

# Oberlin

OBERLIN ALUMNI MAGAZINE

FALL/WINTER 2019



**CREATING ONE OBERLIN**

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**DREAM SPACE**

Emily Lerner '20, in the costume shop of the Eric Baker Nord Performing Arts Annex, sews the costume of the character Hippolyta for the conservatory's fall opera *A Midsummer Night's Dream*. More on page 22.

PHOTO BY MATTHEW LESTER

**ON THE COVER**

Illustration by Melissa McFeeters. See page 18 for more on One Oberlin.



## A Shared History, A Shared Future

SINCE THEIR FOUNDING IN 1833, OBERLIN COLLEGE AND THE CITY OF OBERLIN HAVE become a vibrant community renowned for academic and musical excellence and historic contributions to Northeast Ohio, the nation, and the world. The college and town have always been physically, socially, and economically intertwined. As befits our founders' vision and our history, Oberlin's campus is not set apart on a hill or sequestered behind gates or walls. It is at the heart of the city, centered around our shared village green, beautiful Tappan Square.

We at the college value greatly our relationship with the city of Oberlin. We are deeply committed to being good neighbors and good citizens of the city and Lorain County, and to helping both thrive. All of us in Oberlin can take pride in the fact that this is a great place to study, work, live, and raise a family.

Oberlin's contributions to the local community take many forms. A recent study produced by the college and the IMPLAN consulting group shows that Oberlin College is directly and indirectly responsible for more than \$143 million in spending annually in the local economy (Visit [go.oberlin.edu/OurCommunity](http://go.oberlin.edu/OurCommunity) for a PDF of the 2019 Oberlin College Community Impact Report).

Each year, the College of Arts and Sciences, the Conservatory of Music, and the Allen Memorial Art Museum present a plethora of outstanding academic, artistic, musical, and athletic programs, most of which are free and open to our neighbors from the city and region. These lectures, symposia, concerts, recitals, films, events, exhibitions, competitions, and tournaments bring thousands of visitors to our community.

The economic impact of visitors is only one aspect of the college's contributions to the city, county, and Northeast Ohio. The college and conservatory also attract faculty, staff, and, of course, students to Oberlin. Our students come from 49 states and the District of Columbia and 45 other countries. About 7 percent of our 2,840 students come from Ohio, including the city of Oberlin and nearby communities. Many of our graduates choose to remain in Northeast Ohio. More than 600 Oberlin graduates live and work in Lorain County, and almost 700 reside in Cuyahoga County, serving as doctors, dentists, teachers, civic leaders, executives, entrepreneurs, real estate developers, and leaders in arts, culture, and music.

Oberlin's faculty, staff, students, and alumni also commit thousands of hours to serving the community. Our students annually engage in 115,000 hours of community service, including teaching Spanish in the elementary schools, tutoring and helping high school students prepare for college, working at nonprofits, and volunteering at social service organizations.

I'm proud of the Oberlin students who spend time contributing to the community and serving as good citizens. And I'm glad to live in Oberlin, which has welcomed me and my family, with all of the wonderful things it has to offer. I'm proud to call it my home.

CARMEN TWILLIE AMBAR  
*President, Oberlin College*

# Oberlin

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**POSTMASTER**

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**BAD SEEDS**

Thank you for the cover article (“Saving Seeds,” Spring 2019). It begins to address issues much more important to the public health and the environment (including the need to sequester carbon in farm soil) than many people realize. For one example, if the soil carbon had not been dissipated into the atmosphere as a result of the dominant agricultural methods with the organic matter in the soil diminished, the soil could have as much as 10 times more ability to absorb water, and that would have enabled the recent flooding to be managed much more quickly than it has been. It could also lessen the impact of drought. Because of the power of the major companies in the agribusiness and food industry, the public health and environmental issues related to food and nutritional quality have been too much ignored by the mainstream media, so I am proud to have Oberlin step up to address the related issues.

The chemicals used in agriculture are only part of the issue. Extensive use of hybrid seeds to increase yields at the expense of nutritional quality and the public health paved the way for the embrace of transgenic seeds and the related chemicals. Both have been harmful to the public health in their net impact. Both have enabled companies to profit at the expense of healthful nutritional quality. Because of that, people are wise to grow their own food or to buy from farmers they know and trust—perhaps at local farmers’ markets.

In 2010, when I was last in Oberlin for my 50th alumni reunion, I was just beginning the work of organizing a lawsuit against Monsanto, the leading harm-causing company and the world’s largest seed company, with about a quarter of the total worldwide marketshare. Together with DuPont and Syngenta, they have bought up hundreds of smaller seed companies, and they account for about half of the world seed market. The lawsuit aimed

to both invalidate Monsanto’s patents and to stop them from suing farmers for patent infringement when crops would become accidentally contaminated by Monsanto’s transgenic crops. The lawsuit was filed in 2011 with 83 co-plaintiffs, including Fedco Seeds. Underlying it were major public health and environmental issues, but they were never brought to trial because the lower courts prevented that, and the Supreme Court declined to review their decisions. Thus, the health and environmental issues still need to be addressed.

Recent presidents and Congress have not provided the leadership needed on the issue, and so far, of the Democratic candidates, only Senator Sanders has spelled out a strong and visible policy position on major food and farming issues. The Obama administration and Congress blocked the desire of 90 percent of the people to have on-the-label knowledge about transgenic food content and went with the corporate program instead.

Questions about these issues need to be raised with candidates everywhere they are campaigning. People need to know more than they do about the nutritional and chemical content of their food, and that’s why it is gratifying to have Oberlin start to help meet the need.

DONALD WRIGHT PATTERSON, JR. ’60  
*The Plains, Va.*

**EGG ON OUR FACES**

I was excited to read that the head baker at King Arthur Flour, Martin Philip ’92, is an Obie, and the recipe he shared looked so good I couldn’t wait to make it (“For Nights at Round Table,” Winter 2018-19). On a recent snowed-in day, I made the Cardamom Buckwheat Cake and followed the recipe so precisely that my cake looked just like the one in the photo. So, I thank the editors for including this in the magazine, but my eagle eye for editing noticed a couple of typos that surprised me, coming from such a prestigious magazine. The first “n” in “New England” wasn’t capitalized, and while the cake may be gluten-free, I’m not sure one could call it “gluten-free” considering all the butter, sugar, and cream that make it special. P.S. It was delicious!

SARAH SWERSEY ’87  
*Northampton, Mass.*

**30 PERCENT SOLUTION**

Elizabeth White ’75 has a degree from Oberlin and an MBA from Harvard (“The Not so Fabulous 50s,” Spring 2019). In all those studies, no one taught her to save money. She seems to have earned great salaries but saved nothing. In fact, there is no mention of savings in the entire article. In this country of great opportunity, one must save aggressively for whatever may happen in the future, including loss of employment and old age. IRAs, 401Ks and personal savings will get us through life, but we all have to begin while young saving 30 percent or more of gross salary. It can be done, and when the savings produce more income than the salary, then one can buy the lattes of which Ms. White speaks. Immediate gratification is the result of seeing one’s savings grow!

SYLVIA BOECKER ’65  
*Virginia Beach, Va.*

**LABOR FOR LEARNING**

I am encouraged to see that the motto “Learning and Labor” is still in place. When I was a student in the early ’60s, quite a few students held part-time jobs, usually in the dining halls. Looking back, I think I should have applied for one. Including a labor component as part of one’s education makes sense for a number of reasons: real-life experience, camaraderie, money, etc. Why not consider restructuring the college curriculum to include a compulsory labor component for all students and staff? With proper training, hundreds of useful jobs on campus could be done by the college community, tuition rates could be lowered, and a sense of greater purpose could be fostered. There is evidence that productive activity (even including sports and recreation) in combination with coursework can actually improve academic performance. Eight or so hours per week would seem reasonable.

PETER DAVIS ’65/’67  
*Toronto, Ont.*

Send letters to *Oberlin Alumni Magazine*, 247 W. Lorain St., Suite C, Oberlin, OH 44074-1089; or send emails to [alum.mag@oberlin.edu](mailto:alum.mag@oberlin.edu). The magazine reserves the right to determine the suitability of letters for publication and to edit them for accuracy and length.

# Around Tappan Square

BLAME IT ON THE JUICE

## All TIMARA's Parties

BY ERICH BURNETT

OBERLIN'S TIES TO COMPUTER MUSIC EXTEND TO THE late 1960s and to groundbreaking faculty composer Olly Wilson, who established a forward-looking curriculum that far surpassed the sounds emanating from most other college campuses of the era.

In 1969, the first courses that would eventually become TIMARA—shorthand for Technology in Music and Related Arts—were offered at Oberlin. Twenty years later, TIMARA conferred its first degree.

Now, 50 years after those initial courses, TIMARA is celebrating its milestone anniversary with events throughout the academic year and involving many TIMARA devotees, from faculty to alumni to current students. These included a symposium in the fall coordinated by TIMARA technical director and lecturer Abby Aresty called Crafting Sound, which cast a critical eye toward the technologies of sound, including an examination of value systems that tend to accompany these technologies and exploration of various alternatives to traditional sound technology and the ways they might engage new audiences. The weekend event opened with Sonic Super-Buffer, a celebration of interactive exhibits, instruments, and installations by TIMARA faculty, students, and other local artists in the Birenbaum Innovation and Performance Space.

“The maker movement in general has been criticized over time for emphasizing particular kinds of makers over another...a sort of male nerd culture,” says Aresty, who taught a fall course called Reimagining Maker Culture(s): from Fabrication to Curation. The class is part of Oberlin's StudioC Learning Community, which offers innovative curricular study opportunities that unite disciplines from across the college and conservatory.

Aresty coordinated the symposium with Kyle Hartzell, an educational technologist and digital media engineer who works in Oberlin's cinema studies program and the Center for Information Technology.

The celebration continued with the free, four-and-a-half hour Kaleidosonic Music Festival, which featured nearly 500 musicians performing a variety of styles—gospel, classical, rock and roll, jazz, early music, marching band, serious, funny, and avant-garde, in Finney Chapel in November. Oberlin Choristers, Oberlin College Black Musicians Guild, the Oberlin Sonny Rollins Jazz Ensemble, Oberlin High School Marching Show Band, and Northern Ohio Youth Orchestra were among the musicians, drawn from the college and community, who performed. Tom Lopez '89, professor of computer music and digital arts and chair of TIMARA, organized the festive evening as a way of celebrating the legacy of Wilson and John Clough '53, an early champion of computer music at the conservatory.





**One Oberlin**  
COLLEGE & CONSERVATORY

# ONE OBERLIN ON THE ROAD

Oberlin College President Carmen Twillie Ambar invites you to join her and faculty members who served on the AAPR (Academic & Administrative Program Review) Steering Committee for an engaging conversation about One Oberlin and the opportunities ahead for Oberlin's future. To learn more about One Oberlin, please visit [go.oberlin.edu/OneOberlin](http://go.oberlin.edu/OneOberlin)

**REMAINING DATES:**

- JAN 22, 2020 | Raleigh, NC
- JAN 23, 2020 | Atlanta, GA
- FEB 10, 2020 | Santa Fe, NM
- FEB 11, 2020 | Denver, CO
- FEB 12, 2020 | Austin, TX
- FEB 13, 2020 | Houston, TX
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**FACULTY IN THE FIELD**

## Oberlin Professor, Students Research Crisis in Rohingya

BY ERIN ULRICH '18

WHEN ASSOCIATE PROFESSOR OF Environmental Studies Rumi Shammin began his research on the environmental and social dimensions of the Rohingya refugee crisis in Bangladesh, he already had been exploring community-based climate change adaptation initiatives in rural areas of the country for nearly a decade.

Through a Luce Initiative on Asian Studies and the Environment (LIASE) grant, Shammin visited the Kutupalong-Balukhali expansion site in the Cox's Bazar district in January 2019. It's the largest refugee camp in the world with a population of more than 700,000.

"Once I visited the refugee camps, it opened up a new set of questions and opportunities to do further work," Shammin says. "It was a transformative experience for me. I felt like I can actually contribute and get involved with work in these areas that will make meaningful differences in people's lives today, unlike many

of my other projects that have impact and results in the future."

Shammin's visit to the Kutupalong site came shortly after the third major Rohingya refugee crisis in 2017, which was prompted by clashes between a Rohingya rebel group and the Myanmar Army. Since the first Rohingya refugee crisis in 1977, large numbers of Rohingya Muslims have fled from Myanmar to neighboring Bangladesh. A 1982 citizenship law that left the Rohingya stateless, as well as their exclusion from Myanmar's first democratic election in 2015, have contributed to the exponential surge of refugees in Bangladesh in recent years.

Shammin, whose primary scholarship areas are energy and urban issues, climate change adaptation mitigation, and sustainability and resilience, is now developing a new project on environmental sustainability and resilience in refugee settlements. He is examining the impact of the settlements on the environment, including energy and water usage, and waste and wildlife management, as well as ecological restoration, protection, and rehabilitation. Shammin's ultimate goal is to develop a resilience framework for refugee response, which would provide guidelines that can be incorporated in refugee response programs

around the world. Such a blueprint would address refugee environmental management, as well as social and mental health issues within the camps. Part of this model might include allowing refugees, especially young adults who may be especially affected by a lack of purpose, to play an active role in sustainability initiatives within the settlements. The initiatives may include plantation and solar installation projects that could provide refugees with vocational training that might be helpful for life beyond the camp.

“These approaches are places where you can see mental health and lack of purpose being addressed through empowerment and job and skills training,” Shammin says. “These programs can offer the refugees opportunities to be productive and at the same time advance environmental management of the settlements.

