative American Studies. Established in 2003 as a program, it enters its 15th year as a major and minor and this past spring was approved to change its status to a department. I have the privilege to be the first *departmental* chair of Comparative American Studies. This makes it a fitting time to reflect on CAS's trajectory at Oberlin and the field of American Studies in higher ed. While CAS has been a visible and growing area of study—we surpassed 50 majors this year—we are still regularly asked, “So what is CAS anyway?” The answer is not as elusive and exotic as one might think!

American Studies is an interdisciplinary field dating to the early 20th century, which emerged from an intellectual restlessness among historians and literary scholars dissatisfied with their disciplinary constraints to answer certain questions about American culture and identity. It grew over the 1950s and 1960s, as Cold War urgencies drove people to explore what made U.S. history and culture distinct, even “exceptional.” Political and social upheavals of the late 1960s and 1970s transformed American Studies and the academy, as universities were challenged to diversify their faculties and student bodies, expand their curricular offerings, and align their missions with the goals of equality and justice. Insurgent fields like ethnic and women's studies became new majors or were incorporated into existing departments, and scholars were pushed to do work that shed light on the lives and perspectives of ordinary people.

Today, American Studies is so capacious that it looks very different from one school to the next. In some cases, it is indistinguishable from an ethnic studies major, while in others, it might resemble pop culture studies. Some programs stress experiential and community-based learning, while others favor highly theoretical curricula. In CAS, we embrace the field's capaciousness by encouraging students to complete classes in other departments while pursuing a thematic concentration that ensures



an integrated course of study. For example, students can learn about immigration through courses in CAS, sociology, and English, forming a robust and interdisciplinary intellectual foundation.

CAS is associated with social justice and identity-based activism. This stems in part from the decades-long history of minority students demanding courses reflecting their histories and experiences, which proved pivotal in the program's formation. The association also emerges from calls within American Studies to

link scholarship and teaching to the pressing problems of the day, from domestic poverty to U.S. militarism abroad. CAS courses approach their subjects critically, bringing circumspection to institutions of power and entrenched national orthodoxies and seeking to understand social experience through the perspectives of the historically marginalized, whether women and LGBT people, racial and ethnic minorities, or the working class and the poor.

In these precarious and perilous times, I am more convinced than ever of CAS's importance.

ROBERT NEUBECKER FOR OAM

In my class on Asian American history, I acknowledge the many reasons why students come to the subject, and I welcome them all. Throughout the course I stress that this knowledge is vital for *everyone*. Knowing about the history of Asians in America is key to understanding this nation's diversity and to challenging racist and ignorant stereotypes about Asians as perpetual foreigners, a critical step toward improved race relations. Our faculty, moreover, have been on the front lines of bridging scholarship with public engage-

ment, whether with regard to activism for undocumented immigrants, history exhibits for local grade school children, or commentary on the travails of higher ed. Through this and other work, we teach students to adapt their academic knowledge for the world outside as part of their engagement as citizens. This is not just central to CAS's mission, but that of Oberlin College.

The last 15 years have been an exhilarating journey. Here's to another 15 of building power through knowledge!

CAS AT A GLANCE

What do people do with CAS majors? A sampling:

Danny Domaguin '06 serves as the behavioral health clinical manager at the California Rural Indian Health Board, a tribal health organization headquartered in traditional Nisenan territory in Sacramento, California. **Marisol LeBron '07** is assistant professor of Mexican American and Latinx studies at the University of Texas, Austin. Her book, *Policing Life and Death: Race, Violence, and Resistance in Puerto Rico*, will be published by the University of California Press. **Tuyet Ngo '10** earned a Master's of Public Health at Tulane University before returning to her hometown of Chicago to assume a position with the Chinese Mutual Aid Association, a social service nonprofit that serves immigrants and refugees. **Eliot Hart-Nelson '15** recently began the Master's in Humanities Program at the University of Chicago. **Robert Bonfiglio '16** finished his first year at Brooklyn Jesuit Prep in Crown Heights, New York, where he teaches seventh-grade pre-algebra and eighth-grade algebra. This summer he worked as a math teacher at the Steppingstone Foundation, a nonprofit in Boston focused on getting disadvantaged students into preparatory high schools.

During their time at Oberlin, CAS majors engage in a wide range of research and internships. Examples include **Angie Vaaler '18**, who wrote an honors thesis titled “Make Proud Choices! Sex Education and the Formation of Sexual Citizenship,” and summer internships held by **Joey Flegel-Mishlove '19** at Koreatown Immigrant Worker Advocates in Los Angeles and **Kira Findling '19** at A&E Network in Los Angeles.

PERSPECTIVE

Phair Warning

BY KATHRYN METZ

A quarter-century after Liz Phair '90 released her ground-shifting debut album—a sneering, searing response to the Rolling Stone's Exile on Main Street—the issues she brought up on Exile in Guyville are still very much with us today. Metz, an assistant professor of ethnomusicology at Oberlin, revisits the instant classic.

I DON'T OFTEN UNDERSTAND LYRICS VERY well on my first listen of a song. I remember listening to Liz Phair's "Flower" and thinking that it reminded me of a Girl Scout round that I sang at camp. I enjoyed the gritty, grinding electric guitar that accompanied Phair's playful, singsong voice. On listen three or four, I realized that as a 14-year-old Girl Scout attending an all-girls Catholic school, I was out of my depth; this seemed the stuff of grown-ups, or at least what I knew of public high school boys. Still, I persisted, attracted to Phair's sweet vocals in juxtaposition with the bitterness that the guitar delineated with unpredictable chords, channeled through gravelly effects.

Have 25 years gone by? After nearly a decade in a music nonprofit deeply rooted in the music industry and now teaching ethnomusicology to teenagers at Oberlin, listening to *Exile in Guyville* takes on significantly new meaning for me: the sweetness of Phair's angst almost taunting one of the most beloved misogynist bands of rock and roll history reminds me how much we grow musically and socially in our adolescence. More importantly, this silver anniversary coincides with several movements that have taken our country by storm of late, to various critical responses. In "Help Me Mary," Phair eloquently describes mansplaining, something that rock journalists Ann Powers, Annie Zeleski, and Holly George Warren understand all too well in a white, straight, cis male-dominated industry. "One thing feminists do is point out that the little jokes men make, the condescending asides, even the well-meaning compliments (you're so pretty, little girl) are epidemic. They keep women in an invisible quarantine, away from their own subjectivity, away from power," writes Powers in the anniversary release liner notes.

Phair's knack for writing songs that provoke and empower feminists and critics alike is on display in "Dance of the Seven Veils," a loosely

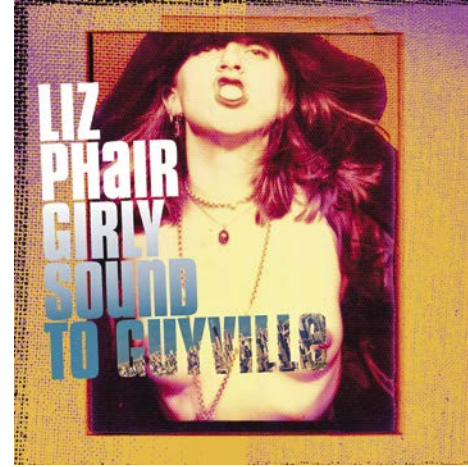


Liz Phair at Idful Music, the Chicago-based studio where she recorded her groundbreaking album *Exile in Guyville*.

Biblical metaphor tied to what seems to be an emotionally abusive relationship with the complexities of the music industry. She wields the c word sweetly and flippantly, jarring listeners, antagonizing feminists, liberating puritans.

The American dream? Cut to pieces in "Gunshy." The banalities of travel, middle class imagination, and musical discovery? Explored in "Stratford-On-Guy." The angry (presumably white, cis-gender) male, demanding deference? Explained in "Soap Star Joe." The abusive partner? Exposed in "Johnny Sunshine." Double standards? Ruthlessly articulated in "Explain It To Me."

In the summer of 1993, I had just finished my freshman year of high school and was living on a naval base in the Chicago suburbs. We had been prohibited from leaving the base just a year before, during Desert Storm. But now, my friends and I could enjoy taking the Metro downtown to go to the Art Institute or sometimes to Evanston to wander Northwestern University's campus, feeling so grown-up and imagining ourselves in college. In awe of my friends who listened to Bikini Kill (and knew who they were), I felt so empowered by discovering Liz Phair later that summer: she described things that I couldn't understand but



For the 25th anniversary of the release of Liz Phair's *Exile in Guyville*, Matador Records released *Girly-Sound to Guyville: The 25th Anniversary Box Set*. It includes a limited edition 7 LP or 3 CD box set, which contains the first official restored audio of all three 1991 *Girly-Sound* tapes from the original cassettes, the 1993 *Exile in Guyville* album remastered by Emily Lazar, and a lavish book with essays by Phair and journalist Ann Powers, and an extensive history by Jason Cohen.

later would; my growing commitment to feminism seemed insufficient in the face of Phair's righteous lyrics. In a Salon.com interview with Cleveland-based Zeleski from spring of this year, Phair reflects on the importance of *Guyville*, reevaluating the political nature of the album. "I was surprised with how political a lot of the lyrics were. Oberlin College was definitely a politically active campus, so it shouldn't have been a surprise, but it did surprise me how a lot of the issues I'm talking about are completely relevant, even now, 25-30 years later, if we're talking [Phair's early, home-recorded material] "Girly-Sound." It's troubling to think we're still about to get into a war; we're still talking about the Middle East; we're still talking about militarism and sexism."

Is it prescient or sad that Phair's lyrics still resonate? Regardless, *Exile in Guyville* could be mapped onto the #MeToo movement, within recent protest marches, underneath ongoing global conflicts. It is certainly not the catchall, but it catches quite a bit.

POEM

Reception

BY LAUREN CLARK '11

**Cover the walls with white sheets
and project Swedish pornography onto the ceiling.
As the night wears on, break potted plants open
and throw dirt everywhere, especially at your loved ones
—no. Rename everyone who walks through the door.**

**Their name is now George. Resurrect the great many misogynists
who bore that name. Invite only strangers. Serve only petit fours. No,
no: it is spring. Decorate with snow made of warm feathers,
order ice sculptures in the shapes of motorcycles
so the guests can ride, can feel the power
of a thousand pounds of frozen water
between their thighs! No! The theme
is Absolute Last Night On Earth.**

**At a party like that, you can't come back
once you leave. Everyone knows it's forever.**

Which is the message you want to send. That's it.

**That's the theme. Run with it! Run
with it. Cover the walls in butcher paper
and attach markers to the wall with festive ribbons
so your guests write their own epitaphs. This is the theme!**

**Bake it into a creatively-shaped cake and
smash it into your partner's face like,
here, eat it.**

LAUREN CLARK HOLDS AN MFA IN POETRY FROM THE UNIVERSITY OF MICHIGAN. THEY HAVE WON NUMEROUS AWARDS, INCLUDING TWO ACADEMY OF AMERICAN POETS PRIZES. "RECEPTION" IS PART OF THE POEM "EPITHALAMION," FROM THEIR DEBUT COLLECTION *MUSIC FOR A WEDDING*, WINNER OF THE 2016 DONALD HALL PRIZE FOR POETRY (SELECTED BY VIJAY SESHADRI '74) AND PUBLISHED IN 2017 BY THE UNIVERSITY OF PITTSBURGH PRESS.

MUSIC

The Spector Sound

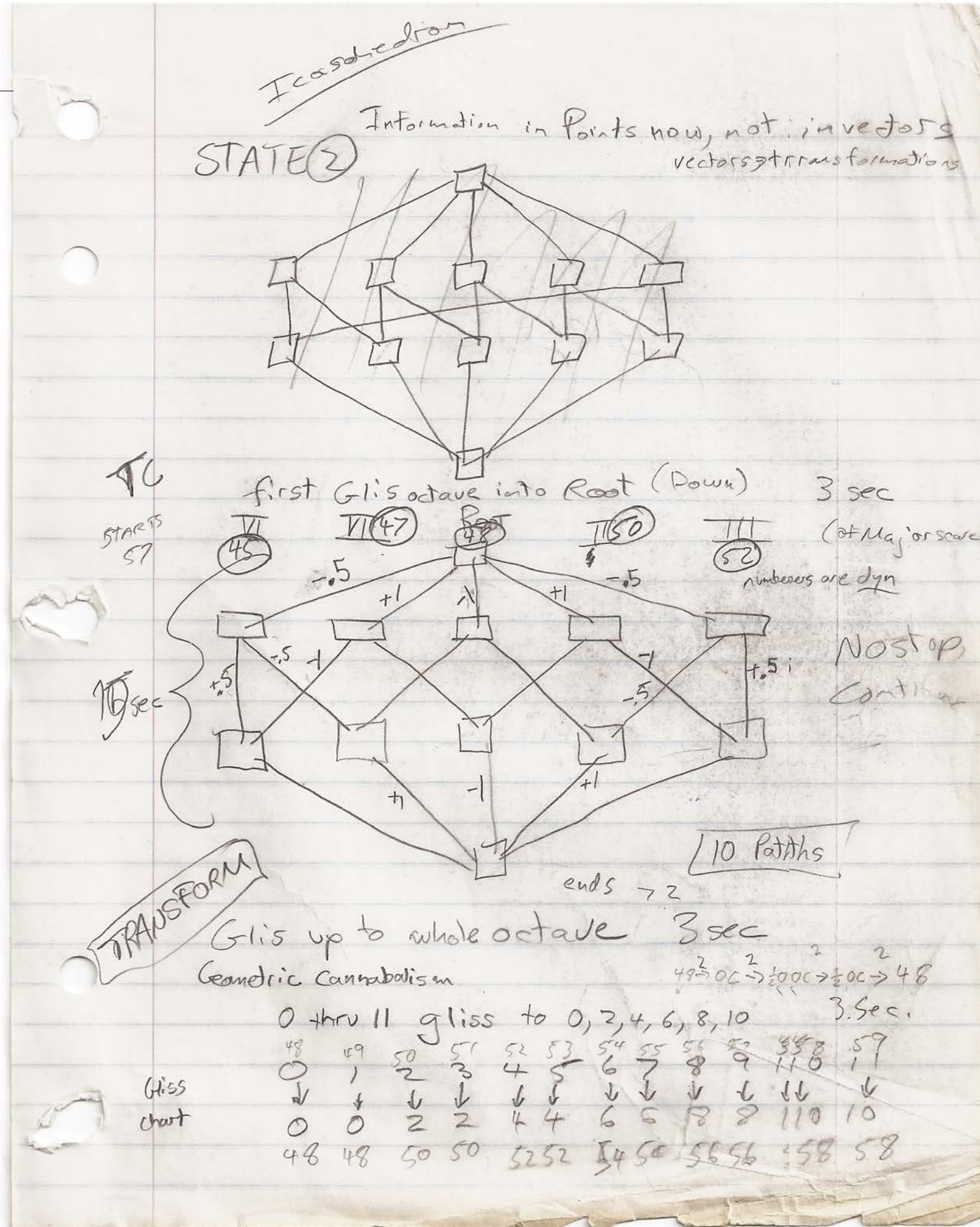
This diagram is a composition called "Geometric Transformations (Nude Brunch)," created in 1981 by Lee Spector '84 in a TIMARA class taught by Gary Lee Nelson. In a windowless room on the fourth floor of Mudd, students in the class composed music by creating code on computer terminals that were connected to a mainframe computer (Spector, a professor of computer science at Hampshire College, believes it was a Xerox Sigma 9) in the building's basement. "Composition" was development of the ideas and the code," he says, "and 'performance' was getting the computer to produce the sound.

"I happened to be a big Buckminster Fuller fan at the time," Spector explains, "and I decided to make a piece that translated the geometric objects he described in his 'dymaxion' geometry (the five Platonic solids—think Dungeons and Dragons dice—and Fuller's 'vector equilibrium' shape, which is also what you get when you pack spheres as tightly as possible around each other) into sound, by considering the edges of the shapes to be lines through a graph of pitch vs. time."

Still keeping up? Good for you.

"I composed some sequences of rotations and transitions among the shapes and had the vertices trace out lines in pitch-space," he continues, "and that's the piece."

To listen to the composition, visit oberlin.edu/oam.



BOOKS

Kid Lit Big Wig

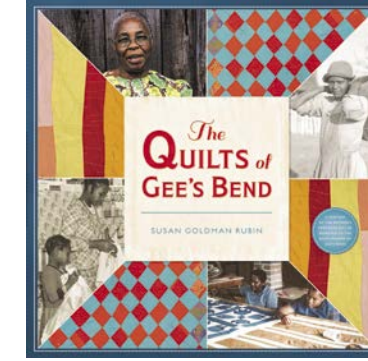
BY ELEANOR MALLET BERGHOLZ '65

WHEN SUSAN GOLDMAN RUBIN '59 enrolled at Oberlin, she wanted to major in art. Instead, on the advice of her mother, she took up English literature. After all, she came of age in the 1950s, when women were still expected to follow a narrow, prescribed path.

But that didn't last long for Rubin. After Oberlin, art was still in her heart. "I thought I would illustrate children's books," she says. "But I was struggling. The whole idea of a woman artist: How do you make that happen? I was a wife, raising children."

In time, she found her niche, writing books for young adults and children. She has published about 65 books, including two last year, one this year, and another coming next year. Although they vary widely in topic, many serve as portraits of the struggle for individual expression.

Rubin's books have introduced children to artists such as Pablo Picasso, Henri Matisse, Andy Warhol, Roy Lichtenstein, Georgia O'Keefe, and Jacob Lawrence, using the artists' own colorful works as illustrations. Rubin doesn't focus on the famous artists as stars, but rather on the ways



they found pathways for their art. Her books provide a necessary reality check for young people who are often taught that a successful life proceeds in a straight line through high school, college, and a job. Rubin shows that many were not sure where they were going or what they would become.

In her book *Music Was It*, about Leonard Bernstein, Rubin wrote of the composer's early love of music and the difficulties he encountered while pursuing it. "His father told him he would never make it as a musician," she says. "This struggle went on throughout his childhood, and I wanted to explore this struggle."

In *Delicious*, Rubin describes how the artist Wayne Thiebaud, known for his luscious paintings of cakes, pies, and gumball machines, often lined up in rows, gathered in his mind certain pictures from his childhood—the pattern of crops on his grandfather's farm, or the use of light and shadow in his high school theater department—that would find their way into his work as an adult. "Wayne didn't realize it, but he was collecting images and storing them to use in his paintings later," Rubin wrote.

In *Maya Lin: Thinking With Her Hands*, Rubin's book on the artist who won the design contest for a proposed Vietnam Memorial when she was only 21 and a student at Yale, Rubin writes



that Lin skirted the politics of the Vietnam War. Her design, which focused simply on those who had died, created so much controversy that she did not attend the groundbreaking. Despite the dustup, Lin was glad she stuck by her original vision.

Rubin's 2017 book, *The Quilts of Gee's Bend*, tells the story of how stunning quilts stitched by women for decades in obscurity in a remote, impoverished community in Alabama came to be exhibited in the top museums. Rubin quotes Missouri Pettway, who made a quilt of her husband's clothing after he died in 1942: "I going to take his work clothes, shape them into a quilt to remember him, and cover up under it for love."

Rubin's books cover a range of subjects, from a Catholic woman who rescued Jewish children from the Warsaw Ghetto (*Irena Sendler and the Children of the Warsaw Ghetto*), to Civil Rights workers in the American South (*Freedom Summer: The 1964 Struggle for Civil Rights in Mississippi*), to an iconic fashion designer (*Coco Chanel: Pearls, Perfume, and the Little Black Dress*, published in March of 2018).

Next up: Rubin is working on a book about singer and activist Paul Robeson called *Sing and Shout*, to be published in the fall of 2019.

POLITICS

Now More Than Ever?

BY ALICE OLLSTEIN '10

If Americans want congressional oversight of the executive branch, says John Lawrence '70, they have to vote for it. His new book explores the lessons of the congressional class of '74.

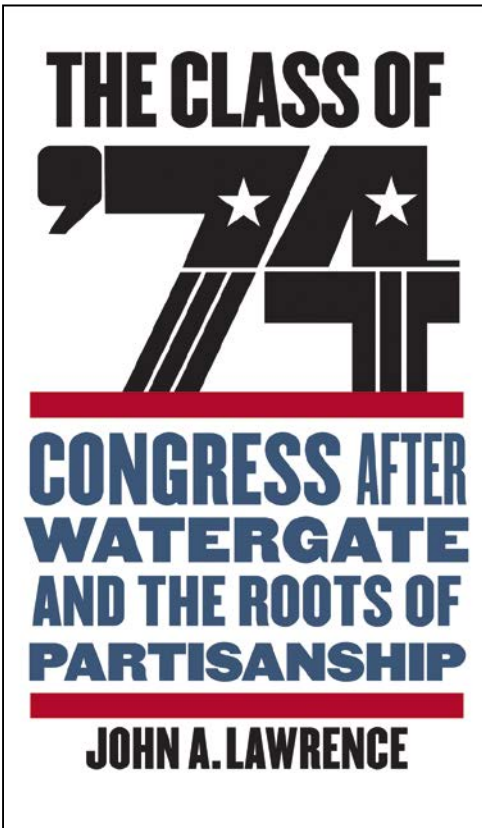
DURING HIS FOUR DECADES WORKING IN Congress, John Lawrence '70 thought he had seen it all—backroom vote trading, government shutdowns, scandals, impeachments, war authorizations, and investigations that exposed decades of government officials' crimes and cover-ups. But Lawrence says that until now he hasn't seen a Congress so uninterested in conducting basic oversight of a president since the early days of the Nixon administration.

