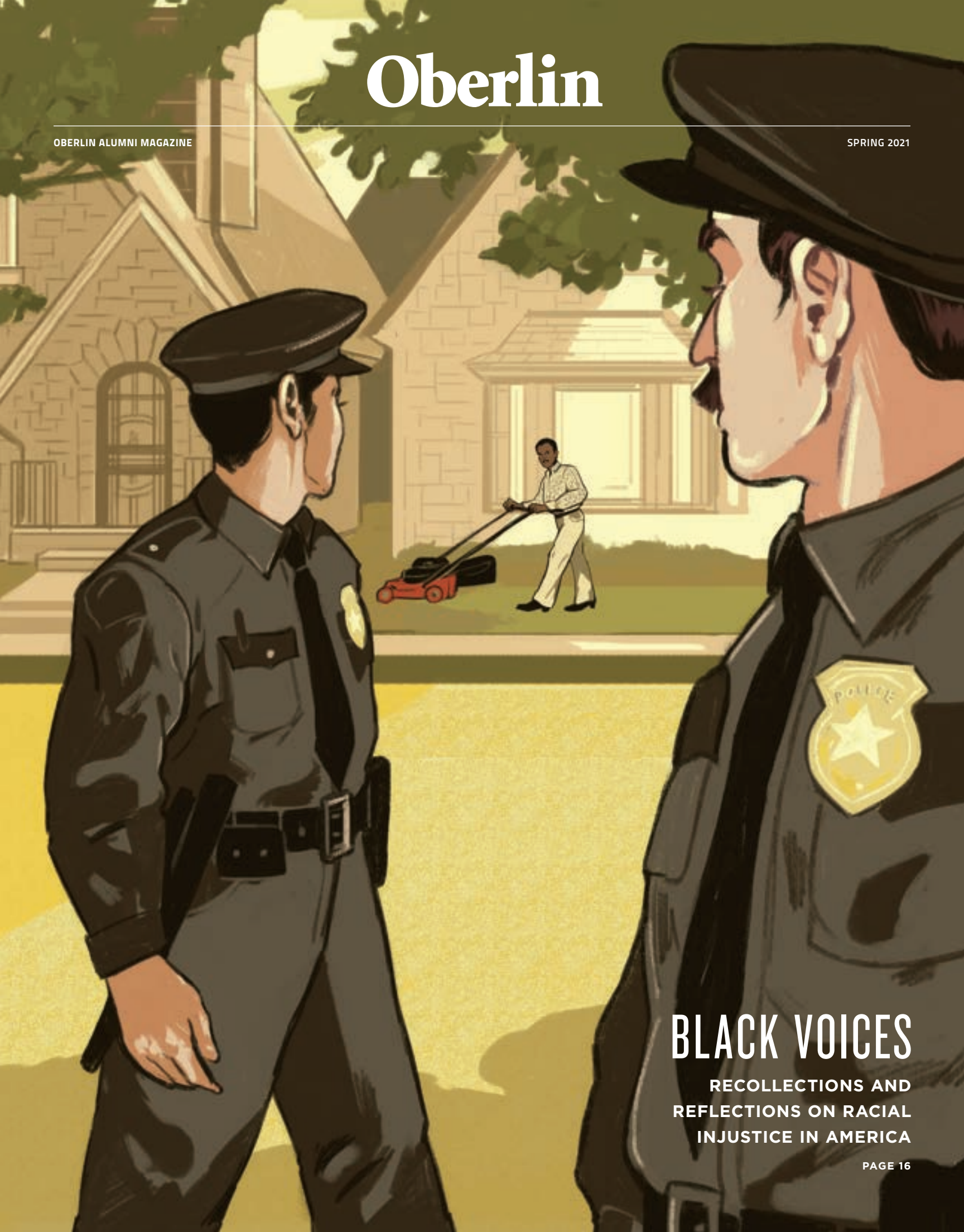


Oberlin

OBERLIN ALUMNI MAGAZINE

SPRING 2021



BLACK VOICES

RECOLLECTIONS AND
REFLECTIONS ON RACIAL
INJUSTICE IN AMERICA

PAGE 16

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PHOTO BY TANYA ROSEN-JONES '97

ON THE COVER

Illustration of a childhood memory from Carolyn Cunningham Ash '91 by Pittsburgh-based artist Noa Denmon. See page 16.





