

SPRING | 2019

Milton Magazine

Why We Need
JOURNALISTS



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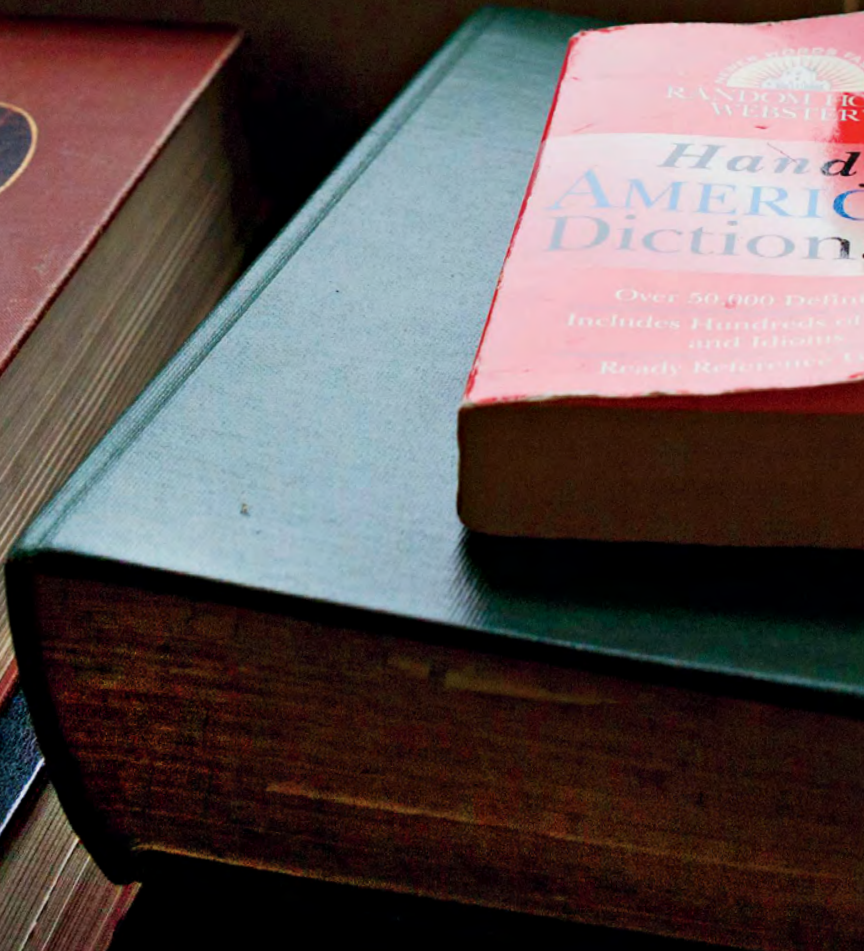
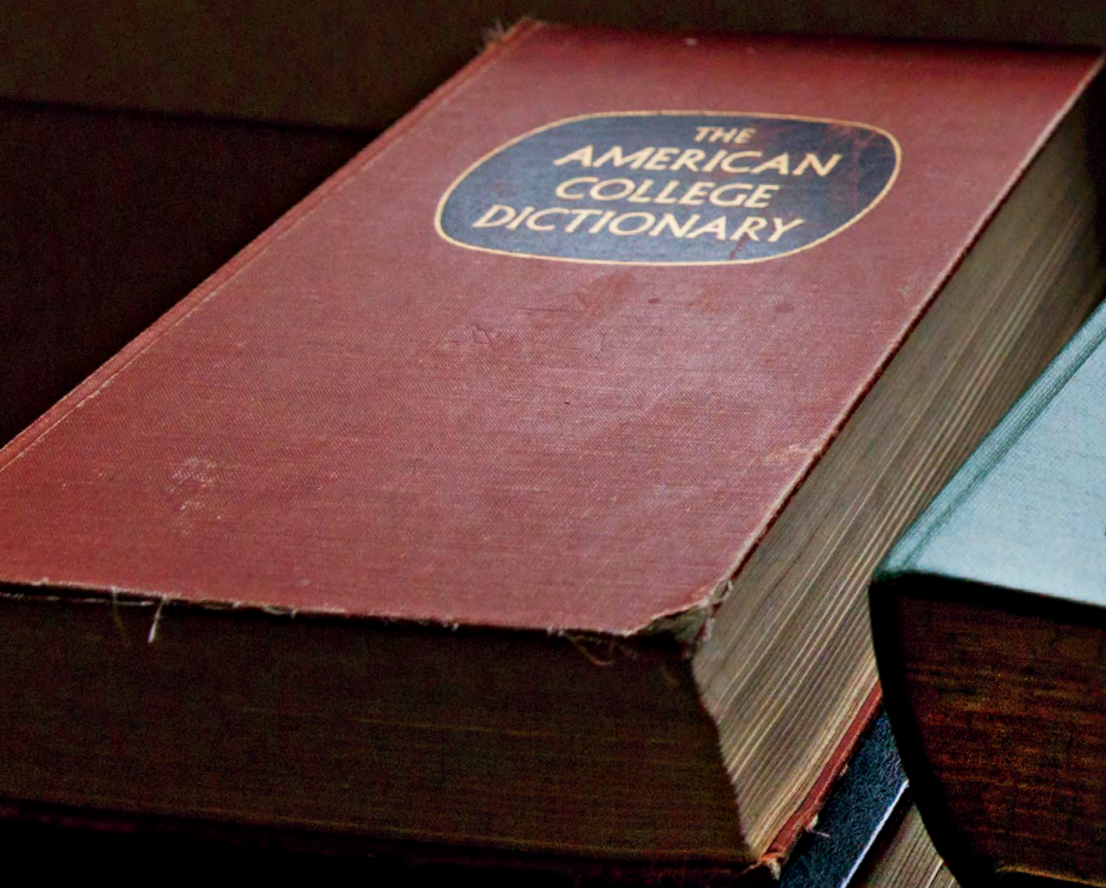
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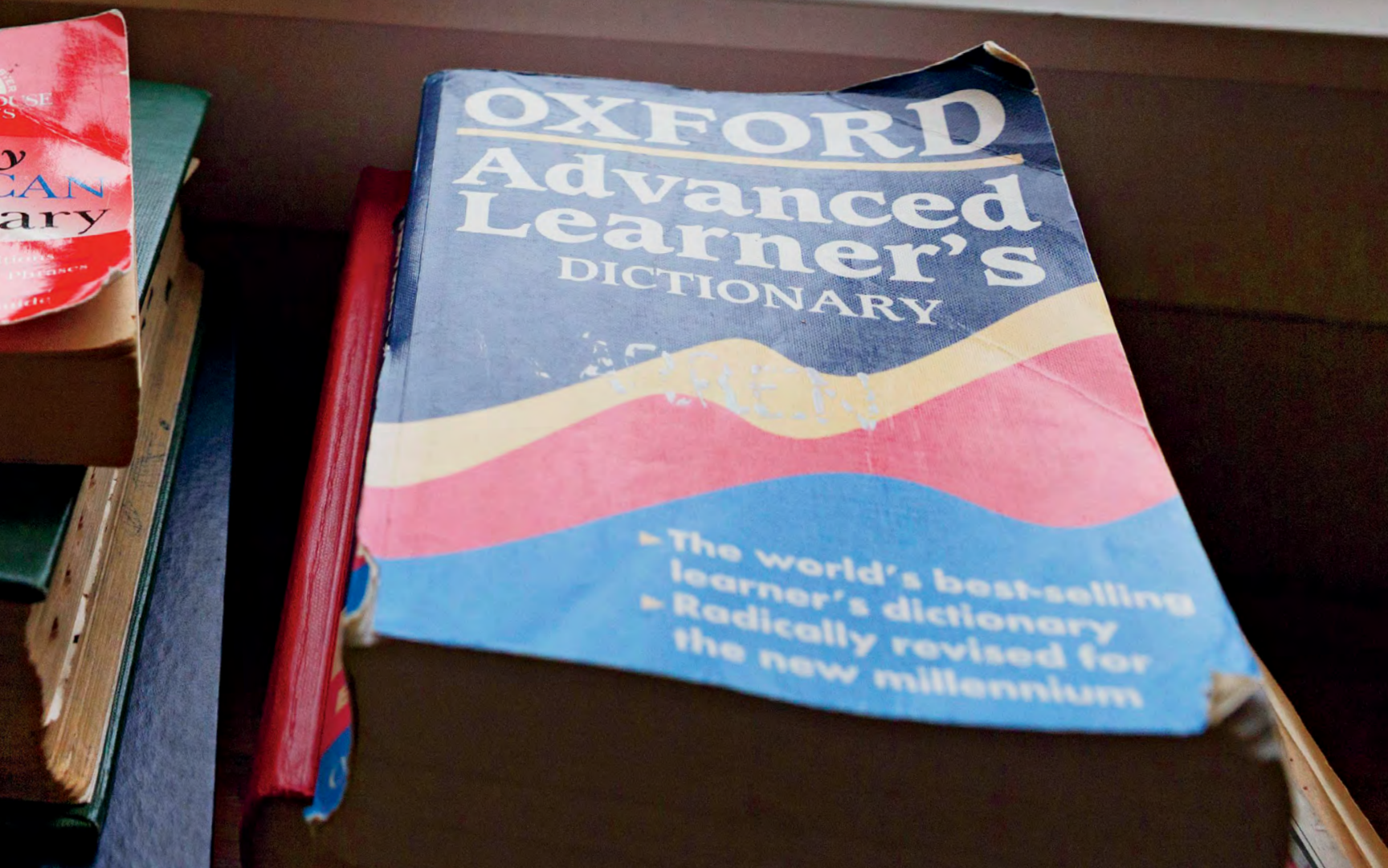
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Why We Need Journalists

Publishing stories: researching, interviewing, analyzing, reporting and responding—is challenging and in some cases, dangerous. Has the profession been affected by the wave of invectives, the efforts to sow mistrust, the drive to discredit journalists' work? What seems difficult and what is rewarding about reporting on the world? Journalists are critical agents in helping us develop the awareness and the acuity to understand our world and to inform our choices.



Student Publications

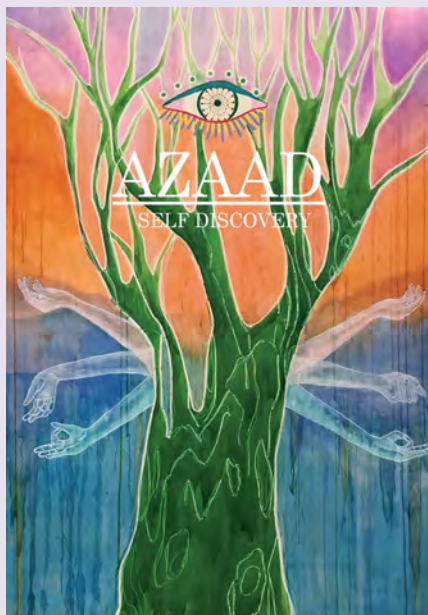
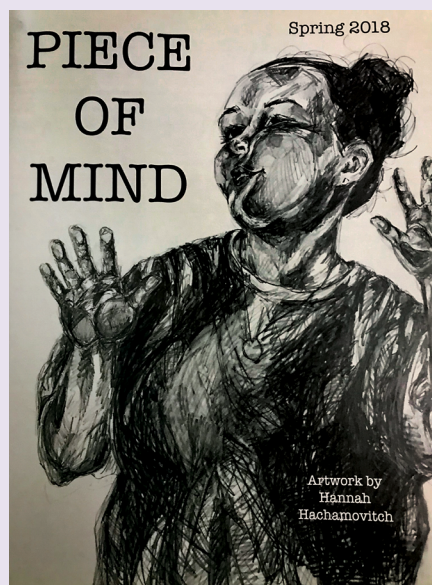
Piece of Mind

Editors: Jocelyn Sabin, Lauren Wei

Founded: Spring 2018

Provides a safe platform for students to share their experiences, anonymously or otherwise, regarding mental health.

From the editors: "We only launched last spring, so this year we are focused on establishing a presence. We built a website and collaborated with some other clubs. Our board has been amazing at coming up with interesting, creative ideas for the publication."



Azaad

Editors: Akua Owusu, Natasha Roy,

Adrian Hackney

Founded: 2016

Uses language to bridge cultural gaps and foster important conversations about culture and identity at Milton. Through creative writing, art and op-eds, helps students gain insight into somebody else's world and also take a closer look into their own.

From the editors: "We focus on bringing new voices to the table and encouraging students who wouldn't ordinarily share their perspectives. Our most recent issue centers on the theme of 'Outsider.' The submissions were surprising in many ways. It's easy to forget how little we really know about each other's stories and struggles. We were also pleasantly surprised to see how our peers have found strength and power in feeling like an outsider."

Helix

Editors: Kate Jones, Ryan Choi

Founded: 2006

Fosters an appreciation of science and educates Milton about current advances in STEM. Presents this information in a way that is attainable for everyone while still upholding high scientific writing standards.

From the editors: "We strive to present science in engaging and understandable ways. The first issue this year will contain five formal scientific articles about current events in STEM. The graduation issue contains interviews of seniors interested in STEM. Along the way, we learn about different people's writing processes and how to respect those differences."



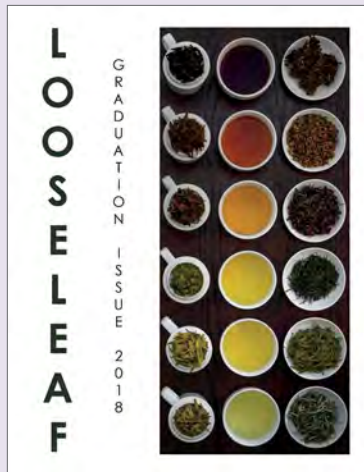


Magus Mabus

Editors: Serena Fernandopulle,
Hana Widerman
Founded: 1966

Showcases student literary and artistic work. Hosts beatnik cafés (open-mic nights) throughout the school year to provide another place where students can explore their artistry.

From the editors: “The writers at Milton are diverse, lively and open, so it is great to facilitate a place for us to come together. A goal this year is to get submissions from students who aren’t in creative writing or visual arts classes. We want to expand subject matter and form, and to show creative work inspired outside of a school setting.”



Loose Leaf (formerly known as the Asian)

Editors: Jennifer Chen, Hana Widerman,
Tara O’Malley
Founded: 2018

Focuses on the experiences of Asian students and faculty. Shares stories and art with the school to provide a platform for issues pertaining to the Asian community at Milton and beyond.



The F-Word

Editors: Amira Brown, Adrian Hackney
Founded: Winter 2015

Initiates dialogue about gender equality and feminism at Milton and the world beyond.

From the editors: “We aim to spark conversation about feminism and encourage students to become advocates for gender equality. We hope to highlight the experiences of marginalized gender groups who represent a variety of identities, including race, religion and sexual orientation. We enjoy hearing students’ stories from a variety of backgrounds. Each person holds unique experiences and a distinct relationship with feminism.”

Yearbook

Editors: Jeanna Shaw, Jessica Blanksteen,
Jack Panarese
Founded: A long, long time ago

Designed to document lasting memories for Milton Academy students, especially each year’s graduating class, and to be a venue for creativity and community.

From the editors: “This year we are streamlining the process and redesigning major parts of the yearbook to make it more representative of the student body and more fun. Our photographers are working hard to bring in a wider variety of photos and the layout team has more creative license to develop something original.”



Stories That Reach for a Fuller Truth

Mae Ryan '05, Documentary Filmmaker and Journalist

Mae Ryan's wide-lens, tortoise-shell glasses could be a metaphor for her alert, unblinking view of anything she decides to examine. Her unfolding but already celebrated career as a visual journalist is rooted in a love of photography, she says, a focus for her at Milton, and an abiding artistic point of departure as she gained multimedia experience.

In 2014, Mae became the *Guardian's* first U.S.-based video producer, and her documentaries and interactive projects garnered a raft of prestigious national awards. Those included the Edward R. Murrow Award in Investigative Journalism (video) for *The County* (2016), and a News and Documentary Emmy - New Approaches, and first place National Magazine Award - Best Multimedia, for *Beyond the Border* (2015).