"You have all sorts of conflict of interest issues, allegations of impropriety, you have questions about whether the White House is allowing people access to classified information who have not and cannot pass a background check," he says, rattling off just a few of what he sees as the current administration's ethical breaches. "Those should not be partisan issues. Those are issues that the institution of oversight should overcome."

"Instead," he says, "there's not a peep coming out of Congress."

In his new book, *The Class Of '74*, Lawrence dives into what happened in Washington in the chaotic months following Richard Nixon's resignation. Voters, disgusted with corruption in the White House and a Congress that willfully turned a blind eye to its crimes, turned out overwhelmingly for Democrats in that year's midterm elections. Dozens of so-called "Watergate Babies" took over Capitol Hill—young, ambitious lawmakers who implemented reforms that revolutionized government transparency and gave congressional oversight real muscle. Lawrence originally came to Washington to work for one of those Watergate Babies, California Democrat George Miller, the influential lawmaker who would be his boss for the next three decades.

Until these reformers stormed Capitol Hill, congressional committees' seniority system kept power concentrated in the hands of conservative chairmen who held a "don't ask, don't tell" attitude toward White House



The Class of '74: Congress After Watergate and the Roots of Partisanship, by John A. Lawrence '70, was published by Johns Hopkins University Press in March 2018.

machinations, and both committee hearings and votes on bills were hidden from the public. Lawrence's book documents how even seemingly dull, technical tweaks—like electing committee chairs instead of appointing them and giving subcommittees more authority—upended the balance of power in Washington.

The following year, amid this transparency and accountability crusade, the U.S. Senate Select Committee to Study Government Operations with Respect to Intelligence Activities—often called the Church Committee after its chairman, Senator Frank Church (D-Idaho), embarked on an investigation that went on to uncover decades of abuses by military and intelligence agencies, including the surveillance of American Civil Rights activists and attempts to overthrow and assassinate foreign leaders.

"People were simply not aware of how extensive American intervention in Iran, in Central America, in South America, and Vietnam had been for decades, because there

was an agreement among a relatively small number of people who knew about it not to talk about it and to defer to presidential authority," Lawrence says.

But thanks to the reforms enacted after that wave election, he says, "People finally saw the extent to which there was an aggressive effort to conceal information, distort the record, and keep Congress in the dark."

Sunlight, the saying goes, is the best disinfectant. The light that shone into the dark corners of the government in the mid-1970s not only exposed widespread malfeasance, it served as a deterrent against future crimes.

"In the wake of both Watergate and Vietnam and then the CIA investigation, the executive branch was a lot more wary," Lawrence says. "[Congress'] use of subpoenas, their willingness to call people down repeatedly to testify under oath, those had an intimidating factor. Nothing focuses attention like a perp walk."

Today, none of the 50-plus reformers who made up the Class of '74 remains in Congress. California Democrat Henry Waxman, the last Watergate Baby left on Capitol Hill and a staunch proponent of aggressive oversight, retired in 2014. Lawrence himself retired from his role with Congress in 2013.

Both parties, says Lawrence, have a tendency to protect one of their own in the White House. That includes the low level of oversight Congress conducted during the first years of the Obama administration, when Lawrence worked as then-House Speaker Nancy Pelosi's chief of staff.

"The culpability for congressional deference to the administration, when the same party controls the White House and Congress, everybody shares in that," Lawrence says. "There's sort of an unwritten rule that you don't add to the administration's problems. During President Obama's [first] term... oversight was significantly devalued." That stopped when Republicans took control of Congress and they were, according to Lawrence, "investigating almost everything."

But Lawrence says the current collective shrug at the alleged misdeeds of the administration is different than anything he has seen in his time on Capitol Hill, and if the American electorate wants Congress to reassert its oversight role, aside from lawsuits in federal court, its only recourse may be the ballot box.



RECIPE

The Next Wave

Salt Point Seaweed, a company founded in 2017 by Tessa Emmer '11, Catherine O'Hare '11, and Avery Resor, offers high-quality culinary seaweed sustainably harvested by hand in northern California. In the 2018 LaunchU pitch competition

held last March at Oberlin, the trio took first place and won \$20,000. Over 90 percent of seaweed eaten in the U.S. is imported from Asia, and Salt Point was founded in part to offer a nutritious domestic alternative with a low-carbon

footprint. The three entrepreneurs are committed to using their business as a force for environmental protection, community development, and food system transformation. To learn more, visit www.saltpointseaweed.com.

California Seaweed Salad with Tahini Dressing

MAKES 6-8 SERVINGS

Tahini Dressing

- ¼ cup tahini
- 2 Tbsp lemon juice
- 2 Tbsp water
- 1 Tbsp soy sauce
- 1 Tbsp rice vinegar
- 1 tsp maple syrup
- 1 clove garlic, minced
- 1 tsp ginger, minced

Salad

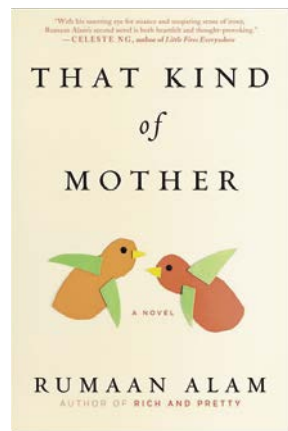
- ¾ ounces dried California Wakame (*Alaria marginata*)
- 1 red cabbage, sliced
- 2 carrots, sliced or julienne
- ¼ cup scallion, chopped
- 1 Tbsp toasted sesame seeds (optional)
- 2 Tbsp sunflower seeds or peanuts (optional)

Directions

1. Soak seaweed in warm water for 5-10 minutes to rehydrate, then blanch by tossing wakame in boiling water for a 10-15 seconds. Rinse in ice bath immediately after removing.
2. Drain wakame and squeeze out excess water. Cut into ¼-inch-wide strips.
3. Stir together dressing ingredients.
4. Toss wakame, cabbage, carrots, and scallions with dressing and sprinkle salad with sesame seeds, sunflower seeds, or peanuts as desired. Serve immediately or serve chilled.

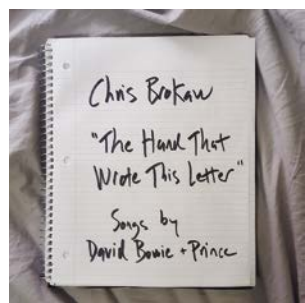
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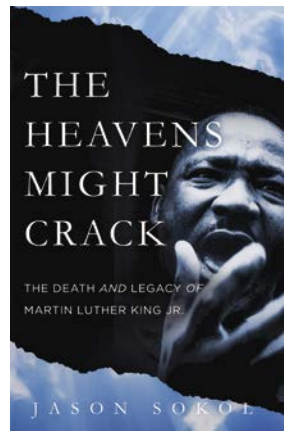
That Kind of Mother
Rumaan Alam '99
ECCO

Rumaan Alam is not afraid to wade into murky seas with his fiction, and in his second novel, *That Kind of Mother*, he rushes headlong into uncharted waters, much like the mother of the title. That mother, Rebecca, adopts her African American nanny's newborn son when the nanny dies giving birth. The motivations of Rebecca's impetuous actions might derive from compassion, entitlement, or a complex combination of both, and *That Kind of Mother* teases out the questions without presuming to settle them.



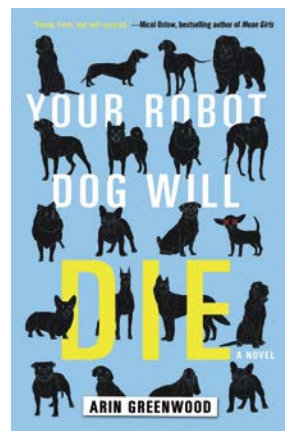
The Hand That Wrote This Letter
Chris Brokaw '86
CAPITAN RECORDS

Mid-'80s alumni familiar only with Chris Brokaw's Oberlin band, Pay the Man, or his subsequent bands, Come and Codeine, might be surprised to hear these instrumental classical guitar versions of songs by Prince and David Bowie. But with Brokaw's widely heralded guitar skills and his wide-ranging influences (Pay the Man's version of Joni Mitchell's "Clouds" was a revelation), a tribute like this should come less as a surprise and more the heartfelt expression of a versatile artist creatively responding to loss. Brokaw has toured, collaborated, scored films, and performed relentlessly since college, including a living room tour this fall. Visit chrisbrokaw.com to purchase a CD or download code and to check out his touring schedule.



The Heavens Might Crack: The Death and Legacy of Martin Luther King Jr.
Jason Sokol '99
BASIC BOOKS

The public perception of Martin Luther King changed dramatically following his assassination. While King's status as an iconic Civil Rights leader was solidified in the immediate aftermath of his murder, beginning what Sokol calls a process of canonization, King's vision of interracial fellowship fell apart. King's death, says Sokol, contributed to a rising militancy among African Americans and exposed an enduring white racism. "This book offers valuable yet painful insight into the paradox of King's stature throughout history," writes *Publishers Weekly*. This is the second book about the Civil Rights movement written by Sokol, the Arthur K. Whitcomb Associate Professor of History at the University of New Hampshire.



Your Robot Dog Will Die
Arin Greenwood '95
SOHO TEEN

In the world of the near future, a scientific experiment takes out dogs' ability to wag their tail—so science takes out the dogs. Man's best friend is a bit more mechanical, but the company behind the robots that have replaced dogs are getting better and better at replicating them. *Kirkus Reviews* called the book "a provocative reflection on humanity's increasingly damaging effects on the natural world," while a *Paste Magazine* reviewer wrote, "This book is weird, and I mean that in the most complimentary way possible."

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DALE PRESTON '83

The Apartment Therapist will see you now.

Maxwell Ryan '89, founder of Apartment Therapy, talks about Oberlin, living in a janitor's closet, and creating a big place in a tiny space.

BY HILLARY HEMPSTEAD | PHOTOS BY TANYA ROSEN-JONES '97

MAXWELL RYAN STANDS IN THE MIDDLE OF room 127 in Barrows Hall—a dormitory built in 1956 that boasts a boxy charm common to mid-century brick buildings—and surveys the nearly empty 10-by-15-foot space. The room's rough cinder block walls are painted a glossy white, the vinyl-tiled floor is an oversized checkerboard of tan and brown, and dark oak built-in closets and desks present what some might kindly describe as an aesthetic challenge.

“Part of what you want to do in a dorm room is cover up the dorm as much as possible,” explains Ryan, a designer who founded Apartment Therapy, a blog that exploded into a go-to online home decor site and media company that has millions of video views and a social media following exceeding 4 million.

In his quest to deliver on this counsel and transform the 62-year-old space, Ryan will construct, revise, and reconstruct the head-

board of the dorm room bed numerous times, first attempting to assemble a canopy using dowels and twine from Watson's hardware store and fabric procured from the Ben Franklin, both in town. Unsatisfied with the results, he plays with a number of other configurations—straightening and arranging fabric and rehang-ing the structure in a cascade of textiles reminiscent of a shower curtain—until he is satisfied. But there's no celebration or fanfare to mark the success; Ryan wordlessly moves on to the next corner of the room.

Learning and Labor

The first time Ryan woke up in Oberlin, he immediately wondered—am I dead?

The fledgling college student and native New Yorker was used to the thrum of a city and its associated noises, so the contrast between frenetic Manhattan and bucolic Oberlin was

stark. But in this sylvan setting, his college experience—replete with co-op life and working with his hands—laid the foundation for his eventual career in the home design space.

While the city buzzed around it, Ryan's home in New York had been quiet, reflecting his parents' subdued personalities. His mother, a painter, and his father, a psychiatrist, were divorced, and for Ryan, home was not always the place he felt most at home. But neighbors' houses often felt inviting, and he was drawn to the distinct difference—the warm comforts of a home with cookie jars filled to the brim and the good smells of dinner wafting from the kitchen.

“I didn't really feel that in my house,” says Ryan. “I have a strong memory, as a kid, of wondering, ‘Why is that? What is different? And how do I make it for myself?’”

Years later at Oberlin, something crucial occurred in his life: Ryan met people who grew





“DESIGN, IF YOU GET REALLY DEEP INTO IT, PROMOTES HEALTH. OR IN THE WORST CASE, IT MAKES YOU SICK.”

up outside of a city, who built and made things, and whose experiences differed drastically from his own. Friends whose families had garages and houses—friends who owned power tools.

“I’ll never forget when one of my friends came back after Christmas. I found out his parents gave him—they actually gave all of their children—power tools as presents. That was what a lot of people I became friends with at Oberlin were like: they fixed cars, they got power tools for Christmas.”

A housing shortage during Ryan’s second year landed him in a single room that originally was intended as a janitor’s closet. The space was just a long corridor with a window, but Ryan wanted his own room and saw potential. In it, he built his entire room; he constructed the bed from lumber and filled a homemade mattress with straw. It was this kind of project that he sought out.

“To be in Oberlin for four years was just so different. It was about meeting people who didn’t come from cities, who didn’t care about cities—who didn’t care about the financial markets and all the stuff that is so self-reverential in New York. You couldn’t go anywhere in Oberlin—you were sort of stuck there. My brother went to Wesleyan, and he would leave every weekend and go somewhere, but we didn’t. We had endless time and space. And for someone who grew up in a very mental city, waking up to the manual possibilities of the country was really, really refreshing.”

After Oberlin

Early in Ryan’s career, he worked at an interior design firm creating furniture, bedding, wallpaper, and other objects. Initially, he was invigorated by the work, but he found himself

quickly disillusioned, finding that it was more about decoration and “making a lot of stuff for people who didn’t really need it,” rather than solving design problems.

So he quit his job at the design firm and kicked around the city for a while, first honing his skills as a craftsman, working for a contractor and a cabinetmaker. Eventually, he went back to school to become a teacher and was later hired at the Rudolf Steiner School on New York’s Upper East Side. There, he immersed himself in the Waldorf methods of teaching and its design philosophy.

“The shape of the room, the color of the room, how the children sit facing the teacher, the shape of the pencil, whether it’s a pencil or a pen—every single thing has importance. [Waldorf] taught me how design, color, shape, impacts people on a deeper level. It impacts us emotion-

ally and spiritually; it can nurture or hinder. Design, if you get really deep into it, promotes health. Or in the worst case, it makes you sick.”

This Waldorf mindset, along with his penchant for making and craftsmanship, served as the foundation for Ryan’s arrival as “Apartment Therapist.”

The Apartment Therapist is In

One evening at a dinner party, Ryan was sitting next to a man who worked in finance. The two struck up a conversation; the man had just been given an apartment to live in by his employer, but he wasn’t happy with how it looked.

“He said to me, ‘I have this job and I have some money, but my apartment really sucks. I want to invite a woman over for dinner, and I want to impress her. Can you help me?’” To Ryan, it sounded like a fun project. And so he

took on his first client as a design consultant.

During this time, Ryan also received advice from his brother who was working in the tech scene in San Francisco and noticed that a new thing called blogging was just taking off.

“My brother said, ‘You’ve gotta check this out, this is totally going to happen. And you could do it because you have this category, home design, and you’re a teacher—you talk a lot and are sort of bossy.’”

In 2004, with the help of his brother, the Apartment Therapy website was born.

Making Homes Beautiful

A combination of expert advice, do-it-yourself guides, and online house tours, Apartment Therapy aims to show people how to make their homes more beautiful and functional. Today, the site draws a community of more than 20 million across its website, newsletter, and social media platforms, and it produces 125-plus pieces of original content every week.

Early on in the blog’s life, Ryan did the writing himself, posting a few times a week and extolling the beauty of chairs or proffering reviews of products. It was only later that he decided to shutter his design consultancy to focus his attention on blogging full time. He hired all the freelancers who were writing for the site, and it took off.

“When I started, what we were doing was groundbreaking. We would write about stores and products. People were not used to it—no one was used to it then. It was like what you’re seeing now on [social media] all the time. We were the ‘bad boys’ from 2004 through 2007.”

One of the challenges Apartment Therapy now faces is that as an online company, *online* keeps changing. When the site got its start, search engines prioritized blog content, and Apartment Therapy appeared at the top of search results. But the one thing you can’t count on in

the online world is “forever,” and not long after, people shifted their reading habits from blogs to Facebook, Pinterest, Twitter, and Instagram. So Apartment Therapy had to rethink its content publication strategy and prioritize social media. More recently, video has become a large component of online content, and the site is feeling the push.

Despite all the changes online, Ryan is very clear about his commitment to Apartment Therapy’s original purpose: helping people make their homes beautiful, organized, and healthy.

“We do it three ways: we inspire, teach, and connect to readers. We share someone’s house tour, and you say, ‘Gosh, I want to do that,’ and you get excited. We have a lot of how-tos, and if you want to learn how something is done, we walk you through it. That’s the teaching part. The last part is connection to resources: ‘Where do I find that thing I like?’ Well, here’s a link. We will always do those things.”

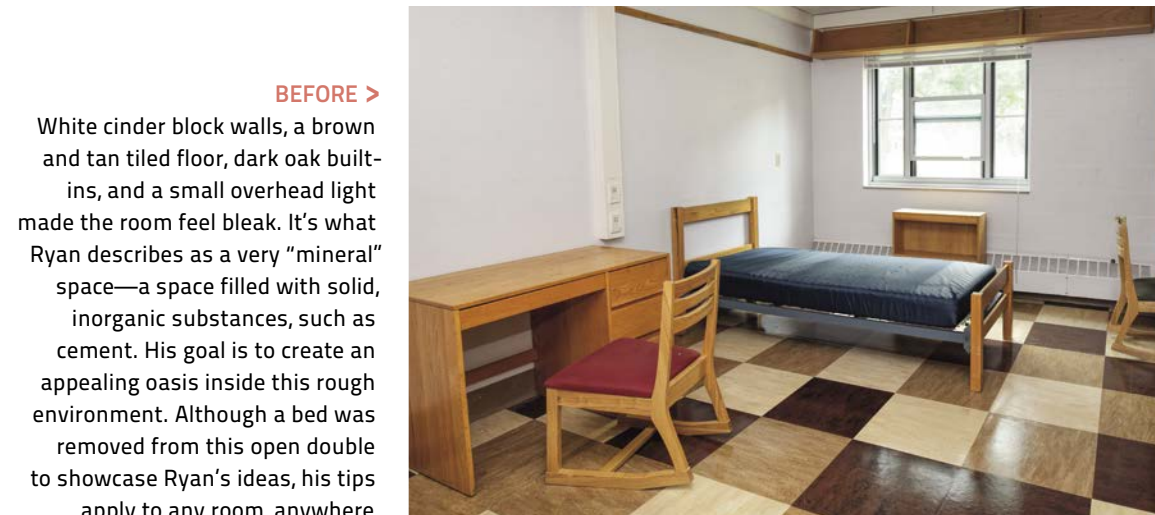
In the never-ending quest to keep up with the changing web, one project for Apartment Therapy includes adapting the entire site to a mobile phone platform. Its recent purchase of an online marketplace where readers can buy and sell used or vintage furniture is another way Ryan is broadening the Apartment Therapy experience. He also sees video storytelling as a large component of where the site’s content is headed.

The even-keeled Ryan seems invigorated by these new developments. It’s yet another risk for the veteran designer to take.

“It’s important to stay true to what I learned, the people I met, and those who influenced me in school. The ride and the experience and fulfillment of starting your own thing—the world tends to respond to that very, very well.”

To see what Ryan did with Barrows 127, read on. To see the room transformation in video, visit oberlin.edu/news/apartment-therapist

Maxwell Ryan, founder of Apartment Therapy, was tasked with making over room 127 in Barrows Hall, a bland, brick structure on the campus' north quad that has housed thousands of students during its six decades of use. While the finished room is geared toward a first-year student, the tips he offers are good for most small spaces.



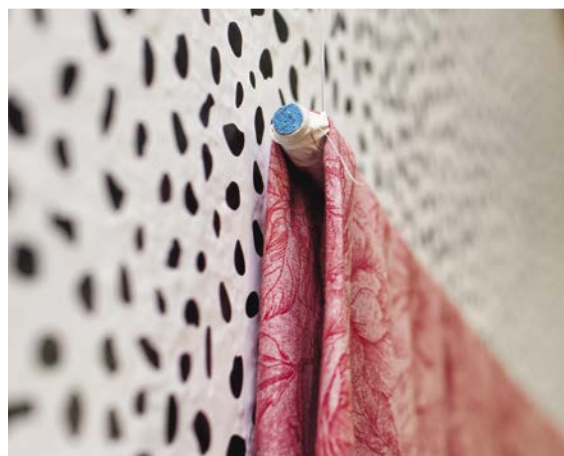
BEFORE > White cinder block walls, a brown and tan tiled floor, dark oak built-ins, and a small overhead light made the room feel bleak. It's what Ryan describes as a very "mineral" space—a space filled with solid, inorganic substances, such as cement. His goal is to create an appealing oasis inside this rough environment. Although a bed was removed from this open double to showcase Ryan's ideas, his tips apply to any room, anywhere.