Heeding the Call to Justice

PRESIDENT CARMEN TWILLIE AMBAR CREATED THE PRESIDENTIAL INITIATIVE FOR RACIAL EQUITY and Diversity at a historic moment that compels us to stand boldly as agents of change and proponents of constructive dialogue. In true Oberlin tradition, it also offers us an opportunity to prepare our students to lead conversations focused on promoting social justice.

The murders of George Floyd, Breonna Taylor, and so many others remind us that the world needs people across the country to challenge the persistent injustice, violence, and institutional racism that Black people navigate daily. The uptick in violence against Black people and Asians in the midst of the COVID-19 pandemic, increased anti-Semitism, Islamophobia, anti-immigrant rhetoric, and harsh governmental policies point to the urgencies of our time.

Obies have historically heeded a call to justice. The Presidential Initiative (PI) requires that we look at our community to understand better the inequalities that lurk, hidden and in plain view, on campus. We need to communicate now, more than ever, that Black students and all students of color know that they matter at Oberlin.

Institutional inequalities can only be destroyed through a systemic approach and candid self-assessment. Through work with the Liberal Arts Colleges Racial Equity Leadership Alliance (LACRELA), which Oberlin helped found, the PI is conducting the first in a cycle of three annual surveys that will help us look inward at Oberlin's practices, procedures, and campus climate. The first survey will focus on students, with ensuing years connecting with faculty and staff. The ongoing process will help us identify what we are doing well and address the areas in which we need to prioritize racial equity and diversity to make Oberlin an attractive destination for students, staff, and faculty.

Leading the Presidential Initiative has evoked strong personal reactions for us.

As a Black woman and Africana studies scholar born in the U.S. to Caribbean parents, Professor Gadsby has devoted her professional life to researching and teaching about the ways Black people resist inequality. The charge of the PI resonates with her deeply and is a logical extension of her life's work. It gives her a sense of optimism for Oberlin as well as for the opportunities that people of color could enjoy on other liberal arts college campuses.

For Dean Quillen, the goals and vision of the PI align not only with his personal values, but with his professional commitments and aspirations as well. For him, removing barriers to equity and supporting the thriving—intellectual, artistic, personal, and spiritual—of all members of his community is an imperative. The growth ensures greater equity and is the most significant way to ensure the lasting excellence of Oberlin and the well-being of our city, region, and world.

Others find their own personal satisfaction out of serving the PI. For Andre Douglas, area coordinator for multicultural and identity-based communities, the PI demonstrates a commitment to equity. "The work of the commission has begun to show people the need to evaluate how their work impacts equity and the possible success of our students, especially Black students at Oberlin," he said. "My goals are to ensure accountability when it comes to the work of the commission and to also push the boundaries of what we hope to accomplish."

MEREDITH GADSBY
Co-chair of the Presidential Initiative and
Associate Professor, Department of Africana
Studies and Comparative American Studies

WILLIAM QUILLEN
Co-chair of the Presidential Initiative
and Dean of the Conservatory

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TANYA ROSEN-JONES '97



HISTORICAL WOMEN

Rebekkah Rubin's wonderful piece on the woman's suffrage movement ("Blight to the Heart," Fall/Winter 2020) brought back fond memories of days spent reading the rich, lifelong correspondence between Lucy Stone and Antoinette Brown Blackwell. The two became sisters-in-law in a remarkable family that also included doctors Elizabeth and Emily Blackwell.

My biography of Antoinette Brown Blackwell (Feminist Press, 1983) began as a term paper in the first-ever women's studies course at Oberlin, the History of Women in the United States, in the spring of 1971. We insisted that it be a regular course in the history department, with a paid, adjunct professor, not an Experimental College course, so that it would count toward a history major. I wasn't part of the committee that met with the department chair, but I was told his initial response was "Is there really enough material to fill a semester?" There wasn't much secondary scholarship at that time, so we all had to do primary source research, a wonderful way to complete a history degree.

BETSY CAZDEN '71
Providence, R.I.

D IN SKIN CARE

As a cosmetic chemist, I felt compelled to address the comic included ("Obies Staying Safe," Fall/Winter). The choice to wear sunscreen is, of course, up to you, as noted in the comic. But physicians, dermatologists, and scientists in the cosmetics industry like myself agree that the risks of sun exposure, specifically skin cancers, outweigh the benefits. Clinical studies have shown that everyday sunscreen use does not lead to vitamin D deficiency; there is no substantiated trade-

off. A healthy, balanced diet with incidental daily sun exposure is recommended, and supplementation is prescribed when there is a deficiency. Please practice sun safe behaviors!