Beyond the Border tells the story of the crisis in Brooks County, Texas, overwhelmed each year by the deaths of hundreds of migrants who leave the highway and hike through rugged, parched ranchlands to avoid a border checkpoint. In four video segments that expand print stories, economically drawn but palpably real characters sketch what's happening on the ground. Scenes play out under a searing sun, or in pitch darkness pierced by the spinning blue of officials' roof lights. Some local ranchers band together to set up water stations for the migrants, who die most often from dehydration and heat: "I'm a human being. They are human beings. They all have people who love them. Most of our fellow ranchers don't want these

people to die," one rancher offers. Dr. Mike Vickers speaks for some other ranchers in Brooks County: "This is a war, here; we're fighting a war." With "like-minded Americans and patriots," he says, he formed Texas Border Volunteers, to assist the Border Patrol in turning back "the invasion." A young Guatemalan mother tells about resigning from her diplomatic post after making too many calls to families about their relatives' deaths. A soft-spoken county sheriff, ceaselessly working with the fraction of his staff that hasn't resigned, along with volunteer deputies, strives fruitlessly to stem the smugglers' tide and to respond to the horror of families' lost and dead relatives in the hills. He pleads for his country to understand the need for immigration reform. "This has got to get better," he says.

"Sheriff Martinez," Mae says, "was really in the middle of an international crisis and was getting asked to do well beyond what he was really capable of doing." Working on these videos, Mae spent nine days interviewing people whom her collaborating colleagues helped to select. "The timing was a bit crazy," she says, "because that's when a lot of women and children started coming across the



Photo by Stephanie
Badini for Ilene Squires
Photography

border, which we hadn't planned on. No other news crews were there.... I was still pretty new to the job and was in the middle of something so much bigger than I thought it would be, just trying to capture as much of it as I could."

The characters who drive Mae's stories open up to her, she explains, because when she simply asks questions and listens, conversations happen. "Working in journalism has made me more extroverted," Mae says, "more open to other people and experiences, which makes it easier to have conversations with people who aren't like me."

The County, published roughly a year later, sheds light on Kern County, California, where in 2015 law enforcement officers had killed more people per capita than in any other American county. Thirteen people were killed in Kern County, and in the same time period, according to the *Guardian*, nine people were killed by the New York Police Department across the five counties of New York City, where 10 times the number of people live. Internal, department-led inquiries into the shootings in Kern County exonerated all the officers of culpability, that year and over the past decade.

Once again, characters Mae tapped to tell their stories expose conflicting experiences and perspectives. Family members of unarmed victims, the police chief and the county sheriff, officers working their beats, local clergy—collectively they weave together the complex social fabric. Mae's journalistic strategy offers a blank canvas, an opportunity for stakeholders to explain what's real for them. The pace is calm. The tone is civil and open. Law-enforcement leaders advance storylines that are both predictable and insufficient for the victims' relatives. In contrast, cops she accompanied during "ride-alongs," were more nuanced, Mae says. "It's not worth demonizing police officers, and that happens a lot," she says. "In

many cases, they're the first line of defense when it comes to mental health issues. Some nights they go from one catastrophe to another. One night I was with an officer who had to take a child away from his mother with Child Protective Services. The mother, who was schizophrenic, was going through a breakdown, thought aliens were coming, and seemed as if she would commit suicide. This all happens within the span of a few hours, which doesn't make it OK that some cops are shooting people. Police officers probably need mental health services of their own."

Mae's two prize-winning stories seem to express the full measure of an accomplished video storyteller. She would argue, though, that mastery of her craft is an ongoing challenge and the target is always moving. Each of her ventures figures in the impressive sum of her talents.

Right after Stanford, a photojournalism and documentary photography program at the International Center of Photography in New York honed Mae's photography skills.

Then back across the country, to Los Angeles, where the NPR station KPCC hired Mae to do both photo and video for its website. A three-month grant allowed her to explore the various immigrant communities in LA. "I didn't really know how to make videos well at that point," she says. But the station gave her plenty of creative license, so she learned a lot about storytelling and about production. Also, Mae began working directly with Grant Slater at KPCC, who has been a creative and life partner since then. She and Grant produced an innovative series called *AudioVision*—a kind of visual podcast, Mae says.

Seeking a more national orientation, she took the position with the *Guardian*, where she was able to consolidate her storytelling skills and work on long-form documentary video. Ultimately, Mae parlayed the *Guardian's* confidence in her work to develop *Vagina Dispatches*. With the *Guardian*

BELOW, LEFT

Vigil of family members in Bakersfield, California, remembering their loved ones killed in officer-involved shootings. (from *The County*)

BELOW, RIGHT

Police officer working the night shift in Kern County, California, a rural area with high rates of poverty and drug abuse. (from *The County*)





reporter Mona Chalabi, and relying on women of all ages, gynecologists and counselors, this series of four programs shares basic, much-needed information about female anatomy. “It seems like such a simple thing, that could be addressed in middle school, but it never is,” Mae says. “And asking questions is hard. Women don’t ask their friends, let alone their mothers. Our vaginas and vulvas are so sexualized that women don’t feel they can learn about it. But you have to live with your own body on a day-to-day basis and figure out what’s going on!”

Millions watched the *Vagina Dispatches* and the program drew the attention of video journalists at the *New York Times*, which Mae joined in 2017. At the *Times*, as at all news organizations, the growth of video as a news medium has resulted in numerous experimental initiatives. “Digital video,” Mae explains, “is so tied to what social media platforms [like Facebook, Instagram and Snapchat] are doing.” If algorithms change, and the platform changes direction (shifts away from longer-form, investigative journalism, for instance), that can dictate the way creators define their video work. Having to consider the platform is both fun and frustrating, Mae thinks. “There’s a part of me that likes it, because you can experiment and try lots of things, and different things will resonate on different platforms.”

Mae’s focus at the *Times* shifted toward science and culture. “How Robot Hands Are Evolving to Do What Ours Do,” for instance, explains the striking progress in the capabilities of a robotic hand and artificial intelligence. The video elegantly highlights a magnificent hand and its manipulation of objects. Its visually simple, color-coordinated presentation was Mae’s idea, to contrast the typical creative chaos of a laboratory.

In one series, “The Interpreter,” Mae developed video representations of arguments that would ordinarily be made by columnists: “Is Something Wrong With

Democracy?” and “National Identity Is Made Up.”

“We wanted the textures to feel like you were looking at a newspaper, even though it was video. Working through the best way to visualize this concept was fun,” she says.

A fascinating cultural series called *Dance in the Real World* opens with jazzy, neon-lit graphics and shows popular, culturally rooted celebrations of dance, from New York and Tokyo to Trinidad and Tobago, where *Dancing in the Air with Nine-Foot Stilts* shows impossible moves executed with perfect choreography by people of all ages, men and women, boys and girls.

As I write this story, Mae is producing a documentary TV program—a series that is slated to air in fall 2019 on FX. She’s excited to be working in yet a new domain, where the format is established “and you can just really focus on the storytelling.”

The jury’s out about Mae’s next step after the show is complete. “I still like making shorter videos. Some of my story ideas would make good four-minute videos,” she says. “But I just like developing different skill sets and understanding how to work in different media.”

“News can be consumed in so many different ways and news organizations just have to be there for all of those ways,” she points out. “Donald Trump’s presidency has coincided with an increase in digital news subscriptions that insiders call the Trump Bump.” People her age, Mae asserts, realize the importance of an independent press, so many of the new subscribers are younger.

“The form may change; the platforms may change,” Mae says, “but at the end of the day, a good story is a good story, and people pay attention. Whether it’s something unexpected, or very ‘of the moment,’ people just respond to something that’s good.”

by Cathleen Everett

ABOVE, LEFT

Lavoyger Durham, ranch administrator in Falfurrias, Texas, helps other ranchers supply water stations for illegal migrants traveling through ranchlands to avoid a border crossing station. They want to stem the tide of deaths. (from *Beyond the Border*)

ABOVE, RIGHT

Logo from *Vagina Dispatches*, an interactive, educational video series Mae created for the *Guardian*.



Photos by
Noah Willman

Medical News for a Vast Public

Lawrence K. Altman '54

Larry Altman's voice sounds the way his prose reads. His patient, calm rendering of facts makes you feel you're in the presence of the kind doctor you'd like to have: trustworthy, knowledgeable, on the inside track of the latest developments. For a half century, Lawrence K. Altman's byline has signaled to *New York Times* readers that important information about medicine and medical science is at hand, in accessible form. "As a medical journalist," Larry says, "I always tried to approach developments the way a doctor thinks." It is believed that he was the first medical doctor to work as a medical reporter for a daily newspaper.

After Harvard (1958), Larry earned his medical degree at Tufts Medical School (1962) and interned at Mt. Zion Hospital (UCSF) in San Francisco (1962–63). His next step speaks to the particular expertise and mindset—as an infectious disease specialist and epidemiologist—that Larry brings to reporting on current disease, patterns of transmission, and matters of public health. For three years he served at the U.S. Public Health Service's Centers for Disease Control (CDC) in Atlanta, where he investigated disease outbreaks, and he edited the CDC's Morbidity and Mortality Weekly Report, a journal dealing with reported cases of communicable diseases in the world. He helped set up a measles immunization program for eight West African countries, which later became the World Health Organization program that eradicated smallpox. Then, from 1966 to 1968, Larry was a resident in internal medicine at the University of Washington Affiliated Hospitals in Seattle. He joined the science staff at the *New York Times* in 1969.

Momentous medical events surface routinely, and Larry dealt with many during his early news career—such as the first appearances of the virus that would become Ebola, the investigation of what would be called Legionnaires' disease, and the assassination attempts against President Ronald Reagan and Pope John Paul II. In fact, reporting on the attempt against the pope in May 1981 slightly held up publication of Larry's article "Rare Cancer Seen in 41 Homosexuals," the first *New York Times* article about AIDS, which appeared in the paper on July 3, 1981.

On the 30-year anniversary of that story, having written more than 900 AIDS-related articles since, Larry wrote a retrospective for the *Times*: "Thirty Years In, We Are Still Learning From AIDS." He noted that those "dark early days" of the epidemic "were worth recalling as a cautionary tale about the effects of bafflement and fear that can surround an unknown disease and as a reminder of the sweeping changes in medical practice that the epidemic has brought about."

Reports of young men with forms of pneumonia and cancer typically found in severely immunosuppressed individuals caused confusion and controversy. “In the earliest days we had little idea what we were dealing with,” Larry writes. “We didn’t know that AIDS was a distinct disease, what caused it, how it could be contracted or even what to call it.” Some experts thought an infectious agent was the cause; others thought it must be a chemical or toxic agent. Larry went on rounds with doctors at Bellevue Hospital in New York, where he was a faculty member, and at San Francisco General, University of Washington Hospital in Seattle, Emory and elsewhere. They visited patients

could be transmitted through heterosexual sex. Doctors also learned “that it took about a decade to get sick from AIDS after HIV first entered the body” and “people had been unwittingly transmitting the virus for years,” Larry writes. The extent to which HIV and AIDS was a universal public health problem had been unappreciated.

In 1985, Larry reported from Kenya, Rwanda and Zambia as AIDS cases in Africa surged, among both men and women. He found ignorance and denial among African officials similar to that in the United States four years earlier. Although he saw confirmed AIDS patients in Nairobi, Ministry of Health officials continued to deny that AIDS existed

reports of the disease and an effective treatment for AIDS. Now, Larry notes, more than 40 licensed medicines have been developed that keep the infection in check, and render AIDS a chronic but incurable disease.

“There’s more than enough blame to go around,” Larry says, about those years of controversy, fitful responses, public chaos and desperate patients. “I would fault the public health community and the medical profession for lack of leadership,” he says, “and for communicating in a way that the public could not easily understand, because ‘bodily fluids’ was their way of getting out of using specific technical and physiological words.... That caused total confusion, because [people] didn’t know what [the officials] were talking about. For those who did, it inflamed the situation.”

Larry implicates medical and scientific journals, where “misinformation abounded,” he says. Typically, prestigious journals will not print a study that has been printed elsewhere, or even publicly discussed. Further, articles and research findings often wait through a time-consuming selection and peer review process before they are printed. Journalists, and therefore the public, may have no access to what is being studied. “The clamp on information, the journals and their invested interests, worked against society,” Larry says. “It certainly made journalism harder, and didn’t improve the quality of what came out, because some of what was published was wrong, and some of what was right got delayed.”

Delivering the 11th annual James C. Hill Memorial Lecture at the National Institutes of Health in 2015, Larry said, “Doctors and journalists overlooked possible causes; their articles, even those in scientific journals, contained errors and omissions. Arguably, such restrictions [on when journals could report findings] helped delay thinking about and identifying the causative infectious agent. It led some scientists to run down blind alleys.”

The broad and powerful influence over public awareness, as well as medical practices and policies, that results from the practices of medical and scientific journals—so evident in the history of AIDS, which began as an enigma and burgeoned into a horrific pandemic—has been a career-long, passionate

“The clamp on information, the journals and their invested interests, worked against society. It certainly made journalism harder, and didn’t improve the quality of what came out, because some of what was published was wrong, and some of what was right got delayed.”

whose symptoms would later be identified as AIDS. Then by phone, he and his physician friends discussed and debated ideas at length.

Breakthroughs did not happen until 1983 and 1984, when teams in France and the United States identified a new virus—HIV, the human immunodeficiency virus—that was sexually transmitted and severely damaged the immune system.

News coverage had been sparse. “There were few facts to be reported,” Larry comments. Then, beginning in 1983, “the nature of news coverage went from lethargic to hysterical,” Cari Romm writes in her *Atlantic* article “‘The Disease of the Century’: Reporting on the Origin of AIDS” (December 5, 2014).

Many had believed that the disease only affected gay men and it was outside their immediate concern. When cases among intravenous needle users and blood transfusion patients appeared, epidemiologists determined that transmission occurred through bodily fluids. Further, they were able to show that the disease

there. “On rounds at the central hospital in Kigali, we had to dodge the pots and other items thrown by menacing patients,” Larry recollected to Dana Talesnik writing in the *NIH Record*. “Although the doctors welcomed me, many patients did not.”

“Because health officials and journalists used the phrase ‘bodily fluids,’ instead of specifying semen, blood and vaginal secretions,” Larry writes, “many people feared they could contract AIDS from toilet seats or drinking fountains.” Misinformation was widespread; paranoia escalated. Journalists’ headlines and media reports fanned the flames. “It is the virtual certainty of death from AIDS, once the syndrome has fully developed, that makes the disease so frightening, along with the uncertainty of nearly everything else about it,” *Time* reported in 1985. Patients bore the burden of public misunderstanding: they were stigmatized, isolated, shunned—even by relatives, friends, and their doctors.

Nearly a decade elapsed between the first

concern for Larry. As a venerable journalist, an international lecturer, and a contributor to journals, he has persistently advocated for changes in the publication process that, in his opinion, would advance science and more adequately safeguard the public.

Not only has the delayed release of articles had a chilling effect on the free flow of information and even the direction of scientific inquiry, Larry contends, but it has compromised the public's right to know about publicly funded research. He has called for improving the peer review process, making it more effective, accountable and transparent. Some changes have occurred because of the effects of the Internet, public criticism, and recommendations from various convened medical and scientific committees. Still unadopted is a basic and obvious reform, Larry asserts: conducting routine audits of data that are submitted by authors, rather than relying on a system of trust. Reforms should continue, he feels, because there is room for improvement.

Today, Larry is a Global Scholar at the Woodrow Wilson International Center for Scholars in Washington, D.C. He is at work on a book that tracks another issue of public importance, on which he broke journalistic ground: the health of our political leaders. "I'm making the case for why political leaders running for office should be transparent about their health," Larry says, "and doing it through selected cases of those I've covered in one way or another."

In 1972, articles about Senator Thomas Eagleton's history of depression and therapies to treat the condition were among Larry's earliest in this strand of reporting. Senator Eagleton ultimately resigned as the vice presidential candidate on the Democratic ticket.

Ronald Reagan was the first candidate for president to give a full interview about his health. Larry interviewed Reagan and was allowed to interview Reagan's doctors as well. "During the campaign, questions about the state of his memory arose. In the interview, he pledged to resign if he developed dementia while in office," says Larry.

Larry has attempted to interview both the candidates and their doctors in reporting on this issue over the years. Sometimes candidates refused those interviews, as did



Senator John McCain who maintained a longstanding feud with the *New York Times*. On select other occasions, doctors "were not forthright," Larry says. "In the 1992 presidential primary campaign, Senator Paul Tsongas and his doctors said that he was cancer-free after a bone marrow transplant for lymphoma. But, as I reported, Mr. Tsongas had experienced a recurrence of lymphoma when his doctors said he had not."

Larry acknowledges that candidates' positions and approaches to political issues are most crucial to a voter's decision, but factors such as a person's health and ability to sustain the position he seeks are also important. While "no element should disqualify anyone," Larry states, the electorate deserves transparency about a candidate's ability to govern as he or she projects.