AFTER The room is cozy and inviting, a place where anyone would want to sit and stay awhile. Ryan views this as the room of someone fresh from home and its comforts—without the edges and idiosyncrasies Oberlin students collect as they settle in on campus for their later years. This is about a space that can ease the transition from childhood home to college, serving as a safe retreat. "This isn't the room of a college junior," he says.



^ **HEAD OF THE CLASS**

Headboards absorb sound and can make it quieter for sleeping. A hanging headboard constructed with a dowel rod, twine, and some fabric creates a focal point in the room. Removable wallpaper, like this black and white spotted print, adds additional visual effect. "The biggest space in your room is your bed," says Ryan. "Use it to make the greatest impact with lots of pillows, textures, and blankets."



< **TEXTURE AND TEXTILES**

"Your eye likes variety," says Ryan. A number of colors, shapes, and textures in your space will create visual interest. Layering rugs and other textiles on the floor or walls hides paint colors you can't change and draws the eye away from less-than-lovely room elements.



v **POWER PLANTS**

You always want to have something breathing and alive in your environment. Plants bring a friendly, organic element that you can care for. "You care for plants and plants care for you," says Ryan.



v **LIGHT IT UP**

Aim for three sources of light in every room—overhead lights don't count. "They cast dark shadows on your face," says Ryan. Instead, think of illuminating your space with lamps and smaller lights that will give off a warm glow. Be sure to place them at eye level for the most attractive shadow cast.



Four design principles, rooted in Waldorf teaching

"YOUR HOME WANTS TO BE LIKE YOU," SAYS RYAN. ROOTED IN THE WALDORF TEACHING METHODS, RYAN OFTEN USES THIS DESIGN FRAMEWORK WHEN REWORKING SPACES.

Bones

Make sure that all structural elements are clean and repaired. Clean your windows to allow the most light in and fix any cracks in the walls or leaky faucets. This lays the foundation for everything else to come.

Breath

Take care in arranging your furniture. People have a tendency to push all their furniture up against the walls, but pull your couch a little bit away from the wall, and situate everything so there is a meandering flow through the room. There shouldn't be a lot of open empty space, but spaces should also not be too crowded.

Heart

This is where the fun part—decorating—comes in. Add pillows, books, trinkets, and other items to create the kind of environment you want.

Head

Finally, include a personal item in your room—something highly treasured—a piece of art, an heirloom, a spiritual item, a photo of family or friends. This serves as an "altar" or centerpiece in your space. "It's what you'd take with you if your house were on fire," says Ryan.

A portrait of Alexander Hamilton, the first Secretary of the Treasury, is the background for the left side of the page. He is shown from the chest up, wearing a dark coat and a white cravat. His hair is powdered and styled in a large, curly wig. The portrait is set against a dark, textured background.

HAMILTON

AFTER

HAMILTON:

A NEW

AMERICAN

CIVIC MYTH

AN EXCERPT FROM THE ESSAY

“*HAMILTON: A NEW AMERICAN CIVIC MYTH*”

BY RENEE ROMANO, ROBERT S. DANFORTH PROFESSOR OF HISTORY

IN NOVEMBER 2016, CAST MEMBERS OF *HAMILTON* EARNED THE censure of President-elect Donald Trump when they directly addressed his running mate, Mike Pence, at a performance. “We welcome you here,” the actor playing Aaron Burr told Pence, but he asked that he listen to those “diverse Americans” who feared that the new administration would not protect them. They hoped that Pence would be inspired to “uphold American values” by a “wonderful, American story, told by a diverse group of men and women, of different colors, creeds, and orientations.” Trump immediately responded with a tweet describing the cast’s action as “harassment” and calling on them to apologize. After an election where Trump had attacked immigration, called Mexicans “rapists,” pushed for a national registry of Muslims, and gave power and access to white nationalists, it’s no surprise that he also attacked a musical that offers a radically different vision of America from the one he has both tacitly and openly promoted. Far more surprising is how few other Republicans have been critical of the show or its politics. Even Mike Pence insisted that the show was “incredible” and a “real joy.” *Hamilton* has, in fact, actually bridged traditional political divides between Americans.

Former President Barack Obama calls *Hamilton* “the only thing” on which he and former Republican Vice President Dick Cheney agree. Conservative media mogul Rupert Murdoch tweeted that *Hamilton* was a “Fabulous show!” after seeing it in March 2015, while former First Lady Michelle Obama called it “the best piece of art in any form that I have ever seen in my life.” Democrat Hillary Clinton, among the lucky few to have seen the show more than once, calls *Hamilton* a “great, great musical” that makes her cry every time she sees it. The show has also earned the praise of Clinton critic Bill O’Reilly, a conservative talk show host at Fox, who said on his program that he had heard *Hamilton* was “unbelievably good” and was happy that this historically minded musical

was “so big a hit.” The show has earned rave reviews not only from David Brooks, one of the *New York Times’s* conservative columnists, who called it “a jewel” that “asks you to think afresh about your country and your life,” but also from liberal MSNBC host Chris Hayes, who urged anyone who is “a hip-hop head, a history buff...or just loves things that are awesome” to see it. *Hamilton* has been praised on the pages of both *The Nation* and the *National Review*, two magazines that are at polar ends of the political spectrum.

What exactly is going on? *Hamilton* has brought Americans together across party lines, and even more remarkably, has done so with a story about America’s history, a subject that in recent years has inspired heated conflict over museum exhibits, textbooks, and school curricula. Since at least the mid-1990s, debates about how American history should be represented and taught have become so contested that battlefield metaphors seem the most appropriate way to describe them. On one side of the so-called “history wars” stand political conservatives who insist that historical narratives should cultivate pride in America’s past and highlight the nation’s exceptionalism and continual progress towards greatness. On the other side stand people on the left who believe that celebratory, patriotic versions of United States history ignore the reality of racism and oppression in America’s past and fail to encourage critical thinking and active citizenship.

The genius—and much of the appeal—of *Hamilton* lies in its ability to transcend what have long seemed to be these irreconcilable political positions. In *Hamilton*, Lin-Manuel Miranda has crafted a hopeful and inclusive origin story for the nation—a civic myth—that not only stands in direct opposition to the claims put forth by Trump and his white nationalist supporters, but also resonates with many people on both the left and the right. ▶

CIVIC MYTHS PLAY A VITAL ROLE FOR A NATION. They represent the shared narrative that serves as the basis for a sense of national identity. They both reflect and aim to impart cultural and political values. And they help define who belongs to, and who is excluded from, the nation.

All nations have their own civic myths, but these foundational stories have been particularly important to the United States, whose diverse population includes people from many different ethnic, national, and racial backgrounds. Traditional American civic myths promote patriotism and conceal the violence of continental and global expansion by portraying the United States as an exceptional nation built on ideals of liberty and equality. They teach that all Americans have an equal opportunity to pursue life, liberty, and happiness and that success depends only on hard work and individual merit. These traditional narratives by necessity downplay elements of America's history that do not fit neatly within a story of freedom, liberty, and individual opportunity. They minimize and even ignore the significance of slavery, racial violence, the dispossession of Native American land, gendered exclusions, and class conflict in America's past.

American history becomes a political minefield whenever representations of the past that undermine this celebratory account move beyond the limited sphere of academia. When the work of Progressive-era historians who saw class conflict as the driving force in American history filtered into America's schools, proponents of patriotic history organized in opposition. The Wisconsin legislature responded to Charles Beard's argument that the founding fathers had crafted the Constitution to protect their personal financial interests by passing a 1923 law that forbade public schools from using any textbooks that defamed the founders "or misrepresent[ed] the ideals and causes for which they struggled and sacrificed." In the late 1930s and 1940s, members of the National Association of Manufacturers and the

American Legion teamed up to get popular textbooks by educator Harold Rugg out of the New York public schools. His books—which focused on class conflict in American politics, analyzed poverty as a structural flaw of the American economy and endorsed the welfare state created by Franklin Roosevelt—did not sufficiently portray America as a golden land of opportunity.

These battles became even more heated in the 1960s and 1970s as protest movements highlighted the inequalities in American society and professional historians began recovering and centering the histories of those ignored in America's historical origin stories, including formerly enslaved people, Latinos, American Indians, and women. Conservatives accused this new social history of unfairly harping on the nation's failings and charged that focusing on the experience of marginalized groups would fracture the nation and undermine the foundational myths that tied Americans together. As new historical narratives that explored the distance between America's vaunted ideals and its reality began to reach schools and textbooks, traditionalists bristled. Reflecting this backlash against civil rights, feminism, and gay rights in the 1980s, Ronald Reagan's Secretary of Education William Bennett insisted that American history school curricula needed to impart "social and political values" that would encourage patriotism and devotion to country. Republican Senator Robert Dole agreed, insisting that the purpose of historical education should be to teach "American greatness."

The stakes here are high. Those fighting for the traditional civic myth insist that nations need histories that promote pride, not shame. They see historical narratives that emphasize American exceptionalism, portray the United States as committed to ideals of liberty and equality, and valorize the founders and the Constitution as vital to cultivating a proud civic identity and patriotic respect among America's heterogeneous population. Without these civic myths offering a coherent national narrative, they charge, Americans will fragment into competing interest groups and the nation will fracture. Critics of such celebratory narratives, on the other hand, fear not only that they fail to represent the complexity of America's actual past, but also that they impoverish the capacity of Americans to be engaged, critical citizens.

Yet even amidst these very politicized debates over historical education, *Hamilton* is quickly becoming an uncontroversial staple in classrooms across the country. Teachers at every level, from fifth grade to AP U.S. history and even college, have seized on the musical's incredible popularity with young people to draw their students into the history of the nation's founding. Major institutions are on the bandwagon, too. The Rockefeller Foundation is spending \$1.46 million to enable 20,000 New York City 11th graders who attend schools with high concentrations of impoverished students to go to the show, and in June 2016 it pledged an additional \$6 million to expand the #EduHam Project to help 100,000 public school students in cities across the country see the touring version. Both Democrats and Republicans seem to agree that the musical should be used as a teaching tool. A bipartisan Utah state resolution honoring *Hamilton* urged the state's teachers, "when possible and age-appropriate, to utilize the *Hamilton* soundtrack to inspire a love of American history in today's students." "This musical has to be in schools," says Greg Hughes, Utah's far right speaker of the house, a position his ideological opposite, former President Obama, endorses.

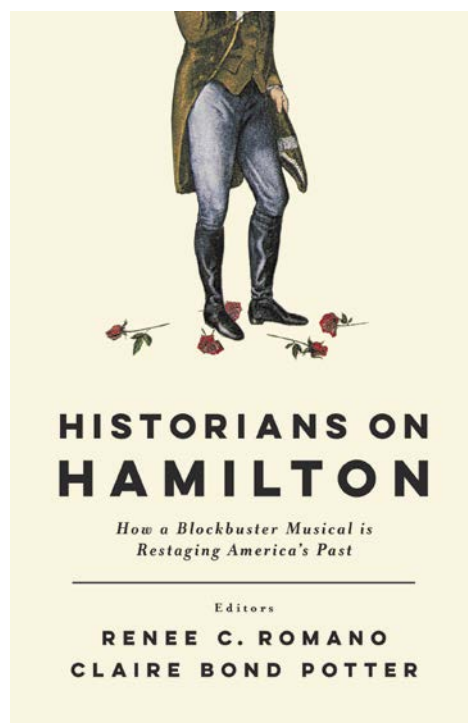
“IN *HAMILTON*, LIN-MANUEL MIRANDA HAS CRAFTED A HOPEFUL AND INCLUSIVE ORIGIN STORY FOR THE NATION— A CIVIC MYTH—THAT NOT ONLY STANDS IN DIRECT OPPOSITION TO THE CLAIMS PUT FORTH BY TRUMP AND HIS WHITE NATIONALIST SUPPORTERS, BUT ALSO RESONATES WITH MANY PEOPLE ON BOTH THE LEFT AND THE RIGHT.”

So how exactly has this representation of the nation's founding—the topic that is perhaps the hottest of the potatoes in the history wars—managed to appeal to Americans across the political divide? The support among conservatives is particularly surprising given that Lin-Manuel Miranda has made no secret of his own progressive political orientation. But the story that Miranda has created in *Hamilton*—and importantly, the way he tells that story in the musical—serves in many respects to fuse progressive and conservative visions of history. *Hamilton* offers a story of the nation's founding that can appeal to those who are invested in a narrative of American exceptionalism that emphasizes the nation's positive virtues and "great man" versions of history. But in focusing on a founding father who opposed slavery (or

at least favored gradual emancipation), by telling his and the nation's story through contemporary Afro-Latin musical forms, and by casting blacks and Latino actors in the roles of the founders, *Hamilton* simultaneously broadens the traditional American narrative to welcome and even center people of color who have been marginalized in America's civic myths. The genius of *Hamilton* lies in its ability to offer both those who have long owned the narrative and those who have been excluded from it a place in America's foundational story. ■

RENEE ROMANO IS PROFESSOR OF HISTORY, COMPARATIVE AMERICAN STUDIES, AND AFRICANA STUDIES AT OBERLIN COLLEGE. SHE SPECIALIZES IN MODERN AMERICAN HISTORY, WITH RESEARCH INTERESTS IN THE RACIAL POLITICS OF THE POST-WWII UNITED STATES, AFRICAN AMERICAN HISTORY, CIVIL RIGHTS, AND HISTORICAL MEMORY.

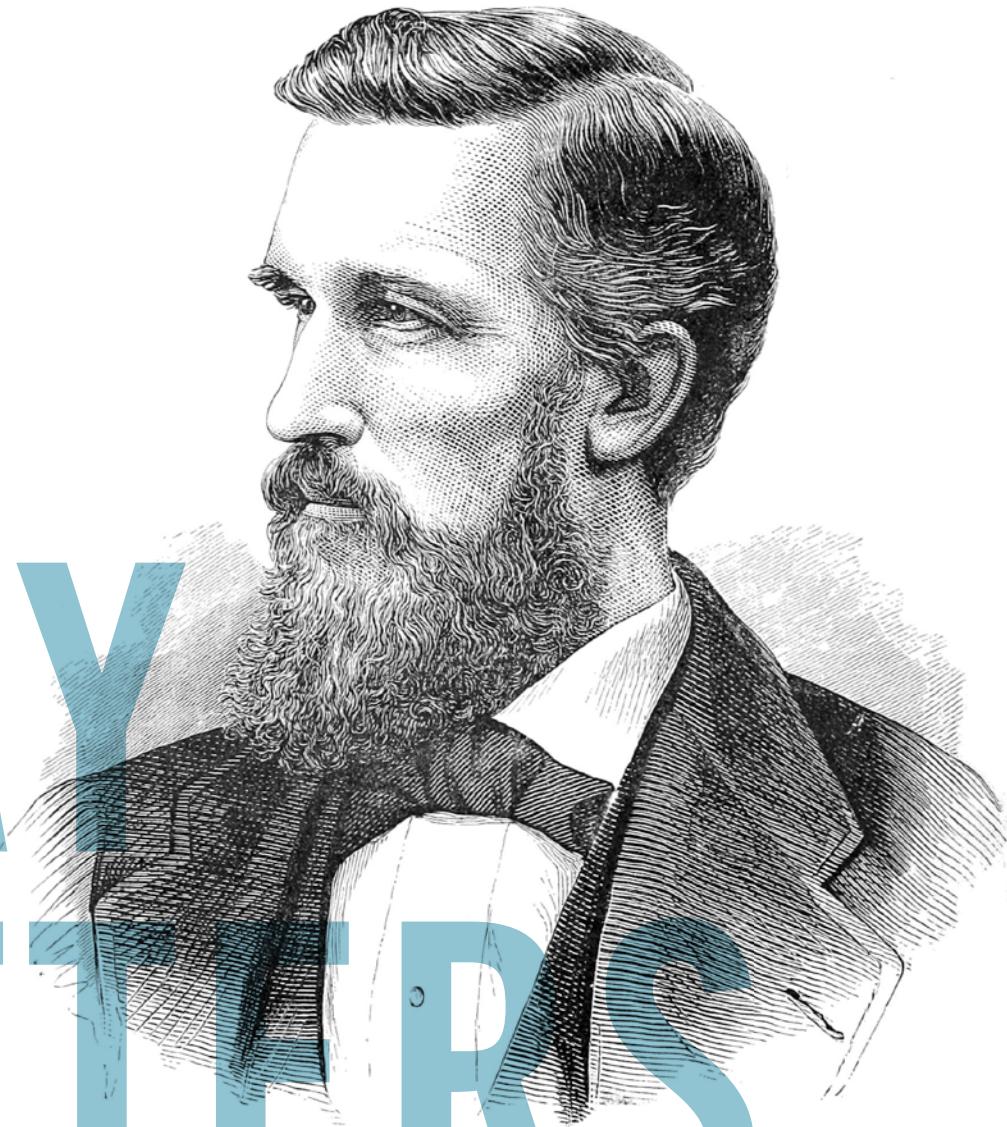
The full version of this essay appears in *Historians on Hamilton: How a Blockbuster Musical Is Restaging America's Past*, edited by Renee C. Romano and Claire Bond Potter, published in May 2018 by Rutgers University Press.



GRAY MATTERS

BEFORE TIMARA, BEFORE ELECTRONICS, THERE WAS ELECTRIC MUSIC, AND AN OBERLIN ALUM AND FACULTY MEMBER PIONEERED IN ITS DEVELOPMENT. YOU MAY NOT KNOW HIS NAME, BUT HIS INVENTIONS RING A BELL.

BY RODERIC KNIGHT, EMERITUS PROFESSOR OF ETHNOMUSICOLOGY



IN 1857, AN IMPOVERISHED 22-YEAR-OLD Quaker farmer named Elisha Gray (pronounced “Ee-LYE-sha”) from Barnesville, Ohio, enrolled in the Oberlin Academy Preparatory School. He hadn’t finished school at the usual age because his father had died when he was 12 and he’d been put in charge of the family farm. As a teen, Gray apprenticed himself as a carpenter, but his true interest lay in electricity and its first practical application, the telegraph. At the age of 10 he had already built his own working model, laboriously winding his own electromagnets and assembling a copper sulfate battery in a candy jar.

At Oberlin, Gray was able to pay for his education through Oberlin’s Learning & Labor program, but his assignment was a little more difficult than the typical work-study job of today, as evidenced by an item in the *Lorain County News* in October 1860: “The job of building the Oberlin Gymnasium has been let to Herschel Reed and Elisha Gray, who are already at work preparing for its erection.”

Gray enrolled in the college proper in 1860 and began taking courses in natural philosophy (the predecessor of physics) with Professor Charles H. Churchill. He also met a music student named Delia Shepard who was from New York, but lived on a farm at the edge of town, approximately where Sterk’s (formerly Presti’s) restaurant is today. Both would have graduated in 1864, but they dropped out to get married instead, tying the knot at First Church at the stroke of midnight on January 1, 1862.

Despite this seeming derailment, in five years Gray had his first patent in telegraphy and in 1880 was appointed Oberlin Honorary Professor of Dynamic Electricity, working alongside his mentor, Professor Churchill. Today his name is virtually unknown, but it *should* be as familiar to us as his Oberlin contemporaries, Hall and Finney, as well as his inventor rivals, Thomas Edison and Alexander Graham Bell (both 12 years younger than he). By the time he died in 1901 at the age of 65, Gray had nearly 70 patents to his name.

Today, if people have heard of Elisha Gray, it is usually because they have come upon his name in books on the history of the telephone, where he is sometimes (but not always) mentioned. Gray and Alexander Graham Bell both sent their agents to the U.S. Patent Office on the same day, February 14, 1876, with their ideas for a “speaking telephone.” This created what was known as an “interference” at the patent office, followed by years of court cases. The short story is that Bell was a stellar witness in the courtroom and triumphed over all litigation. The longer story is that Bell was heavily indebted to Gray for some crucial details of the device. Gray had many supporters during his lifetime, but after his death in 1901 the press fell silent. It took the chair of the Oberlin College physics department, Lloyd Taylor, to revive the cause. He published an article in 1937 titled “The Untold Story of the Telephone.” In this century, no less than three books have come out championing Gray’s cause, but the end of the story is that we still do not really know Elisha Gray.

One of the reasons Gray left Oberlin was that his work-study schedule had exhausted him. He and Delia moved in with her mother (her father, a tanner, had died earlier). Gray became a farmer once again, known in town for selling milk and expertly made butter churns. But he still had access to Churchill’s lab and thus could advance his dream to be an inventor. In 1869 he allied himself with a

Cleveland machine shop that supplied equipment for telegraphy. Gray and the shop manager, Enos Barton, formed Gray and Barton. Their high-quality work attracted the attention of Western Union, who bought a part interest and renamed the company Western Electric. (Some readers may remember this name stamped on their home telephone.)