KELLY A. DOBOS '01
Cincinnati, Ohio

DIFFERENT PRISMS

The first statement in Lulu Razor's poem ("Self-Defense Lessons," Spring/Summer 2020) is "I am learning to make a weapon of myself."

The first definition of weapon in the 2014 edition of the *Merriam-Webster Collegiate Dictionary* is "something used to injure, defeat, or destroy." Striking is the placement, on the back of the page which Razor's poem appears, of an article about the workshop that first-year Oberlin students are required to take, "about consent and sexual harassment" ("Spreading Light Through PRSM"). This article quotes Lilah Drafts-Johnson saying that the workshop is about "stop[ping] violence from happening," "stopping violence before it even starts."

What more needs to be said?

DAVID PELL '75
Rochester, N.Y.

BANANA GRAMMAR

What a shock when I saw my 22-year-old self, looking right at me on page 40 (Class Notes, Spring/Summer 2020)! So much has changed since my Obie graduation more than 50 years ago, but one has remained constant. To explain, I need to let you know about the spelling of "banana."

A fifth-grade teacher asked her students, "Can anyone spell banana?" A boy raised his hand, ready with his answer: "Yes, but I just don't know when to stop!" And so it is with my study of etymology. It was Professor Robert M. Longworth who, in 1966, set me on my etymological path. I met him when I was a freshman at Oberlin, eager to take on the liberal arts curriculum. When I had the good fortune to enroll in his course on the history of the English language, I quickly realized that my desire to learn about etymology melded with his eagerness to teach that subject. The etymological seeds planted back then germinated over the years, blossoming to bear the fruit that is my first book, *Dubious Doublets: A Delightful Compendium of Unlikely*

Word Pairs of Common Origin, from Aardvark/ Porcelain to Zodiac/Whiskey (John Wiley & Sons, Inc. 2003), and my book published earlier this year, *The Covid-19 Zeitgeist: Fifty Essays* (proceeds from the book benefit the Stockbridge library, where the book is sold).

Even though my career has been in the law, my etymological explorations have proceeded unabated ("bananananana?"), and my bond with Professor Longworth has endured. Over five decades, Professor Longworth, whom I now know as "Bob," and I have been exchanging letters and, since the advent of the Internet, emails, as well. Shortly after my first book was published, Bob invited me to be a guest lecturer for his course on the history of the English language. It was such a delight to see him, and to teach his students! I returned to Oberlin, featuring another visit with Bob, when my son, David, was looking at colleges.

I'm sure that I am only one of countless Obie grads whose bond with professors has endured over the decades, and so mine is just one of many stories confirming the life-long impact of an Oberlin education.

STEWART EDELSTEIN '70
Stockbridge, Mass.

EQUINE AMITY

Here's a snapshot of my classmate, Pat Straat '58 ("Is there Life On Mars?" Fall/Winter 2020), on board her horse, Domingo, in Tappan Square in 1957.

DAVID GLADFELTER '58
Medford, N.J.



Send letters to *Oberlin Alumni Magazine*, 247 W. Lorain St., Suite C, Oberlin, OH 44074-1089; or send emails to 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



QUARANTINE COUTURE Business jackets paired with Bermuda shorts, stylish sleepwear, pillow accessories, and paper dresses were just some of the creative pieces reflecting the times at this year's Black History Month Fashion Show, one of the signature events of Oberlin's Black History Month celebration. This year's show included models who prerecorded their moves for the camera and a livestreamed catwalk in Wilder Main.



CHRIS SCHMUCKI '22

CHRIS SCHMUCKI '22

AWARDS

Oberlin Alumni Win Grammys at 63rd Annual Awards Ceremony

Winners of this year's Grammy Awards include 10 Oberlin conservatory alumni across five different categories. These graduates hail from Oberlin's vocal studies, composition, strings, woodwinds, and brass performance programs. They have forged careers on operatic stages, in orchestras in leadership positions, in the chamber music realm, and in new music.