That’s an example of where my work might be going: looking at ways to integrate environmental solutions with social solutions, so you have a more comprehensive approach.”

Shammin worked with three research assistants in spring 2019—Ananya Gupta ’20, Leo Lasdun ’20, and Charlotte Price ’20—who have supported his research on refugees. Gupta, an environmental studies major, focused on how organizations define refugees and how this affects those who don’t fit into such definitions.

“One of the best parts of this research is that our secondary research will hopefully contribute to Professor Shammin’s primary research project on the refugee crisis in Bangladesh,” Gupta says. “Student work could potentially provide insight into the response available in situations of refugee crises across the world in the future, and that blows my

mind every time I think about it.”

Price, who is also an environmental studies major, studied social and environmental programs with a particular focus on creative new approaches in selected refugee camps, including Zaatari in Jordan, Bidi Bidi in Uganda, and Dadaab and Kakuma in Kenya. Lasdun, an environmental studies and economics double major, worked on collecting and analyzing data on global refugee movements, categorizing the origins, drivers, and destinations of displaced people.

**In addition to teaching, Oberlin faculty members conduct research, write articles and books, and deliver lectures internationally. To see what our faculty are up to, see faculty and staff notes under news and events at [Oberlin.edu](http://Oberlin.edu).**

#### THE WORD FROM BIRDS

Behavioral ecologists have studied how animals tune into other species for warnings of danger, but Professor of Biology Keith Tarvin and his students wanted to know if animals also watch their neighbors for signs of safety. Tarvin’s lab conducted research on the way the eastern gray squirrel eavesdrops on bird chatter. Tarvin’s study, coauthored by Marie Lilly ’17 and Emma Lucore ’16 and published in the journal *PLOSOne*, reveals that a squirrel becomes vigilant when it hears the shriek of a red-tailed hawk, but it will relax and resume its food-seeking behavior more quickly if the predator’s call is immediately followed by the relaxed twitter of neighboring birds. At right, Stephanie Gunter ’18, Wolf Pulsiano ’18, Anah Soble ’18, and (obscured) Zoe Ciantra ’18 conduct playback experiments on Tappan Square.



YEVHEN GULENKO



PEACE PRIZE

## Bikalpa Baniya '19 and Gaurab Pokharel '21 Receive Davis Projects for Peace Award

BY ERIN ULRICH '18

ECONOMICS AND MATHEMATICS MAJOR BIKALPA BANIYA '19 AND computer science major Gaurab Pokharel '21 have been recognized with the Davis Projects for Peace Award for their efforts with Nepali Dreamers, a college success program. Named in honor of the late philanthropist Kathryn W. Davis, the award is granted annually to undergraduate students whose self-designed projects promote peacemaking initiatives. Now in its 12th year, the award grants \$10,000 to selected students whose projects are based throughout the world.

Baniya is the CEO and cofounder of Nepali Dreamers, a college counseling and success program based in Kathmandu, Nepal. Nepali Dreamers provides services to Nepali high school students applying to foreign universities, including reflection-guided college counseling, SAT prep classes, and an online tool that allows students to track the progress of their college applications. The program addresses the needs of the more than 13,000 Nepali students who enroll in foreign universities each year, yet lack adequate support during the application process.

The program focuses on two main areas—college counseling and reflection. Nepali Dreamers encourages students to reflect on their Nepali identities and consider how they can use their foreign education to serve as leaders in Nepal.

Baniya and Pokharel, both of whom are from Nepal, will use the award funding to create an online platform for Nepali Dreamers and to connect with nongovernmental organizations (NGOs) that will provide students in the program with service-learning opportunities.

FOR MORE ON STUDENT AWARDS AND HONORS

Throughout the year, Oberlin students and alumni compete for scholarships and fellowships that reward high achievement in disciplines across the board. Oberlin is consistently ranked as one of the top producers of Fulbright scholars among undergraduate institutions, and students and alumni can be found in high concentrations among Trumans, Watsons, and other fellowships and scholarships. To learn more about these honors, visit [Oberlin.edu/news/collection/awards-and-honors](http://Oberlin.edu/news/collection/awards-and-honors).

STUDENTS IN THE COMMUNITY

## El Centro Volunteer Initiative Connects Oberlin Students with Lorain

BY ERIN ULRICH '18

El Centro Volunteer Initiative (ECVI) is a student-run program that connects Oberlin College students, faculty, and community members with Latinx residents in Lorain through community engagement with El Centro, a community-based nonprofit organization in Lorain, Ohio. El Centro provides comprehensive services to Lorain's Latinx population, including case management, youth leadership programs, and General Education Development and English for Speakers of Other Languages classes. Lorain's population is nearly 30 percent Latinx, the majority of whom relocated to Northeast Ohio from Puerto Rico, Mexico, and Cuba following the start of World War II.

Jesus Martinez '19, an economics major and mathematics minor, got involved with El Centro during his second year at Oberlin through a private reading organized by Dyaami D'Orazio

'16. The class was paired with a volunteering component facilitated by a social worker at El Centro, in which students enrolled in the course tutored Lorain residents once per week.

But, Martinez says, it soon became clear that the need for support at El Centro exceeded the capabilities of only a few volunteers. In 2016, addressing the program's need for cohesiveness, Obies for Undocumented Inclusion (OUI), a student organization of which Martinez was cochair, took the volunteer initiative at El Centro under its wing. Sadie Keller '19, a politics major, joined the group her sophomore year when Martinez was organizing the program primarily on his own.

It was clear to her that the program would need to be restructured and institutionalized to remain viable and expand its efforts in future years. In collaboration with OUI and El



TANYA ROSEN-JONES '97, CHRIS SCHMUCKI '22, COURTESY OF SADIE KELLER '19

Centro, the two formed ECVI. Instead of reinventing the wheel, Keller says, they wanted to make ECVI “part of what Oberlin is already equipped to fund and support.”

ECVI grew from a small group of two or three students teaching citizenship classes in 2014 to a fully formed organization in 2018. Through collaboration with Oberlin College faculty and academic departments, including Hispanic studies, politics, history, and comparative American studies, ECVI now has 35 volunteers who teach citizenship and English classes every week, an administrative board, and working groups focused on fundraising and grant writing, curriculum development, and general coordinating efforts. A partnership with the Bonner Center allows five Bonner Scholars to dedicate their full service time to El Centro. This year, Belkis Moreno '22 and Samantha Perez '21 took over the coordinator roles from Martinez and Keller.

By tapping into the college’s networks, ECVI provides a practicum component to students’ academic studies. “The great thing about ECVI is that we’re giving students at Oberlin the opportunity to engage in professional skills that they can use in other community organizations,” Keller says. “I think one of the biggest things that we’ve been able to do is get students connected who might not otherwise know how they can contribute.”

Wren Fiocco '20, who coordinated the ESOL portion of the ECVI curriculum, found the interpersonal aspects of the volunteering most important.

“I feel like I learn just as much as I teach, and the people who come to the classes are really incredible. I love working one-on-one with them,” Fiocco says. “We laugh a lot in class, and connecting with people has been super impactful for me.”



From left, actor Harrison Lee, Jad Kaiss '19, Jahkeem Wheatley '19, and management consultant Mitch Weiss '74 get a backstage tour of *The Lion King* on Broadway.

#### STEP UP FOR STUDENTS

## Career Communities Prepare Students for Life After Oberlin

BY AMANDA NAGY

AN EXPANDING INTERNSHIP INITIATIVE launched last year is helping students in their third and fourth years to visualize career outcomes through fully funded positions offered by alumni and Oberlin parents.

Developed in collaboration with the Career Development Center, the Dean of the College of Arts and Sciences, and the Office of Development and Alumni Affairs, Oberlin’s Career Communities connect students with alumni, parents, and faculty who share an interest or expertise in a particular employment area. This summer, 80 students were selected through a rigorous application process and placed in financially supported internships in the areas of business and finance, nonprofit and public sector, arts and creative fields, and entrepreneurship. The 2019-20 year saw several new communities offered: education; law and public policy; medical, public, and global health professions; science and technology; and music and leadership.

The mission of Career Communities is to create an opportunity for students to gain the skills and training they need to thrive beyond Oberlin,

explains Dana Hamdan, associate dean of students and executive director of the Career Development Center.

“What our Career Communities are fundamentally about is helping students in the early stages of their undergraduate careers think about their lives after Oberlin,” says President Carmen Ambar.

Students who are accepted to join a career community complete a one-credit cocurricular course taught by Career Development Center staff and faculty and meet in interactive workshops during the semester, leading up to their summer internship.

Oberlin Board of Trustees Chairman Chris Canavan '84 hosted an internship for fourth-year Maya English at Soros Fund Management, where he is the director. Canavan says what makes Career Communities a success is that the interns are Obies.

“They bring to work those qualities we fellow Obies recognize immediately: the instinct to question, to probe; a cool skepticism of received wisdom; and a healthy irreverence,” Canavan says. “An intern who arrives with a fresh perspective and the self-confidence to ask questions—an Obie—can make a difference. That’s why I would host another intern again in a second, not only because it’s one way I can give back to Oberlin, but because it’s another way that Oberlin continues to give to me.”

# Thought Process



**LAYERING UP** Kristin Paabus, associate professor of reproducible media and studio art, meshes screen printing and digital plotter drawing to create some of her works, including this one, *Something to Believe In*, from a series she's been working on for five years. Each color represents a different

printed stencil layered on top of one other. The pieces contain between 30 and 50 layers and take years to complete, ultimately creating a richly textured work thick and heavy with ink. "This body of work developed out of an interest in game theory and strategy—examining the reasoning and

causality of decision-making," Paabus says. "Over time I also realized that these works are a response to the barrage of digital information that we face on a daily basis and our ability/inability to sift through it." Paabus was awarded an Ohio Arts Council Individual Excellence Award for 2019.

## OPERA

### Oberlin at the Bard

THE BARD SUMMERSCAPE'S WELL-reviewed production of the horror-opera *Acquanetta*, an interrogation of Old Hollywood exploitation, might have taken place at Bard's Annandale-on-Hudson campus, but it revealed Oberlin roots. Deborah Artman '81 was the show's librettist; soprano Amelia "Mimi" Watkins '97 played the role of the Brainy Woman, soprano Rebecca Hargrove '12 played the opera's title role, and Hannah Levison '08 played violin and viola with the opera's band, Bang On a Can Opera Ensemble. *Acquanetta* focuses on a brief moment in the real-life acting career of a B-movie star who arrived in New York claiming Native American roots, but who was repackaged by the celebrity press machinery as an untamable, "exotic" Latin bombshell.

The Obie-heavy production was less the result of connections than coincidence—and talent—since the musicians weren't aware of their shared backgrounds going into the piece. Artman discovered that Hargrove had attended Oberlin by looking at her online bio when the production team was considering people for the difficult-to-cast *Acquanetta* part. For Watkins, the news came more directly. "I found out [Hargrove] was an alum the minute I met her, as she was in Oberlin shorts and a T-shirt. Full swag moment." Even though Watkins had been associated with the *Acquanetta* project for years (and is featured on the official multimedia recording from Cantaloupe Music), she didn't know that Artman was an Obie until Hargrove told her. While she enjoyed finding out about their shared pasts, Hargrove was not particularly surprised. "I seem to find Obies wherever I go!" she says.

*New York Times*' theater critic Ben Brantley gave the opera a rave review, writing that the actors "perform with a wit that matches the playful intelligence and intensity of the score and libretto. It's all great fun and highly unnerving, as a scary movie should be, while



making you question the evidence of your own eyes.”

Since *Acquanetta*'s summer run, Hargrove has made her Metropolitan Opera debut in the chorus of Gershwin's *Porgy and Bess*, joined the company of *Evita*, and will return to The Met in January and tour a production of Gilbert and Sullivan's *The Mikado* as Peep-Bo. Watkins

traveled to Hong Kong to sing in *The Merry Widow*. Artman is working on possible new stagings of *Acquanetta* in New York, Los Angeles, and many other places.

“I'm hoping there will be even more productions since people really want to see it and the subject is fascinating and so timely,” she says.

#### NOW THE NORM

## Professor Craig Professor

When organic chemist and chemical biologist Helen Blackwell '94 was appointed to the competitive Wisconsin Alumni Research Foundation (WARF) Named Professorship last spring, she knew the honor came with an unusual bonus: in addition to winning a \$100,000 research award, recipients were able to choose the name associated with the professorship. While that honor usually reflected someone associated with Wisconsin, it wasn't required, and Blackwell had another idea. She is now the Norman Craig Professor of Chemistry, named for Norman Craig '53, one of her Oberlin professors. The title will remain with her beyond the five-year lifespan of the award.

“Norm had a really significant impact on me at Oberlin,” says Blackwell, a professor at Wisconsin for more than a decade and a half whose research focuses on the chemical signaling in bacteria, which plays an important role in infection. “I had a close relationship to a lot of the faculty, but he was a real advocate. He didn't say, ‘Helen you can do anything,’ but he made me feel like I could.”

“I thought she could!” says Craig, who taught at Oberlin for 43 years before retiring in 2000. “Helen was a very engaging and capable student. I had a very high regard for her.”

Blackwell had to call Craig for his approval, a moment she says was “better than getting the award itself.” Craig was pretty pleased with the moment, too.

“She called me on the telephone out of the blue and told me she was going to associate my name with this new professorship,” Craig says. “I was overwhelmed and stunned and didn't understand immediately what all it meant. It was such a surprise.”

Craig said that although he hadn't kept in close touch with Blackwell, he had “kept aware of her career as a rising star. She's on a very high trajectory doing exceedingly important research that can affect all of us,” he says.