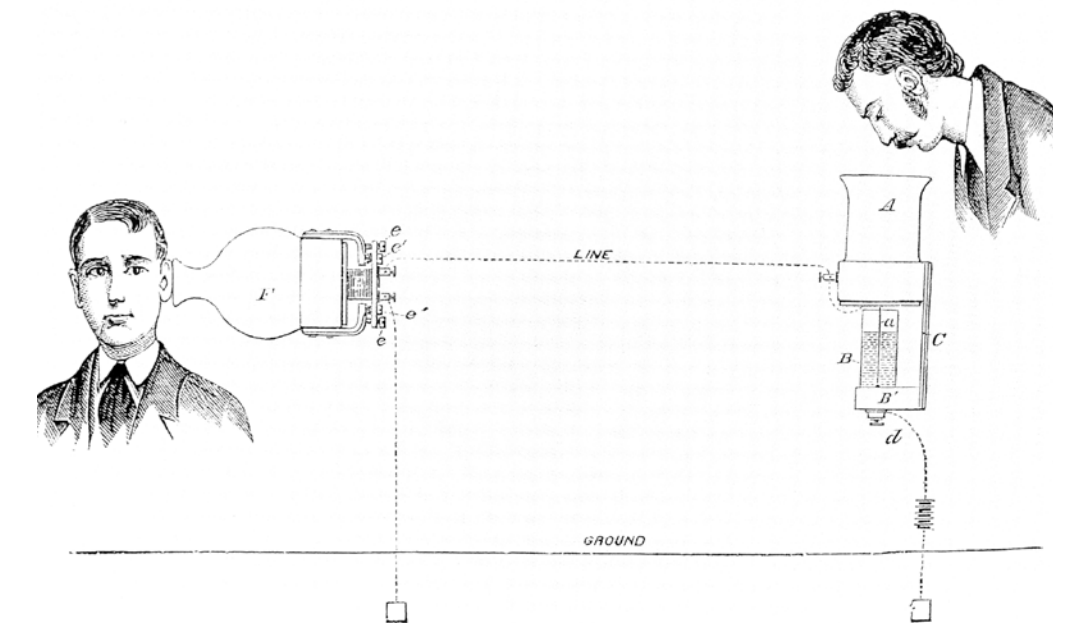
An early success was Gray’s design for a printing telegraph with a keyboard. He also applied himself to a pressing problem of the day: how to get more than one message at a time over a single telegraph wire. At the 1876 Centennial Exhibition in Philadelphia, he successfully demonstrated his method for “multiplexing,” sending eight messages at once, four in each direction, without interference. Later he applied his expertise to developing the world’s first fax machine, called the Telautograph. With only a pencil, anyone could write or draw on the sending unit, and at the other end of the line, a receiving unit would replicate this in real time in green ink. In 1893 the Gray National Telautograph Company was formed, and the machine was used in banks and businesses well into the 20th century. In 2009, thanks to a Barnesville admirer named Jack English, this item earned Gray a place in the National Inventors Hall of Fame.

But for Oberlin and its TIMARA (Technology in Music and Related Arts) program, Gray’s most important achievement was to bring electricity to the world of music. His experiments with “harmonic telegraphy”

(the multiplexing system he had developed) led him to imagine that not only messages, but music could be sent over the wire. The telegraph was unifying the world in ways the internet would later (as noted in the 1998 book *The Victorian Internet* by Tom Standage). A sentiment was growing that the concert hall experience could be democratized, and Gray wanted to contribute.

In 1874, he took a small one-octave keyboard to London to demonstrate how electromagnets could excite tuned steel reeds into vibration and how their sounds could be sent and heard remotely by telegraph. At first, Gray called his instrument a “telephone,” since that was what it did: teleport sounds over distance. Eventually the “speaking telephone” took over the term, and Gray’s instrument is known today as the Musical Telegraph. Both Bell and Edison had been working with harmonic telegraphy along with Gray, but it was Gray’s little keyboard that became the world’s first purpose-built “electrophone,” a musical instrument designed to create sounds with electricity. Gray also had to invent the world’s first loudspeaker so the sounds could be heard at the receiving end. He actually built several types, each one a pioneering step in the development of audio engineering. ▶

OPPOSITE PAGE: Portrait of Elisha Gray from 1879. **BELOW:** An image from the 1876 caveat Gray filed in advance of his patent for the telephone.

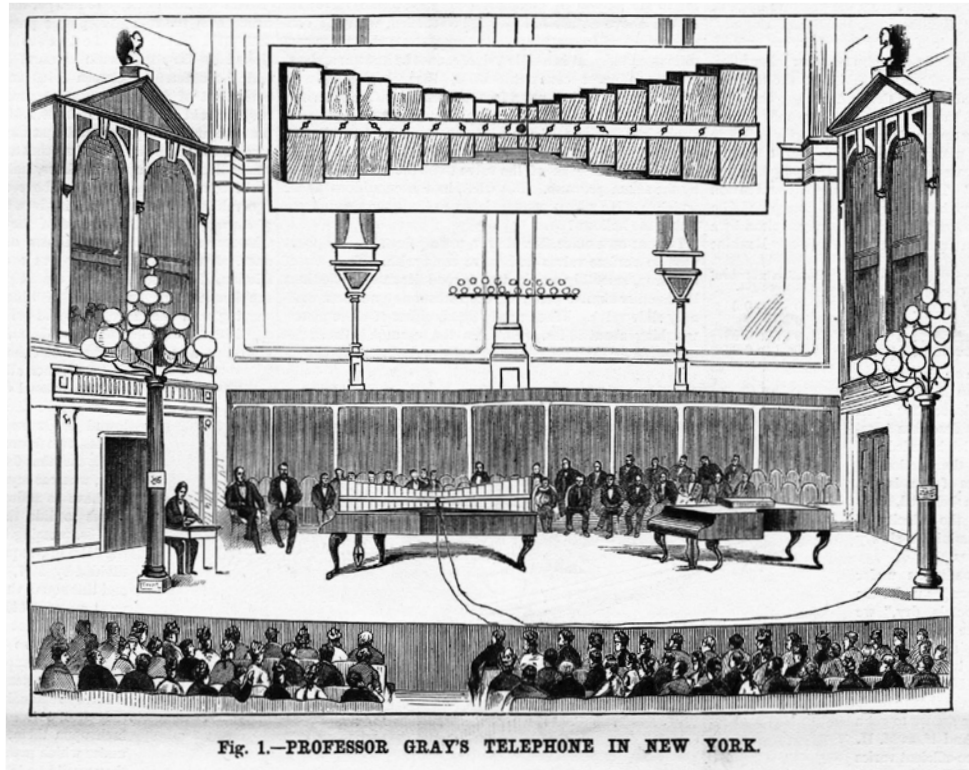


Following his London trip, Gray organized a demonstration of his keyboard at the Presbyterian Church in Highland Park, Illinois, where he had moved after leaving Oberlin. The date was December 29, 1874. In the years immediately following, Gray continued to refine his invention. The speaking telephone debacle imposed on his time for a while, but by 1877 he was ready to display his musical instrument to the world. He had designed several other keyboards. One had a two-octave chromatic range by mounting two reeds in front of 12 electromagnets. But his most successful model was a 16-note chromatic keyboard with more powerful reed assemblies housed in a cabinet under the console.

With this instrument and high hopes, Gray staged a series of concerts beginning on April 2, 1877, in Steinway Hall in New York, a venue that had the fame of Carnegie Hall in its day. He hired a famous pianist, Frederick Boscovitz, to play a number of popular tunes from operettas (likely chosen by his wife), but Boscovitz was not in New York. He was sitting at the Western Union office in Philadelphia. The audience would hear the sounds by telegraph.

Fortunately, an engraver drew the scene for us: The stage was empty except for two grand pianos. Atop one sat Gray's most elaborate loudspeaker design: a graceful, symmetrical fan of 16 pipes, looking a bit like the wooden pipes of an organ. At a small table stage right sat a telegraph operator whose only job was to communicate with the performer. Gray himself was there to emcee the concert and to explain, in layman's terms, how his invention worked. The 16 pipes were resonators, each with a tuned steel ribbon inside, responding to the composite signal coming over the wire. The instrument was polyphonic—more than one sound could be transmitted at once.

The concert was reviewed by the *New York Times*, and from the review, we catch a glimpse



A newspaper image illustrating Gray's 1877 Steinway Hall concert, demonstrating his musical telegraph.

of Gray's sense of humor. He quipped that he did not know what people might expect to hear, except that he imagined some thought they might hear nothing at all. He then apologized for the weather, because the earth-grounding that the telegraph industry used meant that his system might not work entirely as intended. Nevertheless, the audience that night did hear the disembodied sounds of the world's first electric musical instrument as they filled the 2,000-seat hall.

The concert then moved to the Brooklyn Academy of Music, where the weather improved and the reception with it, and to Lincoln Hall in Washington, D.C., all the while with Boscovitz in Philadelphia. A year later, in 1878, Gray was invited to Oberlin to receive an honorary degree. He took this opportunity to stage the last known

concert with his musical telegraph. This time the pianist was in Cleveland, while Gray once again emceed the concert, speaking about his invention and what might be the future of music, to an audience assembled at First Church. The event was reported in the *Oberlin Review* on June 12, 1878.

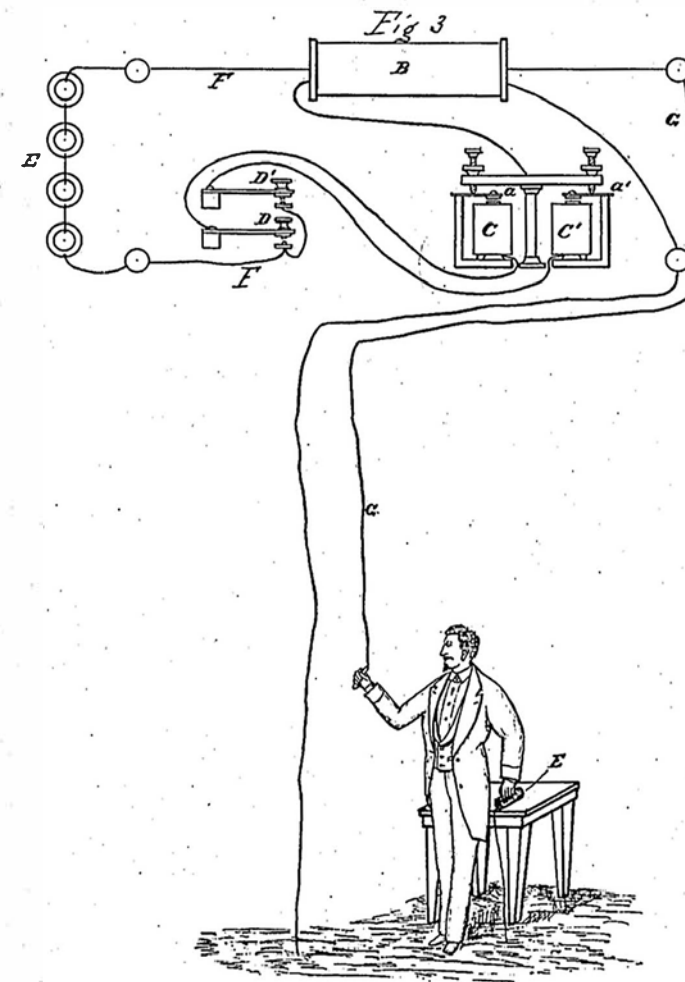
Why has the birth of this phenomenon of electrically produced and transmitted music slipped from our minds? Gray was ahead of his time. He could see that developing his keyboard into a full-fledged instrument was going to take much more time and effort than he could afford, so he himself abandoned it in favor of the many other inventions that were welling up in his creative mind.

When Gray was appointed to his professorship at Oberlin in 1880, he was at the height of his game. His appointment allowed him to remain in Highland Park with his wife and four children (three of whom followed their parents to Oberlin). He could work in the private laboratory he had built into his house, meanwhile traveling to Oberlin each spring to give a series of lectures on "electricity and phonics," as Professor Churchill described them. In 1886 Churchill wrote to Gray, excited to tell him that he would now be lecturing in the newly built Peters Hall.

Electric Telegraph for Transmitting Musical Tones.

No. 166,096.

Patented July 27, 1875.



WITNESSES

F. F. Warren
N. C. Lindsey

INVENTOR

Elisha Gray

In 1893 Gray was elected president of the International Electrical Congress when it met at the World's Columbian Exposition in Chicago. He had become well known as a lecturer and had received numerous honorary degrees. He had also made a fortune, but a contemporary observed that he was generous to a fault, giving much of it away (no complaints: Oberlin was top on his list of beneficiaries).

As the 19th century drew to a close, illumination came to Oberlin via coal gasification (the round Gasholder House for this operation still

stands at the south end of town), and eventually, by electricity. Meanwhile, electric music had come to a standstill, but the next step was coming: A man named Thaddeus Cahill enrolled briefly at Oberlin in the 1880s. Gray was delivering lectures, and it is certain that Cahill attended, for the subject interested him greatly.

In 1897 Cahill introduced his own electro-telephone, the Telharmonium. It was not electronic, but electro-mechanical, requiring a warehouse full of tone wheels and mixers powered by enormous amounts of electricity generated by

Gray was inspired to build his keyboards after successfully transmitting just two tones (using the buttons labeled D and D' in this 1875 patent drawing). At this early stage, he received the tones by placing himself in the circuit and stroking a metal tube resting on the table, amplifying the sound by electro-friction. This led him to develop the loudspeaker, because the inclusion of "animal tissue"—his fingers—in the process was painful.

steam engines. Oddly, Cahill belittled Gray's musical telegraph in a letter supporting his own patent application, noting that the musical telegraph had no expressive power, while the Telharmonium created many tone colors and expressive possibilities. This was true—Cahill's instrument has been described as the predecessor of the Hammond organ—but there is no question that at the root of Cahill's invention was Gray's because there was nothing else to go on. In an ironic twist, although Cahill's creation was a success, it too was short-lived, and the equipment has all been scrapped, while Gray's devices are enshrined (though not on display) at the Smithsonian.

Beyond his world firsts, Gray also distinguished himself as a writer. In 1899 he published a three-volume set titled *Nature's Miracles: Familiar Talks on Science*. These were not textbooks but were intended for the general reader and written in a personable, sometimes even poetic style. The titles tell of his wide-ranging interests and knowledge: *World-Building and Life: Earth, Air, and Water*; *Energy and Vibration: Sound, Heat, Light, Explosives*; and *Electricity and Magnetism: History, Theory, Invention, and Application*.

That the works are available online as digital copies and audiobook would have pleased the visionary thinker. ■

Speaking Volumes

A NEW ACADEMIC CONCENTRATION ADDRESSES A NEW QUESTION OF THE DIGITAL AGE: WHAT MAKES A BOOK A BOOK?

BY JUSTINE GOODE '16 | ILLUSTRATION BY KATIE DAUGHERTY FOR OAM

WHEN THE ORGANIZERS OF OBERLIN'S NEWLY launched book studies concentration were deciding which book should be taught in the introductory course, they considered dozens of options before making their choice.

You may have heard of it or read it years ago. It's a short but memorable text with an endearing protagonist. It's called *Harold and the Purple Crayon*.

The popular children's book features few words interspersed among simple illustrations scrawled in purple ink. For Oberlin students accustomed to grappling with authors like Dante, Foucault, Morrison, and Shakespeare, this may have seemed like a puzzling choice. But that was exactly the point.

"The idea of *Harold and the Purple Crayon* was to defamiliarize the idea of a book," says Sandra Zagarell, Donald R. Longman Professor of English, who taught Introduction to Book Studies in the fall of 2017. "It was a real hook, and that's how we intended it: to look at something that seems self-evident but is not."

Courses related to book studies and book history have been readily available to students at Oberlin in departments as varied as English, anthropology, art, music history, religion, and studio art. But the new concentration gives these disparate courses a structure as well as a gateway course to tie concepts together.

Emphasizing its interdisciplinary nature, book studies requires students to take four electives across at least two departments, in addition to the intro course. Through these five classes, as well as regular meetings and a final project with a book studies advisor, students will learn both the cultural history and theory of books and texts, plus the practice and artistry behind their creation.

Program director Ann Sherif, a professor of East Asian studies, says a formal book studies concentration has been a long time in the making. She and Zagarell cited a 2010 Oberlin lecture series featuring visiting "luminaries" of book studies from Princeton, Oxford, the University of Chicago, and Harvard—organized by Oberlin English professors Wendy Hyman and Laura Baudot—as a major catalyst for its creation. The series inspired two workshops in 2012 that ultimately laid the groundwork and proved that funding was available for such a "multidisciplinary endeavor."

Though fall 2017 served as the course's inaugural semester, it was far from Zagarell's first foray into book studies. A member of the English department faculty since 1979, Zagarell has been interested in how books are made—"all the hands involved in it, and what they ask and embed"—since the mid-1990s.

"For me personally, book studies facilitated exploring literature that was initially published in magazines and then in book form," she says, "and engaging with the kinds of reading invited by formats like mis-en-page [layout], illustration, structure, and sequence." One of her most popular English courses is titled *What was a Book? What is a Book?* with a course description that begins: "Books have always been more than pages with words bound within covers."

Introduction to Book Studies expands on this idea of books transcending their bindings, while also encouraging students to engage with books as physical objects. Zagarell alternates discussions on materiality, book history, and terminology with hands-on labs and activities in which students interact with and examine books from various cultures and time periods.

For example, students are able to "adopt" a book from Special Collections, which last year proved to be a veritable treasure trove for the newly minted book scholars. The students' adopted books—which they could explore within the confines of Special Collections—included a tiny Quran, only an inch and a half in size and printed for Muslim soldiers in the British army in World War I; a "magic scroll" from Ethiopia, preserved under glass; a double-decker first-edition copy of *Jane Eyre*; an elaborate, early edition of Dante's *Divine Comedy*; and a multicolored book of poems by Langston Hughes that is shaped like a hymnal.

Smith, Goucher, Wellesley, and the University of Iowa are among other colleges and universities that offer majors and minors in book studies. However, Oberlin's unique confluence of resources, such as Special Collections, a letterpress studio, the Allen Memorial Art Museum, and the conservatory, makes it particularly well-suited for such a markedly interdisciplinary program.

Guest lecturers in the introductory course included Erik Inglis, cochair of the art department, who presented on medieval manuscripts; James O'Leary, Frederick R. Selch Associate Professor of Musicology, who spoke about the Selch Collection in the conservatory; and Barbara Prior, head of the Clarence Ward Art Library, who taught a class on artists' books. Ed Vermue, head of Special Collections and Preservation, guided students through Oberlin's collections of preserved texts and supervised their use of the letterpress studio.

Launching the course was not without its challenges. Because the book studies concentration must draw exclusively on existing faculty and courses to keep its revenue neutral, the support last year of library director Alexia Hudson-Ward and other library professionals was absolutely essential. And covering the entire history of the book in Eastern, Western, and Islamic culture within the span of four months is a tall order; as a result, the course often became longitudinal,

With the rise of eReaders, iPhones, and other reading technologies, we are being actively "defamiliarized" with the book as we know it.

briefly touching on many topics as opposed to delving deeply into a few.

Yet this open, trial-and-error approach to the course's content and structure meant that the students themselves were able to join Zagarell as coarchitects.

"It felt like we were contributing to the future of the course being taught at Oberlin," says Kitty Schwartz, a second-year English and history double major. "I do believe the course was invaluable, getting me to think about material objects in general differently. Too often we take for granted the things we use and hold every day and forget that there is so much to the object itself, even outside of the content it holds."

Zagarell was particularly impressed by the impact her 15 students had on the shape and energy of the course. With backgrounds in English, anthropology, studio art, and physics, their unique cocktail of interests resulted in discussions and projects so creative she was left marveling.

"I think our students are special," she says. "They bring curiosity, all sorts of desire to see what the relationships between different eras are. They really loved how we would work on the relationships between text, reading, objects, and the relationship with reading."

It may be that the current moment—an age where literature, text, and media are being digitized and continually repackaged for modern appetites—is in fact the perfect moment to study the history of the book. With the rise of eReaders, iPhones, and other reading technologies, we are being actively "defamiliarized" with the book as we know it—a process Zagarell says is essential to look at through new eyes.

"With the digital age, books came more sharply into view as a technology that was being accompanied, perhaps even replaced, by this new technology," she says. "That made book studies even more compelling—like a window on a long, long past that had recently seemed continuous with the present and future. The materiality of books took on greater significance; inquiry into modes of reading and into how the brain processes words in different media became even more interesting. The different kinds of institutions that had sponsored books, censorship, ownership of intellectual property, and what was happening in those respects now—all sorts of new questions have been opened up by the digital revolution."

Sherif agrees. "We need to gain historical perspective on the centuries when physical books were the only kind of books," she says. "Book history opens doors to so many aspects of human culture—reading, authorship, publishing, ritual uses in religion, sustainability, expressive culture, and so much more." ■

JUSTINE GOODE '16 IS A WRITER LIVING IN BROOKLYN, N.Y.