During his decades of reporting, Larry

marshaled the boundless curiosity of a scientist, the empathetic concern of a doctor, and the rigor of a principled journalist, writing with a keen sense of responsibility to the public. He navigated an unlimited flow of possible subject matter, day in and day out, year after eventful year. "At any given time," he says, "you might be working on a story and want to take more time, and would have to drop the story to pick up some breaking news. That was frustrating: Things were left, not even on the cutting-room floor—it was the pre-writing floor. Newspapers report what is new, or something new about an old situation, but they're usually not repeating the same information day after day, once it's no longer news. That has been the strength and the weakness of journalism."

by Cathleen Everett

Same Mission, New Model

Cynthia Needham '95

“There’s an old saying in newspapers, ‘Comfort the afflicted and afflict the comfortable,’” says Cynthia Needham, a news editor at the *Boston Globe*. “Our job as journalists is to chronicle what happened—good, bad or ugly—but also to expose what people aren’t seeing. It is our responsibility to hold people accountable, whether you’re covering a city council of five people in the middle of nowhere, or you’re in the White House press gaggle every day.”

Cynthia focuses on the *Globe*’s digital product, helping direct the paper’s website and breaking news team. In the *Globe* newsroom, a live monitor displays the home page of bostonglobe.com at all times. Cynthia and her team watch real-time analytics tallying online readership, which helps them place and follow up on stories in high demand.

“People want substantive journalism,” Cynthia says. “We think a lot about the balance of news we’re giving our readers... giving them deeply reported stories of substance, but also the quick, moment-to-moment updates they’ve come to expect from Facebook and Twitter.”

In 2018, the *Globe* hit 100,000 digital subscriptions—digital readers have access to the full bostonglobe.com site, newspaper archives and multimedia content—a milestone following a boom year in 2017, which saw digital subscriptions rise by more than 25 percent, according to the *Boston Business Journal*. The *Globe*’s strong reputation for investigative reporting—by regular staff members as well as the acclaimed Spotlight team—anchors its round-the-clock production of city, regional and national news.

Resources that come with a large newsroom enable reporters not just to report daily happenings, but to put them in context, recognize trends and uncover the relevant broader issues. A reporter covering an isolated story about racist graffiti in a town, for example, can contextualize the incident within an alarming rise of hate crimes in Massachusetts.

Quality, trustworthy coverage is key to any news organization’s success. Among small newspapers, that’s a challenge: an aging print subscriber population means fewer customers, leading to a decline in profitability and newsroom layoffs. Smaller papers struggle to maintain the coverage that readers expect.

Can the digital success of the *Globe*, or the *New York Times* and the *Washington Post*—all three are gaining online subscribers—be replicated across the newspaper industry? Cynthia believes it can, provided that good journalists are available to gather news.

Cynthia was drawn to journalism after watching talented reporters shine light on difficult issues. As a paralegal just out of Bowdoin College, she worked in the Manhattan district attorney’s office, where she assisted prosecutors on homicide and sex-crime cases—many of which garnered press attention. Getting to know the journalists and their work gave Cynthia second thoughts about her plans to go to law school; instead, she attended Columbia University’s Graduate School of Journalism. After graduating, she worked on the city desk at *Newsday* in New York City and then at the *Providence Journal*. In Providence, she reported local issues and crime, eventually covering the Rhode Island State House. She joined the staff of the *Globe* about eight years ago.

Judgment regarding what is or isn’t newsworthy, how stories are reported, and when to exercise restraint is, or at

Photo by
John Gillooly



least used to be, an unassailable benefit of a free press. Now, a vocal minority of Americans agree with President Donald Trump when he declares the media “the enemy of the people.”

“It’s a difficult line for a lot of journalists to walk,” Cynthia says. “I came up through the old school of journalism. I honestly believed that you’re not supposed to have an opinion. There are some people who think you shouldn’t even vote if you’re a journalist.”

“At the same time,” she adds, “when you’re being personally attacked and the fundamental principles of what you do are being attacked, to some degree, you can’t not have an opinion. You can’t not defend the principle that liberty of the press is essential to democracy.”

The *Boston Globe’s* editorial board stood firm against Trump’s declarations in August 2018, leading the editorial boards of about 300 other papers in a coordinated response to say, “Journalists are not the enemy.” The day after the effort was announced, a California man began threatening to kill *Globe* employees, stating, “You’re the enemy of the people.” He made 14 threatening calls to the newspaper before the FBI arrested him.

Enduring the “fake news” mindset is exhausting but necessary. Criticism of the media is valuable, Cynthia says, but many people view the access to journalists afforded by social media and email as an opportunity for unsubstantiated and often personal attacks. Sometimes the reaction is provoked only by a headline, not the content of a story.

Even if a reader is screaming at a reporter on the phone, unless the story contains a factual error, the reporter is conditioned to respond that their work speaks for itself. Only recently, Cynthia says, have journalists begun documenting and speaking up about some of the hate they receive.

“The discourse surrounding journalism has, in my opinion, become angrier, regardless of what’s being covered, but the role of journalism is still critically important. All we have is the public’s trust,” Cynthia says. “If people are going to pay for what you’re doing, they have to be able to trust you.... A society without a vigorous free press is not a pretty place to be.”

by Marisa Donelan

Shoe-Leather Reporting Adapted to 2019

Fred Melo '94

You'd never see this headline in the *New York Times*, or on the *Huffington Post* home page, or leading your six o'clock news: "Mid-sized city grapples with new waste-management program."

Sanitation, a critical government function—supported by a multibillion-dollar industry—directly affects the human and environmental health of a place. Nevertheless, covering the issue draws only local news consumers, even when something goes wrong.

Residents of St. Paul, Minnesota, dealing with a confusing overhaul of their trash collection system, turned to the one place they knew they'd be heard: their local newspaper.

"People are getting late bills after they've already paid. They're hitting roadblocks when they try to put holds on their service. Executing the new program has been messy, and when things happen, there's really no one for people to complain to who can shine a light on those issues except for someone in my position," says Fred Melo, St. Paul bureau chief for the *Pioneer Press*. "It's too parochial for the statewide paper or the TV stations, even though it affects 300,000 people."

The traditional newspaper industry is at a crossroads: Trust in the media is eroding, some polls indicate. Newspaper organizations have faced threats and harassment. What does the future hold? And what is at stake for citizens when their local or regional paper folds?

Newspaper journalists in 2019 are less likely to be the "ink-stained wretches" of media legend than they are to suffer sore necks and thumbs from live-tweeting city council meetings and elections. They've learned to be nimble multimedia reporters with increasingly broader coverage areas and often dwindling resources.

Some newspapers have gracefully pivoted to more digital reporting, and many have seen their online circulation remain steady, if not grow. Journalists embracing digital tools for news gathering and reporting—graphics, live and produced video, podcasting—seem best prepared to shift to whatever new model lies ahead for the industry.

The changes are welcome to some journalists, Fred included. Social media gives him unprecedented and unfiltered access to people in his coverage area, and also serves as a tool to gauge reactions to big issues.

"There's always going to be more information to be gained from that kind of crowdsourcing than any reporter could ever imagine," he says. "It's humbling, but someone in the crowd is always going to know more than I know about an issue."

Fred doesn't imagine that print newspapers will disappear completely, at least not for a while. It's costly and labor-intensive, but some consumers need to hold the paper in their hands. "But we never thought this older generation would be online, and now they go on Facebook every day to see photos of their grandchildren," he says.

"I'm on Facebook, I'm on Twitter, I'm posting videos, I'm occasionally writing things for online that never make it into print," he explains. "The mentality is 'Get it up on the website,' first and foremost."

The access that social media provides can also invite tough criticism, incendiary feedback and personal attacks,



but Fred brushes most of it off. He has never received a serious threat to his safety, but he has received his fair share of insults and anger from aggrieved readers. One editor told him, “I defend you more than you know.” Fred attended a de-escalation training offered by the Minnesota Society of Professional Journalists.

“I’ve been willing to engage with people, even if they’re very critical, because I have facts to back up what I’ve written,” he says. “Part of it is that I live in St. Paul, I married someone from St. Paul, I’m raising two kids in St. Paul, and I’m the city hall reporter. I want to prove that I’m connected, and that I care. I think what affects me most is when someone I know and respect questions why we’ve run a story.”

Being able to judge the relevance of a story, to confidently respond when someone doubts its newsworthiness or objects to a line of questioning, is a skill that comes only from being entrenched in a place or an issue.

In 2005, when Fred joined the *Pioneer Press* staff, 235 reporters, editors and photographers worked in its newsroom. That number has been whittled down to 40, through attrition and layoffs. Losses to the copy desk mean fewer editors to catch errors and fact-check on deadline.

“So the biggest change is that loss of resources and the increased worry about our financial future,” Fred says. “And then, number two, we’re competing in a digital world. The parent company that owns my paper is called Digital First Media. And ‘digital first’ means that our digital

product also happens to publish a newspaper seven days a week, as opposed to the other way around.”

Print newspaper circulation has steadily dropped. The University of North Carolina School of Media and Journalism reports that the weekday circulation of newspapers has declined 40 percent in the past 15 years. Eighteen hundred American newspapers have closed since 2004, leaving behind ever-expanding “news deserts”—regions with no local media presence.

The loss of local newspapers appears to have a direct effect on how municipal governments function, a study from the University of Notre Dame’s Mendoza College of Business suggested in 2018. In cities where newspapers have folded, the absence of a watchdog press corresponds with significantly increased government spending and borrowing, declines in voter turnout for local elections, and poor city management.

“There’s no one there to say, ‘How much are you spending? Who got that contract? Isn’t that the mayor’s brother-in-law or the city councilor’s niece?’” Fred says. “We’re the ones that demand transparency, explain complicated procedures, and let people know what their employees are up to. Your mayor, your city councilor, your schoolteacher, the guy filling potholes on your street—they’re your employees. Eventually, it’s all coming from your wallet.”

by Marisa Donelan

Photo by Ginger Pinson



Photos of Freddy Deknatel by Stephanie Badini for Ilene Squires Photography; photos of Neha Wadekar courtesy of Neha

A New Wave of International Journalists

Masters of Many Trades

Yemen, Egypt, Kenya, Somalia, Syria: Distant places with complex problems that generate frequent headlines. Dedicated journalists on the ground in these countries know that their reporting is important. And although some news organizations have cut back or closed their foreign bureaus, today's international journalists feed audiences information through alternative sources, such as streaming video services, websites and podcasts. News professionals are often necessarily both multimedia experts and entrepreneurs.

"The industry has changed dramatically," says Neha Wadekar '07, a freelance journalist based in Kenya. "There are many unique online publications, although they don't all thrive financially. Still, there are outlets for the reporting, which is inspiring. Media folks are creative—they get ahead of the trend, invest resources in innovation, and figure out ways to get new audiences. Institutions who were resistant to change and thought they would be fine took a hit, and now the industry is realizing that a shift is needed."

One of those unique online publications is *World Politics Review* (WPR), where Freddy Deknatel '03 is managing editor. Founded in 2006 by a former reporter and based in Brooklyn, WPR provides analysis on global trends for readers with a deep interest in international affairs. Recent coverage spanned the globe with pieces about tariff effects on a revised NAFTA, the Taliban's resurgence in Afghanistan, political reform in Ethiopia and the growing influence of Salafism in the Maghreb.

"Through this job, I have learned that many people are just genuinely interested in what's going on in the world," says Freddy. "When some news organizations cut back on foreign news, that makes space for others. People want to read about international news that isn't dumbed down or packaged a certain way. Still, you want to explain why it

matters and why things happening far away will affect you one way or another."

Both Neha and Freddy were drawn to journalism at Milton. Each of them was inspired by journalists visiting campus. The idea of journalism as a career appealed to Neha, but she tucked it away as she went off to study English and public health at Tufts University. In Freddy's case, a conversation with journalist Touré Neblett '89 led to an internship at *Rolling Stone* magazine during a gap year before attending Vassar College. Freddy was just 18 years old, with no experience beyond the *Milton Paper*; *Rolling Stone* was the first stepping-stone for his career.

Then, at Vassar, Freddy embarked on a semester study abroad at the American University in Cairo. "Literally a week or two after I got to Egypt, I emailed my advisor and told him I was going to stay for a year. I just knew that I would enjoy it, especially learning Arabic in the country, as opposed to in the classroom." For eight months, he interned at an English-language newspaper, the *Daily News Egypt*, and got "amazing experience," being sent out on assignments immediately.

He set his sights on returning to the Middle East after graduation, and in 2008 he earned a Fulbright to go to Syria. He planned to work for an English-language publication in Damascus, but relations between the United States and

Syria were strained, and to avoid visa problems, he was advised against journalism. However, he still pitched and wrote travel stories for U.S. publications, focusing his Fulbright research on urban development and architectural preservation in Damascus, while traveling all around the country. That focus helped him develop a new perspective on political and social issues, which found its way into his writing, and it continues today. He has written stories for the *Christian Science Monitor* and the *Nation*, for example, about Iraqi artists living as refugees in Syria, modernist architectural ruins in Lebanon, and urban planning under the Mubarak regime in Egypt. In 2015, he wrote about the tragic execution by ISIS of the 83-year-old archaeologist who oversaw the ancient Syrian city of Palmyra.

“That cultural lens is how I’m interested in writing about places like Syria. Some cultural stories provide a way to look at and explain other political and social issues, especially where there is all this history and heritage, so much of which has been destroyed in the war,” says Freddy.

After another six months in Egypt, Freddy returned to the U.S. and started interning at the *Nation* magazine. In 2010, he began a graduate degree program in Middle Eastern studies at Oxford, choosing England to be closer to the Middle East—particularly Syria. He wanted to return there, but the situation became extremely difficult for both journalists and academic researchers. Instead, he spent more time in Cairo before moving back to New York and taking a staff editor position at *Foreign Affairs*. About five years ago, he started with *World Politics Review*.

“Everything in the Middle East has destabilized,” says Freddy. “Even in Cairo, some of my friends have left because the government is going after journalists more

often. So although I’m no longer in the Middle East, I feel lucky to be still following everything closely from here.”

Neha began in Kenya with an Overseas Press Club fellowship that placed her with Reuters in Nairobi. She had just completed a master’s program at the USC Annenberg School for Communication and Journalism. Neha decided to stay a couple of months past the completion of her fellowship to witness events. She’s now been in Kenya for two years. She loves her work and being surrounded by a supportive community of freelancers and staff reporters, both Kenyan and international. Neha is currently freelancing full time, working with video for outlets such as CNN, and writing for print and online publications including the *New Yorker* and the *Washington Post*.

Despite her training, Neha had much to learn when she started in Kenya. “About a month after I arrived, there was a major recurrence of violence in South Sudan and I told my editor, ‘I’ll go!’ He and another reporter said, ‘No. You start in Nairobi, where you live, maybe with a protest of Uber drivers who want higher wages. Then maybe you go to a political protest. Then maybe you try election coverage,

“Everything in the Middle East has destabilized. Even in Cairo, some of my friends have left because the government is going after journalists more often. So although I’m no longer in the Middle East, I feel lucky to be still following everything closely from here.”

Freddy Deknatel





all in Nairobi. Then, perhaps, you go to South Sudan.” And they were right. Their advice was great. You have to work your way up. You have to learn how to work a crowd, and to see what’s wrong.”

Eventually Neha did cover the Kenya elections; she then traveled to Somalia and ultimately Yemen. “I’ve become passionate about covering women and women’s issues,” she says. Neha recently returned from Yemen, where she worked with the GroundTruth Project on stories about women, peace and security in conflict. “I’ve always been a proud feminist, and #MeToo is a special moment for me. Many women around the world don’t know what they deserve or what’s possible outside of the traditional social and cultural constraints. East Africa is interesting because you find some fierce, powerful, educated, highly placed women, but also the complete opposite. A woman who once shared a house with me said, ‘Being an African woman is the worst thing you could ever be born.’ I thought, ‘How can we try to bring some of their issues to light?’”

According to Neha, a country’s local media play a crucial role in this task. “I can publish a story in U.S. or UK media, which might evoke the typical outrage, and maybe someone will try to do something. But unless the stories really change the minds of people in the home country, they don’t have an effect. This is where local media come in. They are important when you’re working abroad.”

Judging from Freddy’s and Neha’s career trajectories,

“I can publish a story in U.S. or UK media, which might evoke the typical outrage, and maybe someone will try to do something. But unless the stories really change the minds of people in the home country, they don’t have an effect. This is where local media come in. They are important when you’re working abroad.”

Neha Wadekar

drive, nimbleness and acute cultural and historical awareness are essential tools. The Trump administration’s international moves have triggered yet another round of changes. U.S. politics plays a bigger role than in recent years. Neha points to President Trump’s reinstatement of the global gag rule in 2017. This policy requires that any overseas organization receiving U.S. aid have nothing to do with abortion. The rule extends to include any U.S.-donated contraceptives. Many health clinics had to shut down or drastically reduce services and staff.