“I think he inspired me to try and dream big,” Blackwell says. “I always said if I ever got this award, I would name it after Norm.”



## COMICS VS. THE COMMENTS

Great Talk with  
Mira Jacob '96

BY JEFF HAGAN '86

MIRA JACOB IS AN AMERICAN NOVELIST AND essayist with Indian parents, so when she began having complicated conversations with her son about his brown skin, she knew she had to write about it. The only problem was that she couldn't.

"Every time I started writing that essay, I would freeze up," she says.

But it wasn't mere writer's block.

"This was in 2015 America, when we were ramping up to the America that we are very much in the middle of right now, when people had a real intolerance for hearing anything that made them question their own goodness in terms of racial understanding and how they'd been operating," she says. "All I could think of was the comment section."

Jacob knew that the comment section, the space for reader comments at the end of an article, and the ugly id of the internet's often-anonymous body politic, would dismiss her experience.

"They would reach for the thing that they always do when they are uncomfortable with race, which is to say, 'This is a lie' or 'This kid couldn't exist.' I think people do that when they are uncomfortable. They reach for the idea that it's all a fallacy, that everything but their own emotion is a fallacy."

So instead of writing her book, Jacob decided she would draw it—even though it would mean years of learning how to draw. *Good Talk: A Memoir in Conversations* is a graphic memoir chronicling Jacob's discussions with her young son, her Jewish husband and his family, her Indian family, friends, and strangers. Characters are presented in simple line drawings that are cut out and pasted atop photographed backgrounds.

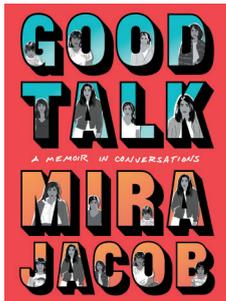
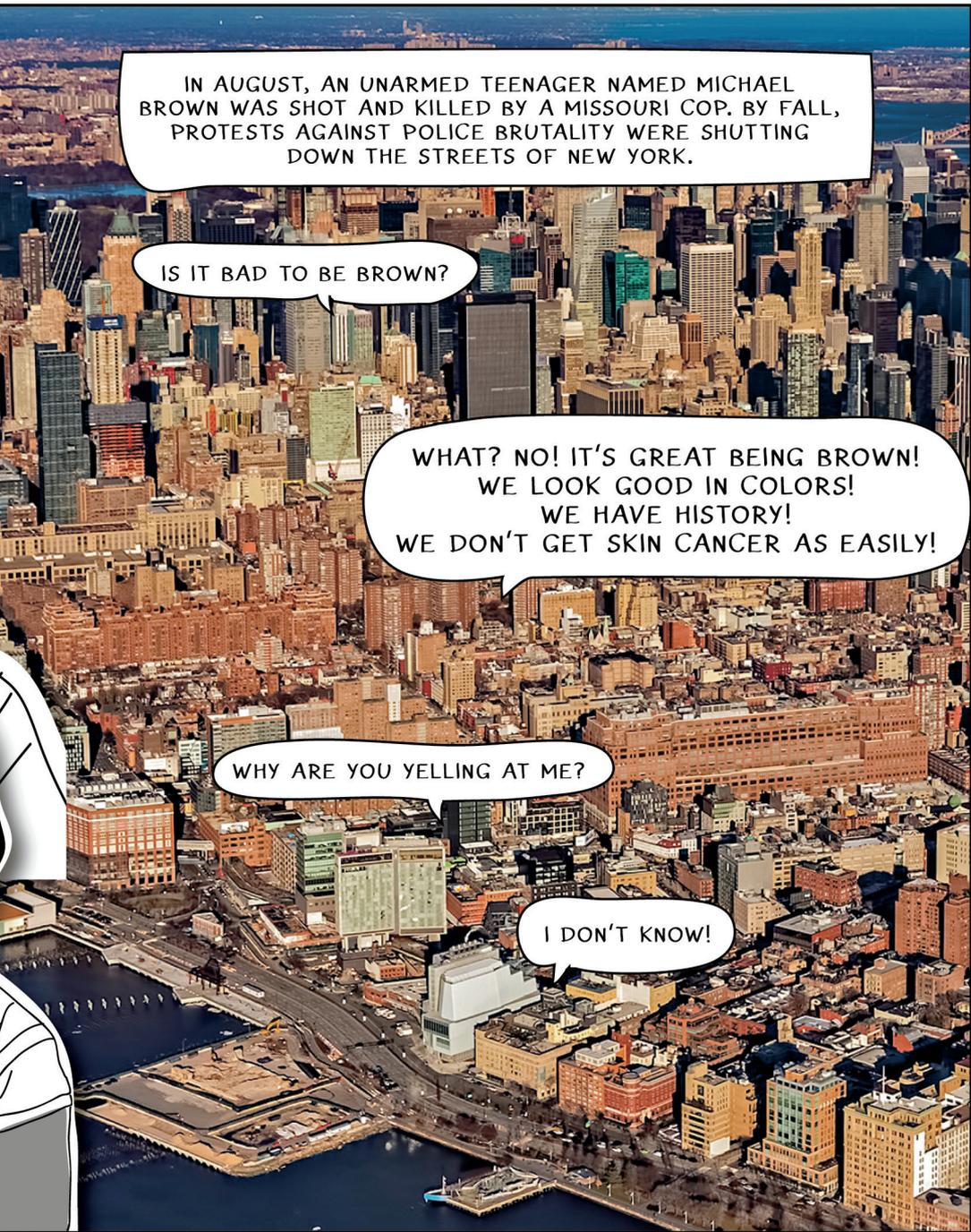
"I realized that I could just draw our conversation without having to position it, without having to ask somebody to believe me or know that every word that I wrote was basically another reason for them to dismiss me," Jacob says. "If I just drew it, they could engage with it or they could not engage with it, but what they couldn't do is say, 'Well, I disagree with a specific part and therefore I am completely absolving myself of having to



engage with any of this.' It's harder to do that when you are looking at drawings of people talking."

Jacob's experience, and the backdrop of the book, is shaped by the dominant events of the past two decades—9/11 and the presidencies of Barack Obama and Donald Trump. Jacob was in her late 20s in 2001. "I was living in New York, and until that point I had been allowed to live in the fallacy that I would be part of what had always been explained to me as a melting

pot. And frankly, from my Oberlin education, I knew that was a much more complicated thing, but I harbored some of the idea of being allowed to become part of this country, being allowed to exist as an American. And once 9/11 happened, I realized how quickly people turn to suspicion. Black Americans were suspicious of me, Hispanic Americans were suspicious of me, everyone that wasn't essentially south Asian or Middle Eastern was in some way suspicious of me."



A panel from Mira Jacob's *Good Talk: A Memoir in Conversations* (Random House)

whom advise skin-lightening treatments and offer condolences that her relatively darker skin makes her less likely to marry well.

Was it uncomfortable to air the family's dirty laundry?

"No," says Jacob. "It was a joy.

"One of the things that we lose as people of color—especially in a polarized time like this, when we're asked to defend and explain ourselves a lot—we lose a lot of our own complexity. When people are scrutinizing your culture, you feel like you have to pretend that everything about that culture is wonderful and unassailable. So it felt really good to get back to the complexities that I think [the current climate] has kind of robbed us of.

"We, too, are allowed to be as complex as whiteness is. We, too, are allowed to have these kinds of conversations and contradictions and the full rich variety of the human experience. It was a joy and release to represent that."

In fact, despite the heft and depth of the topics talked about, there is plenty of joy in *Good Talk* and many light, even laugh-out-loud moments. The book is littered with witty asides, jokes at her own expense, dating mishaps, sly juxtapositions, and sweet and silly interactions with her family, like when she got high with her cancer-sick dad. One character, a somewhat severe middle-school teacher, speaks in her own specific typeface. "She spoke in courier font," says Jacob. "There was no other way to represent her."

In one passage, Jacob is seen sitting on a subway car with her young son, insistently trying to talk him into speaking with his father about what their different skin colors mean to them. He tries to throw her off with a battery of nonsense knock-knock jokes, but she persists. Finally, his knock-knock jokes present "Canoe" at the door.

"Canoe who?" she asks, and he answers with his own question: "Canoe stop talking about this?"

Jacob's straightforward, static visual style helps to express that sense of alienation. "My characters, they always kind of look like paper dolls," she says. "They are presented face-forward, and they are presented in a sort of flat way. The environment around them changes, but they never change. And to me, that sort of psychically mimicked what my experience is of moving through this particular body in this country."

Because the characters' expressions don't change, the emotional work of each scene is left

to the reader. "You'll see me go through really uncomfortable conversations, and in reading it you might think, 'This person should be crying by now.'" When an editor wondered about that, Jacob answered, "If I'm not performing those emotions, then the reader has to hold them themselves."

*Good Talk* is not just about the difficulties of living as a person of color in white America. It's also about living as a person of too much color among her Indian relatives, some of

POEM

## The First Insect

BY DAVID EBENBACH '94

The first insect must have been  
lonely; this was way before swarming.  
They say that the first insect had  
a very general mouth, good for eating  
anything. Those were the times.  
There may have been wings, though  
you can't tell from the fossils; maybe  
the first insect just had flying dreams  
like the rest of us. The first insect  
probably started small. Maybe it sat there  
working its very general jaw, testing it,  
trying one food after the next.

"The First Insect," from *Some Unimaginable Animal*, copyright 2019 by David Ebenbach. Reprinted by permission of Orison Books. Visit [orisonbooks.com](http://orisonbooks.com).



RECIPE

## The Foodstuffs of Fiction

Jenne Bergstrom '97 and Miko Osada '06 have written *The Little Women Cookbook: Novel Takes on Classic Recipes from Meg, Jo, Beth, Amy, and Friends* (Ulysses Press, 2019), a collection of historically accurate recipes inspired by the Louisa May Alcott novel.

"When we were kids, we always wondered what that pound cake in *Anne of Windy Poplars* tasted like," Bergstrom says. "A recipe that called for 36 eggs! We were dying to know... We spent our childhoods a teeny bit sad that we'd never get to try these fictitious dishes. And then we grew up and became

librarians, and suddenly, everything was possible."

Though nearly a decade apart in their Oberlin years, the two met when they ended up working at the same library near San Diego (Bergstrom now works at another library) and found they had a lot of similarities: both were interested in East Asian studies, both were Japanese-speaking, both grew up in small towns in the middle of nowhere, and both liked a lot of the same children's classics, including *Little Women*. For more information, visit [36eggs.com/our-book](http://36eggs.com/our-book)



## Gingerbread Nuts

From *The Little Women Cookbook: Novel Takes on Classic Recipes from Meg, Jo, Beth, Amy, and Friends*

MAKES MORE THAN 100 TINY COOKIES

*Dear Marmee and Beth,*

*I'm going to write you a regular volume, for I've got heaps to tell, though I'm not a fine young lady traveling on the continent. When I lost sight of father's dear old face, I felt a trifle blue, and might have shed a briny drop or two, if an Irish lady with four small children, all crying more or less, hadn't diverted my mind; for I amused myself by dropping gingerbread nuts over the seat every time they opened their mouths to roar.*

—CHAPTER 33: "JO'S JOURNAL"

These are somewhere between Pfeffernüsse (which literally means "pepper-nuts" in German) and gingersnaps (which are still often called ginger nuts in the UK). Some recipes tell you to roll them out and cut them into thin circles, which you certainly can do, but we think they're much cuter this way. Just right for distracting a grouchy child on a train trip, as Jo does on her way to New York.

- ½ cup molasses
- ½ cup (1 stick) butter
- ⅓ cup sugar
- ½ tsp salt
- 2¼ cups flour
- ¼ tsp baking soda
- 1 Tbsp ground ginger
- ½ tsp cinnamon
- ¼ tsp ground cloves

### INSTRUCTIONS

1. Combine the molasses, butter, and sugar in a medium saucepan over medium heat, and warm until the molasses bubbles at the edges and the butter is mostly melted, about 5 minutes.
2. Allow to cool slightly, while you combine the rest of the ingredients in a large bowl.
3. Pour the molasses mixture into the dry ingredients and stir well to combine. You should have a fairly thick dough that will hold its shape when rolled in a small ball.
4. Preheat the oven to 350°F.
5. Roll the dough into half-inch balls, about the size of a marble. Place them about .5 inch apart on a baking sheet, then poke the top of each one with your fingertip to flatten it slightly (boop!) and leave a little dip in the middle. They won't spread much while cooking. It's not in the original recipe, but if you like, you can roll the balls in sugar before putting them on the baking sheet. It gives them a nice crunchy crust.
6. Bake for 8-15 minutes, depending on how you like your cookies. The shorter time will give you a softer, doughier result, and the longer time will be a hard, crunchy cookie with a nice roasty taste. We couldn't decide which one we preferred—try both!



BOOKSHELF

Recent Releases

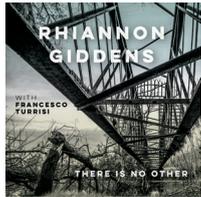


**MonkTime**  
**Leon Lee Dorsey '81**  
 JAZZ AVENUE 1 RECORDS

Bassist Leon Lee Dorsey returns to recording after a two-decade hiatus with a new trio—the DSC Band—and an album of eight Thelonious Monk compositions. Dorsey, also an educator (Berklee College of Music in

Boston) and an accomplished composer and arranger, took an unusual approach to the Monk tunes on *MonkTime*. “I felt from the start that with the chemistry of this band—there’s no horn and no piano,

the two instruments that defined Monk’s sound—we could go to the magical music level,” he says. Midwestrecord.com says *MonkTime* is “Killer stuff for those just want it from deep in the pocket by real pros.”