Class Notes



1940s

1949

“Just before graduation, my mother bought me a class ring at Herrick’s Jewelry Store on West College Street,” [Alan Bobbe](#) writes. “I am proud to report that my ring has been worn ever since: I wore it for 35 years; then my son Peter wore it for 30 years before giving it to his son Chris, who wears it now. Like an Oberlin education, it has worn well.” Alan lives near his daughter, [Frances Bobbe Pearce](#) ’75, in Newport News, Va.

1950s

1953

[Michael Sperber](#) presented his paper “Emily Dickinson, Moral Injury, and Posttraumatic Transformation” at the Women of Resilience conference in Santa Fe in February. The paper is a chapter of his forthcoming book, *Posttraumatic Transformation*, about how to “use woe to grow.” Mike started a new job as psychiatrist at the Roxbury Multiservice Center in January. Last summer he published a poem in the *Thoreau Society Bulletin*.

1954

[Michael Charry](#) received the Marquis Who’s Who Lifetime Achievement Award.

1955

[Louis Malucci](#) was selected by the Honor Flight Network to attend the most recent tour of monuments in Washington, D.C. Louis was a navigator in the U.S. Air Force during the Vietnam War and for 25 years of the Cold War. “It was a very emotional experience, especially the treatment by the Honor Flight supporting staff, the wild cheering at the reception, and water canon salute to the planes approaching the airport,” says Louis, who was a graduate of Oberlin’s first ROTC program, with Adlai Stevenson pinning on his gold bar. He served for 41 years.

1956

[Dorelle Flavin Malucci](#) recently retired from teaching piano after 47 years. She continues to perform for fellow professional musicians and other civic groups, most recently a Beethoven sonata. ■ [Tom Sherman](#) completed

a new book, *Energy, Entropy, and the Flow of Nature* (Oxford University Press), which was heavily influenced by his days as a student and teacher at Oberlin, where he was a professor of biology and biochemistry. Search for the title at <https://global.oup.com/academic/product>.

1957

[Michael Meltsner](#) has written a new book that chronicles his remarkable career as a member of the legal team of the NAACP Legal Defense Fund. He was hired in 1961 by Thurgood Marshall and quickly earned acclaim for his legal strategy—including counsel to Lenny Bruce and Muhammad Ali—and arguments that changed the course of segregation and capital punishment, among other causes. *With Passion* (Twelve Tables Press) also focuses on Michael’s coming-of-age in post-WWII New York City. “I wanted to evoke an era that is slowly being forgotten,” he told *The National*. “Almost everyone I worked with is dead or long retired. So are the judges I argued before and many of my clients. . . . Even though I am still working, I sometimes feel like a living archive and realize that as long as I can fog a mirror, there are still a lot of stories to tell.” Michael has been a longtime professor at Columbia and Northeastern.

1958

[Bob](#) and [Elsa Walther Pendleton](#), reporting they were “among the very few Oberlin students of our generation to marry before graduation,” celebrated their 60th wedding anniversary at the home of their son Bryan in Alameda, Calif., in January 2018. They log tales of their travels at bobandelsa.com and invite friends to join them there online.

1960s

1962



[Judy Scales-Trent](#) has enjoyed multiple career transitions and has come full circle back to her French major at Oberlin and her master’s in French from Middlebury College. Initially a French teacher in high school and at Oberlin through a Peace Corps training program, she sought a

JD from Northwestern and became an EEOC lawyer for 12 years. This led to her third career as a law school professor at the University of Buffalo for the past 25 years, during which time she has written more than 20 scholarly articles pertaining to civil rights issues and authored a pair of books: an award-winning biography of her grandfather, *A Black Man's Journey from Sharecropper to College President: the Life and Work of William Johnson Trent, 1873-1963* (2016), and *Notes of a White Black Woman: Race, Color, Community* (1995). And she's also still using that French: "At the request of the State Department, I have given talks on American law in French in Quebec and Dakar, Senegal; I conducted research in France on immigrant African women in that country; and during a Fulbright year in Dakar (2000-01), I taught law school and conducted research on Senegalese women lawyers in French." Judy now lives in western New York and frequently visits New York City to see her grandchildren.

1967

A February 2018 gathering in New York City resulted in a mini-reunion of Oberlin College Choir Russian tour members when baritone and Episcopal priest **Tom Pellaton** gave a recital of lieder and arias in the apartment of **Bob Seaman '65**. Tom was joined in several songs by cellist **Carol Buck '64**. **Francine Schutzman** was the other Russian tour veteran present. Other Obies in attendance included **Bob and Vicki Sirota** (both '71) and honorary **Obie Roger Simon**, husband of the late **Sarah Levine Simon**. Tom spoke about Sarah and about **Nina Asher '66**, who also passed away recently, and he told the several dozen people present about Sarah's recently published novel, *Winged Victory*. ■ Journalist and labor arbitrator **Curtis Seltzer** published the book *The Point of the Pick: A Novel of the 20th Century* in January 2018. It focuses on the battle for president of the coal miners' union and how the mob corrupts both candidates. "There's a role for Tom Hanks," Curtis writes.

1968

Daniel Miller's latest international exploits include helping train faculty at an agricultural school in Guinea. He observes that the country has mostly rebounded from the ebola epidemic of a few years ago, and that the capital city of Conakry bustles with vehicle



traffic and is one of few regions that enjoys electrical power at all times. As always, he encourages retirees of all backgrounds to consider sharing their abilities with those around the world who could greatly benefit from them.

1969

In November 2017, **Penny Howell Jolly** presented the keynote lecture "Addressing and Undressing the Female Body in the Magdalen Chapel at San Francisco, Assisi: Fashioning Virtue, Embodying Vice" for The Body Politics of Mary Magdalen conference at the Warburg Institute in London. Penny is a professor of art history at Skidmore College. ■ In April 2018, **Matt Rinaldi** joined **Eve Goldberg Tal** and her spouse in Havana for dinner at the home of two of Matt's friends. Matt was in Cuba for a gathering of the National Lawyers Guild.

1970s

1970

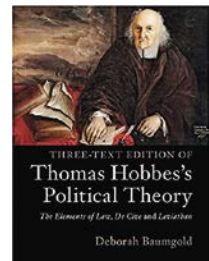


Duncan '70

Ed Duncan has published part two in his Pigeon-Blood Red crime novel trilogy. *The Last Straw* (Creativia Press) revolves around a teenage girl who witnesses a botched carjacking and ends up on a crime boss' hit list. Meanwhile, a black lawyer and a white enforcer form an uneasy alliance as a mobster feud escalates. "Bodies start to pile up in rapid succession..." the book's press reveals,

"and old scores will be settled." ■ **Karen Rondestvedt** received the 2017 Distinguished Service Award from the Committee on Libraries and Information Resources of the Association for Slavic, East European, and Eurasian Studies. Before retiring in 2016, Karen was a Slavic librarian at Stanford University and before that at the University of Pittsburgh.

1971



Baumgold '71

Deborah Baumgold published an edition of Thomas Hobbes' *Leviathan* and the two earlier texts on which it is built, *The Elements of Law* and *De Cive*. It's the first edition to present the three texts side by side, in parallel format. It offers readers an enhanced understanding of Hobbes' political theory and highlights connections between the texts, making it easy to trace the development of Hobbes' thinking. ■ **Diane Katzenberg Braun** and her husband, **Peter Braun**, who were in Hawai'i in December 2017 to visit Diane's freshman Dascomb floormate **Carol Whitaker Laramee**, were hosted at dinner by **Woody Plaut** and wife **Aviva** on the Big Island. It was the Brauns' second trip to Hawai'i but the first time seeing

"I've enjoyed being a continuing part of Oberlin and its culture of service."

MAXINE HOUCK '58



TANYA ROSEN-JONES '97

Maxine Houck's musical studies brought her to Oberlin, but her education quickly took a sharp turn toward government, history, and economics, then wound its way through musicals and theater productions in Hall Auditorium.

Her undecided nature is precisely what led her to become a high school English teacher.

"I am thankful that I could browse through so many educational opportunities and dabble my way to a profession I truly loved," says Houck, who graduated in 1958. "I brought to public education and the field of English a diversity of interests and ideas so that my students could explore almost anything they wished while gaining proficiency in reading, writing, and thinking. On a good day, I prepared them to be future Oberlin College students; even on a bad day, we all benefitted in expanding our view of the world."

A resident of Kendal at Oberlin, Houck has continued to hone her passion for writing and performing while serving as a class president or class agent every year since 1973. She's well known for her humorous and inspiring class letters.

"I've enjoyed being a continuing part of Oberlin and its culture of service, and I like reminding my classmates that they were part of it too."

Houck recognizes that Oberlin works to continue its original goals of service and learning for the general good, and that's why she supports Oberlin through a Charitable Gift Annuity and an IRA Charitable Rollover. Both contributions provide benefits in return.

Maxine says, "Oberlin College endeavors to produce conscientious and intelligent individuals to go into the bigger world. It deserves our continued support."

To learn more about Charitable Gift Annuities, IRA Charitable Rollovers, or other planned gifts, please contact the Office of Gift Planning at gift.planning@oberlin.edu or 440-775-8599.

Join Maxine and support Oberlin through a Charitable Gift Annuity or IRA Charitable Rollover.

Charitable Gift Annuity
With a charitable gift annuity, you make a donation using cash or marketable securities, and we in turn pay you a fixed amount for life. With this gift, you can boost your retirement income and feel secure because you receive reliable, predictable payments for as long as you live.

Bonus: Gift annuity rates are the highest they've been in years.

IRA Charitable Rollover
If you are 70½ years old or older, you can take advantage of a simple way to benefit Oberlin College and receive tax benefits in return. You can give up to \$100,000 from your IRA directly to Oberlin. This transfer generates neither taxable income nor a tax deduction, so you benefit even if you do not itemize your deductions.

Bonus: If you have not yet taken your required minimum distribution for the year, your IRA charitable rollover gift can satisfy all or part of that requirement.

Woody in over 40 years. The dinner party included Woody and Aviva's children, Ma'ayan Plaut '10 and Ben Plaut '14, and Ben's wife, Jessica Lam '14. "It was wonderful to come together so far away from our Oberlin roots and yet to still feel a warm connection," writes Diane, who brought Oberlin College car stickers for everyone.

1972

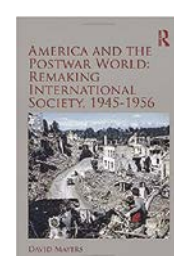
John Katko; his wife, **Mary Curry '73**; **Laura Irvin '81**; and a number of other Oberlin alumni are working on the campaign of **Ken Harbaugh**, a candidate for the U.S. House of Representatives in an Ohio district next to Oberlin. Harbaugh won his May primary in a landslide, and they continue to toil on his behalf. "I'll be firing on all cylinders through November," John writes. "Contact me if you would like to join in, learn more, or just be in touch." [e] carex50@yahoo.com or anniv60th@yahoo.com ■ **Richard Haas** was a speaker at the 12th annual Festival of the Arts in Boca Raton, Fla., in February 2018. He is president of the Council on Foreign Relations and author of *A World in Disarray: American Foreign Policy and the Crisis of the Old Order*. He appeared as part of the fest's Authors & Ideas Program. ■ **Joe Miller** was drafted into the U.S. Army in 1967 and deployed as part of a tank and personnel carrier brigade the following year. Charged with holding off

GOOD FOOD

Ferd Hoefner '77, senior strategic advisor with the National Sustainable Agriculture Coalition, won a 2018 James Beard Foundation Leadership Award. The foundation's mission is to celebrate, nurture, and honor chefs and other leaders making America's food culture more delicious, diverse, and sustainable for everyone.

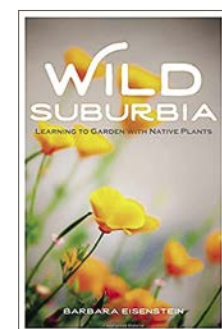
North Vietnamese incursions into the south, his unit was part of some of the largest battles of the war, at Khe Sanh and Hue City—though he notes that Marines bore the brunt of the assault. Upon returning to the U.S., John began night school and was accepted to Oberlin in 1971. "Those days at Oberlin were the best part of my education," he says today. "Given that the anti-war movement was underway in those years, I had expected some bad responses from my classmates. But they never happened, and it was great. I gained immense respect for all the really smart students and faculty there and am proud to have completed my degree there." Joe recently returned to Vietnam with his daughter. He visited Hanoi, where the tour guide wanted to argue about the war, and met tourists at the War Museum. He enjoyed stunning scenery on a cruise on Halong Bay, where he met Vietnamese people from the South who invited him into their home for dinner. Joe reports that he took a boat trip to the Mekong Delta area. "Scary there," he writes. "All jungles still there and full of creatures with no shoulders." ■ **Stephen Skowronek's** new book, *The Policy State: An American Predicament* (Harvard University Press), traces the emergence of policy as the central preoccupation of modern American government. "It asks how this drive for policy has affected rights and constitutional structure, the two foundational elements of American government that were not policy and that were meant to limit and contain policy," Stephen writes.

1974



David Mayers authored a new book, *America and the Postwar World: Remaking International Society, 1945-1956* (London: Routledge, 2018), which takes a less conventional approach to coverage of post-WWII international relations. Rather than an account of the rise of the Cold War and the U.S. rivalry with the Soviet Union, David focuses instead on Washington's emphasis on redesigning international society, initially through efforts such as the United Nations Relief and Rehabilitation Administration and the Nuremberg and Tokyo tribunals. Though none of these efforts was transformative, David argues, they were at least ameliorative.

1975

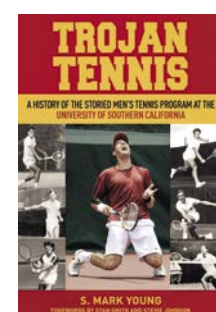


Barbara Eisenstein '75 included Bill's sister, **Anne Burdick Berman '72**, and his cousin, **Linda Gross '80**, plus numerous members of the Class of 2013. ■ **Barbara Silverblank Eisenstein** has written a guide to transforming traditional high water-use yards into gardens abounding with native plants. *Wild Suburbia* emphasizes the joy—rather than the drudgery—of gardening and draws upon Barbara's many years of experience working with native plants.

1976



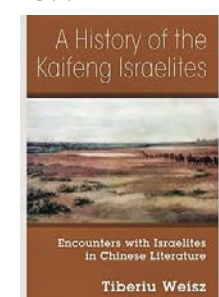
Greg Ewing was named VP of compliance and regulatory affairs and chief compliance officer at Trillium Health in New York. He earned a JD from the Boston University School of Law and an MPH in law and public health from Harvard's T.H. Chan School of Public Health. "I am elated to have become a member of the Trillium Health team," Greg says. "The work this organization does for the members of the Rochester community is critical to ensuring access to health care." ■ **S. Mark Young** published the book *Trojan Tennis: A History of the Storied Men's Tennis Program at the University of Southern California*. Believed to be the first book about collegiate tennis, it chronicles the history of the most decorated men's tennis team in NCAA history. Mark is a professor in USC's Leventhal School of Accounting, and he captained the Oberlin tennis team in the



Young '76

mid-1970s. He previously coauthored the bestseller *The Mirror Effect: How Celebrity Narcissism is Seducing America*, written with Dr. Drew Pinsky.

1977



Janice Vaden Bach connected with **Tom Gelehrter '57** and **Wendy Uhlmann '83** during a visit to Ann Arbor to deliver the Diane Baker Alumni Award Lecture for the University of Michigan Genetic Counseling Program. "Tom, now emeritus faculty in the Department of Human Genetics, helped inspire me to pursue graduate study in genetic counseling, and Wendy, a genetic counselor and clinical associate professor of human genetics, nominated me for the award," Janice says. (from left: Tom, Janice, and Wendy.) ■ **Tiberiu Weisz** released his third book in the series of the Kaifeng/China Israelites. *A History of the Kaifeng Israelites: Encounters with Israelites in Chinese Literature* (Outskirts Press) tells the story of a small group of Israelite priests who ventured into China in biblical times and lived in obscurity until now. Tiberiu traced their presence and activities in ancient Chinese literature and reconstructed their story.

1978

Russ Baxter has been appointed deputy director of the Virginia Department of Conservation and Recreation, after having previously served as deputy secretary then secretary of natural resources. Russ earned a master's degree in environmental planning



Bach '77

LET'S TALK.

Did you know? Most Obies first hear about Oberlin not from a brochure, poster, or website, but from someone they know and trust. Word of mouth is one of the most powerful tools we have for student recruitment. Please talk it up in your circle and outside your circle, and help identify people you think would benefit from an Oberlin education. And if you already have a potential Obie in your life, let the Office of Admissions know by visiting go.oberlin.edu/alumreferral.

We'll take it from there.

OFFICE OF ADMISSIONS
440-775-8411
OBERLIN.EDU/ADMISSIONS

OBERLIN
COLLEGE & CONSERVATORY



WHY ARE WE LEARNING?

THESE DAYS, INFORMATION IS HIGHLY ACCESSIBLE. WE CAN FIND OUT ALMOST anything. Ask Siri; ask Alexa. As long as we have access to Wi-Fi, we no longer need to store it all in our brains. We read and study, listen and watch, and continue to fill ourselves with information—it is both enriching and exhausting. But what then? What do we do with all of this raw information? Does an Oberlin education matter?

Getting the information is easy. It is what we do with it that is difficult. That's where the beauty and necessity of a liberal arts education comes in. It's not about gathering the information, but about how we synthesize it and then use it to accomplish countless different goals with a strategic mindset and a cohesive game plan. That's where the Oberlin education comes in.

Take a musical composition. Imagine a piano sonata where there is a clear beginning, middle, and end. In the beginning, or the exposition, two themes are developed and a new key is introduced. In the middle, or the development phase, the themes are fleshed out, contrasted, and emotions are exposed. In the end, or the recapitulation, we are reminded of the beginning, the final point is made, and the composition is brought to a satisfying close. We can study Beethoven, Mozart, and Haydn to dig deeper into their expressions of the sonata, and what is behind the music is what is of most interest. Just knowing the structure is not enough to make a beautiful piece of music. It is the layering, timing, modulation, timbre, volume, and specific nuances that make it jump off the page and into our hearts.

Similarly, for the Academic and Administrative Program Review in which the college is currently engaged, a steering committee has access to industry expertise through a variety of sources. They are providing not only context, expertise, and information, but structure as to how to approach the review process. However, it is up to the steering committee to arrive at assessment criteria that makes sense for Oberlin so that each area can be reviewed in an equivalent fashion. Yet, that is only one element of the equation. That is the information, the data, the statistics. It only tells part of the story. The ability to integrate that knowledge with experience and the broad skill sets that allow the steering committee to think deeply, creatively, critically, and innovatively are what will guide them toward final recommendations. It is a daunting and vital undertaking.

A good liberal arts education provides us not only with structure, information, and direct access to expertise, but with the ability to acquire the more complex skill sets that allow us to analyze material, bring different approaches and perspectives together, and arrive at pioneering solutions to challenges. Our education is what pushes us to scrutinize situations and to not take information at face value. To probe more deeply. To examine between the lines at not only what is being said or implied, but what is not being said. To put different pieces of information, expertise, and structure together to create a new and more cohesive whole.

These are the skill sets developed through a liberal arts education. This is what differentiates us and will continue to differentiate us as we move forward and redefine how a liberal arts education at Oberlin will be experienced for decades to come. Complacency is unacceptable. Bold open-mindedness will be key to our success.

CAROL LEVINE '84
President, Oberlin Alumni Association

For information about the Academic and Administrative Program Review process and committee, visit <https://www.oberlin.edu/president/statements-and-publications>.

from the University of Virginia. He also completed studies at the Virginia Executive Institute at Virginia Commonwealth University. ■ **Andrew Kemp Collier** has published two books, *Shadow Banking and the Rise of Capitalism in China* (Palgrave, 2017) and *China Buys the World* (Palgrave, 2018).

1979



Gayle '79

Eric R. Breslin was named a fellow of the American College of Trial Lawyers. He is a partner at Duane Morris LLP, where he co-chairs the white-collar

criminal defense division. He graduated from George Washington University Law School. ■ **Jacob Gayle** was named one of *Savoy's* most influential blacks in corporate America. Jacob is VP for Medtronic Philanthropy and president of the Medtronic Foundation, whose mission is to expand access to chronic disease care for underserved groups everywhere. He is a member of the Oberlin College Board of Trustees and a member of the Institute of Medicine Board on Global Health. He earned an MA in community health education, an MS in preventive medicine, and a PhD in health education from Ohio State University. ■ Oakland Symphony conductor **Michael Morgan** commissioned a song cycle from composer **Tim Rosser '06** and lyricist **Charlie Sohne '07** for the orchestra's LGBTQ concert. The theme of the cycle is LGBTQ life in high school, and the world premiere was sung by Noah Galvin of *Dear Evan Hansen* and formerly of *The Real O'Neals*. ■ **Lisa Ross-Marcus** hosted Ify Ezimora '19 for a week in her hometown of Amsterdam while Ify was researching her winter-term project. Lisa spent her senior year in Paris performing and teaching with the dance company founded by Oberlin professors Wendy Shankin and Doris Seiden. Although it was supposed to be only a year spent abroad, Lisa remained in Europe. She is an executive coach specializing in women in leadership, and she previously devoted two decades as a dancer, choreographer, theater maker, and teacher. She is married to Lee Ross and has a daughter, two stepchildren, and four granddaughters. ■ **Wayne Simpson** (pictured left in photo) was named president of the International Alliance

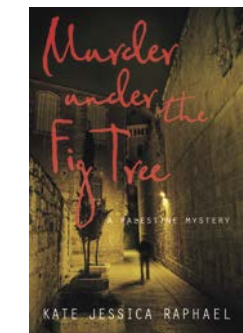


Clockwise from top: Droge '80, Cox '81, Simpson '79, Ross-Marcus '79

of Theatrical Stage Employees Local 481 New England Studio Mechanics. "I join the longtime business manager, **Chris O'Donnell '82**, so the two top positions in our local are now Oberlin grads," writes Wayne, who works as a gaffer, lighting director, and set lighting technician for movies and TV. Chris was a sound boom operator before becoming business manager.