“The global gag rule affected the entire continent,” says Neha. “One of the pieces I did early on focused on a sex worker who had had abortions, but then at age 17 had a baby. Many women don’t know what the global gag rule is. You have to explain the rule to them, while also trying to get them to talk to you. Local media sometimes pay their sources, but I can’t. But when I say, ‘The birth control that you’ve been getting free from the clinic is no longer available because of XYZ,’ they sometimes realize, ‘If I talk to you, that might help.’”

Freddy notes that while U.S. politics can’t be easily separated from what is happening abroad, “at *WPR*, we never really wrote about U.S. domestic politics as much.” That changed after Donald Trump became president, which Freddy feels can be both good and bad. “Because many things were all of a sudden not quite so settled, many issues have needed new coverage and analysis,” he says. “Domestic stories such as trade policy now have a much bigger impact here and abroad. But even this new level of news coverage has been consumed by Trump himself.”

by Liz Matson

Trending Now

Life as student editors in chief, 2019

We know you're curious. As media shift formats, position themselves on different platforms, eke out different style (and audience) niches, what is the status of the *Milton Measure* and the *Milton Paper*?

Working on the student newspapers at Milton generates abiding memories. Milton reporters and editors have chosen all kinds of careers over the years, but few—especially among the editors—forget the days when, under the pressure of tight deadlines, they kept other students and faculty informed, provoked and entertained.

Many aspects of life in the Fourth Estate are familiar and highly resonant. Digitization of our world, however, changes some of the fundamentals involved in discerning and publishing “the news.”

We have rendered the highlights from a revealing conversation with this year's editors in chief:

John Albright '19 and **Andrew D'Ambrosio '19**, editors in chief, the *Milton Measure*

Rishi Dhir '19 and **Pierce Wilson '19**, editors in chief, the *Milton Paper*

A “kind of organic” next step if you love to write

All four editors do love to write. John loves politics and started in Class IV writing “politically charged articles” for the opinion section, before he “began the whole journey, becoming section editor, opinion editor, then applying for editor in chief.” Andrew came from the sports writing genre. He loved going to games, interviewing classmates about their games, and writing articles weekly. He learned how sensitive and challenging writing about athletes and competition can be. Rishi had written what he calls “straightforward, factual stories” for two years, but a summer writing program at the New England Center for Investigative Reporting powered up his interest and his

skills. He learned “how to investigate and how to interview,” Rishi says, “skills that apply to my history papers and so many aspects of my writing here.” Pierce, who came to Milton as a robotics and science Olympiad team member, got a D- on his first Milton English paper. “I was committed to trying harder at writing, and then I really got into writing and English,” he says. He credits his English course, Perspectives, and his teacher, Ms. Dukuly, who relentlessly expected him to reach for the inherent complexity of things. “Any story, any person, can be more complicated if you're willing to put in the time to look for the nuance,” Pierce says.

Writing apart from something for class is rewarding. The “generic analytical essay” is important, John explains, “but there's an appeal to being able to write in a different format about something you actually care about and know about.”

It's a way to learn a lot more. Writing an opinion article, for instance, involves digging into a subject. “I wanted to write about the Electoral College,” John remembers, “and that forced me to research a ton. I learned, and now I can speak about it. It was definitely a rewarding experience.”

Content that is broad and balanced, if possible

Ideally, the editors say, their papers strive for a balance: national, state and local, and Milton news. Reporting about Milton sometimes requires a certain creativity, however, because breaking news happens, but not consistently. Pierce's example of a great instance of creativity is when the *Paper* writer Sarah Palmer '20 interviewed 10 math teachers and then reported about their teaching styles and strategies. He also points to the *Paper's* new “spotlight

RIGHT

Left to right: John Albright, Pierce Wilson, Rishi Dhir, Andrew D'Ambrosio; photo by Greg White



team,” led by its news managers, who are trying to do long-term investigative reporting over a month and then publish their work.

All the editors try hard to seek out different student and faculty voices, in stories and for quotations. Sharing opinions, through comments and especially through writing, requires a risk assessment if you’re in high school. That’s especially true if your opinion is outside the Milton mainstream, or you’re simply not confident about submitting your own writing.

The editors find that humor and opinion take the most work. Rishi says, “You are factoring in having to write things that are actually funny and relevant to Milton but don’t upset anyone—at that point you have a very, very small box in which you can operate. That’s not saying you can’t generate funny things. You can. But it’s a difficult balance to maintain.” Work with student humor writers is always challenging and time-consuming, the editors agree. The combined *Measure/Paper* annual humor issue the *Shallot* is always an exercise in learning the difference between what student and adult readers think is funny and what they don’t.

Given a green light to express their opinions in their columns, Milton writers will do just that. The editors’ task is to help their writers generate ideas for opinions that are outside favorite student themes such as gender, race, what “Dare to be true” really means, and student workload, and to help them see and research the complicated truth just under the surface of an idea. Pierce notes that they ask *Milton Paper* opinion editors to meet with the opinion writers once a month, to discuss ideas and how to write a piece that offers a different perspective if the issue has been written about before. They have an official guide to opinion—“like a style book,” he says, “that was created about 10 years ago.”

The job’s challenges are predictable and call for new skills

“Getting and keeping people motivated and bought-in to what we’re trying to do,” says Andrew, “when they’re technically volunteers and newer writers who might have lower positions” demands attention and creative strategies.

“We need to help people feel like they’re part of something,” Pierce says. He recalls the power of an “incredibly

THE MILTON PAPER

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MILTON'S INDEPENDENT WEEKLY STUDENT NEWSPAPER

VOL. 45 NO. 14

Opinion "Thicc" Surprisingly Underrepresented

By EMMA JAMES '18

A dance themed around the Body Positivity movement was presented at Winter Dance Concert in March, before spring break. There circulated conversation surrounding the casting of the dancers.

"Body positivity." It seems painfully simple. Just love yourself and your body, right? I thought so too, until a recent display on behalf of the cause failed to demonstrate the wide range of bodies for which it claimed to advocate.

Body positivity is as visual as it is emotional. As the stereotypes about "bungee girls" go, I too have obsessed about my stomach, shoulders, the lines that show I've grown, the fit of my clothes, and even the radius stud of my sap. I've spent hours criticizing my dysmorphic reflection in the mirror, days in clamps of dissatisfaction with how I look, weeks on diets that only ever end in "failure" because my body can't possibly reach those numbers anyway. I know these fears, resentments, and wants are all irrational, and yet my typically pragmatic brain can't let go.

So perhaps my directness when I say that I was blatantly insulted by what I saw onstage. The song was written perfectly and performed even better, the choreography was meaningful, the costumes powerful...the bodies themselves were, in my eyes, homogenous. Trying to recall to myself the aphorisms of body positivity while looking at the same bodies normalized across Instagram and the tabloids... it's more than a little frustrating.

The responsibility that comes with spreading awareness extends further than a disclaimer on a pamphlet as an afterthought, especially when the resources to address the conditions are within reach. To put it bluntly, you can't a dozen skinny girls with average height and general white-passing skin tones.

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By JIMMY DELANO '18

Milton Academy's most recent master plan, endorsed by the Board of Trustees in 2015, includes significant additions and upgrades to facilities over the next several years. Mr. Vanderhilt-Brewer, Milton's CFO and the project's leader, outlined for The Milton Paper the most recent version of this approximately \$40 million plan.

Starting this summer, the school will begin by adding a turf field, upgrading the infrastructure in Ware Hall, and expanding the computer programming department's space. This new multi-sport turf field will go where the current Vines Lane field sits today. According to Mr. Reddicks and Mr. Cain, Milton and St. George's are the last two IBL schools without at least one turf field, and St. George's is also building a turf field this summer.

Ware Hall will also be upgraded with a central elevator as well as heating and cooling systems for each classroom. Finally, in response to heightened interest in computer science, the programming department will take over half of the AMC's basement next year. This change will involve adding classroom space, installing the robotics lab with classrooms and offices, and creating a lounge—a new workspace for programmers.

Over the summer of 2019, Milton plans

to upgrade the Student Center and improve the Middle School areas in Ware Hall. As displayed in the mock images on page 3, the proposed addition to the Student Center would add an outdoor patio area and fill in the area where the path to the bookstore currently lies.

Additionally, Ware Hall's improvements will support the Middle School program by enhancing and relocating certain spaces, merging with the 6th grade science classroom and the skills and consulting center. Milton also plans to update the performance capabilities of the Theater assembly and performance space.

Therefore, Milton envisions a renovated library and Skills Center, new spaces for the computer programming and math departments, and more improvements to Ware Hall and the AMC. The timeline for this next set of changes has not been finalized, however, Vanderhilt-Brewer indicated that current freshmen may be around to see some of these projects come to fruition. Eventually, Ware Hall will house the library, bookshelves and study areas will fill the bottom floor—currently where the locker area, mailboxes, facility lounge, and classics wing—and the second floor. The large wall where a projector can cast video in Ware Hall will become an office space that overlooks the library. History classrooms will reside primarily

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Inside This Issue

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nice" email of encouragement he got from *Paper* editors when, as a new writer, he completed a difficult article that provoked reaction on campus. "It's such a transformative moment to get acknowledged by a senior," he says. The *Paper* now sends "shout-outs" to highlight great work by their staff—not quite weekly, but enough to maintain the practice.

"We're trying to make it feel like a club where everyone feels involved," says Pierce. "We now offer office hours where writers can stop by, ask questions, and get feedback on their articles." He doesn't want people to feel that they send an article off to some "mystical place," and a week later, it comes out with

something changed, a different title, and their name on it.

All the editors feel community pressure: "If the article provokes controversy or there's a mistake, it reflects on the board," Andrew says. Ultimately, they agree, their readers are tough critics.

Students on the two editorial boards work intensely together—hours and hours over weeks and months. They have different styles and points of view. Learning how to disagree, how to value your teammates, how to keep your eye on the target, is crucial when you spend so much time together.

From the assignment to the printed page

As Andrew notes, "Journalism is a completely different form of writing than the academic writing that is students' day-to-day experience." Helping their writers to base their articles on facts and to be precise is a core task, and the two papers use various techniques. John says, "When we send out article assignments we tell writers to vary the sources of their information and to include quotes from students." Andrew says that their routine process involves sending feedback along the way.

Pierce says his board is trying to give more comprehensive feedback. "On every round we like to give three rounds of editing. We start with box one, which is structural edits: Does it make sense? Is it factually accurate? Does it flow? Box two is grammar and mechanics, syntax, sentence style

and variety. The third round is copy edits. We're asking editors to leave comments at the bottom of each article after every round, and then the section editor who's responsible for that writer sends them a typed-up paragraph of all the feedback they got that week. That's less work for us in the long run, and less work for next year's board, because they'll have writers who've had feedback. Also, there's more constant communication."

Pierce is proud of a time when an article from a student was "factually incorrect, structure was awful, and historically inaccurate." Two of his editors worked with the student over three weeks (it wasn't time-sensitive), and the article was ultimately printed.

Paying the bills

A big difference between the two competing papers is money. As the "official" student newspaper, the *Milton Measure* has a budget provided by the School, which covers printing and other miscellaneous costs. Its faculty advisor pays the bills. But the *Milton Paper* is on its own when it comes to resources. The lack of funds gives the *Paper* some cred as an "independent" publication, but Pierce and Rishi must constantly think about how they are going to pay to print it. "Because we are always broke, we feel we have more liberty, in a way, and there's some self-righteousness in students who are on the *Paper*, for better or for worse," says Pierce. Fundraising is an important role for *Paper* editors, with Parents' Weekend and Graduation the two biggest times of the year for raising money. They also have alumni and parent print and digital subscribers (www.themiltonpaper.com). The *Milton Measure* is able to offer its website without charge (www.themiltonmeasure.org) and send out free electronic copies upon request.

Today's ways to stay current: the papers play a role

Most adults struggle to stay abreast, to know what's important—from politics and economics through science, arts and humor, the best teams, the latest films, the most outrageous posts on social media. Students carrying a Milton course load, playing a sport or performing, applying to college, tending to friends and family and grabbing a little sleep, also feel like they're trying to catch up with the flow.

Digitization, they all feel, helps with this problem. The upside of the firehouse of "notifications" and headlines from media, Twitter commentary, Snapchat messages and Instagram posts that inundate them is that they catch the drift without being weighed down in text and can

then go for depth when and if they choose. But it's also valuable that there are still two student print newspapers, hand distributed by student news staff on Fridays, in the student center, during the rush at recess. Many students immediately flip to the back covers to read the humor page or flip open the first page to read the editorials. Later, after the papers are stuffed into backpacks or strewn across Harkness tables, students can take the time to read through what their peers think about current issues, or how the girls' basketball team's season is going, or what movie is worth seeing. At Milton, print is not dead; it's still a vibrant part of student life.

by Cathleen Everett and Liz Matson

THE MILTON MEASURE

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Semester Programs

Jan Glick '21
News Writer

As Milton Academy prepares itself for exam week, some Class III students have been spared from the annual flurry of notecards, review sheets, and study sessions. The students who were on off-campus semester programs for the fall term are in the process of returning back to Milton. Meanwhile, interested Class III students are in the process of applying to those programs, excited by the prospect of expanding the boundaries of their high school experience.

Milton grants students the choice to apply for three semester programs: the Mountain School, CITYTerm, and Chesham, the Maine Coast Semester. Class III students are eligible for those programs which provide a unique, real-world learning experience that fulfills a student's academic requirement for either the fall or spring semester.

Based on a 300-acre farm in Newville, Vermont, at the Mountain School, students focus their learning on community and environmental studies. There are no facilities workers at the Mountain School, so students take part in all of the work required to keep the school running, such as chopping wood, gathering eggs from chickens living on the school farm, mending solar panels, or even building fences and barns.

The Mountain School is also very focused on building community. With its small dormitories of only five to twelve students, the school provides a space for students to create close relationships with each other in a matter of months. Because the program is made up of six high school juniors from all around the country, it is a fantastic way for the Milton students who are sent each term to make connections with people from many different backgrounds.

Dillon Pang (11), looking back on his fall term at the Mountain School, said that his favorite part of the semester program was meeting

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MLK Assembly: Dr. Kedra Ishop

Ashley Jovanicki '20
News Writer

During Wednesday assembly on January 10, 2018, Dr. Kedra Ishop spoke to the Upper School students and faculty about diversity in the college admissions process and the court cases that paved the way for desegregated schools. Dr. Ishop, who received three degrees from the University of Texas at Austin, is a nationally recognized expert and speaker on issues in higher education admission and enrollment. She currently works as Vice Provost for Enrollment Management at the University of Michigan.



Dr. Kedra Ishop speaks about inclusion on college campuses which upheld affirmative action and allowed race to be a factor in college admissions policies.

In 1979, the Texas Top 10% Law gave the top 10% of students in a given high school, regardless of race, automatic admission into all state-funded universities. Next, *Cristof v. Buehler (2010)* showed the educational benefits to diversity by proving that people learn better when with others of different world views. In 2003, *Abigail Fisher*, a 23-year-old white woman from Texas, filed a lawsuit against the University of

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Kailce's Column

Kailce Silver '18
Head Mentor

I hope everyone has been enjoying the snow days followed by the degree waiting. After applying to my colleges, I've been trying to find my sanity by focusing on something remaining unapologetically myself and spending valuable time with my friends.

If you've ever spent more than two minutes with me, you know I can be a bit, um, pretty loud, overly energetic, and I obviously laugh way too hard at everything.

A couple months ago, I was sitting in the library having a college interview and the guy asks me, "What's something your friends say about you?" With a smile, I respond, "My friends usually tell me that I'm energetic." He says, "Yeah, I can see that. I'm embarrassed just from listening to you for half an hour." Long story short, I got rejected from that college. But that's not the point. The point is I can't stop thinking about that comment. It's not like I didn't mean for it to be harsh, but I couldn't help but wonder if it's true and if others feel that way about me. Do I overshoot everyone?

After spending last night pondering this, I realized it doesn't matter. There will be people who like me for me, and there are people who don't like me for me. But I shouldn't have to change myself for anyone. I hope you remember that there are people who love you unconditionally, and that everything works out in the end. I hope you aren't afraid to be who you want to be, and that you have the courage to be unapologetically yourself and let all else fall in place. You have got to love yourself first and foremost. That's the most important lesson I've ever learned.

Whenever I think about graduation or going away with on the swim team, I start crying. I legitimately can't think about it without tearing up. The reason (in some terms with leaving my best friends, so I'm working on cherishing every

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Irene Li '07 Speaks About Sustainability

Irene Li '07
News Writer

Irene Li '07 speaks about sustainable food practices.