**There is No Other**  
**Rhiannon Giddens '00**  
 NONESUCH RECORDS

Though Rhiannon Giddens is constantly branching out—she had a role on the TV show *Nashville* (which also featured Will Chase '92) and can be heard on the soundtrack to the videogame *Red Dead Redemption II* and her own opera-minded podcast *Aria Code*—she always returns to her roots. The MacArthur Fellow and 11-time Grammy winner continues with her startlingly prolific output with the album *There is No Other*, a collaboration with jazz composer Francesco Turrisi. The album, wrote *Pitchfork*, “doesn’t shine a light on old music; it blocks out the sun entirely, scavenging the darkness for deeper understanding.”



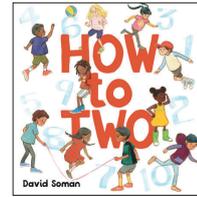
**Last Day**  
**Domenica Ruta '01**  
 SPIEGEL & GRAU

Domenica Ruta has motherhood on her mind. She is among the editors and contributors to the anthology *We Got This* (She Writes Press, released in September), which explores the stories of 75 single moms. And her novel, *Last Day*, was written “in a postpartum fugue state as a new solo mom.” The annual Last Day is the holiday of potential apocalypse, when humanity gathers to anticipate, contemplate, and maybe celebrate, the end of the world. Ruta, whose previous work includes the memoir *With or Without You*, about being brought up by a drug-addicted, unpredictable mother, must know the feeling. *Kirkus* called it “a beautiful portrait of humanity in the shadow of a dying Earth.”



**The Hundreds**  
**Lauren Berlant & Kathleen Stewart**  
 DUKE UNIVERSITY PRESS

*The Hundreds* is a collection of writing exercises of 100 words—or a multiple of 100 words—with each entry “following out the impact of things.” “The result,” writes Hua Hsu in the *New Yorker*, “is a strange and captivating book.” Taken together, the entries form a general illustration of affect theory, with which Berlant, a literary scholar at the University of Chicago, has long been associated. Or maybe it just feels that way.



**How to Two**  
**David Soman '91 P'23**  
 PENGUIN YOUNG READERS GROUP

From veteran children’s book author and illustrator Soman, who created the Ladybug Girl series with his wife, Jacky Davis P’23, comes a book about inclusion hidden in a book about counting. Though the book stops at 10, the sweet, playful illustrations show that the number of friends, and the rewards of friendship, are limitless.



**Evvie Drake Starts Over**  
**Linda Holmes '93**  
 BALLANTINE BOOKS

The debut novel from NPR pop culture correspondent and the host of the podcast *Pop Culture Happy Hour*, *Evvie Drake Starts Over* tells the tale of a fresh widow (who feels a little bad that she hasn’t lost her step over her husband’s death) and a pitcher for the Yankees (who’s lost his step and wants it back). They find themselves in Evvie’s house in Maine, first as strangers (and thus ideal co-confessors), and then something more. *Publisher’s Weekly* calls it “a satisfying crowd-pleaser.”

# AN EDUCATION FOR THE REAL WORLD

SOPHIA BREWER THOMPSON '20



YVONNE GAY

When Sophia Brewer Thompson '20 contemplates her most enriching experiences at Oberlin, she counts among them her rewarding service work in the local community and as a Bonner Scholar, especially volunteering at Oberlin Community Services and tutoring Oberlin City Schools students through America Reads.

Last summer, Sophia interned at the City Club of Cleveland, assisting with marketing projects, conducting donor research, and helping to coordinate forums and plan events.

Working at the City Club gave her the opportunity to experience being part of a nonprofit and opened her mind to exciting career possibilities.

Sophia's internship and community service work can be credited in large part to alumni who continue to support and champion Oberlin students. Without generous donors like you, the Oberlin that Sophia experiences would be out of reach. Please give today to continue supporting extraordinary programs and internships for extraordinary students.

TO MAKE YOUR GIFT TO THE ANNUAL FUND, VISIT [GO.OBERLIN.EDU/SOPHIA](http://GO.OBERLIN.EDU/SOPHIA) OR CALL (800) 693-3167 TO SPEAK WITH A MEMBER OF THE ANNUAL FUND STAFF.

**OBERLIN**  
COLLEGE & CONSERVATORY

# THE OBERLIN WAY FORWARD



Voices from all quarters came together to form One Oberlin, an ambitious plan for a stronger college and conservatory.

**IN** THE SPRING OF 2018, AT THE direction of President Carmen Twillie Ambar and the Board of Trustees, the college began a process of self-examination as it approached its third century. During a time of shifting views on the value of higher education—and liberal arts colleges in particular—Oberlin launched the Academic and Administrative Program Review (AAPR) to chart a course that would respond to the needs of both present and future—not just for students today, but for generations to come. Designed to coincide with the college’s historic mission, commitment to academic rigor, and abiding ethic of social engagement, the AAPR sought to address head-on the challenges facing Oberlin, many of them affecting top-tier institutions across the nation. The review provided a venue and opportunity to build on the strengths of the college and conservatory, refocusing the entire community on what Oberlin distinctively offers to students and to the world.

This ambitious, comprehensive examination of Oberlin’s programs and activities began with formation of a 31-member steering committee. These faculty, staff, alumni, trustees, and students gathered and analyzed a wealth of quantitative and qualitative data, from which it drew significant observations and developed

recommendations. Working groups were organized around topics such as mission centeredness, quality, financial viability, and potential student interest. The groups met independently, gathered and discussed data, and reported back to the larger steering committee.

From the start, the steering committee embraced a model of data collection that sought information broadly and emphasized transparency, providing frequent work-to-date summaries and updates to the college’s many constituencies, including Student Senate, the General Faculty, the Board of Trustees, the Governance Committee, administrative offices, and the broader Oberlin community. The committee hosted meetings, webinars, Q&A sessions, and conference calls with alumni and established an email portal for questions and comments.

In early 2019, the working groups presented their findings to the steering committee. Themes emerged, which helped identify topics and ideas needing further investigation.

Following dozens of in-person and online presentations, plus the solicitation of alumni input that yielded hundreds of comments and suggestions, the committee submitted 10 overarching recommendations. These ranged from developing new academic concentrations and a more robust winter term to addressing the

relationship between the college and conservatory. The recommendations address current and future financial needs as well as areas for investment that align with Oberlin’s mission and are key to its future.

On May 15, 2019, the General Faculty met to consider the committee’s recommendations, and then resoundingly endorsed them for Ambar’s consideration.

“We believe these recommendations fulfill both the initial charge to the AAPR Steering Committee and the additional guidance provided by the Board of Trustees, as specified in the report,” wrote Acting Dean of the College of Arts and Sciences and AAPR Chair David Kamitsuka in the report shared with the Oberlin community. “The recommendations are focused on enhancing student learning outcomes and supporting academic and artistic excellence. We also believe that this report and the process it represents fulfill the commitments we made to the Oberlin community last fall to conduct a process that is authentic to Oberlin, inclusive, transparent, and respectful of faculty oversight of the curriculum. It offers a pathway for Oberlin to thrive, now and in the future.

“Countless hours of conversation with faculty, students, staff, alumni, and other interested parties helped shape these recommendations

and bolstered our confidence in the vision they illuminate. As an interdependent set of innovations and reforms, these recommendations represent the best opportunity to continue building on the excellence of Oberlin's education, scholarship, and creativity, fulfilling a mission of service and leadership to our own community, the nation, and the world."

Ambar accepted the steering committee's recommendations and sent the final report without amendment to the Board of Trustees for approval.

"The AAPR has addressed some of higher education's most pressing challenges with the tools of the liberal arts themselves—critical thinking, intellectual curiosity and courage, a broad frame of reference, and the ability to understand and dissect complicated issues without losing sight of the big picture," Ambar says. "Most importantly, this examination and exploration is rooted in a deeply ethical and humane set of principles that put the collective good of Oberlin ahead of any individual interests. It is an extraordinary and historic achievement."

As the committee wrote in an update to the Oberlin community, *One Oberlin* "captures a culture that many of the AAPR ideas will help shape, one marked by new forms of collaboration among different elements of the Oberlin community, with structures that capitalize on the collective power of Oberlin's strengths and programs that mutually support one another and the larger goals of the institution."

At its June meeting, the Board of Trustees unanimously accepted the recommendations. The final report's title, *One Oberlin*, reflects the collected wisdom of the Oberlin community and a spirit of unity and dedication to Oberlin's leadership role in higher education and beyond, into its third century.

Kamitsuka says that an advisory committee formed to shepherd the implementation of *One Oberlin*'s recommendations will operate under a similar structure and spirit that animated the AAPR: accountability, transparency, and mechanisms to check progress toward goals. This work on campus, he says, will be coupled with purposeful conversation with the broader Oberlin community about the collective effort that lies ahead—and the philanthropic partnerships that will help make an immediate impact and provide sustainable support for generations to come.

"We will need the creativity and commitment of all members of the Oberlin community—from faculty, staff, trustees, alumni, parents, and friends—as we galvanize support to bring the promise of *One Oberlin* to fruition," says Ambar.

For more information, visit [www.oberlin.edu/OneOberlin](http://www.oberlin.edu/OneOberlin)

## TEN RECOMMENDATIONS FOR ONE OBERLIN

### New Approach to College and Conservatory

Surveys with prospective students, along with departmental surveys and conversations with faculty members, suggested there is untapped potential in Oberlin's distinctive joining of a premier conservatory of music and an outstanding liberal arts college. In addition to being a top choice for students seeking a Bachelor of Music degree, Oberlin can better leverage its renowned resources to prospective Bachelor of Arts students and ensure that the college is also a top destination for anyone who wants music to be a significant part of their undergraduate experience. The AAPR Steering Committee examined the financial and curricular interdependence of the conservatory and the college and developed a suite of ideas that will provide new educational opportunities for students in both divisions, enhance excellence within the conservatory, and generate new revenue.



### Restructuring Arts & Sciences Organization and Administration

Eighty percent of the college's academic areas expressed the desire to collaborate more with faculty in other departments so as to foster more synergies and greater flexibility for curricular and scholarly relationships. Meanwhile, the current A&S organizational structure creates added expenses due to overlapping administrative structures. The AAPR Steering Committee recommended a mission-centered administrative reorganization of the College of Arts & Sciences. This is intended to enhance:

- inter- and multidisciplinary collaboration for both teaching and scholarship, while respecting the strengths of intensive disciplinary education;
- the college's ability to adapt more nimbly to the ever-changing academic environment and to capitalize on new opportunities;
- overall quality and consistency of academic administration;
- and administrative efficiencies and communication.

To this end, the steering committee proposed a model that envisions creating new academic divisions that would organize and undertake much of the work now taking place at the departmental level.

## Creating a More Robust Winter Term

Winter Term is a distinctive part of the Oberlin experience, providing opportunities for intensive educational experiences, for students to conceptualize self-directed projects, for collaborative work between students and faculty, and for students to test and apply their knowledge off campus. To build on this, the steering committee recommended creating a more robust, more intensive Winter Term, including a significantly larger student presence on campus, expanded and enhanced curricular and cocurricular options for students, and enhanced administrative coordination and faculty engagement.



## An Equitable and Financially Sustainable Residential Experience

To ensure a robust residential learning experience that generates appropriate revenue and provides equitable financial support to students, the steering committee recommended that the college work with the Oberlin Student Cooperative Association (OSCA) and the Kosher-Halal Coop to develop a financial relationship that eliminates a \$1.9 million annual negative impact on Oberlin's budget, while preserving the distinctive and historically significant learning experience that OSCA provides.



## Personnel Costs and Administrative Efficiency

The AAPR Steering Committee supported a rigorous, comprehensive approach to Oberlin's largest category of expenditures—the cost of employing faculty and staff—to ensure that this singular investment serves mission-centered excellence in the most effective and efficient way. Significant cost reductions have been realized already in recent years. But the committee recognized that further reductions will be needed to achieve financial sustainability for the institution and to make possible critically important investments in new programming. The committee recommended that these reductions be made in ways that prioritize Oberlin's core academic and co-curricular mission, treat all categories of employees fairly, and mitigate the impact of transitions on both displaced and remaining employees. The committee also recommended short- and long-term investments over the next five fiscal years in human resources, technology, and data management infrastructures that will maximize the effectiveness of Oberlin's employees and contribute to Oberlin's progress and sustainability.

## Improved Usage of Space and Facilities

A significant portion of Oberlin's budget is devoted to owning, maintaining, and operating its facilities and physical space. The steering committee proposed a significantly new approach to Oberlin's campus and facilities, focused on what the institution truly needs to support teaching and learning, a shared approach to space across the institution, and configuring space to achieve the college's goals for sustainability and accessibility. The committee recommended Oberlin undertake additional planning to support cost and footprint reduction, efficient use of space, efficient use of energy resources, and improved space quality.



## Integrative Concentration in Business

A significant number of prospective and current students have indicated a desire for a more formal credential in business principles. This credential will help students stand out to employers—employers who already understand the worth of the liberal arts education Oberlin provides, but then can also see that the student has taken a suite of courses that has equipped them with core skills and foundational business concepts. To meet this desire, the AAPR Steering Committee proposed an integrative concentration in business that will run alongside and complement the student's traditional liberal arts major. A co-curricular experience will provide an additional set of skills and career-oriented training.