1980s

1980



Raphael '80

Michel Droge is a teacher at the Maine College of Art and a painter who specializes in abstractions. He is part of a two-person show called *Day Trip* at Frank Bockman Gallery in Brunswick. "It's particularly satisfying because

we've rather lost our sense of two-person shows. While we were once used to the idea of art movements and manifestoed groups, that model was displaced by the postwar American myth of finding a recognizable schtick an artist can brand as his or her own and running with it," Michael writes of the experience with his artistic partner, fellow painter Marci Spier. ■ **Kate Jessica Raphael's** second mystery novel, *Murder Under the Fig Tree* (2015), won an Independent Book Publishers Award silver medal and is a finalist for the Lambda Literary Award. Kate also produces a feminist radio show at KPFA in Berkeley, Calif. She makes her living at a law firm and "works overtime to smash the state," as she puts it.

1981

Bowman Cox has shared an old work of art: "I just ran across this painting I made of a certain Oberlin architectural landmark viewed through the lens of freshman anxiety," Bowman shares. ■ **Elizabeth Lee** is a real



Lee '81

Association's Section of Real Property, Trust, and Estate Law.

estate finance lawyer who was named managing partner of Womble Bond Dickinson's Washington, D.C., office, where she leads a team of 72. Elizabeth also chairs the American Bar

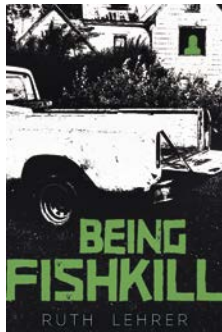
1982



He specializes in high-stakes internal investigations and complex commercial disputes. He earned a JD at Columbia University School of Law, where he was a Harlan Fiske Stone Scholar and a Charles Evans Hughes Fellow.

Geoff Coll joined the Washington, D.C., office of Thompson Coburn. Geoff is a securities lawyer who served as a diplomat in France and India.

1984



Lehrer '84

also produced a public reading of her play *Iola's Letter: The Memphis Crusade of Ida B. Wells* and wrote her first newspaper feature, a profile of *Daughters of the Dust* filmmaker Julie Dash, which appeared in the *Washington Post Magazine*. ■ Violinist **Monica McCormick Jackson** performed in a chamber orchestra concert in Metro Detroit with **Eliot Heaton '13**, who was concertmaster and a featured guest artist, and violinist **Daniel Stachyra '99**. Eliot is current concertmaster of Detroit's Michigan Opera Theatre (MOT) Orchestra, of which Dan is also a long-time member. Monica, a freelance musician in the Metro Detroit area, retired her private teaching

Michon Boston worked with various PBS and NPR stations to organize 10 campus events for the film *Tell Them We Are Rising: The Story of Black Colleges & Universities* by MacArthur Fellow Stanley Nelson. She



McTurk '87

studio after more 40 years. She spent 10 years as assistant to the direction of production for MOT. ■ **Ruth Lehrer** celebrated the release of her debut young adult novel, *Being Fishkill*, published by Candlewick Press. It's the gritty story of a girl named after a highway sign. *Entertainment Weekly* called it "...the year's most heartwarming, heartbreaking teen novel." ■ **Beth Wilson** has written *The Recovering Feminist: Empowering All People to Create a Whole World*.

1985

Andrew Buck is an arts writer who regularly contributes to *Ceramics Monthly*, including a recent profile on artist Sue Tirrell. "It is a real honor to tell the story of others," Andrew



Jackson '84

writes. "I enjoy celebrating the arts and providing my insights and perspectives for a wide audience about the artist's imagination, creative processes, and committed actions that form the basis of their arts discipline." [w] andrew-buck.net

1986

Carol Masciola, **Eric Alsrue '84**, and **Jennifer Gay '87** never met on the campus of Oberlin, but they've united in recent years over their shared city of Geneva, Switzerland, where Carol lives and works, and where Eric and Jennifer also occasionally work. ■ **Sharon Adler** reports that she, **Karen Gray**, **Ruth Anne Keister**, and **Holly Van Houten**—all friends from Keep Co-op—gathered recently in



Masciola '86



Jones '96

Portland, Ore., to eat granola, do yoga, and sport Oberlin mascot caps.

1987



Smith '87

Film Festival. **Craig McTurk** co-produced *Satan & Adam*, an epic documentary about two idiosyncratic blues musicians, that was made over the course of 23 years and premiered at the 2018 Tribeca Film Festival. **Craig McTurk** is also completing another documentary project called *The Last Artisan*, about an elderly Singaporean painter who passes his life's work to a pair of Mainland Chinese workers. ■ **Paul Smith**, who worked for 20 years in music technology, has launched the Boston Symphonic Laboratory with musician and conductor **Andrew Heath**. Gone is the traditional model of weeks of

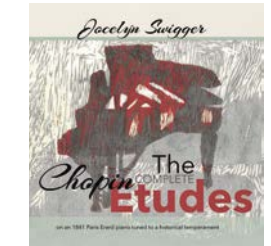
musician rehearsals in preparation for a concert; in are "symphonic sprints"—intensive sessions that utilize various methods developed by scientists, musicians, and tech entrepreneurs that lead to amazing musical experiences. "We do more in one day than most orchestras do in two months of rehearsal," writes Paul. [w] <http://www.symphoniclaboratory.com/from-paul/> [e] news@symphoniclaboratory.com

AND THEN THERE'S...

Maud S. Mandel '89 was named the 18th president of Williams College.

her Cleveland hometown. She earned her master's degree in viola performance at Juilliard. "I am delighted to join the CIM family, working to advance its diversity and inclusion efforts," Lisa says. "I look forward to forging new connections within Cleveland and enabling young musicians of color to pursue their dreams."

1993



Pianist **Jocelyn Swigger** has released *The Complete Chopin Etudes*, which she performed on an 1841 Érard piano that was tuned to the historical standard.

1996

Former Oberlin housemates (*from left*) **Adam Christopher**, **Ben Jones**, **Tom Carroll**, and **Matt Mascolo** continued their biennial "Reunion of 40 Union Street" tradition with spouses (*from left*) **Tanis Christopher**, **Tanya Rosen-Jones '97**, **Kyle McCreight Carroll '98**, and **Meredith Cooper Mascolo '97**. Writes Ben, "No matter how much time passes between our reunions, we always pick up right where we left off."

1997

Pat Buzby is the drummer and co-leader of the Chicago band *Tautologic*, which recently released a new CD called *Re:Psychle*. It

PLACE MAKER

Mikyoung Kim '89 won this year's Design Medal from the American Society of Landscape Architects, one of the highest honors bestowed upon a landscape architect. The award recognizes an individual "who has produced a body of exceptional design work at a sustained level for at least 10 years."

1990s

1990

Kimi Takesue won a \$50,000 Breakthrough Award from Chicken and Egg Pictures for her career in documentary filmmaking. Her latest doc, *95 and 6 to Go*, gets a theatrical release in New York this fall after having been screened in 25 film festivals worldwide. Praise for the film was widespread, including the *Boston Globe's* assertion that it presents "the home movie as subtle, multi-layered, self-reflexive work of art." ■ **Lisa Whitfield** was named talent development officer at the Cleveland Institute of Music. Previously she was a founding faculty member of Juilliard's Music Advancement Program, and most recently she worked in the Lakewood public schools near

includes performances from guitarist Aaron Weistrop '95, eighth blackbird cellist Nicholas Photinos '96, and clarinetist Michael Maccaferri '96. [w] <https://tautologic.bandcamp.com>

1999

Emily Bell, a former singer in the Oberlin Conservatory, is now a chorister for the Annapolis Opera. In April she sang Schubert lieder for the Washington, D.C., premiere of Lee Mingwei's art installation *Sonic Blossom* at the Smithsonian's National Portrait Gallery.

2000s

2000

Pianist **Spencer Myer** performed a group of Leonard Bernstein's *Anniversaries* with Bernstein's eldest daughter, Jamie, narrating, in December 2017 at Boston's Longy School of Music of Bard College, where Spencer is a member of the piano faculty. Spencer will honor what would be Bernstein's 100th birthday in 2018 with performances of his Symphony No. 2 ("Age of Anxiety") with the Rhode Island Philharmonic and the Omaha Symphony. His 2017 Steinway & Sons release of *Piano Rags* by William Bolcom received critical raves in *Gramophone* and *American Record Guide*, among others. [w] <http://www.spencermmyer.com>

2002



Ni'ja Whitson was named assistant professor of dance at the University of California. She was honored in the past year with a Bessie Award in Outstanding Performance.

2004

Melissa Threadgill married Patrick Levin in May 2017 in Jamaica Plain, Mass. They live in Boston, where Melissa works to reduce dependence on prisons and to improve local rehabilitation efforts with the Crime & Justice Institute. "My job brings me to state capitals throughout the country, from Louisiana to Utah to Alaska," she reports. "I'd be thrilled to connect with students and alums who are also interested in criminal justice reform." Pictured



from left are Rebecca French, Andy Campbell, Brody Wilson '02, Erin Farrell, Melissa, Patrick, Georgia Hollister Isman, and Jessie Gladdek (formerly Gladin-Kramer).

2005

John Myers released his first book of poetry, *Smudgy and Lossy* (Song Cave). He lives with his partner in Moscow, Idaho.

2007

Lynn Gerbec married Brendan Mulcrone on April 8, 2017, in Chicago. Obies in attendance were Meghan Schott '06, Callie Sadler '06, and Carrie Noel-Nosbaum. ■ **Renee Jakaitis**

Trafton married Math Trafton on June 18, 2016, in Sitka, Alaska, where Math is a member of the English faculty at the University of Alaska Southeast and Renee is chef and owner of a restaurant called Beak. "We are committed to promoting meaningful community engagement and providing a taste of the Southeast Alaskan lifestyle," she writes. "We celebrate and cultivate the local economy by creating sustainable year-round jobs in Sitka and by serving Alaskan-sourced food." One other unique facet of Beak: its gratuity-free payment model, in which all menu prices include service. Renee returned to Oberlin in 2017 to take part in LaunchU, which was



helpful in making Beak fly. From left: Sahale Casebolt, Marc Fiedleman '09, Renee, Math, Janet Ackerman, Elizabeth Myers Houston '06, Keltly Allen and Gedhrven Remenson '06 (not pictured is Elizabeth (Benny) Wheat).

2009

Woan Foong Wong joined the economics department at the University of Oregon as a tenure-track assistant professor after earning her PhD from the University of Wisconsin-Madison. She is an international trade economist working on issues surrounding trade costs, specifically factors that impede and facilitate trade flow. "I still write film



Clockwise from top left: Threadgill '04, Gerbec '07, Holoman '10, Myers '05, Pohlmann '10, Trafton '07

music whenever I can," she adds. Two recent projects were selected to premiere in the Tokyo Film Festival—and one of them, *Aqerat*, earned Best Director and Tokyo Gemstone awards.

2010s

2010

Fran Holoman married Kate in October 2017 in Charlotte, N.C. Other Obies in attendance were Alyssa Clark '09, Liz Thompson, Alicia Smith-Tran, Mandi Van Allen '09, Emily Finkel, Kira Rivera '09, and David Tran. Pictured from

left are Alyssa, Liz, Alicia, Kate, Fran, Mandi, Emily, and Kira. ■ **Rosina Pohlmann** and Ryan Snow '05 were married on June 3, 2017, in Hudson, N.Y. They met after Ryan answered a Craigslist ad for a sublet in Rosina's Brooklyn apartment. Attending the wedding were Obies (from left) Johnny Butler '06, Laurel Bear '07, Rob Schwartz '05, Meghan Bernhardt '06, Tim Platt, Laura Sico, Matt Nelson '06, John Wagner '04, Rebecca Caine, Shira Gluck, Joseph deJesus, Emily Brunsten, Adam Beaudoin, Rob Adkins '05, John Light '11, and Nate Brenner '06. Rosina and Ryan now live in Charlottesville, Va., where they are completing graduate degrees in theological studies and law, respectively.

2011



Carnie '11

Andrea Carnie graduated from the University of Maryland Medical School in May 2017 and is completing her first year of residency in family medicine at Sea Mar Community Health Centers in Marysville, Wash. She continues to play the flute and knits regularly, as she did at Oberlin. ■ **Kelsey Sherman** and **Christopher Creech** were married January 13, 2018, in Kelsey's hometown of Indian Wells, Calif. Officiating the ceremony was former Oberlin College President Marvin Krislow. They were accompanied by many Obies, including maid of honor Jenny Meltz and best man Chris Pottmeyer, bridesmaids Jordan Jancosek and Christine Martin, and friends from across the United States, including Katie Dunn '14, Danny Enright '12, Danny Kolliner '12, Mike Law, Kate Melanson '12, Mary Okoth '14, Alex Pottmeyer, Flora Samis '12, Dana van der Heide, and Jake Wishart '10. Kelsey and Chris live in Washington, D.C., where Kelsey works for a national higher education organization and Chris is an attorney in the EPA's Office of General Counsel.



Sherman '11

2012



Nahorn '12

Matt Nahorn is a councilmember in the city of Amherst, near Oberlin. "I look forward to honoring our past while preparing for a strong future here in my hometown," Matt writes. A former



Raghuram '12

environmental studies major, he founded the New Indian Ridge Museum at the Historic Shupe Homestead, the oldest house in Amherst. ■ **Nandita Raghuram** married **Cameron Lewis** on August 6, 2017, in Portland, Ore. with several Oberlin grads in attendance.

2017

Natalia Shevin wrote and edited a piece called "How Did Mary Church Terrell Address Issues of Race at Oberlin College, 1911-1948?" for *Women in Social Movements*, an online

peer-reviewed history journal published by Alexander Street Press. The article began as a group project with Sarah Minion and Mickaela Fouad '16 in Carol Lasser's First Wave American Feminism class, and the research continued over two summers in the Oberlin College Archives.

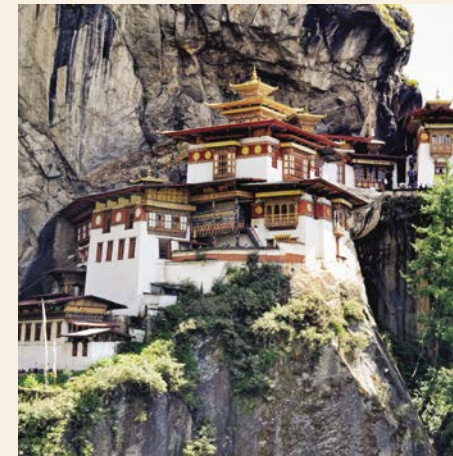
CLASS NOTES are prepared from a variety of sources, including news media reports, press releases, and other material sent to us. Send your news—and high-resolution images—to alum.mag@oberlin.edu.

ROOKIE MOVE

Stephanie Tang '12, managing director of Rookie Fund in Taiwan, a student investment fund, was named to Forbes "30 Under 30 Asia" list for finance & venture capital.



ALUMNI TRAVEL PROGRAM



BHUTAN: AN INTIMATE JOURNEY THROUGH THE LAST REMAINING HIMALAYAN KINGDOM

October 18-27, 2019

Escorted by Associate Professor of Anthropology **Erika Hoffmann-Dilloway**

High in the majestic eastern Himalaya is the small Kingdom of Bhutan, increasingly renowned as one of the Earth's last unspoiled destinations. The breathtaking landscape is dotted with fluttering prayer flags and colorful farmhouses set into terraced fields. On this 10-day trip you'll interact with the architects of Bhutan's national policy of "Gross National Happiness"; participate in Buddhist rituals explained by learned lamas; try your hand at indigenous crafts; and enjoy a meal with a farming family. You'll visit magnificent *dzongs* (fortress monasteries) and travel east to Bumthang Valley, the cultural heartland of the Dragon Kingdom. Your Bhutanese guides will introduce you to a way of life that values traditions and respect for the environment while embracing a better way of life for all of its citizens. A five-day, pre-tour extension to Nepal is also available.



GALÁPAGOS ISLANDS, WITH AN OPTIONAL EXTENSION TO PERU

January 4-13, 2020

Escorted by Associate Professor of Environmental Studies **Roger Laushman**

Located 600 miles off the coast of Ecuador and bisected by the equator lies one of nature's most enchanting destinations—the Galápagos Islands. The Galápagos originally found notoriety in the mid-1800s, when Charles Darwin formulated his theories of evolution from his observations on the unique and plentiful fauna of the region. Journey with us as we embark on an eco-adventure to explore this archipelago and discover wildlife unlike any other on earth! We will have the unique opportunity for extraordinarily close encounters with sea lions, penguins, tortoises, fur seals, and many kinds of seabirds. We will travel aboard Lindblad Expeditions' 24-cabin *National Geographic Islander*. Add an extension to Machu Picchu and Peru's Land of the Inca for an exploration of the Sacred Valley, Cusco, and the majesty of Machu Picchu. Book by Dec. 31, 2018 to receive 2019 rates! Brochure soon available.



ENGLAND'S MAGNIFICENT CATHEDRAL CITIES

June 5-19, 2020

Escorted by Professor of Musicology **Charles McGuire '92**

Enjoy this 15-day tour of England's magnificent cathedral cities, with a focus on their music. The tour begins in London, where we will explore Westminster Abbey and St. Paul's Cathedral. Other must-see sites include Canterbury, Bath, Winchester, Salisbury, Peterborough, Ripon, and York. Experience music firsthand by attending choral evensong at each cathedral. This tour also features highlights such as Stonehenge, Jane Austen's House Museum, and Rievaulx Abbey. This tour is also open to current Oberlin students, who will participate for credit, as well as alumni, parents, and friends. For more information and to enroll, please visit www.explorica.com/OberlinCathedralCitiesTour-2020. Payment plans and an early enrollment discount are available. We look forward to seeing you in England!

For more information about alumni travel opportunities, visit <http://new.oberlin.edu/office/alumni/travel-tours/>. If you would like to receive electronic news and brochures about our programs, please call 440-775-8692 or e-mail deb.stanfield@oberlin.edu. Please consider traveling with fellow Obies! Oberlin parents are always welcome!