Irene Li was a member of Milton's Class of 2007. At Milton, Li attended the Mountain School where she first got a taste of authentic farm life. Milton was also where Li's eyes were opened to social and racial injustices in the world around her and she was first empowered to make a change.

Li brought this spirit of activism and social responsibility to Cornell University, where she studied social justice and community organizing. Visiting the many farmers' markets around Cornell opened her eyes to where food really comes from. To get to know the

chef and owner of Mei Mei, a Boston-based food truck and restaurant. Mei Mei is not only about serving delicious food, Li hopes it will educate

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The beginnings...

Originally published under the name the *Milton Orange and Blue*, the first issue of what today is the *Milton Measure*, appeared on Friday, November 16, 1894, when Milton was an all-boys school. "The object of this paper, besides being a source of information to those interested in the Academy, is to bind together former scholars by keeping them informed as to what is going on at Milton," the new editors wrote. Those early years focused heavily on athletics with extensive game recaps. By the 1940s, the *Orange and Blue* was a full-fledged newspaper covering students serving in WWII, curriculum changes, "record enrollment," the School's 150th anniversary, and the ascension of Mr. Arthur Perry to the headmaster's role. Sometime in the 1970s, there was a shift, and for a few years, students from the Boys School and the Girls School published the *Milton Bi-Weekly* under the leadership of Phil Tegeler '73 and Vicky Boughton '73. The *Bi-Weekly* faded away, and then the first issue of the *Milton Measure* was published, with Robert Potter '78 as editor. Headlines read "Milton's on Construction Binge" and "Dare to be True?"

The very first issue of the *Milton Paper* appeared one year later on October 15, 1979, with front-page stories covering new disciplinary procedures and the trustees' announcement of a new campaign to double endowment. The editors were David Roth '81, Ryck Birch '81 and Jones Walsh '82. "We've started this paper because we feel there should be an uncensored student forum at Milton Academy." However, the *Paper* went into a hiatus after that inaugural year until a "rebirth" on September 16, 1983, under the leadership of Mark Denneen '84, who wrote "While comparisons to the *Measure* are inevitable, we hope to augment, not replace, the *Measure*."



Moving Toward Uncomfortable Conversations

Every Wednesday around lunchtime, energetic Middle School students pack into a math classroom in the basement of Ware Hall, snag slices of pizza, and settle into clusters. After casual chatter dies down, the conversation turns considerably deeper, as the sixth, seventh and eighth graders tackle major social issues in a moderated discussion.

“It might seem like having these deep conversations with other Middle School students is a silly idea, but I’m always leaving CAFE (Cultural Awareness for Everyone) with new knowledge and understanding of others’ opinions. It’s taught me that there are multiple sides to every story, and almost nothing is black-and-white,” says Amelia, an eighth grader. “CAFE is a comfortable environment to talk about uncomfortable topics, which makes it easier to have difficult conversations in other, less-familiar environments.”

CAFE is a flagship in the Middle School’s programming on diversity, equity and inclusion. Students attend sessions voluntarily, with nearly a third of the Middle School population dropping in regularly. There they learn to listen to one another, debate issues and ask questions about topics that stymie even the most polished pundits.

Topics range from immigration to race, from the aftermath of Hurricane Maria in Puerto Rico to gaming culture, from commercialism to cultural appropriation and national anthem protests. Faculty members Sue Austin and Carrie Ferrin select and present the issues without opinion or commentary. They moderate the conversation with questions that prompt students to react, discuss and debate among themselves.

“Students are learning so much about different cultures and becoming more fluent in the social identifiers [ability, age, ethnicity, gender, race, religion, sexual orientation and socioeconomic class], and we saw an opportunity,” Sue says. “We want everyone to be part of the conversation,

because no matter how difficult it is, or how much we disagree, speaking with one another is valuable.”

Conversations in CAFE are inquisitive, respectful and sometimes challenging, but never heated, says Carrie. She and Sue often introduce topics by asking, “What do you know about this?” which prompts curiosity, rather than pontification.

“They listen to one another, and they are so amazingly respectful,” Carrie says. “They’re learning how to disagree, but in a way that keeps the conversation productive.”

Researching the topics requires listening to the students’ interests and finding age-appropriate context for provocative subjects—maturity levels and cultural competence vary broadly from sixth to eighth grade. While all the students may be interested in current events, Carrie says, many have only a surface-level understanding of a topic—or none at all—at the beginning of each session.

“There’s a lot of information out there, and they hear a lot of things, but they don’t always know the total picture of an issue,” she says. “That’s what CAFE brings to them.”

Student-led CAFE sessions have been some of the best. Any student who feels passionate about a subject is welcome to prepare a discussion. Ava McNeil ’22, now in Class IV, saw CAFE as an opportunity to share some of her research on black rights. She was able to speak about racial bias in policing and share her sadness and fear over its potential risks for people she loves.

“CAFE has encouraged me to listen to everyone speak



“We want everyone to be part of the conversation, because no matter how difficult it is, or how much we disagree, speaking with one another is valuable.”

.....
Sue Austin, Grade 7 teacher and CAFE coordinator



their truth, and for me to do the same, even with difficult topics,” she says. “I chose to speak about treatment of black people, specifically by police officers. As a black student with a big family, it is a very important topic to me.”

Thatcher, a seventh grader, said CAFE has helped him differentiate between an argument and a fight. During a discussion about NFL players protesting police brutality, he recalled, students held strong and opposing opinions, but kept the talk civil.

“Saying what you want to say can be difficult,” he says. “Sometimes what you have in your mind comes out the wrong way. I’m learning to listen to others and not be afraid of voicing my own opinion. I have disagreed with other people at CAFE at times. Last year, I would hold in my disagreement, because I didn’t want to start a full-on argument, but I’ve learned to have a healthy discussion when I disagree.”

One Wednesday last fall, the students discussed a migrant caravan of people from Honduras and Guatemala walking toward the United States’ southern border. A video interview with a 12-year-old boy who’d left his family in search of work, the danger of the journey and the boy’s separation from loved ones resonated among the younger students. Older students raised logistical and political questions.

“We have troops on the border now,” one eighth grader said. “What’s going to happen to the caravan when all these people get to America? Will they be hurt?”

Sue and Carrie want the students to leave CAFE with lingering questions. Serious, complicated topics are impossible to button up in less than an hour.

“We want them to leave fired up, sometimes angry, sometimes relieved, sometimes confused,” Sue says. “We want them to go out on their own to learn more, to have conversations with their families and friends.”

The open discussion format in CAFE successfully represents the Middle School’s effort to increase students’ social and cultural awareness, says Principal Nancy Anderson. This year, the Middle School launched the Common Ground Initiative: a unified curriculum to address social identifiers such as age, race, socioeconomic status and gender. Over the summer of 2018, faculty developed lesson plans around each of the eight social identifiers and have been teaching them throughout the academic year.

“The philosophy behind the initiative is that every child in the Middle School should, in some way, think about, participate in, and experience a common curriculum about social identifiers,” says Sonya Conway, Grade 6 dean

“We’re getting into topics and deeper, even sometimes uncomfortable, conversations I have never had before with sixth graders, in a structured way that feels safe for them to explore. They’re learning about themselves. They’re learning about others.”

.....
Sonya Conway, Grade 6 dean

and the Middle School’s chair of multiculturalism and community development.

“These discussions are amazing,” Sonya says. “We’re getting into topics and deeper, even sometimes uncomfortable, conversations I have never had before with sixth graders, in a structured way that feels safe for them to explore. They’re learning about themselves. They’re learning about others. I look at the national landscape, and some adults’ inability to engage in simple discourse, ask questions, present strong opinions, or just listen, and the kids are doing that here.”

by Marisa Donelan



Uniting Sounds Moving Music Past Old Boundaries

How do you get dozens of antsy 3- to 7-year-olds to pay attention to a classical music performance at the end of their school day? Simple: You let them conduct it.

This is how the kindergartners at Boston's Dr. William Henderson Inclusion School ended up guiding Milton's chamber musicians through the changing tempos of Bizet's *Farandole*. Music department chair Adrian Anantawan was on hand to help the little maestros.



The performance and follow-up “instrument petting zoo” comprised the first encounter of what Adrian hopes will become an ongoing relationship between Milton and these public school students. Henderson, a K-12 school that spans two campuses in Dorchester, is a nationally recognized inclusion program. Thirty percent of Henderson students have a disability, whether physical or developmental; they attend classes alongside students with more typical

development. Each classroom has both a special education and a general education teacher.

“We want to figure out ways to connect through music, because that language transcends so many cultural boundaries and socioeconomic differences and, in this case, builds a bridge between public and private institutions,” Adrian says.

Kindergartners performed a song for the visiting group during this first visit, and then Milton students played. Later they branched off into classrooms with children in Henderson's after-school program. There, Milton musicians introduced the younger students to their instruments, demonstrating their different sounds and functions and allowing the children to touch and play each instrument.

“We want to plant the seeds of the idea that playing a musical instrument is this fun, accessible thing,” Adrian says.

Adrian has been in touch with a nonprofit called United Sound, whose mission is to use music as an intermediary between students with and without special needs. Through peer mentorship, the elementary school kids learn their instruments and ultimately perform with Milton orchestra members after a semester. Adrian hopes to use the United Sound curriculum as a starting point for a lasting partnership between the schools.

“It's an opportunity for us to think about how we, in classical music or orchestral performance, have a group that reflects the diversity of the communities we live in,” he says.

The chamber orchestra raised about \$7,000 to purchase instruments and adaptive musical technology, such as iPads, in December. Fundraising has gone through the VIBE (Voices, Instruments and Beats Enrichment) Program Inc., a nonprofit founded by Kat Stephan '19.

Kat founded VIBE as a freshman after she volunteered at a public charter school in Boston and learned that the school's budget didn't cover music education. Since VIBE's beginning, Kat and other young musicians, including several Milton students, have played concerts to raise funds for underfunded music programs. VIBE musicians play at nursing homes and community events, where they ask for donations to their cause. Contributions have already paid for instruments at Boston's Codman Academy and will benefit the Henderson students. VIBE raised a total of \$8,850 in 2018.



“I’ve played the piano since I was 3, and the trumpet since I was 12,” Kat says. “Music has always been an important part of my life, and to see kids without the opportunity to learn, or even play the recorder, was a wake-up call.”

Further inspiration came to Kat after the jazz band’s biennial trip to South Africa.

“It might sound cheesy, but music is universal,” she says. “We were playing with kids who didn’t always speak English, but a B note is a B note no matter where you are in the world. It’s a way to communicate without language.”

Adrian is hopeful that Milton can be a leader in broadening partnerships between typically developing students and those with disabilities, with the idea that “music belongs to everyone.” His goal is to ultimately create a nonprofit that supports such collaboration, and an orchestra that includes musicians of all abilities performing together.

The cost of instruments has been a barrier, and it can be especially prohibitive when a player with a disability needs an adaptive instrument. Adrian, an internationally renowned violinist who was born without a right hand, uses an adaptive bow to play. Several resources, Adrian says, can help supply instruments to low-income students.

Additionally, advances in technology have made it possible for musicians to produce the same sounds as traditional instruments without the physical instruments themselves. Adrian wants to tap into resources, such as the MIT Media Lab, that can increase access for music learners with disabilities.

“If a student who has cerebral palsy wants to play the

violin but can’t physically hold the instrument, who’s to say they can’t really make music or produce a violin sound?” he says. “It’s not necessarily the physical tool that defines your ability to make music. It’s your will, and your ability to communicate in an artistic way, to express your emotions and your story.

“The key is not only access, but meaningful participation. Say, for instance, you’re playing the tuba or the triangle in an orchestra. You don’t play all the notes of a piece, but that’s not what’s important.... You’re giving what you can, contributing to something greater than yourself.”

by Marisa Donelan

Photos (above) by Marisa Donelan and (below and left) by Michael Dwyer



Practice What You Teach

Faculty Artists' Exhibit, September 2018



Scott Nobles, *Unboxed: Robots*, archival pigment print, 2015

“Seeing practitioners’ work in their craft is great for students, and the pieces on exhibit draw them into conversation with us about their own work,” says visual arts department chair Ian Torney ’82. “Practice What You Teach” was the second iteration of an exhibit by faculty members since 2012, Ian’s first year at Milton. This fall’s show was dedicated to former faculty member Kay Herzog of the English department, who died on February 18, 2018. “Kay was a key progenitor of the arts program at Milton as it exists today,” Ian explains. “She wrapped creative writing into the program, and Milton was one of the first institutions with such a requirement for graduation. Phillips Andover was another.”

The 2012 exhibit included works by people who were Ian’s teachers at Milton and have since retired, such as Anne Neely, Gordon

Chase, Bryan Cheney and Paul Menneg. New members of the department bring concentrations in a range of fields, from printmaking and digital art through photography, sculpture, graphic design, and filmmaking. Ian felt that this exhibit would demonstrate that the faculty are multigenerational, practicing artists. He believes in the incentive power of an upcoming show for individual artists and maintains a personal goal of exhibiting his work at least annually.

“Practice What You Teach” closed with a working visit to campus by the well-known art critic Jed Perl. Mr. Perl is a regular contributor to the *New York Review of Books*. He was the art critic for the *New Republic* for 20 years and a contributing editor to *Vogue* for a decade. His books include *Magicians and Charlatans*, *Antoine’s Alphabet*, and *New Art City*.

Mr. Perl spoke to students, faculty, parents and alumni at Milton’s “Evening with the Arts,” an event dedicated to Kay Herzog. He was the 2018 Melissa Dilworth Gold visiting artist. The Melissa Dilworth Gold ’61 Visiting Artist Fund brings nationally recognized artists to campus so that students may benefit from dynamic interaction with inspirational and accomplished professionals.

“Practice What You Teach” Exhibitors

Nicole Darling '97	Scott Nobles
Shane Fuller	Larry Pollans
Jennifer Hughes	Molly Swain
Martin McDermott	Ian Torney '82



**CLOCKWISE FROM
TOP LEFT**

Peering into sculpture's
negative spaces

Ian Torney, '82, *36 Views
of Mt. Washington* series

Martin McDermott,
Ore I, terra cotta,
low-fire glazes

A student intrigued by
faculty works

Nicole Darling '97,
*124° F, Nr. 2, Edition
of 5*, archival inkjet
on Hahnemuehle Photo
Rag paper, 2018

Molly Swain, *Ed*, oil on
canvas

Photos by Evan Scales '17,
Greg White, and courtesy
of the artists







Live Your Truth. Shout Your Kindness.



In a profile for the *New Yorker* last fall, writer Jeffrey Toobin described a 2014 confrontation in the checkout line at Home Depot between former Massachusetts Governor Deval Patrick '74 and a man, angered by a policy decision, who began shouting at the then governor. It was a story about the nature of criticism and praise.

Everyone nearby could hear the man's loud and aggressive assertions, but few heard the whispers of support and kindness from six other people who approached Deval in the store. "Something is so wrong when we learn to shout our anger and whisper our kindness," he told Toobin. "We have got to learn to stop being ashamed of being kind."

Experience has taught me that it is always wise to read both the *Milton Paper* and the *Milton Measure*, especially before Parents' Weekend. This year, I was moved to tears by the *Milton Paper* editorial about a survey that asked students what they'd most like to say to their parents. That question might strike fear in the hearts of many parents—or of faculty and administrators. Much to my delight, and I suspect to parents' as well, the number-one answer was "I love you!" I don't know whether I was moved more by the students' expression of love for their parents, or by the publication of the article when positive stories are so hard to come by—in any medium. But I know we need more of this.

Too often, we are inclined to shout our criticisms and whisper our praise. As news consumers, we find it easy to home in on the bad—there's plenty of it, bursting out of our devices, streaming through social media feeds. But for our own well-being and that of others, seeking and acknowledging the good in the world is essential. On "Mr. Rogers' Neighborhood," the late Fred Rogers, the subject of a 2018 documentary, reminded children, "When I was a boy and would see scary things in the news, my mother would say, 'Look for the helpers. You will always find people who are helping.'" Even in challenging times, having the courage to share the kindness around us is important. Further, we must be the "helpers," who help meet the challenges that arise.

Milton helps young people understand the importance of self-expression, whether through writing, innovation, public speaking, art, performance, research, or mathematical and scientific exploration. Milton voices have always expressed themselves with power and quality, beginning with student activities and continuing through the strong work of alumni who are featured in *Milton Magazine* over time. Collectively, they call on us to seek and declare truth in our lives and in our communities, to dare to be true.