## Integrative Concentration in Global Health

In response to demonstrated student interest, the steering committee recommended development of an integrative concentration in global health and exploration of a 4-1 master's program in partnership with a complementary, accredited institution. The committee also proposed that this concentration be developed in conjunction with the developing Career Community in Global Health. The committee recommended this unique multi- and interdisciplinary approach to public health that integrates the humanities, social sciences, and natural sciences, to ensure students develop comprehensive perspectives and critical thinking skills on the range of human conditions.



## Enhancing Career Readiness



Also in response to demonstrated student interest, the AAPR Steering Committee recommended substantial investments that will enhance the career readiness of Oberlin students, helping them to connect their Oberlin educations with fruitful lives after college. These investments include additions to the Career Development Center staff and creation of a centrally located facility integrated with other offices that support integrative and experiential learning. The committee also recommended an expanded Career Communities internship program that includes academic credit for internships and summer funding for quality internship experiences. Finally, the committee recommended that all majors incorporate curricular or co-curricular programming to help students understand and prepare for careers.



## Implementation Assessment and Further Exploration



The AAPR Steering Committee recommended creation of an ad hoc advisory committee comprised of key stakeholders that will conduct periodic assessments of the implementation of the AAPR recommendations and coordinate a plan, in collaboration with existing governance committees, to address further long-term challenges and opportunities for what we know will be an increasingly competitive market in higher education.

H A L L

T O G E T H E R

N O W





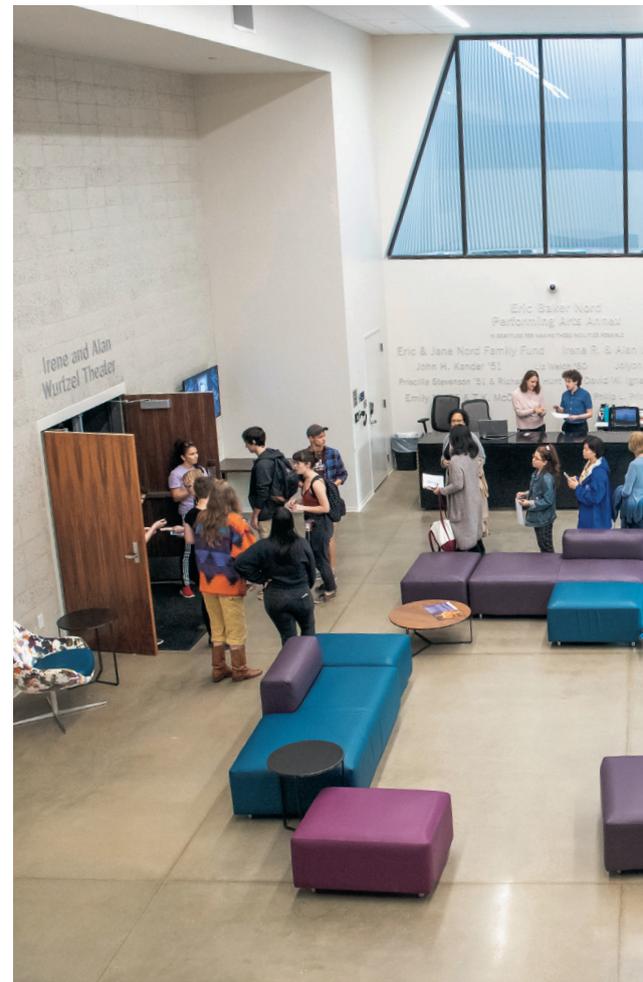
THANKS TO A COMMITTED CAST OF GENEROUS ALUMNI  
AND SUPPORTERS OF OBERLIN, AN ICONIC  
CAMPUS BUILDING STAGES A THEATRICAL REVIVAL

**W**HEN INVENTOR Charles Martin Hall willed \$600,000 to Oberlin College for construction of “a large auditorium” in honor of his mother, Sophronia Brooks Hall, he likely didn’t expect it to take nearly four decades for the building to grace the campus. But when it did, it caused a fuss.

“This is Ohio’s most controversial building,” announced a *Cleveland Plain Dealer Pictorial Magazine* headline on October 25, 1953—the issue leading up to Hall Auditorium’s dedication that week. With its wavy façade

of Indiana limestone suggesting a curtain, an open book, a violin, or simply graceful movement, the building wowed viewers. “It will take some getting used to,” said Oberlin President William Stevenson at the time. “All radically new things are a shock at first.” The architect, Wallace Harrison—also the chief designer of the United Nations building in New York—appeared on the cover of the September 22, 1952, issue of *Time* magazine with the heading: “Architect Wallace Harrison: He builds landmarks.”

What Hall Auditorium did *not* do was meet the needs of Oberlin’s theater community, including students and faculty in what was then called the drama department. Financial constraints during World War I and the Depression thwarted the ambitious plans that had long been associated with the gift, which envisioned another signature building by Oberlin



favorite Cass Gilbert, who had designed the Allen Memorial Art Museum and hoped to design the entire block. Early designs envisioned a 4,000-seat auditorium, but the building ended up with 500 (in fact, it took a court decision to conclude whether such a facility met Hall’s definition of “large”).

Though the lobby had strikingly high ceilings, it was awkwardly shallow—any pre-show or intermission mingling would either take place crammed into the less-than-grand space, or in the not-so-great-outdoors of mid-winter Oberlin. Only two bathrooms, neither particularly accessible to those using wheelchairs, were available to theatergoers. From the middle of Tappan Square looking east, the view was sweeping and graceful; the scene behind the scenes, however, was much less so.

Now, thanks to the generosity of a small cast of dedicated donors, additions and improve-

ments to Hall Auditorium have created an interconnected performing arts complex worthy of Harrison’s dramatic design and Charles Martin Halls’ expectations. The Eric Baker Nord Performing Arts Annex, attached to the south end of Hall but set further back from Main Street, adds additional drama to the complex, with warped and curved walls that complement rather than compete with the host building. More importantly, the Nord Annex addresses many of the unmet needs that Hall presented almost from its opening.

Among Hall’s more pressing shortcomings was the amount of available space, though the problem wasn’t always a matter of too little; sometimes the problem was having too much. In a single year, the departments of theater and dance stage between 15 and 18 performances, many of which take place in Hall Auditorium and Hall Annex’s 80-seat Little Theater. Without a performance space

offering seating somewhere in the middle, the departments had been limited in the types of productions they could turn out.

“For nearly 70 years, we had to operate in an either/or scenario,” says Eric Steggall, managing director for the departments of theater, dance, and opera. “We’d been hoping for a third theater space that was not as large as Hall Auditorium but was bigger than the Little Theater. The Irene and Alan Wurtzel Theater, supported through the generosity of Irene and Alan Wurtzel ’55, is a highly adaptable space that accommodates between 250 and 300 seats.

This kind of space—one that allows for seating to be rearranged around a stage—is especially relevant to today’s student and theater practitioner, Steggall says. “It will introduce a whole new paradigm of curriculum and opportunities for the campus and the college.”

The new theater space also lets the department experiment with

different types of productions. “It allows for modern curriculum,” says Steggall. “There’s a difference between sitting in an audience, looking at actors on stage as you would on a television screen, and looking at actors in the round as they can in this new, flexible space. It changes the energy dynamic, the approach, and the sightlines.”

According to Steggall, a performance in the round leaves little room for error and requires a greater attention to detail. “All the elements of the show have to be finished to a different degree. The audience sees the back of furniture and scenery, the costumes are 10 feet rather than 40 feet away, and the actors have an audience on all sides. We’ll have a completely different kind of approach to our productions.”

Hall’s Little Theater, which was originally used as a television studio, underwent a much-needed renovation, thanks to a generous donation from musical theater



composer John Kander '51. The performance space was renamed the John Kander Little Theater in his honor.

The Nord Performing Arts Annex also boasts what Stegall calls “an infinitely more welcoming” lobby, the Jolyon Stern Atrium, with curving sightlines, a careful interplay of hard and soft materials, reconfigurable furniture, and a neutral palette punctuated with pops of color. Lining one wall is the skylight-topped Philip Pritchard Central Ticket Office, which frees ticket agents from the dingy “penalty box” Stegall says they formerly occupied. The design is centered around a corridor that carries visitors easily through the length of the building, opening a venue for travel while also creating a connective tissue between the building’s façade and its open, windowed overlook to Willard Court. A seemingly secluded second-floor space has become a hangout for students looking for

quiet studying nooks.

The David Ignat Educational Wing includes a new or newly refreshed scene shop and laundry facility, restrooms, and the Liz Welch Rehearsal Studio—what Stegall calls “our first real rehearsal studio,” with large windows, mirrored walls, and a padded floor.

Steggall believes the project is transformational for anyone who is interested in theater performance, and he sees the renovation as a “major hook” for students who are visiting or intending to become theater majors.

“The space is relevant from an industry perspective and an academic perspective because it mirrors what’s out there.”

He also sees an opportunity to bolster the college’s profile in Northeast Ohio.

“This project will revitalize, legitimize, and validate modern approaches to curriculum development and entry points to the professional world for our

students,” says Stegall. “It’s galactically exciting.”

William Barlow, who was vice president for development at the time the project was conceived and completed, says the complex “greatly increases the ability of the college to expand programming and be more creative, and it also greatly enhances the audience experience.” For instance, for the first time in its decade-long history, the Oberlin Summer Theater Festival was able to produce three plays this summer simultaneously.

Barlow says that if not for the generosity of this small group of people, the complex and improvements to Hall never would have happened. The planning began with a task force that was chaired by Allen Wurtzel and Emily McClintock '76, the sister of Eric Nord, whose family foundation provided key support for the project. “A relatively small troupe of supporters came together around this plan to make it possible.” ■

**OVER HALL** Left to right: the new rehearsal studio; the brightly colored atrium; the new Wurtzel Theater. For more photos of the Nord Performing Arts Annex, visit [go.oberlin.edu/Nord-Annex-Photos](http://go.oberlin.edu/Nord-Annex-Photos)

**SUPPORTING CAST** The addition and improvements to Hall were made possible through support from the following: Eric and Jane Nord Family Fund; Emily '76 and T.K. McClintock; Irene and Alan Wurtzel '55; Jolyon Stern '61; David Ignat, P '91; John Kander '51; Elizabeth Welch '80; Philip Pritchard '65; Priscilla Stevenson '51 & Richard M. Hunt; the Oberlin College Department of Theater, including Caroline Jackson Smith, Justin Emeka '95, and Matthew Wright; and the Oberlin College Board of Trustees.

# She Likes to Watch

Emily Nussbaum is (arguably) the best TV critic in the nation.

ILLUSTRATIONS BY BIJOU KARMAN

Emily Nussbaum '88 might be the perfect person to be a television critic at the very moment the medium is experiencing a new golden age.

She is acutely attuned to even subtle shifts in culture and politics and is a savvy user and observer of digital culture—skills she channeled well into the zeitgeist-reflecting (and defining) Approval Matrix for her previous position at *New York* magazine.

Now the television critic for the *New Yorker*, Nussbaum has earned high praise and a Pulitzer Prize for Criticism in 2016. Her takes—from hot ones on Twitter to the cool ones in columns that reflect on television in its historical and cultural context—track the temperature of our times well beyond the topic of television. And while Nussbaum abandoned a planned career in academia, she brings evidence, logic, and a thesis to columns that seem casual and conversational—even when dense with sly nods and namechecks.

Her new book, *I Like to Watch: Arguing My Way Through the TV Revolution*, which collects her columns and essays from the *New Yorker* and *New York*, along with new pieces, allows for a binge-reading that reveals Nussbaum as a passionate advocate for the marginalized and dismissed—whether people or the medium. Self-identifying as “chatty,” Nussbaum took a break from scores of book-related interviews to talk over the phone about television and writing—and writing about television—with *Oberlin Alumni Magazine* editor Jeff Hagan '86, the result of which is excerpted here.

**OAM:** You talk about television as a way to talk about everything. Is it because TV has such breadth now or because you have a lot to say?

**EMILY NUSSBAUM:** Well, TV does have a lot of breadth. Part of what appeals to me is that it's mass medium. The fact that it speaks to a broad audience is also understandably, historically one of the reasons it was condescended to. Part of the project of the book is to try to resist that attitude. When you're an arts critic, you do end up talking about the world—it's not that you're just talking about the art piece itself, but the way in which it mirrors conversations in play, the way in which it affects you, the way in which it interacts with other forms of art, other people. I think that that's true for book criticism and movie criticism as well. I don't think that's native to just TV criticism.

**OAM:** Could you have written about television 15 or 20 years ago when it was so different?

**EN:** I don't know. I was a different person, TV was different. There were definitely people writing about TV, and there were great people writing about TV. When I was the editor of the culture section at *New York* magazine, John Leonard was writing about television. He's an incredible critic. The medium has changed not just in the types of TV that are made but the way it's distributed. And TV is so tied to the technology that produces it—and now, due to the internet—the ways that it's discussed. Those were the things that made me interested. But, sure, I could have written about TV 15, 20 years ago. There was lots of fascinating stuff that was on, in the '90s specifically, that I was very interested in.

**OAM:** Do you ever worry you have to answer the question “What is TV”?

**EN:** I do try to answer that question in the book. Part of the argument is the necessity to separate TV from endless, anxious comparisons to books and movies, and to celebrate ►



television as television and to talk about it in that unique artistic and historical context.

In the opening chapter, I've tried to define some of the specific qualities of TV. I'm not the only one who's done this—academics have talked about this as well. TV is episodic; TV is uniquely collaborative because of some of the ways in which it's produced; TV historically was defined by the uses of formula to make every episode the same, and even as it's become more ambitious, the way in which it's experimented [with] is by playing with those old formulas; TV historically was much more writer-based than director-based, although that's changed a lot; and the thing I'm most interested in with TV is its unique relationship with the audience. So, a lot of what I talk about in this book is the kind of looping relationship TV has with the audience because it takes place over time.