Best Opera Recording:

Denyce Graves '85, for the Metropolitan Opera's recording of *Gershwin: Porgy and Bess*

Best Classical Solo Vocal

Album: Bass-Baritone Dashon Burton '05 and Experiential Orchestra Music Director James Blachly '02 for *Smyth: The Prison*

Best Chamber Music

Performance: Pacifica Quartet first violinist Simin Ganatra '96, for *Contemporary Voices*

Best Contemporary Classical

Composition: Christopher Rouse '71 (1949-2019), a Pulitzer- and multi-Grammy-winning composer, for his *Symphony No. 5*

Best Orchestral Performance:

The numerous Oberlin alumni of the Los Angeles Philharmonic for *Ives: Complete Symphonies*, including Principal Clarinet Boris Allakhverdyan '06, Bass Trombone John Lofton '77, Associate Principal Oboe Marion Arthur Kuszyk '88, Solo English Horn Carolyn Hove '80, Assistant Principal Viola Ben Ullery '04

PASSAGES

Oberlin Mourns Passing of Levin and Craig '53

RICHARD "DICK" LEVIN, AN EMERITUS professor of biology and ardent supporter of Oberlin and the liberal arts, died February 14, 2021. Levin earned his undergraduate degree at Harvard University in 1954 and attended graduate school at the University of Washington, where he studied microbiology and genetics. He came to Oberlin in 1968 and taught microbiology and genetics until his retirement in 2003. Beyond his research, he focused on the AIDS epidemic and developed colloquia on biomedical ethics. A mentor to each of his students, Levin also made time to attend their performances, athletics contests, and recitals. Regarded as a talented poet, composer, musician, and athlete, he embraced the liberal arts experience. A steadfast supporter of Oberlin athletics and member of the General Faculty Athletics Committee, in 2019 Levin was inducted into the Heisman Club Hall of Honor, which recognizes individuals who have brought distinction, honor, and excellence to Oberlin College Athletics.

Norm Craig, emeritus professor of chemistry, died March 7, 2021. With a career at Oberlin spanning 63 years, Craig was passionate about undergraduate research and was the embodiment of Oberlin's ideals. He arrived at Oberlin as a student in the fall of 1949 and in 1953 graduated at the top of his class with a major in chemistry. At Oberlin, he met his future wife, Ann Williams '55. They were married in 1955. Upon completing his PhD in physical chemistry at Harvard with George Kistiakowski in 1957, Craig returned to Oberlin and served on the faculty for 43 years until his formal retirement in 2000. As professor emeritus, he continued to teach, guide student research, and sustain multiple international collaborations, in a very productive second phase of his career. Craig's work at Oberlin resulted in over 150 publications, with many featuring Oberlin undergraduates as coauthors.

Memorial Minutes for Levin and Craig will appear in future issues of the Oberlin Alumni Magazine.

HONORS

Another Oberlin Professor Professor

WHEN UNIVERSITY OF WISCONSIN–MADISON professor Anna Huttenlocher '83 was selected for the prestigious Wisconsin Alumni Research Foundation (WARF) chair, a named professorship that allows its holder to select the chair's name, she chose the Anna Ruth Brummett Professor of Pediatrics and Medical Microbiology and Immunology. A biology professor and chair of the department at Oberlin, Brummett was Huttenlocher's first cell biology teacher and mentor. Brummett, who died in 1985, guided the future physician and scientist through an independent study project writing about cell adhesion and migration, an area that became the focus of Huttenlocher's research.

Huttenlocher, who received an MD from Harvard Medical School and is a member of the National Academy of Medicine and a Fellow of the American Society of Cell Biology for Lifetime Achievement, joins another Oberlin alum, not just in winning the WARF award, but in naming it after her Oberlin professor. In 2019, Helen Blackwell '94 became the Norman Craig Professor of Chemistry, named for Norman Craig '53.

The WARF award honors faculty who have made major contributions to the advancement of knowledge and is one of the highest honors the University of Wisconsin–Madison bestows.



SCHOLARS

Oberlin is 4th Among Baccalaureate Institutions for Fulbright Scholars in 2020-21

For the 12th consecutive year, the U.S. Department of State's Bureau of Educational and Cultural Affairs (ECA) has recognized Oberlin on its list of U.S. colleges and universities that produced the most Fulbright students. The *Chronicle of Higher Education* publishes the list annually.

Fourteen Oberlin students were recognized as Fulbright Scholars for the 2020-21 academic year, which was the fourth highest among baccalaureate institutions.