Five years ago at Convocation, I raised the importance of daring to be true with love. That all our efforts to live by our school's motto are for naught if they are not built upon a foundation of kindness. This message is essential and timeless, I believe, and has more urgency now than ever before, as tension among people seems to near its boiling point. We should all contribute to a world with positivity.

Recognizing and confronting violence, injustice, oppression, inequality and hate in our society is vital. Milton graduates must continue to name the injustices and the evils of the world and to right those wrongs wherever they are. Balancing that call-out with the power that comes from love and kindness is equally important. We must declare our support for and acknowledge the kindness and goodwill that we humans show to one another. I hope that Milton continues to prepare students for a global society, helping them gain the tools necessary to succeed and the courage to declare their truths, guided by love. Let's not be ashamed to be kind.

Robots Qualify for National Competition

All three of the robots designed by Milton's Robotics Club qualified for national and state tournaments this year, a testament to the club's teamwork and collaborative spirit. Students are split into three teams, each competing with its own robot.

Milton Robotics is doing better than ever, says Alexander Shih '19. "Our biggest success, though, is in our team dynamic," he says. "We are working together, and the rookies are getting a lot of the experience they'll need to start leading in the future."

"The program has become more and more competitive," says Chris Hales, club advisor and computer programming faculty member. "It takes a lot of time and a decent amount of knowledge. Robotics is an intellectual pursuit, and sometimes it can become a competition to prove how much you know, but that mindset is not accepted here. All ideas are welcome, and these students encourage one another."

The club participates in VEX Robotics, which challenges students to design robots that will compete against others in a small arena filled with opportunities to earn points: lifting and moving objects, tagging flags, climbing platforms and other tasks. Competitors are judged on individual matches, overall performance, and design.

Each qualifying tournament offers students insight into the functionality of the robots they've built and a chance to assess what works and what needs to be improved.

"It's a challenge to figure out what design we want to use, and we've changed it after each tournament," says Avery Miller '20. "We have a great time building together and sharing design ideas."

At a fall competition in Framingham, Massachusetts, two of Milton's teams paired up in the quarterfinals, where they were seeded sixth, and upset the third-seed team, a match that felt especially victorious to Christy Zheng '19.

"That was a huge moment, because it showed us that we really are capable of producing robots that are just as competitive as the ones created by kids or schools that dedicate part of every day of their school curriculum to robotics," Christy says.



Although Milton's three teams compete individually, they plan and develop together. "There are people who are good at designing, programming, building and driving, and everyone ends up helping each other so that we move forward together," Christy says.

This year is also the robotics team's first in its newly expanded and renovated space in the Art and Media Center, which has provided an inclusive home for students who share a passion for robotics, and improved resources for collaborative work, which sometimes goes well into the evenings before competitions.

The students describe the new room as a major upgrade with better lighting and more room to work together, although Alexander does miss an old, dirty, broken-in couch that lived in the former space.



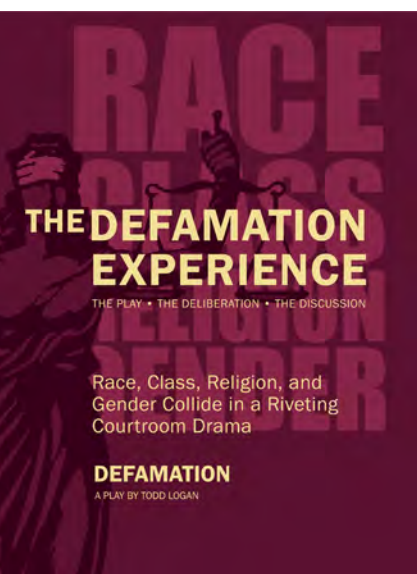
Turf Field Opens

In October during Parents' Weekend, Milton students, parents and faculty gathered to celebrate the dedication of Berylson Field. The new turf field, located behind Millet and Norris houses, modernizes facilities for field hockey and lacrosse and features a new entrance and masonry seating.



The Defamation Experience Encourages Dialogue

This year, students participated in *The Defamation Experience*, an interactive theatrical performance and discussion centered on a fictional courtroom drama involving a civil defamation case. Using the context of a legal trial, the cast navigated issues including race, class, gender and religion, culminating in deliberation and a decision in which students participated as jurors. The post-show discussion, led by a facilitator, provided an opportunity to talk about issues of identity, inclusion, justice and our connection as people.



New Body-Positive Student Group

“You get nothing out of being cruel to yourself, and you gain everything by being kind,” Ginny Barrett '20 says. “It’s a really hard lesson to learn, but once you’re there, it can be transformative. It starts as simply as looking in the mirror and saying, ‘I look good today.’”

This is the message that Ginny and Laura Bailey '19 hope members take away from the student club Body+ which they cofounded this year: Self-confidence comes from accepting and loving the person you are today. The girls are not just close friends; they’re cousins, and from this lifelong bond they’ve guided each other through the various insecurities that arise in adolescence.

Ginny struggled with her confidence in middle school and found it hard to discuss with others. She felt invalidated when people responded to her concerns with “Stop it, you’re beautiful.”

“Obviously, when people do that, they’re trying to give you a good message and make you feel better, but they’re not really listening,” Ginny says. “Body image comes from so many outside factors pushing on you, whether it’s society, media, family or friends, which makes it harder to talk about, because you never know whether a response is going to boost you up or push you down. I wanted to create a safe environment for people to share their experiences and really listen to others, and realize they’re not alone.”

Each meeting has a focus or activity—such as the body-positive photo shoot that was held with the help of a photography student—that encourages members to love the bodies they have. At the end of each meeting, members give the person next to them a compliment, but also compliment themselves.

It’s ingrained in people to self-criticize, finding fault with everything from their weight to their complexion, from their hair type to their nose shape, Ginny and Laura say. The club is open to students of all genders.

Milton Faculty Launch Humanities Workshop

A single issue—examined across academic disciplines in classrooms around Greater Boston—is the launching point for the Humanities Workshop, founded by English department faculty members Alisa Braithwaite and Lisa Baker.

Beginning this fall, Milton students, along with students at four other public and private schools, will focus on questions about economic inequality in their humanities classes, culminating in a May exhibition at the Edward M. Kennedy Institute in Boston.

The Humanities Workshop will follow a single social issue throughout an entire academic year, studying it through literature, history, language, philosophy and the arts. The idea sprang from “a desire to reassert the humanities in the age of STEM [science, technology, engineering and math education],” says Alisa.

The inaugural theme is especially relevant to the nearly 1,000 students participating in this pilot year, because Boston was named in 2016 by the Brookings Institution as the city with the highest income inequality in the United States.

“We very deliberately chose this theme because everyone can participate, because everyone is part of this conversation,” Lisa says.

Alisa and Lisa have been developing the program for several years. They learned of the Humanities Action Lab, a consortium of colleges and universities that examine



pressing social issues through the lens of the humanities, and connected with that program’s director to discuss scaling it to the high school level. Last June, they met with other high school educators to talk about the idea of a theme-specific project.

At Milton and the other pilot schools this year, participating teachers have agreed to focus on economic inequality. Students’ work will culminate in a visual representation of their studies at the EMK Institute this spring. The other participating schools are the public Boston Latin School; Boston College High School, a Jesuit Catholic boys’ school; and two public charter schools, Boston Collegiate and the Academy of the Pacific Rim.

The public event on May 19 will showcase the Humanities Workshop and feature a curated exhibit of student work and performances, along with a keynote address, opportunities for civic engagement, and a panel of artists, activists, journalists and authors who have studied economic inequality in their fields.

Solid Season for a Young Cross Country Team

Starting off with a win against Lawrence Academy, the 28-member girls’ cross country team finished the season about even in wins vs. losses and came in sixth in the ISL championships. Ellie Mraz ’21 was a standout this season, undefeated in all but one of her races. She was named a *Patriot Ledger* All-Scholastic Athlete, a *Boston Herald* All-Scholastic and a *Boston Globe* All-Star for the 2018–2019 season.

Ellie says the highlight of her day is practicing after school with both the girls’ and boys’ teams. “There is a great group of new

freshmen on both teams, and it is amazing to see everyone get stronger as the weeks go by,” says Ellie. “The girls’ captains are doing a great job and bring so much fun and energy to the team. I used to get extremely nervous before races, but this year I have made it my goal to stay calm and to just enjoy the sport. Running is challenging physically and also mentally.”

Coach Scott Huntoon has coached the girls’ team since 2002 and says this year’s team was a young one, so he is looking forward to the next couple of years to see what they can do.



Principal David Ball '88 Describes Plans for Milton's Campus



Two characteristics of learning are fundamental to a Milton education. As graduates can attest, Milton students explore and discover; each finds a distinctive voice and discerns a daring vision. They also forge enduring connections with peers and teachers, transformative bonds across culture, class and country. That's the power of Milton: the power of the individual mind and the power of a connected community.

These enduring elements of a Milton experience now drive a series of interconnected changes to the core of the Upper School, changes that will affirm the centrality of both shared experience and intellectual exploration. More than ever, the heart of the campus will embody what lies at the heart of a Milton education.

The project begins with an expansion of the Schwarz Student Center, a space that has proven transformative since its opening, in 2004. To underscore the importance of connections, the Office of Multiculturalism

and Community Development will move from a basement corner in Wigglesworth Hall to a larger space in the heart of the student center. Now, when students enter the ground floor of the student center, this office will greet them, an unmistakable sign of our commitment to an inclusive school community. Then, to their right, students will see a newly central community engagement office, visible affirmation of Milton's relationships with those beyond our campus. A three-story expansion on the east side of the building, between a renovated and more open student activities office and the entrance to our admission office, will also provide an additional 4,400 square feet for informal student gatherings and active group study, relieving congestion during the busiest moments of our school day and providing greater flexibility for communal gathering. At other times, including in the evening, this vibrant social space will allow students to interact and learn together

in groups. We recognize the value of collaboration around the Harkness table and in the lab; that power should extend beyond our classrooms.

This enlarged student center will provide one enhanced venue for learning, including spaces designed for collaboration. A subsequent move of Milton's library to Wigglesworth Hall, connected to the student center, will provide another. In this era of constant, lightning-speed information, it is vital that we celebrate all that libraries offer our students. The quiet of a library permits deep reflection, spurring enduring understanding, while each book invites a student to see the world in a new way. Transcendent moments in learning often start with a task that challenges students to become explorers, to discover—on their own—a new world. All who love the act of making meaning—starting in one direction, meeting a dead end, and discerning another direction—find tremendous power in the library, which will

now lie at the heart of one of Milton's iconic academic buildings.

This move will bring a range of programmatic benefits. By pairing Milton's library with the history department in a single building, the renovation will create a new campus research hub. The integration of discovery and discussion will extend to the English department, too. No longer will Centre Street separate the library's texts from the Warren Hall classrooms where students examine them. Finally, the renovation will provide the Academic Skills Center, long in the basement of the existing Cox Library, with a new home on the Centre Street level of Wigglesworth Hall. This vital resource, no longer tucked away, will, like the new library, live at the core of the Upper School.

On its own, each of these enhancements reflects Milton's values: our commitment to community, our belief in individual voices, our faith in our students' capabilities. Together, they do more. Now they will move seamlessly from one mode of learning to the next. During the academic day, for example, students can

move from lively discussion in Warren Hall classrooms to informal conversations between boarding and day students in the student center, from intense exploration of a text to productive, collaborative work. In the evening, students can gather in the student center to prepare a presentation and, that task complete, they can find quiet spots in the adjacent library to craft an essay or conduct research. Day and night, these buildings will hum.

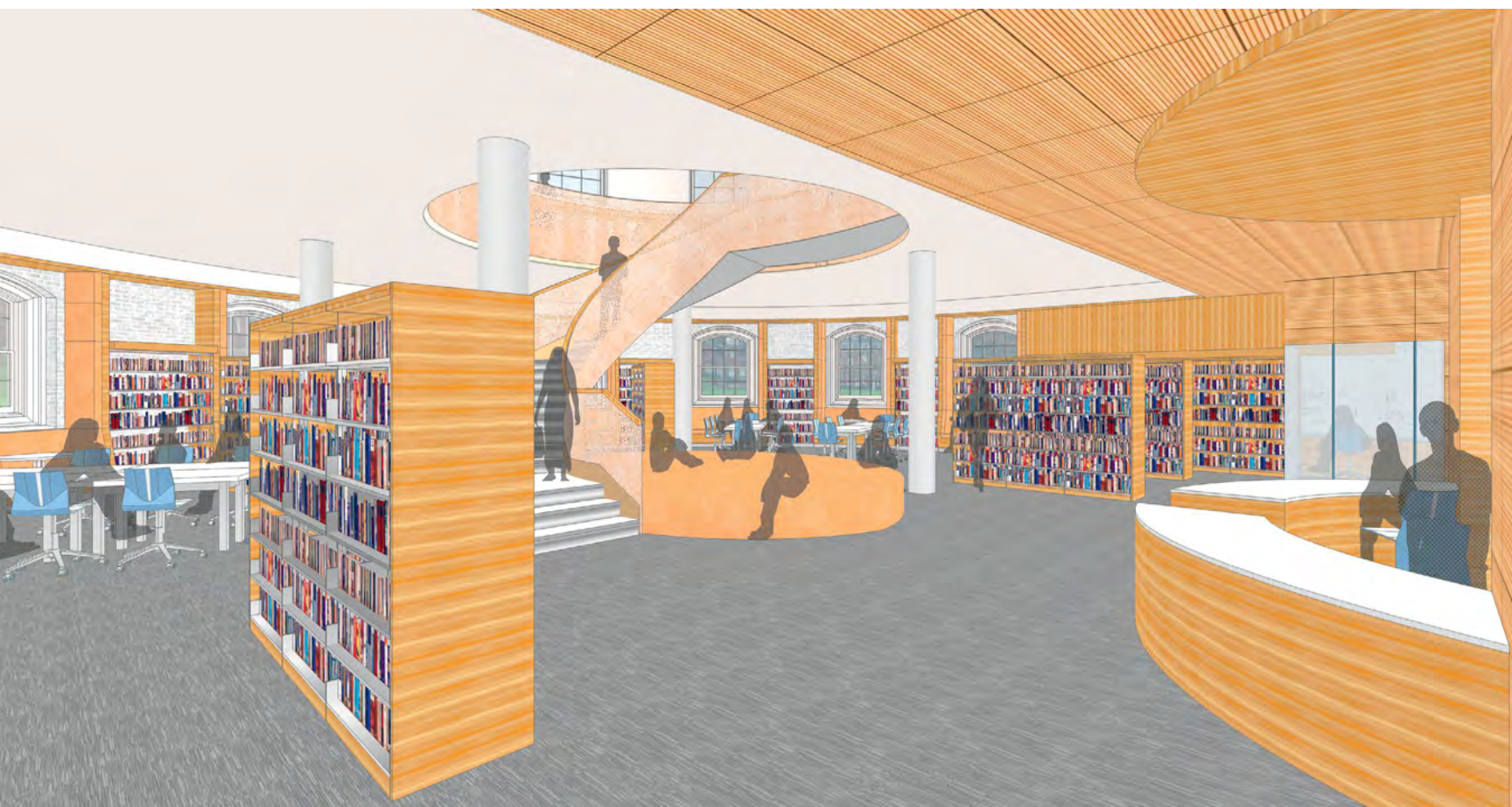
How, then, will we use the newly vacated Cox building? At long last, Milton's Upper School math department will have its own dedicated space. A thoughtful renovation will allow math to move from the fourth floor of Ware Hall to this highly visible, central space, the kind of space it deserves. Just as the Pritzker Science Center so beautifully displays scientific inquiry, a light-filled, open space will celebrate our students' exploration of mathematics in group settings and in bright new classrooms. In addition, a new entrance on the west side of the building will allow students to move from Ware and the Art and Media Center to the Kellner Performing Arts

Center and Pritzker. Not just a destination for math students, this building will become the bridge connecting all the academic disciplines located on the south side of Centre Street.

Each step in this progression—a sequence that will ultimately create much-needed space for the modern language department and the Middle School in Ware Hall—will allow future generations of students to learn in spaces that reflect the best of Milton, both past and present.