The things that have changed with TV are the things that are fun to debate, including the fact that now it streams. It's detached from time in ways that are very different in how it works. And so the relationship with the audience has changed a lot. I think the way of talking about TV is taking it on its own terms and to celebrate and critique it as television. To be fair, it has origins in other art forms, but not just movies and books. TV was originally mimicking radio shows, and to a certain extent, live theater.

**OAM:** My question is more about delivery systems and how technology untethers television from the structure that we think of as TV. I think of something like *High Maintenance* [created by Ben Sinclair '06], which had things like seven-minute episodes on the web before it was picked up by HBO. I don't think of watching someone's home movies on YouTube as TV, but eventually that might be this weird merger where it's very hard to find the distinction.

**EN:** Yeah, I completely agree with you. And that's part of the thrill and challenge about writing about it right now; there are so many types of TV and things that challenge the old-school definitions of what it is that, as a critic, it's really enlivening. There's just a lot to respond to.

**OAM:** Your existence as a TV critic at the *New Yorker* indicates that TV should be taken seriously, but you as a critic have a high degree of generosity toward imperfection, which I like. Can you talk a little bit about that?

**EN:** I feel like imperfection is baked into art. It's not as though if there's a flaw in an otherwise powerful and original and audacious or strange artistic project that you have

“Part of the argument is the necessity to separate TV from endless, anxious comparisons to books and movies, and to celebrate television as television and to talk about it in that unique artistic and historical context.”



to then grade and dismiss it as being found wanting. Sometimes the mistakes in art are also the interesting parts that resonate with all sorts of complicated things. With old-school types of TV, like network TV, I'm always fascinated by shows that are able to use the difficulties of certain kind of TV production, like making a show like *The Good Wife* on CBS, where they have to produce 22 episodes a year. It's genuinely difficult for even really good creators to keep a level of consistency. I'm interested in the way that TV creators are able to recalibrate, make a mistake and then reconstruct it, or rework the plot or lean into the strong part and abandon the weak part. A lot of TV production has to do with that sort of improvisational quality. So, that's worth writing about as well.

But in general, I like something that feels new and fresh and challenging and original. Some of those things aren't perfect, but are still worth celebrating. I don't think I'm unique in this, but I do think there's something about the nature of TV that makes consistent perfection over time unlikely because a lot of things come into play.

**OAM:** You wrote in the introduction to one of your pieces that you had been “sweaty with anxiety” before the column went to print. What's your worry level in general about putting out your views? Are you worried that your taste will be criticized or that your logic will be found faulty or that your writing won't be liked?

**EN:** It's not precisely those things. I'm comfortable with my writing, and I'm proud of the

writing that I do that's good, and I feel a certain level of confidence about it. I also don't mind if people disagree with me or find it wanting. It's not that. It's just that for a lot of creators—and this goes for people writing criticism and for people creating art—there's an amount of dread, self-loathing, and doubt that I think is baked into the process.

That particular piece was about *Sex and the City*. There are certain artistic subjects that inevitably get you pile-ons of a kind of very vitriolic response. It doesn't even have to do with whether it's good or bad, whether this column is good or bad or anything like that. It's just for years that show was a trigger. Any mention of it would cause people to spout super cliché misogynist things about the actresses and stuff. It just gets tedious. I'm online a lot, and so I'm used to a certain level of pushback, and that's fine. But with a piece like that, I actually remember thinking I'm going to have to endure a week of cheesy *Sex and the City* jokes. Instead, that piece was really embraced, and I got wonderful letters from people who felt very emboldened by it because they loved the show and were happy to see it taken seriously.

I make this joke in the book where I clearly found the solution [to writing about a controversial show], which is to wait 15 years to write about it.

**OAM:** You have so many fantastic sentences. In one, you mention “a deeply reported and dishy account of just how your prestige cable sausage is made,” which I thought was particularly funny because it

was a column about “difficult men.” And there was another one [in a column about *Buffy the Vampire Slayer*]: “Cannibalizing a high school principal probably sounds like small potatoes in the era of *Game of Thrones*, but in 1992 the moment felt bracing, particularly on a fluffy teen comedy on an off-brand netlet.” Do those sentences just pour out, or do you construct them?

**EN:** Oh, I’m not a first-draft writer. I’m a third-draft writer. I have to write a first draft to help me get the ideas out, and then I’m very perfectionistic about language. And I hone it and hone it, and sometimes I get there and sometimes I don’t. One of the nice things about writing a column is that you have very clear deadlines, so I schedule my week to make sure I can get past the first draft. Part of the pleasure of writing is trying to get it exactly right, trading out words, and trying to get the math and flow of the sentence to be the tone you want. But I think that’s the lifelong struggle for anybody who is writing. And with criticism, a lot of it is about voice—getting the tone at the right level, like enjoyable but not glib, those kinds of things.

**OAM:** In the book’s introduction, you say that you did not include your poor work. What did you find lacking in a piece that you did not include?

**EN:** There were pieces in which I had a good idea but didn’t succeed in getting it across, or the piece was boring or overwrought. Some things seem interesting and not bad columns but are too hard to explain because they were written for the times. I think anybody who writes a lot likes some pieces better than others.

I was trying to pick pieces that I like but also pieces that fit into a specific argument I was making about television. Sometimes I couldn’t include a piece because it didn’t read right or match the argument or seemed repetitive. I think that’s the nature of a collection. And of course, I have new stuff in there as well.

**OAM:** You use “you,” directly addressing the reader, in your columns. And even though your analyses carry an almost academic weight and rigor, your columns are also very conversational, like you expect disagreement. Do you think that’s a change in the way criticism is presented?

**EN:** I think there are other critics who write in conversational ways, and that everyone who writes criticism is in one way being conversational no matter how they’re writing. But I do value that. I value the personal voice. I personally think of criticism as a form of

theater. It’s not math—not just boiling down something and saying, “I have drawn this conclusion that it’s 10 percent this, 20 percent that.” It is an entertainment and part of an argument. What’s really rich about modern TV criticism right now is that it’s people debating with each other in a respectful and joyful way.

One of the ways you celebrate the value of something is to really engage with it, challenge others, be challenged. So, in that sense, yeah, I go out of my way to make my voice conversational.

I’m always a little surprised that people find my writing so personal because there’s not that much personal stuff in my criticism. It’s merely that I don’t think criticism is a voice from on high. It’s just me. So it should sound as much like whatever stylized version of me makes sense for the piece, and it should match my emotions and responses.

**OAM:** You don’t seem to need to have the last word.

**EN:** Oh, sometimes I do! (Laughs)

**OAM:** You use social media a lot. That has to be a mixed bag.

**EN:** I generally find it very valuable. I think everybody knows what the downsides of social media are. One of the things, especially for [writing about] TV, which is a global art form, is social media gives me access to other voices and other ideas that are useful in thinking about my own and in challenging me.

And also, frankly, it helps in just coming up with ideas about shows that I should look at. I often go on Twitter and say, “What am I overlooking? What’s out there that’s really interesting?” And I’ll find things like *Please Like Me*, this great Australian show that I didn’t know about. Also, like a lot of people, I find social media enjoyable. I don’t engage in arguments anymore. A lot of my friends are online, and in various forms it’s like a social thing. So, it’s a social thing in the way of getting ideas, and for me it’s been a net positive. But I’d never dismiss anybody’s bad experience. It can be toxic, distracting, all that stuff.

**OAM:** I’m struck by the humility and how you write. So many guys who write push their view, and they don’t really give a lot of room for...

**EN:** I have to say that that really isn’t my experience. First of all, there are several pieces in this book that are straightforwardly arrogant. Second of all, I know what you’re talking about, because there’s certain blowhard writing, and some of that is from guys. One of the nice things about writing TV

criticism is there’s a big gender range of people who write about TV. There are many different voices who write in different ways. I don’t want to name names, but some of the male writers I know have probably more humility in their voice than I do. And I know several women who are real swashbuckling kind of manifesto writers. I’m not saying gender doesn’t play a role in people’s writing style, but I tend to be a little allergic to gender generalizations about people’s writing styles. So I’m rejecting both premises: I’m rejecting the premise that my writing is humble, and I’m rejecting the premise that men’s writing in general is blowhardy.

**OAM:** What’s the worst part about your job?

**EN:** The point where I’m heading into a deadline and I can’t get something right and then I’m sort of tortured because I feel like I can’t solve the puzzle. Every few columns, I get blocked. Most of the time I have tools to work it through, but every once in a while, the deadline is approaching and I don’t know what I’m saying. That’s a terrible feeling. Other than that, it’s a great job. I am grateful for it. I’m writing about something I’m interested in, and the parts that are unpleasant and frustrating are built into writing. There are worse things than hitting a deadline and thinking you have a horrible paragraph that you can’t fix.

**OAM:** Can you talk about what tools you use?

**EN:** The main one, 75 percent of the time, is to change the lede. For some reason, a lot of the time I can’t force myself to do that. I keep thinking that the lede [idea] is good and that I just need to rewrite it. Sometimes I just need to abandon it.

The other one is, if I’m stuck on writing, it’s because I can’t admit what I actually think or I find what I actually think confusing or upsetting. So, I just try to write the draft with some kind of bluntness so I can figure out what my opinion is.

And then there are things that are just column things. I write short columns and medium-size columns. A short column can sustain two ideas, and a long column can sustain three. So, if a column is confusing, I just ask myself “What are the two most interesting ideas?”

Or if I’m stuck, and it seems boring, I say: “I should describe a scene.” There are also certain challenges I set for myself. But I think everybody works in this way. I’ve written enough columns to know that eventually, I’ll be able to solve the problem if I keep hammering. That’s just the nature of writing. Everybody comes up with their own things. ■

“I’ve given a bequest because my life has been inspired by the ideals of Oberlin and its students, and I want to pass that inspiration on.”

ANNE PARKS '65



In 1885, Charles Martin Hall graduated from Oberlin. In his estate, he left \$10 million for the benefit of the college. Twenty-five years ago, the Charles Martin Hall Society was created to honor Hall and the many others (1,335 to date) who have followed his example by including a gift for Oberlin in their estate plans. Among these donors are Drs. Yvonne and William Martin, P '90: “Because we profited by learning in a liberal arts setting, we are committed to supporting liberal arts education. And Oberlin has unique features that served our daughter well.”

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will or trust; designating Oberlin as a beneficiary of your IRA or other account; or creating a charitable gift annuity, among other options.

To become part of the Charles Martin Hall Society during its 25th anniversary, please contact the Office of Gift Planning. In special recognition of this anniversary year, the first 25 new members will receive a book about Oberlin’s history by Geoffrey Blodgett '53, former Robert S. Danforth Professor of History.

We would love to speak with you and answer your questions at (440) 775-8599 or at [gift.planning@oberlin.edu](mailto:gift.planning@oberlin.edu).

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# Losses

## Faculty, staff, and friends

**Dr. John "Jed" Erickson Deppman**, the Irvin E. Houck Professor of Comparative Literature and English at Oberlin, directed the comparative literature program for 15 years and conceived and organized Oberlin's annual Translation Symposium. A 1990 summa cum laude and Phi Beta Kappa graduate of Amherst College, he earned his MA and PhD in comparative literature at the University of Wisconsin, Madison, and a Diplôme d'Études Approfondies in philosophy and epistemology at the École des Hautes Études en Sciences Sociales in Paris. In 2003, he and his wife, Hsiu-Chuang Deppman, professor of Chinese and cinema studies, joined the Oberlin faculty. A leading expert on Emily Dickinson and James Joyce, Dr. Deppman published *Trying to Think with Emily Dickinson* (UMass Press, 2008) and coedited *Emily Dickinson and Contemporary Poetics* (Johns Hopkins University Press, 2008) and *Emily Dickinson and Philosophy* (Cambridge University Press, 2013). He also translated and coedited *Genetic Criticism: Texts and Avant-Textes* (University of Pennsylvania Press, 2004), a seminal volume that opened up an entire field to the English-speaking academy. Among his many awards were an NEH fellowship, a Fulbright scholarship, and Amherst's Lindberg-Seyerstedt Scholarship. In 2014, he was awarded Oberlin's Excellence in Teaching Award and, in 2015, the Professor Props "Instructor of the Year." Dr. Deppman was known for his popular first-year seminar *Ars Moriendi: Death and the Art of Dying*, in which students read, thought, and talked about death and also paired up with residents of Kendal at Oberlin to connect with people for whom the end of life was an imminent reality. In 2008, Dr. Deppman was diagnosed with stage IV cancer. For the next 11 years, and with the tireless support of his wife, he taught full time, traveled the world, lived abroad, and continued to produce scholarship of the highest caliber. He died June 22, 2019, leaving Hsiu-Chuang and their daughters, Formosa and Ginger. A Memorial Minute will appear in a future issue of this magazine. ■ **Dr. Albert J. McQueen '52**, emeritus professor of sociology, first attended Virginia State University, leaving in his sophomore year to join the U.S. Army, which sent him to post-war Belgium. Through the GI Bill, he elected to complete his BA at Oberlin based on its long history of openness

to African Americans. He was involved in founding the Oberlin student co-ops, participated in early student actions to integrate Oberlin's barbershops and restaurants, and was active in the local chapter of the NAACP. After earning a degree in psychology, he went on to earn a PhD in sociology from the University of Michigan and held teaching assignments at Howard University and Brooklyn College. In 1966, Professor George Simpson invited him to join the Oberlin sociology department. As the second tenured African American faculty member, Dr. McQueen was founder and chair of the African American studies department and instrumental in establishing Afrikan Heritage House. After his retirement in 1995, he retained ties to the African American community locally and regionally and served on boards such as the Oberlin Early Childhood Center. A photographer during his military service, Dr. McQueen pursued this passion throughout his life, with works appearing in shows at the Smithsonian Institution. In 1998, he won the Oberlin Alumni Medal. Dr. McQueen, who lived at Kendal at Oberlin, died May 22, 2019. A Memorial Minute will appear in a future issue of this magazine. ■ **Ira Steinberg** taught in the education and philosophy departments at Oberlin and worked for 11 years in the dean's office. He earned a bachelor's degree at Brandeis University and an EdD in the philosophy of education at Harvard University. A resident of Kendal at Oberlin, he died April 15, 2019. He was married for 63 years to Priscilla and had three children and three grandchildren.