Fulbright provides fellows with the opportunity to study, teach, and conduct research and exchange ideas around the world. Oberlin scholars gain valuable experience through teaching assistantships and engage in research opportunities through a variety of projects such as working for immigration rights in Guatemala, community-building and

environmentalism in Germany, studying the impact of foreign languages on learning musical instruments in France, and developing community education opportunities in Colombia.

Nicholas Petzak, Oberlin's director of fellowships and awards, says Fulbright has become a part of Oberlin culture. "When we have 40 or 50 or more applicants in a year, I know that for many Oberlin students, thinking about an application has become a normal part of their educational journey. The entire community of support makes it worth the work of putting together an application, and anyone who applies will have imagined a whole new scope for what is possible to achieve and will be much better equipped to apply for whatever comes next."

Since 1970, more than 250 Oberlin College students have received Fulbright awards.

CORRECTIONS:

In a class note for Lexie Bean '13 and their debut middle-grade novel *The Ship We Built*, we used an incorrect pronoun for Lexie. We regret the error, and are grateful that Lexie was extremely cool about it.

Due to an editing error in our story on women's suffrage, we

incorrectly stated that Alice Paul and Doris Stevens were imprisoned together on July 14, 1917. While Stevens was imprisoned on that date along with 15 other suffragists, it was in October of that year that she and Paul were arrested and sent to prison. We also stated that classmates Mary Church Terrell and Anna Julia

Cooper graduated from Oberlin in 1887. Both Terrell and Cooper graduated with bachelor's degrees in 1884. Cooper received a master's degree from Oberlin in 1887, and Terrell did in 1888. In the 19th century, Oberlin conferred master's degrees upon alumni who engaged in literary or scientific pursuits for three or more years after their graduation.



Oberlin College is among a handful of campuses to receive the Voter Friendly Campus designation for a third consecutive year. Oberlin was an original program designee in 2018, and the program has grown to over 200 campuses in 37 states and the District of Columbia. The initiative, led by national nonpartisan organizations Fair Elections Center's Campus Vote Project and NASPA–Student Affairs Administrators in Higher Education, held participating institutions accountable for planning and implementing practices that encouraged their students to register and vote in 2020 elections and in the coming years.

COURTESY OF UNIVERSITY OF WISCONSIN-MADISON, JOHN SEYFRIED

BUTTON: NICOLE SLATINSKY

Selected Faculty Notes

NICE PLANTS The research of Professor of Biology Mike Moore and his collaborators (including several Oberlin students) on rare Hawaiian plants is the subject of the latest episode of the *Plants Are Cool, Too!* YouTube video series. The episode documents the many biologists involved in preventing the extinction of ultra-rare plants that grow only on the island of Kaua'i. Moore was also featured in a recent *In Defense of Plants* podcast, in which he discussed his lab's ongoing collaborative research into understanding plant life on unusual soils. **ORIGIN STORY** An article from the research group of Aaron Goldman, associate professor of biology, won the 2020 Zuckerkandl Prize, presented to the top research article published in the *Journal of Molecular Evolution*. The awards committee praised the article, "The Coevolution of Cellularity and Metabolism Following the Origin of Life," as "an important contribution to origins of life research." The two lead authors are Yuta Takagi '16 and Diep Nguyen '19, who worked on the project as part of their honors theses. Tom Wexler, a former assistant professor of computer science, also collaborated on the project. **KEEPING THE FAITH** Shari Rabin, assistant professor of Jewish studies and religion, received a fellowship from the National Endowment for Humanities to pursue research and writing a book narrating the history of Jewish people in the American South from 1669 to the present day. The project builds on Rabin's first book, *Jews on the Frontier: Religion and Mobility in*

Nineteenth-Century America, which traced the development of American Judaism in the period of westward expansion, focusing on how ordinary Jews created religious lives in new places. With the fellowship, Rabin will undertake research trips to the National Archives, the American Jewish Archives in Cincinnati, and various archives throughout the South. **KEY FINDINGS** Associate Professor of Music Theory Megan Kaes Long published the article "What do Signatures Signify? The Curious Case of Seventeenth-Century English Key" in the October 2020 issue of the *Journal for Music Theory*. The article traces how key signatures transformed from a feature of notation to an aspect of music theory in 17th-century England. **COLLECTIVE MINDS** Andrea McAlister, associate professor of piano pedagogy in the conservatory, was named a Yamaha Master Educator by Yamaha Music U.S.A. The Yamaha Master Educator Collective consists of 30 teachers—representing K-12 as well as post-secondary education—who offer mentorship, advice, and other guidance to music education teachers everywhere. The program includes specialists in band and orchestra, keyboard pedagogy, and music business and entrepreneurship. Master Educators interact with music teachers in their classrooms, in activities coordinated by state music education associations, and in clinics for educators and students, among other settings. McAlister is one of only five teachers selected to represent keyboard pedagogy.