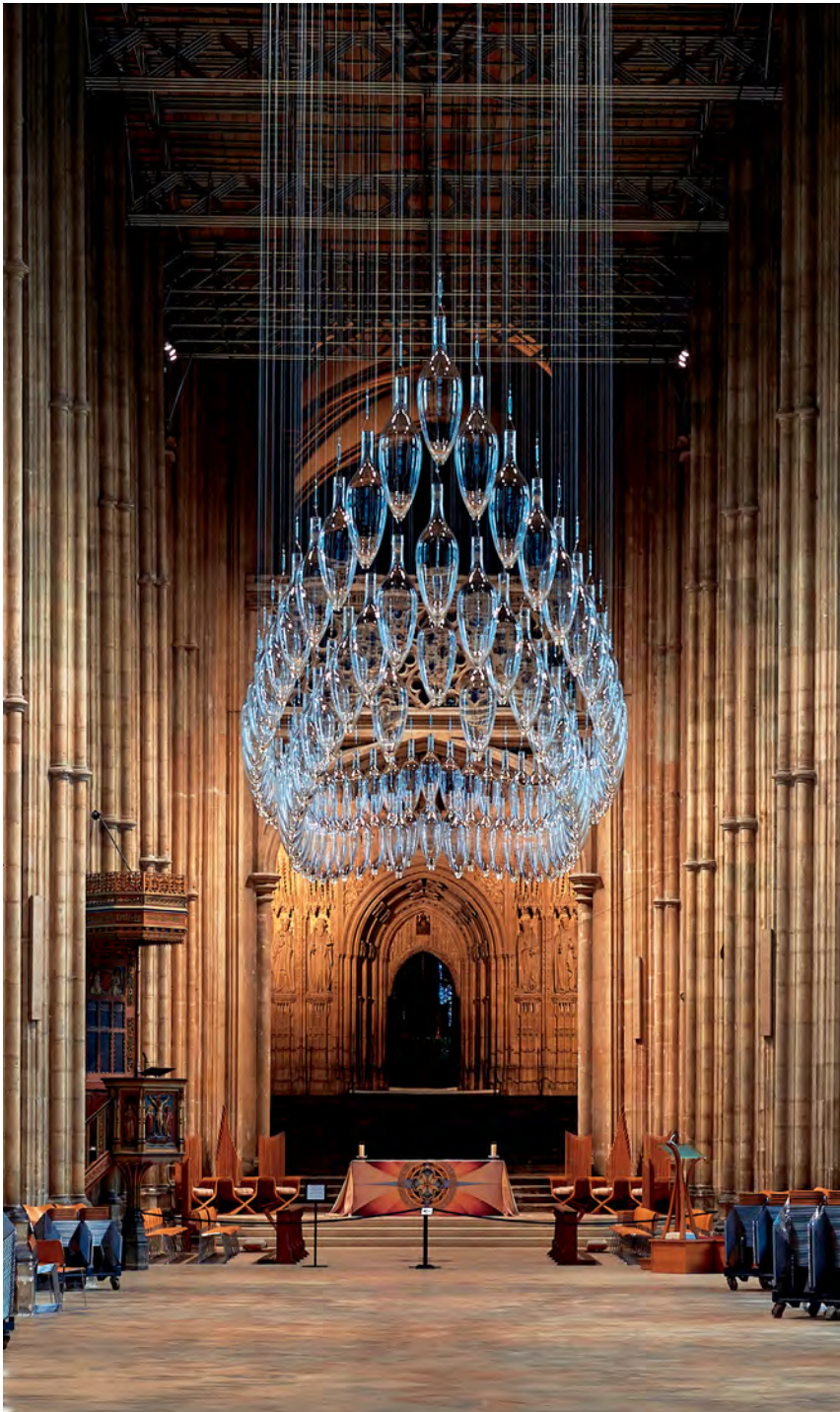
by David Ball '88, Upper School principal

Milton Academy's board of trustees has approved a funding plan for these projects to support the transformation of Milton's campus. Fundraising is a critical component. Alumni, parents and other friends of Milton interested in learning more about how our vision for facilities will reflect the quality of our program should contact Chief Advancement Officer Lisa Winick at 617-898-2305.



Under an Equal Sky

Baldwin and Guggisberg at Canterbury Cathedral



One hundred elegant, clear glass vessels—amphorae—are suspended from the towering nave of the Canterbury Cathedral, where together they form the shape of a visionary ship, flowing elegantly from stern to prow. The *Boat of Remembrance* is one of 10 works in an exhibition created by Philip Baldwin '66 and his wife, Monica Guggisberg.

Each year, Canterbury Cathedral memorializes the murder, in 1170, of its sainted archbishop, Thomas Becket. Becket's death transformed the Cathedral into a focus of pilgrimage for people worldwide. From May 6, 2018, through January 6, 2019, Philip and Monica's exhibition, "Under an Equal Sky," celebrated not only the 848 years since the archbishop's death, but also the 100 years since the armistice of 1918. Philip and Monica are glassblowers who learned their craft in Sweden and have worked as a team since 1980, in Sweden, Switzerland, France and now rural Wales. Their installation embraces a scope of ideas as relevant today as in the 12th century. It recognizes our endemic experience with warfare and its consequences, and acknowledges the mighty flow of human migration, the





pilgrimage to escape violence or environmental disasters, the homelessness of millions of migrants and refugees, so many of them children.

The artists use the “repeating simple forms of boats, amphorae and empty vessels, symbols found across different cultures,” the exhibition catalogue notes, to reckon with some of the most difficult issues of our time while offering aspiration for positive outcomes. Amphorae have carried goods by ship since ancient times, and also served as funeral urns; they symbolize the human journey. And in Christianity, the boat draws on the idea of the Church as a sanctuary. The stunning shapes, textures and colors of empty vessels throughout the exhibition reflect the beautiful diversity among humans, all of us navigating a journey.

The proposition underlying “Under an Equal Sky” is that “we are all bound together,” the artists have written, “that our differences enrich one another’s lives, that community matters. The rising inequality between people concerns us all. We may be born citizens of nation states but we are citizens of the world, too.

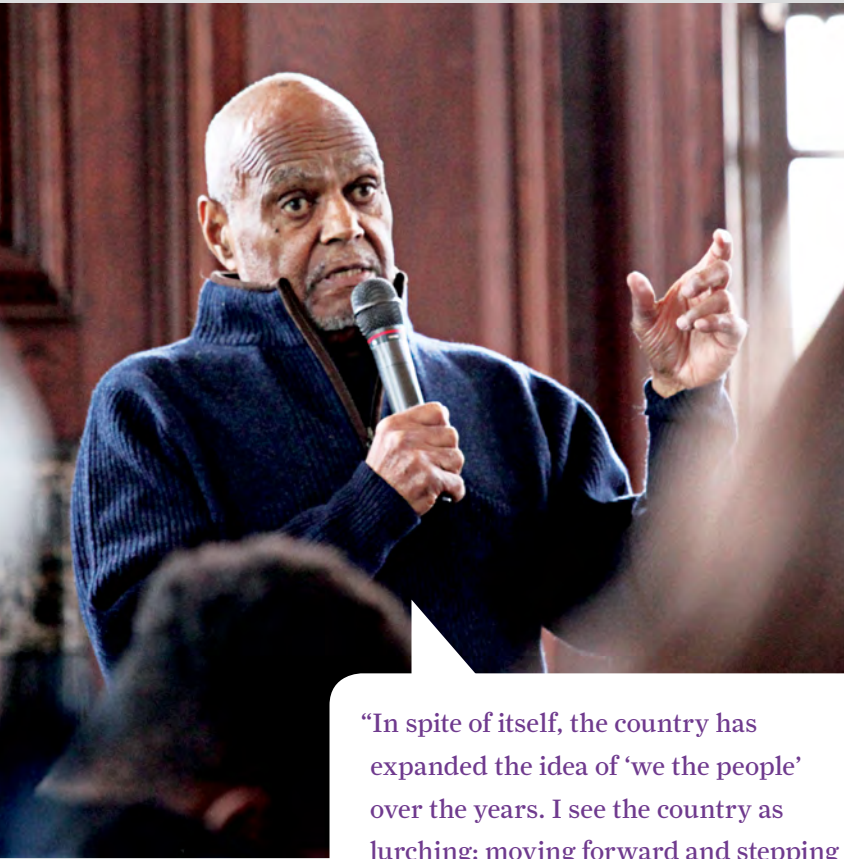
“In choosing this title, we wished to convey the idea that our planet is a unitary living organism whose sky is without prejudice. Living as we do under this generous light equally dispersed throughout our world, we are unavoidably confronted by the bleak contrast it presents—the vast swaths of territory blighted and under siege and the ever-increasing flow of migrants and refugees whose plight this Cathedral community wishes to highlight, as it always has. Their fates, and frankly, ours too, lie increasingly in the balance. There must be a better way....

The intent of our exhibition is that people will seek and find the good and the positive.”

The exhibition leads viewers throughout the Cathedral, where they will discover Philip and Monica’s beautiful and thought-provoking pieces, crafted of exquisite materials, located simply in meaningful sections of the church. *The People’s Wall*, located where the exhibition concludes, rejects our current political concept of a wall. Instead, a transparent glass “wall of inclusion,” contains a representation, in colorful, multishaped vessels, of displaced people from around the globe, thriving in the most creative of communities. “This is our paean to a better future,” write Philip and Monica.

Photos by
Christoph Lehmann





Robert P. Moses

Dr. Robert P. Moses visited Milton as the Martin Luther King Jr. Day speaker. A contemporary of Dr. King, Dr. Moses is a math educator and was a leader in the Student Nonviolent Coordinating Committee (SNCC) during the civil rights movement of the 1960s. Dr. Moses worked to drive voter registration in Mississippi and, with Fannie Lou Hamer and Ella Baker, founded the Mississippi Freedom Democratic Party. After receiving a MacArthur Fellowship in 1982, he founded the Algebra Project Inc., to provide middle school students with the algebra skills to qualify for honors math and science classes in high school. Dr. Moses received his bachelor's degree from Hamilton College and his Ph.D. from Harvard University. He taught math in the Bronx, Mississippi, Florida and Tanzania. Dr. Moses is the co-author, with Charles E. Cobb Jr., of the book *Radical Equations—Civil Rights from Mississippi to the Algebra Project*. He has taught at Princeton University and as an adjunct professor at New York University's School of Law. He serves on the Education Advisory of the Mathematical Sciences Research Institute.

“In spite of itself, the country has expanded the idea of ‘we the people’ over the years. I see the country as lurching: moving forward and stepping back. It is a constant question: For whom does the Constitution exist? We need a Constitution that is appropriate for the 21st century and going forward.”

Tina Chang

Sharing visceral works filled with loss, longing, fear and love, Bingham Visiting Writer Tina Chang read her poetry to students and explained how she uses writing to grapple with existential questions about society and motherhood. The award-winning poet and teacher released a collection in 2019, *Hybrida*, a meditation on raising mixed-race children in America. Her earlier books are *Half-Lit Houses* and *Of Gods & Strangers*. Ms. Chang, the first female poet laureate of Brooklyn, has received awards from the Academy of American Poets, the Barbara Deming Memorial Fund, the Ludwig Vogelstein Foundation, the New York Foundation for the Arts, and the Van Lier Foundation. She has also been granted residencies at the MacDowell Colony, the Djerassi Resident Artists Program, the Vermont Studio Center, and the Virginia Center for the Creative Arts. Ms. Chang teaches at Sarah Lawrence and is a member of the international writing faculty at the City University of Hong Kong.



“Are justice and victory the same laurels? ... For all that we say about death and its peace and its privacy, it's better to live.”

Brigadier General Richard F. Johnson P '19 and Afghan Governor Shamim Khan Katawazai

“When I was your age, I didn’t realize that I had the potential to lead; I didn’t really understand how to model leadership. If you want to be a leader, you can do that by being a good follower: being a strong leader at times and a team member at others. Generally, the leader listens. They allow other people to express their opinions, they absorb those opinions, and that allows them to form their own.” —Brig. Gen. Richard F. Johnson P '19

Students who listen to others, instead of fighting to command the spotlight, are building critical leadership skills—sometimes without knowing it—Army Brigadier General Richard F. Johnson P '19 told Milton students during the Veterans Day assembly. He is the deputy commanding general of the 101st Airborne Division, the Task Force Southeast commanding general in Afghanistan in support of Operation Freedom Sentinel, and the father of two Class I students. The brigadier general is on his fifth combat deployment. Governor Katawazai is a partner in moving toward peace in Afghanistan, and his service to his country comes at significant personal risk as the Afghan government and international security forces clash with violent extremists.

“Know who represents you at all levels of government. Your state representative may remember what it was like to be a high school student, but they have no idea what it’s like to be a high school student in 2018. Your experiences and perspective are unique and significant.”

Jill Ashton

Students can make a difference even before they reach voting age, by committing to hold their representatives accountable, said Jill Ashton, executive director of the Massachusetts Commission on the Status of Women. Ms. Ashton visited Milton to speak at an assembly sponsored by *F-Word*, a feminist student publication, and SAGE (Students Advocating for Gender Equality). Ms. Ashton has served as the executive director for the commission since 2009. The commission recently supported a landmark equal pay bill that went into effect in July 2018. It has also worked in recent legislative cycles toward expanding paid medical leave in Massachusetts and improving access to contraceptives.



“There is a tendency to think we are looking for one correct answer, a single key to unlock the puzzle, but that’s not how intellectual curiosity works. There are no simple answers.”

Jed Perl

Viewing art “involves very close looking, but also being open to a variety of ideas,” author and art critic Jed Perl told students. Mr. Perl was on campus as the Melissa Dilworth Gold visiting artist. He showed students various works by artists such as Picasso, Corot and Mondrian, and he discussed the process of “looking at something with your eyes and then figuring out what you are looking at. There is a back-and-forth between looking at it and making sense of it.” Mr. Perl is a regular contributor to the *New York Review of Books*. He was the art critic for the *New Republic* for 20 years and a contributing editor to *Vogue* for a decade. His books include *Magicians and Charlatans*, *Antoine’s Alphabet*, and *New Art City*.



“It was truly extraordinary how lawmakers worked to restrict the rights of people of African descent and generated this presumption of superiority via the new status called ‘white.’ There is no genetic basis to the construct of race. It’s about power. And because it is man-made, because it’s about power, we can do something about it.”



Jacqueline Battalora

The legal distinction of whiteness as a race did not exist anywhere in the world until 1681, when Colonial American lawmakers sought to outlaw marriages between European people and others, the sociologist Jacqueline Battalora told Upper School students. This was, essentially, “the invention of white people,” said Dr. Battalora, who visited Milton as the Henry R. Heyburn guest lecturer. Dr. Battalora is a lawyer and a professor of sociology and criminal justice at Saint Xavier University, and previously worked as a Chicago police officer. She holds a Ph.D. from Northwestern University and has been engaged in anti-racist training since the mid-1990s. Her book, *Birth of a White Nation: The Invention of White People and Its Relevance Today*, was published in 2013.



Jennifer Bryan

Understanding the differences between gender and sex is key to creating a more welcoming and inclusive world, says Dr. Jennifer Bryan, a nationally recognized expert in gender and sexual diversity. Dr. Bryan is the founder and principal of Team Finch Consultants and the author of *From the Dress-Up Corner to the Senior Prom: Navigating Gender and Sexual Diversity in PreK-12 Schools*. A graduate of both Princeton University and Teachers College, Columbia University, she began her career as a teacher and coach at The Hotchkiss School. Trained as a counseling psychologist, she offers specialized workshops to preK-12 communities across America.

“It’s important, as we talk about these things, to ask, ‘What’s your gender story? How does your understanding of who you are influence your experience in the world?’ If we’re going to have this conversation, we have to expect that things could be ambiguous, complex and contradictory.... What matters is that we want to hear each other’s stories, and we have to be curious. We have to listen like we might learn something.”

Michael A. Szonyi

As China grows in economic power, an understanding of history provides context for the cultural, environmental and trade shifts ahead for the world, Michael A. Szonyi, this year’s Hong Kong Distinguished Lecturer, told students. Professor Szonyi is the Frank Wen-Hsiung Wu Memorial Professor of Chinese History and director of the Fairbank Center for Chinese Studies at Harvard University. He has written, translated or edited seven books, including *The Art of Being Governed: Everyday Politics in Late Imperial China* (2017), *A Companion to Chinese History* (2017), and *Cold War Island: Quemoy on the Front Line* (2008). He is also a co-editor, with Jennifer Rudolph, of *The China Questions: Critical Insights on a Rising Power* (2018). A frequent commentator on Chinese affairs, Professor Szonyi is a fellow of the Public Intellectuals Program of the National Committee on U.S.-China relations. He received his bachelor’s degree from the University of Toronto and his doctorate from Oxford University, where he was a Rhodes Scholar. He has also studied at National Taiwan University and Xiamen University. Professor Szonyi previously taught at McGill University and the University of Toronto.

“You are going to be, in your lives and your careers, facing a world where China is dominant in the region, and perhaps dominant around the world, so whether its signature foreign policy initiative succeeds or fails is going to profoundly shape the world that you all live in.”





NAME: Deval Patrick '74

HOMETOWN: Milton, Massachusetts

CAREER HIGHLIGHTS: Former governor of Massachusetts, former assistant U.S. attorney general for the civil rights division, former attorney for the NAACP Legal Defense and Educational Fund, and businessman.