## 1937

A former English major at Oberlin, **Anne Marks** was revered as the literature expert in her family. She lived at various times in seven different states and married twice, to Gordon Graham and William Charles. She was the mother of three children and had seven grandchildren and 11 great-grandchildren. Ms. Marks died February 13, 2019.

## 1938

**Susan Jepson** served for 30 years as the secretary to her husband, Boeing aeronautical engineer Alfred Bate Jepson. They enjoyed an active life in Seattle for eight years until Mr. Jepson was rendered quadriplegic from polio. Ms. Jepson cared for him and their

three children for many years while maintaining her career at Boeing. Her optimism and good nature in the face of adversity led others to call her "Sunshine Sue." Ms. Jepson died May 14, 2019, leaving her children and many grandchildren and great-grandchildren.

## 1942

**Norma Hark Jensen Marvin** served as organist at First Presbyterian Church (now Grace of Christ Presbyterian) in Yakima, Wash., for 37 years. She was a member of the Ladies Musical Club and enjoyed concerts by the Yakima Symphony. Ms. Marvin died August 17, 2014, leaving two children, five grandchildren, and three great-grandchildren. She was preceded in death by her husband, Richard W. Marvin '42, whom she married in 1942. ■

**Dr. Howard Nicholson** was a longtime professor of economics at Clark University, a stint during which he also spent a year working for the World Bank and two years with the National Science Foundation. He married Gertrude Colson '42 before beginning service in the U.S. Air Force, through which he rose to the rank of captain. He returned to civilian life as a PhD student at Harvard University and took his first faculty appointment at the University of Virginia in Charlottesville. Dr. Nicholson also served as a deacon at First Baptist Church of Worcester, Mass. He died March 29, 2019, leaving his wife of 77 years and their son.

## 1943

**Dr. Carl David Gutsche** was known as the godfather of modern Calixarene chemistry, which focuses on compounds that are capable of assuming basket-like formations. He earned a PhD from the University of Wisconsin in 1947, the same year he began a 42-year career in the chemistry department at Washington University in St. Louis. In 1989 he became the Robert A. Welch Chair in Chemistry at Texas Christian University and continued to teach until age 80. In retirement, he published an updated edition of his groundbreaking book *Calixarenes: An Introduction* (Royal Society of Chemistry, London). In 2015 the International Conference on Calixarenes created the C. David Gutsche Award in Calixarene Chemistry in his honor. A cellist and avid chamber musician, he served on the boards of the St. Louis Conservatory of the Arts, the Fort Worth Chamber Music Society, and the

Olympic Music Festival. Dr. Gutsche died August 28, 2018, leaving his wife of 74 years, Alice Eugenia Carr '43; three children; three grandchildren; and a great-granddaughter.

### 1944

**Enid Little Clarke** was a soprano who began her career working in USO hospitals for wounded WWII servicemen and women and at the Stage Door Canteen while continuing her dramatic training in New York City. Ms. Clarke met her husband while both appeared in a touring production of *Oklahoma!*, and they went on to perform together in at least 20 productions and choirs. She taught preschool music for 18 years and was director of the junior choir and English hand bell choirs at Virginia Beach United Methodist Church, in addition to serving as a longtime church singer. Ms. Clarke died November 15, 2018, leaving two children, three grandchildren, and two great-grandchildren. ■ The daughter of a housemother at Oberlin, **Martha Loomis Grabill** worked for the Department of Defense during WWII and later for the *Oberlin Alumni Magazine* and Harvard Law School. She married Elliott V. Grabill '32 in 1948, and they raised a family in Lincoln, Mass. She was a longtime member of First Parish Church and an avid supporter of social justice causes. Ms. Grabill died January 13, 2019, leaving her sons, E. Vincent Grabill Jr. '71, Robert L. Grabill '73, and John H. Grabill '75; nine grandchildren, including Lily Grabill '11; and two great-grandchildren. She was preceded in death by her husband. ■ **William George Hurley** was a longtime employee of the County of Los Angeles after serving in the military during WWII. A multi-instrumentalist, he played saxophone, piano, and clarinet and was a supporter of numerous environmental causes. Mr. Hurley died October 9, 2017. He had eight children, 20 grandchildren, 28 great-grandchildren, and one great-great-grandchild. ■ **Jean Ross Duthie Waugh** taught U.S. history and psychology at North Central High School in Indianapolis for many years. She possessed a great passion to learn and earned a master's in education from Butler University in 1979. She remained active with Oberlin, attending class reunions and traveling cross country to visit friends. Ms. Waugh died February 21, 2019, leaving three children and eight grandchildren. She was preceded in death by her husband, Thomas Toan Waugh '43, and a son.

### 1945

**Donna Harris Terepka** began her career in the preparatory department at the Eastman School of Music and taught private piano lessons for many years. She served as a church organist, was an accompanist in area schools, established the Lenten Organ Recital series and the Music in Scottsville series, and served as dean of the Rochester Chapter of the American Guild of Organists. Ms. Terepka died February 6, 2019. She was married to A. Raymond Terepka and leaves five children and 10 grandchildren.

### 1946

**Dr. Henry Bradford Jr.** served for nearly four decades as professor and chair of the department of music education at Alabama A&M University. He earned a bachelor's degree from Dillard University, followed by a bachelor of divinity from the Oberlin Graduate School of Theology. He also earned a master of arts, specialist diploma, and PhD from Columbia University and studied at New England Conservatory of Music, the Juilliard School, Chicago Musical College, the Moody Bible Institute, and the Union Theological Seminary. He authored or coauthored magazine articles, monographs, and published sermons, including one that appeared in the collection *Black Preaching: Selected Sermons in the Presbyterian Tradition*. Dr. Bradford was pastor of Church Street Cumberland Presbyterian Church for 36 years and was awarded the Brotherhood Medallion by the National Association of Christians and Jews. He died March 15, 2019. He was the father of two children.

### 1948

**Jean Daly Booker** was a teacher, counselor, and principal during a 37-year career with the public schools of Dayton, Ohio. She was active in desegregating the schools in the late 1960s and early '70s and was known for nurturing and inspiring her students. She served for 12 years on the Dayton Board of Education and was honored with the Dayton Ten Top Women Award, among other accolades. She earned a master's degree from Miami University of Ohio. Ms. Booker died March 3, 2018, leaving her son.

### 1949

**Charles Alan Reich** received a law degree from Yale Law School, clerked for U.S. Supreme

Court Justice Hugo Black, and worked as a lawyer in New York and Washington before returning to Yale to teach in 1960. Although he later held academic posts in California, it was his 1970 best seller, *The Greening of America*, which celebrated the growing counter-culture as a "revolution of a new generation," that brought him fame, including a character based on him in the comic strip *Doonesbury*. Mr. Reich died June 17, 2019. ■ **Margaret Peg Kurth Weinberg** was proud of her involvement with the Democratic Party, which included service as an alternate delegate to the contentious 1968 national convention in Chicago. She was a member of the State Central Democratic Committee and was a campaign and office manager for former Connecticut Governor Ella Grasso. She earned a master's degree in public administration from the University of Bridgeport and served as an adjunct professor at the University of Connecticut-Stamford. She was an accomplished pianist and traveled to more than 70 countries. Ms. Weinberg died March 28, 2019. She is survived by her husband of 69 years, Peter Grove Weinberg '49; their six children; and seven grandchildren.

### 1950

**Dr. Philip A. Corfman** was a leading advocate of contraceptive research and involvement of fathers in the birthing process. His long career as an obstetrician and gynecologist included two decades as director of the Center for Population Research with the National Institutes of Health and another decade as a medical officer for the Food and Drug Administration and executive secretary of its Reproductive Health Drugs Advisory Committee. He began his career at Columbia Memorial Hospital and later was a consultant to the World Health Organization and NIH. Dr. Corfman served in the U.S. Navy during WWII. He graduated from Harvard Medical School in 1954 and married Eunice Luccock '50, with whom he had three children. Dr. Corfman died February 18, 2019. He is survived by his sons Stanley Corfman '75, Timothy Corfman '79, and Mark Corfman, who attended Oberlin in the late 1970s, and six grandchildren.

### 1951

**Selena M. Nystrom** was a lifelong piano teacher and judge of competitions. She was married for 53 years to the late Maurice

Nystrom, with whom she had three children. She died in May 2017 and leaves six grandchildren and two great-grandchildren.

## 1952

A refugee from Germany who arrived in the U.S. with his family in 1939, **Dr. Hans Graetzer** went on to become a professor of physics at South Dakota State University for 36 years. His Oberlin education was interrupted for a year by service in the U.S. Navy. He later earned a PhD from Yale University. In retirement, Dr. Graetzer and his wife Miriam operated the Quilt House Bed and Breakfast in Colorado for more than 25 years. He died April 14, 2019, leaving his wife of 61 years, four children, and eight grandchildren.

■ **Elizabeth “Brad” Noel** was a guidance counselor for 25 years at Weaver High School in Hartford, Conn. She was a leader in the integration of computerized recordkeeping, advocated for women, and helped hundreds of students become the first in their families to attend college. She earned an MA in guidance and counseling from Cornell University and married Don Noel, with whom she traveled Asia and Europe as work camp leaders for the American Friends Service Committee. While raising their young children, Ms. Noel began a long career in community service that continued into her retirement, when she served four terms on the Hartford Board of Education. She was East Coast president of the National Guidance Association, the first female trustee of the Fox Foundation, and host of a local TV program about school issues. Ms. Noel died January 23, 2019, leaving her husband of 65 years, a daughter, and a grandson. ■ **Jeanne Pascal** was a piano accompanist and teacher who held a BA in piano performance and MM in piano and music theory. She married chemist Ivan Pascal and lived for many years in Wilmington, Del., where he worked for DuPont and she taught music to students of all ages. She was active with the Northern Delaware Music Teachers Association, the Philadelphia Music Teachers Association, and the Music Teachers National Association. She also cultivated an interest in painting and sculpture. Ms. Pascal died April 11, 2019, leaving two daughters and a son.

## 1953

**Dr. Jere S. Berger** was an Episcopal chaplain and minister and taught drama, English, and

### IN MEMORIAM

## William Goldman, 1931–2018



Screenwriter William Goldman '52 won Academy Awards for *Butch Cassidy and the Sundance Kid* and *All the President's Men*, cinematic classics that earned him celebrity status among Hollywood's elite but did little to curtail his criticism of the industry.

Over the course of his career, Mr. Goldman wrote nearly two dozen novels and nonfiction books and roughly the same number of screenplays, for which he was more widely known; two of them, the comic fantasy *The Princess Bride* and the thriller *Marathon Man*, were adapted from his own novels. Eight of his film projects amassed U.S. revenue in excess of \$100 million. In addition, he was celebrated for his role as a script doctor with a seemingly magical touch, making uncredited contributions to many Hollywood screenplays.

Despite the acclaim, Mr. Goldman opted to keep his distance from Hollywood by living instead in New York, where he had begun his writing career in the mid-1950s. He frequently noted that he was not so much a screenwriter as a novelist who also wrote for film. “If you only write screenplays,” he once told *Publishers Weekly*, “it is ultimately denigrating to the soul. You may get lucky and get rich, but you sure won't be happy.”

Mr. Goldman pursued his writing dreams at Oberlin, but he frequently recalled his undergraduate years as being rife with feelings of self-doubt; he claimed to have achieved the lowest grade of anybody in his creative writing class, and his short stories were rejected

by the very literary journal he coedited.

Upon completing his degree, he was drafted into the U.S. Army and served for two years as a clerk at the Pentagon. He earned a master's degree from Columbia University in 1956, then feverishly wrote the novel *The Temple of Gold*, which he completed in less than three weeks; within a year, it was published. A dozen years later, his first original screenplay, for *Butch Cassidy*, netted \$400,000 from 20th Century Fox, the most ever paid by a studio at the time. For years, Mr. Goldman was one of the most bankable screenwriters in the industry, and also one of the most outspoken.

“Nobody knows anything,” he famously said of Hollywood at the outset of his 1983 memoir *Adventures in the Screen Trade*. “Not one person in the entire motion picture field knows for a certainty what's going to work.” Yet Mr. Goldman, through much of his illustrious career, seemed to defy his own claim.

In an exhilarating, sardonic commencement address to Oberlin's Class of 1985, he asked every senior to endure 15 seconds of silence to envision the route they would take to happiness. Then he urged them to set about seeking that happiness, and to return to Oberlin anytime their spirit faltered.

He closed with a story about a friend who had pointed out a group of students on Mr. Goldman's own Commencement Day. “They don't want you here anymore,” the friend told him. “It's theirs and you can't ever have it back. You don't belong—not now, and you never will again.”