Losses

Faculty, staff, and friends

Lawrence Benjamin Angell played double bass for the Cleveland Orchestra from 1955 to 1995—an appointment made by legendary music director George Szell—and was a member of the string faculty at Oberlin from 1980 to 1990. Many of his former students went on to appointments with major orchestras around the world. Throughout his life, Mr. Angell indulged a passion for adventure that included piloting his own plane—often with luminaries aboard—and skydiving. In addition to his work at Oberlin, he served on the bass faculty at the Cleveland Institute of Music from 1969 to 1999, and he was an active coach and teacher at festivals around the country. After retiring, he coauthored the well-received book *Tales from the Locker Room: An Anecdotal Portrait of George Szell and his Cleveland Orchestra*, which explored the music director's genius through interviews with numerous orchestra members. Mr. Angell died December 3, 2017. He is survived by his wife of 36 years, classical pianist Anita Pontremoli; five children; and four grandchildren. ■ A member of the Oberlin conservatory voice faculty for 38 years, Howard Hatton played a pivotal role in Oberlin's response to the National Guard shootings at Kent State University on May 4, 1970: he was the baritone soloist in a performance of Mozart's Requiem at the National Cathedral in Washington, D.C., a concert organized by legendary Oberlin choir director Robert Fountain. Mr. Hatton served as director of the Chapel Choir from 1950 to 1956 and was a soloist in numerous area churches for many years. In retirement, he delighted in daily breakfasts in town with friends and fellow faculty members, active and emeritus. A native of Colorado, he earned a bachelor's degree in music education from the University of Colorado at Boulder in 1939 and a master's in voice from the University of Michigan in 1941 before being drafted into the U.S. Army. In the service, he took part in war bond shows, directed choruses, and sang as a soloist and in chapel choirs. After the war, he completed a master's degree in music literature at Michigan and taught there during summers. Following an appointment at Allegheny College, he joined the Oberlin faculty in 1949 and taught until 1987. Mr. Hatton died February 5, 2018, eight months after celebrating his 100th birthday with loved ones. ■ Dr. Kiyoshi Ikeda was a

professor of sociology at Oberlin from 1960 to 1976, after which he responded to the pull of his Hawaiian homeland, where he was born to Japanese parents. He earned bachelor's and master's degrees from the University of Hawaii at Manoa and served in the U.S. Army in Korea during his graduate studies. After the war, he earned a PhD in sociology from Northwestern University, teaching at the University of Wisconsin, Madison, while completing his degree. Upon returning to Hawaii, he became involved with the University of Hawaii sociology department, working on various publications, and was an ardent supporter of the Preservation of Historic Ewa project in his hometown. Dr. Ikeda died February 18, 2016. He is survived by his wife, Jane; a son and daughter; and two grandchildren. He was preceded in death by a son. ■ Dr. Patricia Mathews was an internationally renowned art historian and a professor of art history at Oberlin from 1985 to 2008. She was fond of leading students on semester-long studies in Italy and Great Britain and was admired for her leadership of students' interdisciplinary honors projects. Dr. Mathews was widely published in the arena of gender, cultural, and symbolist theory, as well as female artists of the last two centuries; her second book, *Passionate Discontent: Creativity and Gender in French Symbolist Art*, was nominated in 2001 for the Charles Rufus Morey Award for the most distinguished book in art history. She earned a BA from the University of Houston and a PhD from the University of North Carolina at Chapel Hill. She was honored with a fellowship from the National Endowment for the Humanities and with grants from Duke-UNC Women's Studies Research Center, the Virginia Foundation for the Humanities, and the Virginia Commission for the Arts. In 2008, she departed Oberlin to teach art and literature at Hobart and William Smith College, where her husband, Stanley, was also on the faculty. Dr. Mathews died April 2, 2018. She is survived by her husband, two daughters, and a granddaughter. ■ Robert Willoughby was an esteemed professor of flute at Oberlin for 37 years, a tenure during which he developed the craft of countless future performers and teachers while maintaining a vibrant playing career of his own. He enlisted in the U.S. Army Air Corps during WWII and flew the first of three dozen career B-24 bomber missions on his

23rd birthday: a run over the English Channel to Normandy on June 6, 1944—D-Day. After the war, Willoughby returned to music and eventually became assistant principal flute of the Cleveland Orchestra under famed conductor George Szell. He remained with the orchestra for nine years, six of which he also spent teaching part time at Oberlin. (His master's degree from the New England Conservatory of Music was conferred in 1949, the same year he began at Oberlin.) After a one-year stint as principal flute of the Cincinnati Symphony Orchestra, he was lured back to Oberlin with the offer of a full-time position. In 1957, he married children's book author Elaine "Mac" Macmann, and they settled in Oberlin for the next three decades. A master of modern flute—*Flute* magazine went so far as to call him "the American grandmaster"—Willoughby was an avid performer in solo settings and chamber ensembles. In 1970, he took up playing the Baroque flute after studying it in Europe during a sabbatical year, making him among the first major American flutists to cross over into historical performance. Willoughby was a founding member of the Oberlin Woodwind Quintet in 1950 and the Oberlin Baroque Ensemble in 1959, and he was a fixture at Oberlin's annual Baroque Performance Institute since its founding in 1971. By 1987, Willoughby and his wife had traded Oberlin for a newly built island home off the coast of New Hampshire. He taught for a decade at the Peabody Institute, then transitioned to the faculty at the Longy School of Music in Boston, where he continued to teach until his death. He died March 27, 2018, one year after friends and family had established an endowed scholarship in his honor at Oberlin. He is survived by a son and three grandchildren. He was preceded in death by his wife. ■ A member of the conservatory's composition faculty from 1965 to 1970, Dr. Ollly Wilson taught music theory and composition courses, as well as the first known course on African American music. He is widely credited for having laid the groundwork for Oberlin's TIMARA Department, which officially launched in 1973 in the Bibbins Hall basement recommended by Dr. Wilson years earlier. Dr. Wilson himself had been raised on a world of diverse sounds and was intent on exploring new sonic worlds of his own. As a young musician, he crossed genres between jazz and

MEMORIAL MINUTE

George Langelier, 1927-2017



I am happy to acknowledge the assistance of George's longtime close friend, David Benzing, professor emeritus of biology, in the preparation of this minute.

The year is 1966. The American war in Vietnam mounts in horror, urban uprisings dot the landscape, and college campuses are in turmoil. Into this maelstrom steps a voice of calm, reason, and humanity: George Langelier, the new dean of students, a man who embodies the best traditions of the academy.

A deanship in 1966 could have been a poisoned chalice. Campus unrest intensified, reaching a shuddering climax with Kent State. George survived. Indeed, he flourished. He became Oberlin's principal spokesperson in explaining student behavior to concerned alumni.

George could interpret student angst because he listened to students. In his first year as dean he told the *Christian Science Monitor*: "Students render us a service.

They pin us to the wall and ask us to justify our stands...we are embarrassed to find ourselves living with stale traditions." When he retired in 1989, he reflected: "My most provocative teachers have been students...There is a need in a college setting to assure constantly that people who have a lot of passion about issues can find a way to express it and at the same time not squelch the passions of others." He simultaneously burnished alliances with the faculty. His innate honesty and decency fostered trust on all sides. He was canny too. He advised administrators during protests, "time is on your side."

George's ability to listen, to mediate, and to envision grew from his fundamental humility. He was that rare breed: an administrator who was not ego-driven. In one of my last conversations with him, he recounted battles over dorm hours in the '60s and admitted to getting it wrong at first. George was more than a gifted mediator; he was a creator. He

worked to create environments in which passions could be negotiated. He helped craft the curriculum for the nascent Lorain County Community College in the early 1960s, advanced Oberlin's Human Development Program in the 1970s, spearheaded Humankind Tomorrow in winter terms in the '70s—a seedbed for the college's Environmental Studies Program, and he re-envisioned the campus dining scene in the 1980s with the hope of creating nodes for passionate but civil discourse. In 1987, when stigma ran high, he organized a conference for liberal arts colleges about HIV/AIDS.

Devoted to his alma mater, Elmhurst College, George served on its board of trustees for 40 years—the longest tenure of any trustee when he retired from the board. He retained a fondness for the University of Michigan, which granted him his doctorate.

George's venues included countless dinners at his residence on Hollywood Street. We began in his living room, propelling the mobiles on his coffee table—the perfect icebreaker. He sometimes had to slip out to take an emergency phone call. He returned with perfect composure. George wore the word "unflappable" like a second skin.

Although George Langelier and dean of students seemed synonymous, he came to his deanship by indirection. He started work at Oberlin in 1959, serving as registrar of arts and sciences, director of financial aid, associate dean of arts and sciences, and lecturer in biology. He was initially passed over for the position of dean of

students because President Robert Carr told him, "you don't have a wife."

As a gay man in a hostile era, George knew firsthand how homophobia corrupted the academy's humane values. President Bob Fuller counseled that Oberlin was not ready for an out gay dean of students. George was vigilant about discrimination of all sorts when he served on accreditation teams. "I would smoke it out and highlight it in my report," he said. Some colleges faced probation as a result.

At Oberlin, George resolutely supported LGBTQ students, which required discretion, and became their trusted confidant. He promoted a landmark study on the status of LGBTQ students at Oberlin, carried out by my late partner, Bill Norris—one of the first such campus studies anywhere.

George might have moved to an urban setting and larger institution as the gay movement gained traction. Did he sometimes ache (in Auden's words) "to be loved alone"? George did not look back. He revered Oberlin and he drew on his inner strength. His humanity attracted to his side a legion of loving friends—in Oberlin, on retirement trips to Asia, and in summers at his lakeside camp in New Hampshire.

George's unwavering commitment to the humane values of higher education was a beacon in 1966 and in the turbulent years that followed. Oberlin College and all of us remain in the beneficence of George's generosity and grace. —Clayton Koppes, *Professor of History*

COURTESY OF OBERLIN COLLEGE ARCHIVES

classical music, becoming proficient on the clarinet and bass, as well as the piano he played for his church choir. He earned a bachelor's degree from Washington University in St. Louis and later immersed himself in avant-garde compositional techniques and electroacoustic music while earning a master's degree from the University of Illinois; he later added a PhD from the University of Iowa. A prolific composer, Dr. Wilson contributed works to Oberlin's long-standing Festival of Contemporary Music every year he was on the faculty. In 1968, he won first prize at the International Electronic Music Competition at Dartmouth College, the first competition ever devoted to electronic music. After Oberlin, Dr. Wilson went on to a 22-year career as a professor and administrator at the University of California, Berkeley, and he remained an active and acclaimed composer for many years. He was honored in 1974 by the American Academy of Arts and Letters and the National Institute of Arts and Letters. He earned a Rome Prize in 2008 and was awarded two Guggenheim Fellowships. Dr. Wilson died March 12, 2018. He is survived by his wife, Elouise Woods Wilson; a son and daughter; and six grandchildren.

1936

Margaret Ellen Adams was associate director of New England Deaconess Hospital (now Beth Israel Deaconess Medical Center) in Boston for 33 years. The daughter of Oberlin conservatory faculty members, she took up graduate studies in business administration at Harvard-Radcliffe. She enjoyed a life of travel throughout Europe and the U.S. and continued to enjoy the arts at Oberlin and elsewhere throughout her retirement. Ms. Adams died January 29, 2018, leaving many loved ones.

1941

A 12-year member of the Oberlin College Board of Trustees, **Jane Dunlap Highsaw** was a three-time state debate champion in high school who earned a master's degree in public administration from the University of Minnesota. She began her career with the U.S. Bureau of the Budget in London during WWII, later transitioning to the Bureau of United Nations Affairs in Washington, D.C. In 1958 she began teaching government and politics at Mount Vernon College, retiring

as chair of the political science department in 1983. She was active with the American Political Science Association, the Public Administrators Society, and the D.C. League of Women Voters. In retirement, she became active with the Grand Traverse Regional Land Conservancy in northern Michigan, where she was a lifetime summer resident. Ms. Highsaw died January 1, 2018. She was preceded in death by her husband, attorney James L. Highsaw. She is survived by three children and two grandchildren. ■ **Lois Keller Porter** was an accomplished violinist whose musical acumen served her in numerous roles throughout her career. She debuted as a soloist at age 16, appearing with the New Haven Symphony in a performance of Edouard Lalo's *Symphonie Espagnole*. After Oberlin, she studied musicology at Columbia University and worked for the National Civic Music Association while volunteering for the Air Warden Service during WWII. She later served as head of publicity for the Music Corporation of America, then as a faculty member at Brenau College and president of the National Federation of Music Clubs. In 1950, she married newspaper editor George Porter, whose work carried their family to New Orleans, the Philippines, Malaysia, and Singapore. Ms. Porter served in various roles in each location, including as concertmaster of the New Orleans Civic Symphony Orchestra and as a member of the National Philharmonic Society of the Philippines and the Singapore National Symphony Orchestra, of which she was a founding member. While in Singapore, she chaired the board of the Singapore American School. The Porters returned to the U.S. in 1971 and settled in Washington, D.C., where they helped found the Washington Area Secular Humanists, with Ms. Porter serving as its first president. She died January 28, 2018, leaving a son, daughter Elise Porter '74, and granddaughter Abigail James '14.

1944

Jeannette Underhill Gies was born in Montclair, N.J., and lived her life in the Garden State. She earned a degree in botany at Oberlin and a master's in nursing from Yale. Ms. Gies died in February 2018.

1946

Frances Skinner Dittes married James Edward Dittes '49 at Oberlin and they

devoted two years to teaching at the remote Talas American School for Boys in Turkey, traveling extensively across the Middle East and Europe. The experience inspired a lifetime of travel they enjoyed with their children, including multiple years spent in Rome. At age 58, Ms. Dittes earned a master's degree in movement studies from Wesleyan University and worked for the next two decades with residents in retirement communities. For 62 years, she was an active member of Spring Glen Church in Hamden, Conn. She died December 20, 2017, leaving three daughters, including Carolyn Dittes '79, and seven grandchildren. She was preceded in death by her husband, her first child, a son who died at age 6, and by her companion, Bill Colman. ■ **Lester E. Gordon** enjoyed a long and varied career which he increasingly devoted to development of impoverished nations. During an early stint in economic planning and policy with the U.S. government, he fell victim to an FBI investigation during the McCarthy era for an editorial he wrote for the *Oberlin Review* years earlier in protest of the jailing of two American Communist Party officials on free speech grounds. Eventually exonerated, he transitioned into a life of aiding developing nations through various governmental foreign-aid agencies, and during the Kennedy Administration he played a role in the creation of the Peace Corps. Mr. Gordon later served as deputy director and then director of Harvard University's newly created Development Advisory Service, which facilitated economic research in developing countries, and from 1974 to 1980 was the first director of the Harvard Institute of International Development. Before completing his Oberlin degree, he volunteered for the Army Air Corps and was trained to fly C-47 trooper carriers during WWII. A lover of classical music, he co-founded the Concord Chamber Music Society in his Massachusetts hometown and chaired the board of the Umbrella Center for the Arts. Mr. Gordon died December 24, 2017. He was preceded in death by his wife, Beth Forbes, and by his second wife, Eve J. Linson, with whom he lived in Kenya and Zambia while supporting the development of those countries. He is survived by three children, three grandchildren, three stepchildren, four step grandchildren, nine step great-grandchildren, and companion

Mary Petschek. ■ Born to Congregational missionaries and raised in southern India, **Constance Dudley Rumely** sailed around the Cape of Good Hope to America during wartime to attend Oberlin. She met her husband, John Rumely '46, her senior year. She lived for more than 60 years in Bozeman, Mont., where John taught at Montana State College and where the couple was instrumental in establishing Pilgrim Congregational Church. Ms. Rumely earned a degree in early childhood education from Montana State and founded the Pilgrim Preschool, serving as its first director. She later became a kindergarten teacher at Irving School, where she taught for 20 years. She died March 7, 2018, leaving a son and daughter, nine grandchildren, and 10 great-grandchildren; she was predeceased by a daughter and her husband. ■ **Alfred Van Horn** devoted his career to hospital administration and education, including 12 years as assistant director of the American College of Hospital Administrators and later as executive VP of the Tri-State Hospital Assembly in Chicago, executive director of the Great Lakes Health and Education Foundation, executive VP of the Great Lakes Health Congress, and finally director of exhibits and meetings management for Bostrom Management Corporation. His Oberlin studies were interrupted by WWII, in which he served with the U.S. Navy Amphibious Fleet in the Pacific Theater. He earned a master's in hospital administration from Columbia University in 1949 and began his career as an administrative resident at East Orange General Hospital in New Jersey before becoming the first hospital administrator at Fairfield Memorial Hospital in Illinois. He was very active in his community, including leadership roles with the YMCA and Boy Scouts. Mr. Van Horn died February 20, 2018. He was preceded in death by Sue, his wife of 63 years, and his eldest son. He is survived by six children, 13 grandchildren, and seven great-grandchildren.

1947

Charles Richard graduated from Colgate Rochester Divinity School in 1950 and became minister of the First Baptist Church of Chicago, where he was a leading voice for civil rights. Mr. Richard died November 27, 2017. He leaves his wife, Stephanie; two

children; 11 grandchildren; and five great-grandchildren. He was preceded in death by two children. ■ **Peggy Bartlett Wareham** was born in England and resettled in the U.S. at the outset of WWII. She earned a degree in nursing from Columbia University and worked in Colorado Springs and Washington state, first in nursing and later as a teacher of first aid and as an EMT with her local fire department. She contributed her free time to Camp Fire, Cub Scouts, and the American Red Cross. She was married to Mike Wareham, with whom she had three children. Ms. Wareham died August 31, 2017. She leaves her three children and six grandchildren. ■ **Dr. Richard Westerman** began his career as a small-town family physician in Colorado and ended it in international medical research at Upjohn Pharmaceuticals in Michigan. He served as a U.S. Army staff sergeant during WWII before earning his MD from Wayne State University. He married Phyllis May Perry '50, and together they had four children—three of which he delivered. He became a pilot and enjoyed traveling the world, including adventures on numerous continents with his grandchildren and other family. In retirement, he continued to volunteer his services in numerous capacities, including on Native American reservations. Among his hobbies in retirement, he learned to design hooked rugs and make soap, which he enjoyed giving as gifts. Dr. Westerman died March 26, 2018. He is survived by his wife and their children, as well as six grandchildren and a great-grandchild.

1948

John Tucker Craig grew up in Oberlin and served in the U.S. Navy before earning an MPA from the Woodrow Wilson School at Princeton University. He married Ruth Weiler Craig and relocated to Paris, where he worked for the Marshall Plan and began a 60-year career with USAID and the U.S. Department of State, initially helping to rebuild postwar Europe and later supporting efforts in Africa, Haiti, and elsewhere. Mr. Tucker died February 3, 2018. He is survived by four sons, 11 grandchildren, and five great-grandchildren.

1950

Dr. John W. Barnett was a partner for five decades in the Connecticut law firm of Wiggan and Dana, where his practice centered

on intellectual property, educational law, and trusts and estates. He earned his law degree from Harvard Law School and was married to Elizabeth D. Sargent '50 for 50 years. He married Helen Sheffer in 2005 and, after her death, moved to Vermont, where he practiced pro bono law, participated in local government, and married Elizabeth S. Mills '50. Dr. Barnett died August 10, 2017, leaving his wife, three children, and eight grandchildren.

1951

Dr. Morris Zelditch Jr. was a major contributor to the field of social psychology and a founding father of Stanford University's sociology department, which he chaired on two occasions. He served in the U.S. Army before taking up studies at Oberlin, later earning his doctorate from Harvard University. Before arriving at Stanford in 1961, he taught in Columbia University's Department of Sociology. At Stanford, he became known for his theoretical research on the effect of various demographic factors—such as gender, race, and education—on interpersonal behaviors. He coauthored the 1998 book *Status, Power and Legitimacy: Strategies and Theories*. He earned the American Sociological Association's Cooley-Mead Award in 2000 for his lifetime contributions to sociology and social psychology. He served as president of the Pacific Sociological Association and editor of the *American Sociological Review*, and he was a two-time recipient of Stanford's Humanities & Sciences Dean's Award for Distinguished Teaching, in 1978 and 2007. Despite retiring in 1996, Dr. Zelditch continued his research and taught sociology courses every year at Stanford until 2017. He died December 8, 2017, leaving a daughter, son, and three grandchildren.

1952

Dr. Arthur Coffman Wolfe spent most of his professional life in Ann Arbor, Mich., where he worked on survey research projects in multiple university programs, including directing the Institute for Social Research's National Election Studies and the Transportation Research Institute's National Roadside Surveys. A conscientious objector in the U.S. Army Medical Corps, he earned a master's in education from the University of Michigan and later added a PhD in political science. At Oberlin he met his future

wife, Shirley Penty '54, and cofounded the college's co-op network. With his young family, he spent four years in Truk Atoll in the Pacific Islands as a teacher and administrator of a boarding school before returning to Ann Arbor for his PhD. Throughout his life, he enjoyed traveling the world with his family. Dr. Wolfe died December 28, 2017. He leaves five children and eight grandchildren.

1953

Ann McWethy Atwood was a longtime teacher of fourth grade and piano, in addition to her roles as an organist and choir director. She served as president and in other capacities for Liberty Resources, a provider of behavioral services, and for the Zonta Club of the Oneida (N.Y.) Area, dedicated to elevating the status of women. In 2017 she was nominated by the Zonta Club for inclusion in *Book of Lives and Legacies*, a publication of the National Women's Hall of Fame that recognizes contemporary women who have had an impact on women's advocacy. Ms. Atwood died December 3, 2017, leaving her husband of 47 years, Morris Atwood '67; a son and daughter; and two grandchildren. ■ **Harriet Crain Blume** enjoyed a long career as a professor of French, English, and German at Crafton Hills College in addition to teaching at other institutions. She earned a master's degree in French from the Sorbonne and a master's in English literature from the University of the Redlands. In retirement, she worked with the homeless, tutored underprivileged children, and participated in a meditation group with prison inmates. Ms. Blume died January 31, 2018. She was preceded in death by her husband, Frank R. Blume '53, and is survived by four children, including Daniel Blume '84, and six grandchildren.

1955

After studying French horn at Oberlin, **Dr. Ruth Corwin Meyer** received an MA in music at the Eastman School of Music, a Fulbright to study at the Mozarteum Academy for Music and the Performing Arts in Salzburg, and a PhD in musical arts from the University of Colorado. Her teaching career included stints at Oberlin, where she taught for a semester as a substitute for her former professor, Jack Radunsky; Western Colorado University; and Eastern New Mexico University, where she taught piano,

piano pedagogy, and piano literature and ran the piano preparatory department. She also played in a trio with two Eastern New Mexico colleagues. An active member of the Religious Society of Friends, she took a one-year sabbatical to live and study at Pendle Hill, a Quaker educational community in Pennsylvania. After retiring she moved to Rio Rancho, N.M., and continued to teach to area teachers and tutor math to middle school students. Dr. Meyer died May 11, 2017.