FAVORITE MILTON MEMORY: A.O. Smith was an English teacher right out of central casting. He was a true lover of books and the English language, with a wicked sense of humor. From my first day on campus, in a host of ways, he and his family made me feel at home. I think about him, such a transformative teacher, every day.

REASONS FOR GIVING TO MILTON: I think it is enormously important to increase scholarship support so that Milton can create opportunity for students who can't afford it. They bring just as much energy, curiosity and creativity to the table as students who can.

For more information on supporting Milton through a planned gift, contact:
Mary Moran Perry, Director of Planned Giving
170 Centre Street, Milton, MA 02186
617-898-2376 or mary_perry@milton.edu

Dare
THE CAMPAIGN FOR MILTON

CLASS NOTES

If your class year ends with a 4 or 9, 2019 is your reunion year! Save the date for June 14–15. Would you like to volunteer to be on your reunion committee? Email alumni@milton.edu.

1947

▼ **Edward “Ned” O. Handy Jr.** always loved writing and sharing his work with his family, many of whom were Milton alumni. Before Ned passed away, his son, **Seth Handy ’85**, helped him publish *Christmas Farm*, a children’s alphabet book inspired by Elmore Mountain Farm, owned by **Bunny Merrill ’79**.



1956

Susan Hussein is still living in Boonton Township, New Jersey, with her husband, happy to have several kids and grandkids nearby. For those who remember Noni, Susan looks forward to a holiday visit from her and her family. Noni’s oldest is in a premed program at Penn. Susan remains partially employed by the journal *Historical Archaeology*, and still keeps up on email: hussains@mac.com.

1958

In mid-July 2018 **Neilson Abeel** and his wife, **Tori Bryer**, flew to Fayal, Azores, and spent three days in Horta visiting the sites of the American Consul (1806–75). Cousins of Neilson’s Boston ancestors, the Dabney family, held the position through three generations—there’s a small museum, and the family houses are now owned by the government. Neilson first visited the Azores in September 1956 on a crippled “Student Ocean Liner,” which anchored outside Horta while mechanics and parts were flown in from Lisbon. At the time, he didn’t know anything about his family connection to the Dabneys. This trip, Neilson and his wife boarded the 75-foot Dutch ketch, *Anne-Margaretha*. As a working crew, they stood two four-hour watches steering, keeping visual lookout, changing sails, and washing dishes. From Fayal, they sailed 1,000 miles in 12 days to Spain. On the journey, they saw fin and sperm whales, porpoises, pelagic birds and, at night, glorious stars. Neilson and the crew motored/sailed a good portion until they entered the Bay of Biscay, where there were 30 knots of wind and a head sea. On a close reach with the engine off, they drove her at 8 to 9 knots. The crew ranged in age from their 20s to their 70s with Neilson being the oldest. For his 78th birthday, they gave him a breakfast hurrah at the dock in A Coruña. Neilson

and his wife then took a road trip down the Atlantic coast of Spain and Portugal before flying back to Portland.

1962

Diana “Dina” Bray Roberts published her novel *Spare Parts* in 2018. *Spare Parts* traces a young woman’s journey from privileged debutante to committed activist in the late 1960s. Lacey, recently returned from the Peace Corps, falls in love with a young Iowa lawyer, Doug. Doug has been sentenced to prison for resisting the local draft during the Vietnam War. While waiting for the appeal on the case, Lacey and Doug start a lively commune. Doug wins his appeal and is assigned as civilian counsel for GIs in the military in Japan. In Japan, differences erode the couple’s relationship. Returning to the state of New York, the couple enters therapy but the marriage fails. After a lot of dating, Lacey goes home to Boston for a friend’s wedding. She visits her father’s grave, aware now that her male adventures have been false starts in search of him. She returns to New York, ready to start a new life alone.

This is Dina’s second book. She is a partner at the Bray Group.



Neilson Abeel ’58 celebrated his 78th birthday in A Coruña, Spain.



Diana “Dina” Bray Roberts ’62 has written her second book, *Spare Parts*.



1968

▲ **Annie (Rossbach) Munch** and her grandsons, Oskar Munch and Holden Harrison, traveled from Portland, Oregon, for her 50th Reunion to visit with their cousin, Head of School Todd Bland.



1977

▲ **Chris West** and fellow members of the Class of 1977 celebrated their upcoming 60th birthdays with a special Milton Academy cake. In the photo from left to right, front row: **Joe Merrill, Phil Burgess, Peter Smith**; back row: **Mike Ryan, David Giandomenico, Peter Gregory, John Sullivan** and Chris.

1982

▼ **Eric Howard** enjoyed a 21-hour hike through 100 km of fields and villages in Belgium. It was a special adventure with his three college-age kids and included a stop in Iceland and visits to WWI battlefields where his grandfather fought in 1918.





JB Pritzker is the governor of Illinois

Following his resounding electoral victory in the fall, **JB Pritzker '82** was sworn in as the 43rd governor of Illinois. The Democrat businessman and philanthropist defeated the incumbent governor after running on a platform of improving health care, supporting education, and balancing the state budget.

JB is a cofounder of the private-equity Pritzker Group and is president of the Pritzker Family Foundation, through which he funds programs and research to support early childhood health and development and women's health issues. JB has been a loyal and enthusiastic supporter of Milton over the years and, through his family's foundation, has generously enabled Milton to advance the study and practice of science through the Pritzker Science Center, which opened in 2010. At Milton, JB was interested in political issues, serving on the editorial board of the *Milton Paper*. He is a longtime supporter of Democrats, working with several members of Congress and serving as a delegate to the Democratic National Convention in 2008 and 2016.

At his inauguration on January 14, 2019, JB closed his address by saying, "Thank you, Illinois, for your faith in me. I promise to live up to it every day. Together let's go into this new century with enough faith to help each other out of our troubles, with enough foolishness to believe we can make a difference in the world, and with enough kindness to find the courage to change."

JB and his wife, MK, have two children and live in Chicago.

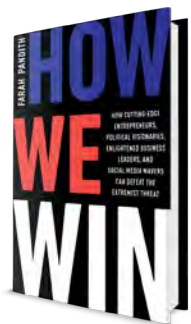
REUNION WEEKEND

Celebrating class years ending in 4 and 9. Join the celebration!

JUNE 14 & 15, 2019



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Farah Pandith '86

has written *How We Win*, an analysis of global extremism and how to combat it.



1986

◀ Drawing from visits to 80 countries and hundreds of interviews conducted around the world, **Farah Pandith** argues for a paradigm shift in our approach to combating extremism in her book *How We Win*, released in March. Farah presents a revolutionary new analysis of global extremism along with powerful but seldom-used strategies for vanquishing it, including the mobilization of the expertise and resources of diplomats, corporate leaders, mental health experts, social scientists, entrepreneurs, local communities, and, most of all, global youth.

1989

Chris Arnold, assistant director of Upper School at the Hackley School, is also the school's varsity boys' lacrosse head coach. Last spring, in the first competition of the season, Hackley beat Horace Mann to make it the 200th career win in 15 seasons for Coach Arnold. The team went on to win the NYSAIS championship that season.

1995

▶ **Pamela Wildeman** is working part-time in marketing for a tech company in New York. She loves having no commute and being

Alison Kodjak leads The National Press Club as its president

Alison Fitzgerald Kodjak '87, the health policy correspondent on National Public Radio's science desk, became the 112th president of the National Press Club in Washington, D.C. in January. The National Press Club is the world's leading professional organization for journalists, with 3,200 members worldwide.

Alison joined NPR in September 2015 after a nearly two-decade career in print journalism, during which she won several awards—including three George Polk Awards—as an economics, finance and investigative reporter. She spent two years at the Center for Public Integrity, leading projects in financial, telecom and political reporting. Prior to joining the center, Alison spent more than a decade at Bloomberg News, where she wrote about the convergence of politics, government and economics.

"Milton taught me to write," says Alison. "We had to write so much and to think so much about writing. That has been the singular thing that has made my career. Today, I find writing easy. It's hard to be a journalist without that skill."

Alison and Stanley Reed are the co-authors of *In Too Deep: BP and the Drilling Race That Took It Down*, published in 2011. She's a graduate of Georgetown University and Northwestern University's Medill School of Journalism. She lives with her husband, Drew, and "three awesome kids" in suburban Maryland.





home when her three children, Clara (10), Lucy (8) and Dash (5), are home from school. Her husband, Roy, is now in his eighth year in analytics at Vistaprint. In early December, her family took a two-week trip to Germany, 10

years after they lived there. They visited friends, went sightseeing, and wrapped it up skiing in the Austrian Alps. This photo is from a Christmas market in Munich.

1997

► **Jason Dillow** and his wife, **Mary**, recently welcomed their newest addition to the family, **Margaret**, pictured here with big sister **Eloise**.



1998

▼ **Lila Dupree** and **Daniel Adair '04** were married on September 15, 2018, in Northeast Harbor, Maine, in front of many fellow classmates.

In the photo from left to right: **Aubin Dupree '96**, **Alexander Henry**, **Lucas Wittmann '03**, **Daniel**, **Lila**, **Julia (Morgan) Martin**, **Seth Lynn** and **Chapin Dupree '03**.



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P '94 '98 '01
Milton, Massachusetts

Sylvia P. Westphal
P '18 '21 '25 '27
Boston, Massachusetts

Ronnell L. Wilson '93
Jersey City, New Jersey

Kevin K. Yip '83 P '16
Hong Kong



In Memoriam

Class of 1937

Lucie Sewell Marshall

Ruth Crocker Young

Class of 1941

Helen Chatfield Black

Elizabeth Stearns Barker Malo

Sarah Henry Lupfer

Stephen Bruce Smart Jr.

Class of 1942

Constance Starkweather Whiteley Smith

Class of 1943

Caroline Haussermann

Class of 1945

Emily Atkinson Stabler

Class of 1947

Molly Frothingham Harris

Class of 1948

Anita S. Muller Kunhardt

Class of 1949

Horatio Winspear Burns

George Wigglesworth Chase

Class of 1951

Joseph H. Bacheller III

Class of 1952

Harriet Burgin Lee

Class of 1954

Jeremy Gowing

Class of 1955

Dr. Rensselaer Wright Lee III

Class of 1958

Thomas S. Paine

Ralph Murray Forbes

Class of 1964

Charles M. Talbot Jr.

Faculty and staff

Cecilia Andrews

Jacqueline Kendrigan Coffey

Alumni, faculty and staff who passed between November 1, 2017–December 30, 2018, and were not previously listed in Milton Magazine. To notify us of a death, please contact the Development and Alumni Relations Office at alumni@milton.edu or 617-898-2447.



2005

▲ **Clare Bernard** was married on September 1 in Sherborn, Massachusetts, in the company of many fellow Milton grads. From left to right: **Neil Katuna, Julia Schlozman, Dilshoda Yergasheva, Catherine Buzney, Andrew Bernard '07, Clare, Martin Bernard '13, Elizabeth Cummings, Abigail Padien-Havens, Molly Padien-Havens '97, and Genevieve Greer.**

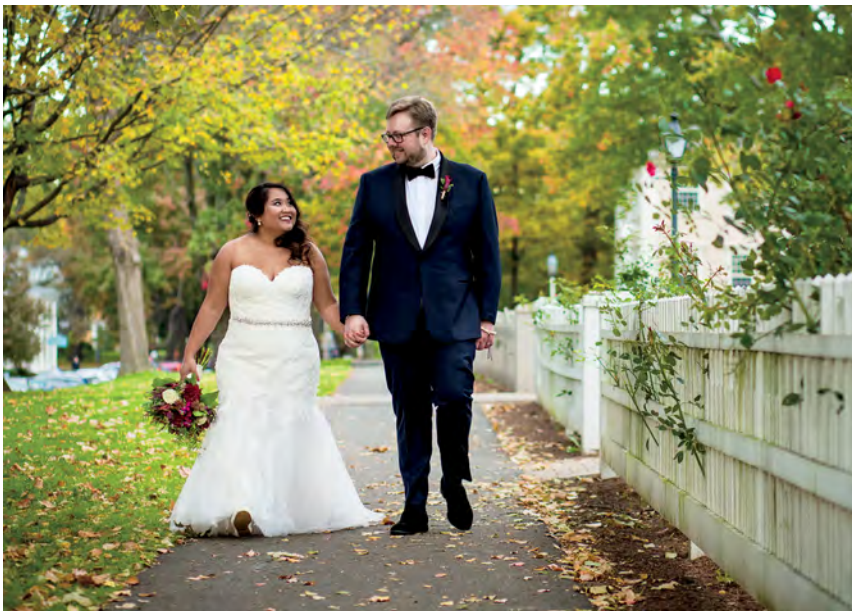
2007

▼ More than 10 years ago, **Nick Makinster** and **Rachiny Samek '08** became friends at Milton Academy. Fast forward 10 years to this October, Nick and Rachiny tied the knot in front of their families, friends and many fellow Mustangs.

2015

Justin Yoon has been the University of Notre Dame's starting kicker over the last four years. In October, Justin earned a spot on Notre Dame's record board, becoming the Fighting Irish's all-time leading scorer with 367 points. He graduated in December with a degree in finance from the Mendoza College of Business.

Did you recently get married or expand your family? Change careers or take a life-changing trip? Did you earn a new degree or celebrate an important milestone? Share the news with your classmates with a Class Note. Email alumni@milton.edu.



There's No "I" in "Reporter"



Reporting is in my blood, for better or for worse. (It has to be, because mostly you get paid nothing and work all the time.) As a toddler, I used to leap around the house with an actual stopwatch to track the time of *60 Minutes*. My father was in Vietnam, and my mother used to send him films of me learning how to talk. The old Super-8 reel shows me interviewing a squirrel.

Years later—and thankfully, rabies-free—at Milton, what better outlet for these tendencies than that upstart independent, the *Milton Paper*. When I was editor in chief, we were still outlaws, barely allowed on campus, self-supporting, basically unsanctioned. JB Pritzker (now the governor of Illinois) reignited the *Paper* a handful of years before I got there, and his advisor Frank Millet's sheen served as a thin veil of protection. The observations I can offer about the news media today still reflect what we editors and writers shouted about at the *Milton Paper*: That is, it's not about who wrote what, the credit you get, the praise

you deserve—the news is about the team's working hard, uncovering what's going on. On a global level, that is, quite simply, the truth. We thought we spoke truth to power, as sheltered mini-journalists tackling the issues of the day—like lunch food, curriculum, and same-sex assemblies. It didn't get much bigger than that in 1987, really. But to us, it was all a Very Big Deal.

As my broadcast career rocketed along, the whole point was to keep myself out of the story. Never in a million years would we, the press corps, think of giving an opinion, or making a reporter the focus of the story. Sadly, that's all I see these days—to the detriment of the truth.

Reporters on-site from CNN to Sky News begin live shots regularly with excited, breathless statements like:

"I've just come from the White House briefing room..."

"I was on Capitol Hill just this morning..."

"I've covered stories like this before..."

And like me, you may think, "Isn't that your job?"

Did Woodward and Bernstein do any Watergate investigation work with an eye toward putting themselves in the center of it all? Not necessarily.

We also hear frequently, "Sources tell me..." from on-air personalities. This should happen infrequently and with great caution. The "source" is usually not particularly vetted, given the speed of the 24-hour news cycle. A "source," just so you know, can be some legislative aide trying to get the reporter off the phone.

Reporters are apt to throw those terms around in an attempt to appear important—as if Watergate's Deep Throat is in a shadowy garage somewhere, spilling his guts to them.

Take a look at any news channel. On MSNBC, for example, a popular promo that runs is anchor Brian Williams saying triumphantly: "I've just been handed some great reporting!"

I think: "Great, you have? Now get to it." His passive voice is also disturbing. Shouldn't he be lifting a phone somewhere, at least, instead of waiting around for someone to rip a page off the Associated Press wire?

Take ABC News's Brian Ross. When on air during a live "special report," Ross said that in former FBI Director Robert Mueller's investigation, then-candidate Donald J. Trump had ordered Michael Flynn to contact the Russians. He cited a Flynn confidante. The report caused the American stock market to lose 350 points. Ross was wrong. The story was retracted. This rush for credit discredits us all.

To circle back to the *Milton Paper*: Everything learned in that tiny Petri dish is absolutely the same darn thing when you hit the big leagues. Work hard, keep focused, and it's never about you. Or at least, it shouldn't be.

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An Emmy award-winning journalist, she reported and anchored business news for more than a decade. Molly has trained corporate executives in communications, from crises and live media appearances through investor relations and IPO pitches.

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