“It took me a while to realize it,” Mr. Goldman concluded, “but of course, he was totally mistaken. Not belong? Here? At Oberlin? Of course I belong here. We all belong here.”

Mr. Goldman died November 16, 2018, leaving his partner, Susan Burden; a daughter, Jenny Goldman '85; and a grandson. He was preceded in death by his daughter, Susanna Goldman '87.

public speaking at colleges in Pennsylvania, North Carolina, Illinois, New York, and Vermont, most recently at Castleton University. He earned bachelor's degrees from Oberlin and the Episcopal Theological School in Cambridge, Mass., followed by a master of sacred studies from Union Theological Seminary in New York and an MFA and PhD in drama from Carnegie Mellon University. He enjoyed acting and directing for the theater, including the Green Mountain Guild and other Vermont groups, and he played piano and organ and sang with the Vermont Symphony Orchestra Chorus and the choir of Trinity Episcopal Church. Dr. Berger died March 25, 2019, leaving his wife of 64 years, Josephine Norton Berger; their five children; eight grandchildren; and one great-grandchild.

### 1954

**Caroline Ann Paton** was a singer of traditional and contemporary folk songs who cofounded Folk-Legacy Records with her husband, Sandy Paton. She ran the label for 57 years, first out of their home and later in a large barn in Connecticut that featured a concert hall, recording studio, and eight bedrooms. Sight impaired from birth, Ms. Paton was beloved for her bright voice and for her extensive involvement with major folk festivals and societies. She earned a BA in anthropology from the University of Chicago and began her career working in a library at the University of California, Berkeley. An active Democrat, she often performed with her husband at local campaign rallies and other events. Ms. Paton died March 18, 2019. She is survived by two sons, five grandchildren, and a great-granddaughter. She was predeceased by her husband and a grandson. In November 2018, Folk-Legacy and its catalog of more than 120 albums was acquired by the Smithsonian Institution, which will preserve the label and its contributions to traditional folk music, culture, and history. ■ **Virginia Shover** was a piano teacher who led lessons from her home for more than 55 years and was active in numerous music organizations and her church. She earned a master's degree from the University of Illinois and married Robert Shover, with whom she had two daughters. Ms. Shover died February 12, 2018, leaving her daughters, seven grandchildren, and six great-grandchildren.

### 1959

**Mildred Elizabeth Denby Green** was a retired professor of music at LeMoyne-Owen College. She died January 8, 2019. ■ **Virginia Gray Polak** devoted a 32-year career to the libraries of the University of California, Berkeley, where she earned a master's degree in library science. She retired in 1993 as head librarian of the UC Berkeley Extension Law Library. Ms. Polak was active in many civic and women's organizations, including Hadassah and the League of Women Voters. She died April 4, 2019, leaving Lucien Polak, her husband of 58 years; a son and daughter; and five grandchildren.

### 1960

**Phyllis Turner Balog** was a dedicated teacher in Virginia, Indiana, and Maryland elementary schools. She also served as a tutor and took part in many other youth activities in her community. She died December 13, 2018, leaving her husband of 57 years, Jules Balog '60; two sons; and two granddaughters. ■

**Annette Louise Church John** was an acquisitions librarian for 32 years with the Washington and Lee University Library. She earned an MLS from the Syracuse University School of Information Science. In retirement, she indulged her passions for gardening and travel and volunteered at her local library. Washington and Lee alumni honored Ms. John and her husband with the Lew and Annette John Honor Scholarship for undergraduate students. She died February 27, 2019, following the death of her husband. She is survived by two sons and five grandchildren.

### 1961

**Josef Deen Cooper** was a senior partner in the law firm of Cooper & Kirkham, PC, where he worked in complex business and class-action litigation. He earned a JD from the University of Chicago and began his career as a staff attorney for the Coordinating Committee for Multiple Litigation of the United States Courts, which specialized in antitrust and consumer-protection cases. He later formed his own practice with his second wife, Tracy Kirkham. Mr. Cooper served as chair of the Private Litigation Committee of the American Bar Association's Antitrust Section, through which he helped recover billions of dollars for consumers and others against corporations such as Microsoft and Samsung.

As a student at Oberlin, he co-founded the Progressive Student League, which eventually became the influential Students for a Democratic Society. A student trip to Cuba led to a chance encounter—and extensive discussion—with Fidel Castro and Che Guevara. He and his wife were cofounders and principal benefactors of Children's Day School in San Francisco and supported numerous educational and philanthropic causes. Mr. Cooper died November 25, 2018, leaving his second wife, five children, and three grandchildren. ■ **Thomas Klutznick** was born into a family of developers and was responsible for numerous signature structures in his hometown of Chicago. He began his career working with his father, Philip, at Urban Investment and Development Co., which created Chicago's Water Tower Place and some of its first suburban malls. In 1991 Mr. Klutznick founded his own firm, which took on the development of suburban malls across the U.S. He also cofounded the national firm Miller-Klutznick-Davis-Gray, which owned Pebble Beach in California and Aspen Skiing in Colorado, and co-developed the 29-story River North building in Chicago, which became home to the American Medical Association. Devoted to Oberlin throughout his life, he was a former member of the Board of Trustees. Klutznick Commons, the regal gathering space in Peters Hall that is home to numerous campus celebrations, was named in his honor. Mr. Klutznick died January 4, 2019, after years of suffering from dementia. He leaves two sons, to whom he turned over the family business, as well as two daughters, two grandsons, many other loved ones.

### 1964

**Barbara E. Damon** dedicated her career to the YMCA, beginning as a program director in her hometown of Danvers, Conn., in 1964, and concluding as associate executive director of camping services for the Boston YMCA in 1982. She was also an avid coach of swimming, softball, and other sports at the youth and high school levels. She graduated from Salem State Teachers College in 1959 and taught third grade in Connecticut before pursuing a master's in religious education at Oberlin. She was inducted into Danvers High School's Blue & White Hall of Fame, the Massachusetts State Softball Coaches Hall of Fame, the New Agenda Hall of Fame, and the

Salem State Hall of Fame, for her dedication to student athletes and the promotion of women's sports. Ms. Damon died March 27, 2019, leaving many loved ones. ■ **Margot Wood Morgan** began a career as a high school English teacher after raising her children, later finding her true calling as a teacher of special education. She earned a BA in English at Pembroke College (now Brown University) in 1954 and participated in varsity basketball, field hockey, and tennis there. After relocating to Ohio with husband Arthur W. Donkin, she completed a master's degree in teaching at Oberlin. Late in her career, she served on the board of education in her hometown of Old Saybrook, Conn. Ms. Morgan died January 23, 2019, following the death of her second husband, John Morgan, in 2006. She leaves four children from her first marriage and four from her second, as well as two grandchildren. ■ **Elizabeth Rieke** was a prominent water rights attorney and a former director of the Arizona Department of Water Resources who later served as assistant secretary for water and science for the U.S. Secretary of the Interior. She graduated from the University of Arizona School of Law and became a tireless protector of natural resources in the Western U.S. Ms. Rieke died March 28, 2019, leaving many loved ones.

## 1965

**Dr. Phil Furia** was a professor at the University of North Carolina Wilmington, where he served as head of the English, creative writing, and theater departments as well as the film studies program. Well-versed in music of the Great American Songbook, he wrote *The Poets of Tin Pan Alley* and cowrote *America's Songs*, *The Songs of Hollywood*, and *The American Songbook*, the last two in collaboration with his wife, UNCW professor Laurie Patterson. Dr. Furia wrote and narrated more than 300 episodes of *The Great American Songbook*, a weekday program on public radio station WHQR. He earned a master's degree in English from the University of Chicago, an MFA from the University of Iowa Writers' Workshop, and a PhD from the University of Iowa. He was a Fulbright professor at the University of Graz in Austria in 1982 and 1983. Dr. Furia died April 3, 2019, leaving his wife, three children, two grandchildren, and two great-grandchildren.

## 1966

**John Lakatos** was a teacher of physical education, math, and computer science at a K-12 school in Lima, Peru, where he relocated with his wife, Rubela, in 1971. He was a leader in the use of computers in the classroom, and he encouraged the purchase of 1,200 Apple Mac computers at his school, all of which he maintained. While at Oberlin, he assumed the role of freshman baseball coach during his senior year. He earned a master's degree in education from the University of Arizona, where his thesis focused on computer-assisted statistical study of the Arizona baseball team. Mr. Lakatos died March 12, 2019. He leaves two children and five grandchildren.

## 1969

**Dr. Katherine Jane Hohl** was a self-taught computer programmer who worked with large corporations near her home in Houston. Originally from Ada, Okla., she completed her undergraduate degree at the University of Oklahoma and earned a PhD in accounting from Oklahoma State University. Early in her career, she taught accounting at Bowling Green State University. She retired in 1996 after a diagnosis of breast cancer and weathered numerous surgeries and a bout with West Nile Virus. Dr. Hohl died February 1, 2019, leaving many loved ones.

## 1974

Singer, pianist, and organist **Marty Britsch** lived a life in music, most recently in the service of First St. John's Lutheran Church in Toledo, Ohio. Mr. Britsch died February 25, 2019. ■ **Renee Cox Lorraine** taught music at the University of Tennessee-Chattanooga for 25 years. She died May 10, 2015, leaving many loving family members. ■ **Dr. Peter Vincent Picerno** served as organist, choir director, and director of music at many churches and performed many recitals throughout the U.S. He earned a master's degree in organ performance from the University of Oregon, a master of library science from Kent State University, and a doctorate in organ performance from the University of Kansas. He also earned a Fulbright scholarship to study early Italian organs and organ literature in Italy. Dr. Picerno died April 14, 2019, leaving his husband of 39 years, Kristopher Lee Arheart, and other loved ones.

## 1978

**Jan Rutherfordale** was a three-decade employee of the State of Alaska, including stints as a Supreme Court clerk, assistant public defender, and assistant attorney general. She devoted her efforts to advocacy for vulnerable children, which she continued in retirement as a court-appointed mediator. She served on the board of the Juneau Family Birth Center and the Southeast Alaska Land Trust, and she was president of the Inian Islands Institute, dedicated to the education of rising environmental leaders. She was a member of the Red House, a group of seven women from Oberlin's Class of 1978 who have maintained friendships for more than 40 years. Ms. Rutherfordale died February 23, 2019. She is survived by two daughters.

## 2010

**Olimpia Marian Lee** was a doula and yoga instructor who specialized in prenatal yoga, coordinating a program for disadvantaged pregnant women in Washington, DC. An outspoken advocate of women's reproductive rights, she taught two ExCo courses at Oberlin: SexCo and Issues in Women's Health. She was born and raised in Mexico City, spent her early teen years in Milan, Italy, and completed high school in Washington. While battling cancer, she produced a blog called Soul Stamina. Ms. Lee died April 21, 2019, leaving her loving family and many friends.

## 2012

**Devra Freeland** attended Ridgewood High School in New Jersey before studying studio art at Oberlin and receiving an MFA in sculpture from the Rhode Island School of Design. She created sculptures and videos that celebrated the planet's sublime beauty and documented its rapidly changing climate. In 2017 Ms. Freeland's sculpture *Fluorescent Sunrise* was exhibited at Socrates Sculpture Park in New York City. More recently her collaborative 2019 work *Eventual Artifact* was on display in Times Square. She was also a founding member of the artist collective MATERIAL GIRLS. Ms. Freeland died on July 1, 2019, after being struck by a truck while riding her bicycle in East Williamsburg, Brooklyn. She is survived by her parents, brothers and sisters, a niece, and other friends and family members.

**“when i was a student, oberlin college had an annual dance performance called ‘fall forward’ and 20 years later that still f\*\*\*s with my ability to remember how this time change works”**

Author **Rumaan Alam '99** (*Rich and Pretty* and *That Kind of Mother*), on Twitter

“(C)ooking [in Pyle co-op] and doing lunch and dinner one day a week for a hundred some odd people was really my first introduction to the making-it-happen style of cooking where whatever you’re given, whatever challenges are thrown at you, you need to end up with food that can feed a hundred people. That was pretty intense, pretty wild, and pretty fun.”

**Chris Morocco '03**, deputy food editor at *Bon Appétit*

“I was not pre-med, and public health and infectious diseases weren’t on my radar at the time. I’m one of these people who has too many interests. What Oberlin did was introduce me to many different disciplines and ideas and perspectives.”

**Tim Uyeki '81**, epidemiologist and chief medical officer for the influenza division of the Centers for Disease Control and Prevention

**“Reminder: Wearing cologne is a choice—usually a bad one.”**

**Rani Molla '08**, data editor at Recode, on Twitter

“To rectify centuries of imbalance, you have to do something radical.”

**Christopher Bedford '00**, director of the Baltimore Museum of Art, explaining why the museum will acquire only works created by women in 2020, as a response to the fact that only 4 percent of its current permanent collection is created by women

**“Sophie graduated from Oberlin College with a BA in religion and creative writing, so you know she can hang.”**

From the website *Broadway World* about **Sophie Zucker '15**, a comedian who is a writer and actor in Apple TV+’s *Dickinson*

“This is not, fundamentally, a story about Oberlin. It’s a story about how parts of the national media have developed an unhealthy relationship with college campuses, treating the low-stakes controversies that characterize students as far more important than they actually are. It’s also a story about how public debate is pushed to focus on the stories of tiny numbers of college students—young adults who are still learning how to think about the world—by a bad-faith right-wing press.”

From the *Vox.com* article, “One of the most famous incidents of campus outrage was totally misrepresented,” by Zack Beauchamp

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