1956

Before attending Oberlin, **John W. Daly** enlisted in the U.S. Marine Corps and served four years. He began his career at the Lorain County Industrial Development Committee in Elyria, then moved to Albuquerque to become the first director of the Albuquerque Industrial Development Service. A realtor for much of his professional career, Mr. Daly ran John W. Daly and Associates until retiring in 2007. He was a New Mexico state representative from 1979 to 1980 and served as a member of the New Mexico Mortgage Finance Authority. In retirement, he enjoyed spending time with his friends and family at their mountain cabin. He died on August 3, 2017, leaving his wife, Nita Garrahan Daly '57; three children, including LisaBeth Daly '82; and three grandchildren, including Merlin Wray Hoffman '16. ■ **Dr. John Robert Ehrman** earned a PhD in theoretical physics from the University of Illinois, an experience that stoked his passion for computer science. He devoted 17 years to Stanford University's Linear Accelerator Center (SLAC) and published the 1971 textbook *System/360 and Assembler Language Programming*. In 1983 he transitioned to IBM's Silicon Valley laboratory, where he earned the reputation of "Master of the High-Level Assembler." Dr. Ehrman died February 20, 2018. He is survived by his wife of 33 years, Tineke Graafland, whom he met at Stanford's Linear Accelerator Center.

1957

A former composition student at Oberlin, **Joseph Clonick** was a gifted improviser who enjoyed a long career as a cabaret pianist in New York and his native Chicago. Born into some measure of wealth—Mr. Clonick's father owned a successful industrial wrecking business—he was fortunate to be able to

follow his muse throughout life. Invariably, that meant following the music. He began his career playing in various short-lived Chicago cabarets, then for three decades forged a life in New York City. There, he toiled at the theater workshop of Broadway composer Lehman Engel and played countless parties, his world intersecting with no shortage of legendary performers. Mr. Clonick returned to the Windy City in 2000 to care for his ailing mother. He continued to live in the luxury high-rise his parents had bought in 1957, and he enjoyed performing for his local synagogue. Though his health faltered in recent years, Mr. Clonick remained a robust supporter of Oberlin, funding scholarships for composition students for many years. He was also instrumental in the construction of the Bertram and Judith Kohl Building: His \$5 million pledge led to the creation of the recording studio that bears his name. With the Kohl Building's christening in 2010, Clonick Hall instantly became an integral part of daily life at Oberlin, where it is used for student and professional recordings, master classes, rehearsals, lectures, and performances. Mr. Clonick died March 31, 2018.

1958

Dr. Harvey V. Culbert was an educator at the University of Chicago, where he taught clinical physics in the department of radiation and cellular oncology. He earned an MS and PhD in physics from Western Reserve University and began his career as a solid-state experimental physicist at Argonne National Laboratory. In retirement, Dr. Culbert and his wife relocated to Kendal at Oberlin, and he became very active in community groups and sang in Musical Union. He died February 25, 2018, leaving his four children and six grandchildren. He was preceded in death by his wife, Alice Summerbell '58, after whose passing he married Louise Luckenbill. ■ **Beatrice Freitas** was a beloved musician known for her work as head of music for Hawaii Opera Theatre and as lead organist for more than 40 years at First Presbyterian Church of Honolulu and Punahou School. She mentored hundreds of students in piano and voice, helping to launch the national and international careers of homegrown professional musicians, in addition to cultivating a prominent performance career of her own. Ms. Freitas

made her professional debut performing with the Youngstown Symphony Orchestra during its 1955-56 season. She earned a master of music degree from Boston University and continued her studies at the Juilliard School, where she served as the choral rehearsal pianist and participated in the opening performance of Lincoln Center for the Performing Arts. She married Lewis P. Freitas in November 1963—the same month she was invited to take part in a performance at the funeral of President John F. Kennedy; she declined, because she was busy planning her wedding and honeymoon. In 1972 she joined the music faculty of the University of Hawaii at Manoa and began working with Hawaii Opera Theatre. She was the keyboard specialist with the Honolulu Symphony for 30 years and performed recitals with David Shifrin, Yo-Yo Ma, Sasha Cooke, and many other prominent soloists and chamber music groups. She recorded *Sea Dreams* (Lehua Records) and played on Rosemary Clooney's last two recordings. Ms. Freitas died February 17, 2018. She was preceded in death by her husband and is survived by a son, a daughter, and two grandsons. ■ **Dr. Robert D. Guthrie** worked for 37 years at the University of Kentucky, where he was a professor of chemistry and chair of the department on three occasions. A chemistry student and collegiate wrestler at Oberlin, he went on to earn a PhD in organic chemistry from the University of Rochester and completed a post-doctoral fellowship at UCLA. He was known for his encyclopedic knowledge of organic reaction mechanisms, a gift that allowed him to formulate a system for their symbolic representation. While at UCLA, he met his eventual wife, Roberta, with whom he had three children. He was widely regarded as a warm and welcoming presence to all and often invited students to his home for meals. Dr. Guthrie died February 13, 2018, leaving many loved ones. ■ **Dorothy Calhoon Raemsch** worked in accounting at Hartwick College and the Soccer Hall of Fame, Oneonta, N.Y., in addition to earlier employment in chemistry with Smith-Kline, General Electric, and the Syracuse University College of Medicine. She earned a degree in chemistry from Vassar College and enjoyed a lifelong passion for music, learning to play the harp as a child and continuing her studies at Carlos Salzedo's Harp Colony in Maine and at

IN MEMORIAM

Frances Slocum Walker, 1924-2018



In January 1976, pianist and educator Frances Walker '45 returned to her alma mater to play a bicentennial concert celebrating the music of black composers. Her Oberlin performance so moved administrators that she was hired on the spot to teach that fall. Three years later, she became the first black woman to be granted tenure at Oberlin, where she taught until her retirement in 1991.

Outspoken throughout her life, Walker showcased the music of black composers such as Scott Joplin, Samuel Coleridge-Taylor, and former Oberlin student William Grant Still. She battled for gender equity in salary and strode confidently into an interracial marriage amid a torrent of condemnation. Through the years, she was also beloved by her students, many of whom went on to standout careers of their own.

Born in Washington, D.C., Walker was raised alongside her brother, Pulitzer Prize-winning composer George Walker '41, hon. '83. She began teaching at Barber-Scotia College in North Carolina in 1947, then joined the faculty of Tougaloo College in Mississippi a year later. There, she met history professor Henry Chester Slocum '48, a white man with whom she relocated to New York City to marry, in defiance of Mississippi laws prohibiting interracial marriage.

In New York, Walker earned an MA at Columbia University Teachers' College in

1952 and a professional diploma in 1971. She taught piano for seven years at the Third Street Music School Settlement before taking up a four-year residency at Lincoln University in Pennsylvania. By 1972, she was appointed assistant professor of piano at Rutgers University, where she remained through her first years of teaching at Oberlin, relocating only after the death of her husband in 1980.

An avid performer for many years, Walker debuted at Carnegie Hall in 1959 and for decades played engagements at major venues across the U.S. and beyond.

At Oberlin, Walker served as chair of the piano department, president of Pi Kappa Lambda, and chair of the Special Educational Opportunities Program, which supported minority groups. In 1979 and again in 1985, she was honored by the National Association of Negro Musicians. In 2004 she was awarded the Alumni Medal from Oberlin College.

In retirement, Walker wrote the autobiography *A Miraculous Journey*, and she remained generous to Oberlin, informally funding scholarships for conservatory students.

Walker died June 9, 2018, at her home in Oberlin. She is survived by her son, Jeffrey Slocum, and a granddaughter.

A Memorial Minute for Ms. Walker will appear in a future issue of the *Oberlin Alumni Magazine*.

Oberlin. She enjoyed writing poetry, painting, and observing nature. Ms. Raemsch died January 6, 2018. She was predeceased by her husband, Bruce, and is survived by three children and five grandchildren. ■ **Eleanor Busick Rust Simonson** was an expert on energy policy at the Brookings Institute and non-nuclear proliferation at the U.S. Department of State, where she worked on numerous treaties with the Soviet Union and Russia regarding limitations on nuclear technology and uranium. Later, she became a valued consultant on the production and shipping of nuclear materials. As a young student, she spent a year abroad, studying at the London School of Economics and dancing to a little-known band called the Beatles at the Cavern Club. She earned a master's degree in political science from Yale and married Robert M. Steinberg, with whom she had two sons before the couple divorced. She later married Walter Simonson, and their blended family lived together in Virginia. Ms. Simonson died February 19, 2018. She was predeceased by her second husband and is survived by her two sons, four stepchildren, and 11 grandchildren.

1959

An organ performance major at Oberlin, **Karen Knudsen Bannister** married Christopher Freeman Bannister and developed their business, Bannister Harpsichords, together. She later enjoyed a second career in the music department of the Princeton University Store, where she worked for 25 years. Following the death of her husband in 1996, she discovered a new passion for painting, becoming an accomplished watercolorist and a member of the Garden State Watercolor Society and the New Jersey State Watercolor Society. Ms. Bannister died May 17, 2017. ■ **Dr. Elton Burky** was a partner in the real estate law firm of Burky, Wiers & McCarthy. He earned his doctorate in law from the University of Michigan. He died December 6, 2017, leaving many loved ones.

1961

Dr. Howard L. Gillary was a professor of physiology at the University of Hawaii whose passions included surfing and dancing. He earned his PhD from Johns Hopkins University in 1966. Dr. Gillary died December 12, 2017, leaving two daughters and three grandchildren.

1964

Dr. Bruce M. Cole was chair of the National Endowment for the Humanities throughout much of the George W. Bush Administration and was a leading advocate for the teaching and meaning of civilization after the terrorist attacks of September 11, 2001. “Defending our homeland requires not only successful military campaigns,” he told *Humanities* magazine in 2002. “It also depends on citizens understanding their history, their institutions, and their ideals. The humanities show us what it means to be an American, and why America’s ideals are worth fighting for.” A former art history professor, first at the University of Rochester and then at Indiana University, Dr. Cole assumed the role of chair of the NEH in December 2001 and served until January 2009, the longest tenure in the organization’s 53-year history. Under his leadership, the NEH expanded its role as a grant provider to artists, incorporating public outreach that promoted teaching history and culture in public schools. He earned a bachelor’s degree from Western Reserve University, followed by a master’s in art history at Oberlin and a doctorate in art history from Bryn Mawr College. In 1966, as a graduate student in Florence, he helped protect a massive collection of Renaissance artworks from rising floodwaters. In 2008 he was awarded the Presidential Citizens Medal, one of the country’s highest civilian honors, for having “inspired Americans to have a deeper commitment to the teaching, study, and understanding of American history and culture.” After leaving the NEH, Dr. Cole was president and chief executive of the American Revolution Center in Valley Forge, Pa. He also served on the board of trustees of Indiana University and was a senior fellow at the Ethics and Public Policy Center in Washington. He authored the books *Giotto and Florentine Painting, 1280-1375* (1976), *The Renaissance Artist at Work: From Pisano to Titian* (1983), and *The Informed Eye: Understanding Masterpieces of Western Art* (1999). Dr. Cole died January 8, 2018, leaving his wife, Doreen Luff; two children; and two grandchildren.

1965

Frank L. Coffey was a singer with the Metropolitan Opera for 26 years. He continued his voice studies at the New England Conservatory of Music, where

he earned a master’s degree in 1967. Mr. Coffey died November 4, 2017. He leaves his wife, Joyce ’65, and a son. ■ **Dr. Kenneth G. Powell** was an accomplished musician whose rise through the ranks of higher education inspired several career transitions. Initially an organist, he earned master’s and doctoral degrees in performance from the University of Illinois, where he won a national organ competition held annually in Fort Wayne, Ind. He later became a professor at Centenary College, where he taught music and directed choirs for several years before being appointed dean of faculty and then VP for academic affairs, with additional responsibilities in the finance department. Dr. Powell returned to school at age 43, earning an MBA in accounting from Rutgers University-Newark, then added a CPA license while working for the Touche Ross Accounting Firm. He became VP for finance at the Manhattan School of Music and later Monmouth University—then a new passion took hold. In 1995, he indulged his longtime passion for the game of bridge, buying the Essex Bridge Center and making it the family business. He and his wife, former Oberlin voice major Roz Powell ’64, both had earned the rank of Life Master in the game. He died February 26, 2018, leaving his wife and their two sons. ■ **Robert Stam** worked for Procter & Gamble, Diamond Shamrock, and as a CPA for Courson and Stam LLC in Florida. He is remembered as a gregarious, charming, and generous man. Mr. Stam died December 20, 2016, leaving his wife of 48 years, Sandy; three sons; and four grandchildren.

1967

Dr. Gordon S. Roberts was a professor of finance at York University’s Schulich School of Business, where he served stints as director of the financial services program and as finance area coordinator. He won the school’s Seymour Schulich Award for Teaching Excellence in 2007 and was nominated many times. He was also named the Kellogg-Schulich Executive MBA Professor of the Year four times. Heavily published on the topic of corporate finance, he continued his research in retirement, completing a paper coauthored with a colleague in the month leading up to his passing. Dr. Roberts died March 23, 2018. He is survived by his wife, Sonita, and many loved ones.

1971

Katherine Krall Guy was a faculty member at the Governor Dummer Academy in Massachusetts, where she taught French and Spanish and introduced programs aimed at bolstering inclusion, including a summer transition program for students of color. She earned national recognition for her introduction of the Anti-Defamation League’s “World of Difference” anti-racism peer-training program and led many committees at the academy. She later earned a master’s degree in multicultural studies from Lesley University and a master’s in French from Tufts University. Ms. Guy died November 9, 2017. She leaves her husband, J. Douglas Guy, and two sons.

1978

For 15 years, **Nancy Ellen Sylbert** ran Marble Hill, the photography empire of her partner, New York performing arts photographer Ken Howard, whose clients include the Metropolitan Opera. She worked as a graphic designer and devoted considerable efforts to a variety of causes: In the early 1990s, she worked heavily with the AIDS Foundation of San Diego and later with the child-abuse prevention nonprofit Home Start and Creative Response of the Arts. She was a designer for the San Diego Opera, one of numerous opportunities that stoked her passion for opera. She eventually relocated to New York, where her volunteer involvement included backstage operations for the Comfort Ye Concerts to Benefit the Homeless in New York City. In recent months, she became executive assistant in the broadcast research department of CBS Visions. Ms. Sylbert died July 15, 2017, and is remembered by countless loving friends.

1979

After graduating from Oberlin, **Scott Alan Smith** ventured from Ohio to Oregon by motorcycle and took his first job with the book vendor Blackwell North America, rising quickly to a role representing the company to university libraries across the world. An avid writer and lover of the written word, he held positions with other booksellers over the years, and he is remembered in part for his contributions as a founding member of the planning committees for the Feather River Institute and the Acquisitions Institute at Timberline Lodge. He later returned to

school at Kent State University and became a librarian. Mr. Smith died March 12, 2018, leaving many loved ones.

1980

David Christopher Hurlbert earned a degree from the Cleveland Institute of Electronics and worked in the technology field. A tournament-level chess player, he became an instructor at the Raleigh Academy of Chinese Language and in other local schools near his hometown in North Carolina. He was a lover of wildlife, and he rescued numerous animals with his wife, Christine. Mr. Hurlbert died September 21, 2017.

1981

Dr. John Murray was a professor of economics at the University of Toledo and Rhodes College. He authored or coauthored three books, including *The Charleston Orphan House: Children’s Lives in the First Public Orphanage in America* (University of Chicago Press, 2013), which won the South Carolina Historical Society’s George C. Rogers Jr. Prize. His first book, *Origins of American Health Insurance: A History of Industrial Sickness Funds* (Yale University Press, 2007) was named one of 10 Noteworthy Books in Industrial Relations and Labor Economics by Princeton University. Dr. Murray was a member of the editorial board of four journals and served as associate editor of *Social Science History* from 2001 to 2006. He earned an MS in mathematics from the University of Cincinnati and an MA and PhD in economics from Ohio State University. He died March 27, 2018, leaving many loved ones.

1985

Dr. Carla Y. Willis was the longtime principal economist of the American Medical Association and played a leading role in the Health Coverage Coalition’s historic consensus reform proposal. Her joyful personality and outgoing nature led others to call her “The Mayor of Evanston” in her hometown in Illinois. Dr. Willis died February 20, 2018. She is survived by her husband, Gregg Baker ’82, and three daughters.

1986

Dr. Karen Lynette Felton was a physician who transitioned from practicing medicine to a professorship with the University

of Phoenix. She graduated from the Ohio School of Podiatric Medicine and practiced in Newport News, Va., and Fairborn, Ohio. In retirement, she taught at the Department of Social Services in Buford, S.C. She belonged to the Florence Black Doctors Association and the Disabled Veterans Association and was active with the Spann Watson Chapter of the Tuskegee Airmen. She died February 27, 2018, leaving many loving family members and friends.

1998

Jessica Rose Heritier is remembered for her fun-loving personality and her dedication to caring for feral cats, which she welcomed into her home in Portland, Ore. An environmental studies major who spoke Portuguese, she came to be known as “Rosie” from her first week on campus. Ms. Heritier died November 15, 2017. She is survived by her loving family and friends.

2017

Eren Sean Guendelsberger embraced his work in computer science, from the classes he excelled in at Oberlin to the position he held as a software engineer with Google upon graduating. A leader in Oberlin’s computer science department, Eren helped other students by tutoring, mentoring, and organizing interview workshops, and he was honored with the R.J. Thomas Award for Outstanding Computer Science Graduate. Eren took part in summer internships with the Federal Communications Commission, the U.S. Patent and Trademark Office, and Google and was a member of Phi Beta Kappa. An avid singer, he performed in Collegium Musicum and Musical Union. Eren passed away on December 26, 2017, leaving his parents, John and Nese, and countless other loved ones. He is remembered for his kindness and sensitivity to those in need, and it is in Eren’s honor that his friends and family established a need-based scholarship fund to assist future computer science students at Oberlin. Contributions can be made to the Eren Guendelsberger ’17 Memorial Endowed Scholarship in Computer Science by clicking the “GIVE” button at www.oberlin.edu. An Oberlin Memorial Service honoring Eren’s Oberlin legacy was held May 6, 2018, in Fairchild Chapel, followed by a memorial tree planting in Tappan Square.

“Even though I am still working, I sometimes feel like a living archive and realize that as long as I can fog a mirror, there are still a lot of stories to tell.”

Longtime Columbia and Northeastern University law professor **Michael Meltsner '57** (see class notes)

“I had mostly avoided social media since getting sick, but one day I logged onto Facebook to see that across the country, people I knew and people I didn’t—a pair of girls I once babysat for, a football team in Rhode Island—were praying for Maggie, hoping Maggie pulled through. The more people that worried about me, the sicker I must be, I thought.”

Maggie Menditto '16, describing her E. coli infection in an article she wrote for the *New York Times* on April 24, 2018

“The brain is one unified thing. The obsessiveness that leads me to double check (and then triple check and then double check again) that I have my wallet in my pocket is also the obsessiveness that makes me a writer who considers every word I type. The need for sensory input that drives me to draw on myself with Sharpie also motivates me to spend extra time kneading my bread dough. Flaws are symptoms of perfections.”

Oberlin blogger **El Wilson '18**, listing 22 things Oberlin taught them, in their final Oberlin College blog post in June

“Choose one thing to be terribly, terribly offended by, this as opposed to the dozens or possibly hundreds that many of you are currently juggling.”

Author and humorist **David Sedaris H'18** in his commencement speech to Oberlin's Class of 2018 in May

“Elisha Gray, in the opinion of many who have calmly weighed all the evidence on the subject, is likely to receive full justice at the hands of future historians by being immortalized as the inventor of the speaking telephone.”

From the January 22, 1901, *New York Times* obituary of Oberlin graduate and former faculty member **Elisha Gray** (see “Gray Matters” in this issue)

“Not only do you have a right to ask for what you're worth, you have a social responsibility. More financial power equals more political power that can change organizations—and change the game. Asking to be compensated for the value you add is not selfish—you're doing it on behalf of women, and it's the only way we are going to drive equality.”

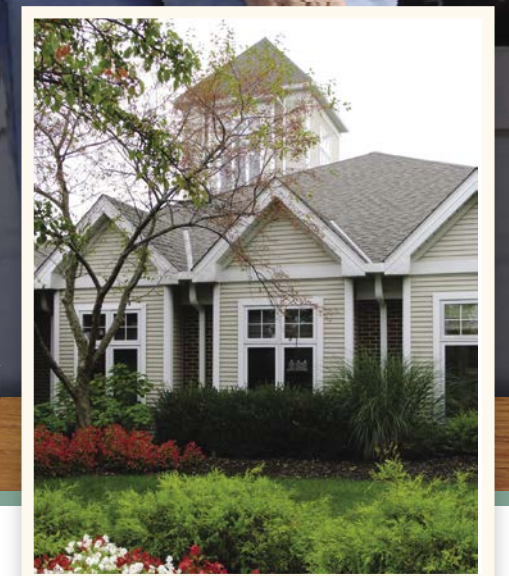
Megan Karsh '02, who teaches a negotiation course at Stanford Law School, in the article “Get What You Want: The Woman's Guide To Negotiation” in *Forbes* in August



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—MAXWELL RYAN '89