To learn more about these stories and read more about campus news and faculty accomplishments, visit oberlin.edu/news. To keep up to date with Oberlin news, sign up for the Oberlin Alumni Association's email newsletter, *Around the Square*, at oberlin.edu/alumni-relations/connect-with-obies.

Thought Process



BRIGHT FUTURIST

Steve Parker '02, a double-degree graduate in trombone performance and mathematics, arrived in Oberlin with the goal of becoming an orchestral musician, but soon became enamored of opportunities to indulge his interests in computer programming, neural networks, and more.

"Like a lot of Oberlin students, I felt pulled in a lot of different directions," he says. "Being an orchestral musician was the path that required the least amount of imagination. It offered a clear trajectory, and having a practical plan made a lot of sense as a high-schooler. But eventually I started to think about the skills I had and how I could make a greater impact.

"Everything I do is largely a product of my Oberlin education," he says. "I'm lucky that I get to do a variety of things—and that I enjoy doing a variety of things." That variety currently involves research on sound as a weapon and listening as a surveillance tool, as well as the Italian Futurist movement.

In August, the American Academy in Rome awarded Parker a prestigious Rome Prize fellowship in design for 2020-21. For the fellowship, he is designing a series of sound suits—wearable listening devices, sonic headdresses—and novel instruments, like the one pictured, to be used in a new form of participatory opera, a "ritual performance" that employs the audience as performers. —Erich Burnett

FOR MORE ON PARKER AND HIS WORK, VISIT STEVE-PARKER.NET.

DEV KHALSA

ILLUSTRATION: ERIC VELASQUEZ FOR OAM



PUBLISHING

Just Us for All

BY KATE MOONEY '08

WHILE RAISING THEIR SON AND DAUGHTER in the late '80s, Cheryl Willis Hudson '70 and her husband, Wade, struggled to find children's books that represented the young Black experience. So they decided to write their own.

"As a child growing up in the Jim Crow South, I never had a textbook with a Black child used in a story or example," says Willis Hudson. "We wanted to make sure [our kids] had nursery books that reflected their own heritage, yet we found it very difficult to get those books."

In 1987, the pair got the idea for a kid's alphabet book called the *Afro-bets ABC Book*, which would feature Black children as characters and incorporate Afrocentric language to teach

young readers their letters. After it was met with rejections from major publishing houses, they decided to publish the book on their own.

At the time, Willis Hudson had worked in publishing for more than 15 years as an art editor for Houghton-Mifflin, where she curated a diverse selection of photographs and illustrations for kids' textbooks. Wade was coming off a background in playwriting, public relations, and newspaper reporting. "It was kind of an epiphany: we know how to do this, so why were we asking somebody else? Let's do it ourselves," Willis Hudson recalls.

Using a direct mail campaign, distributing the book to Black organizations, churches, daycares, and street fairs—"basically a grassroots concept that spread"—the Hudsons sold the book. They got such good feedback that they released a second one and in 1988 formed Just Us Books, a publishing house focused on books "that all kids would enjoy, but that foreground Black

children to give them experiences to tell and share their own stories," says Willis Hudson. "It's so important that all kids have an opportunity to see themselves in books."

Just Us has published around 100 titles, including picture books, poetry, and non-fiction that tell everyday stories for kids of color. *Jamal's Busy Day* is about "a little boy who loves going to school. He happens to be a brown boy." *The Book of Black Heroes from A-Z* gives kids examples of many notable Black historical figures "so not everybody is doing a report on Booker T. Washington because that's the only biography in the library," Willis Hudson says.

Two recent titles offer guidance to kids growing up in a fraught political climate. *We Rise, We Resist, We Raise Our Voices*, published in 2019, is a post-election anthology of essays, poems, and letters from 50 contributors responding to the prompt, "What can you tell your children during divisive times?"

Their latest book, *The Talk*, released in August 2020, follows in the same vein of *We Rise*, with stories, essays, and poems from writers and artists detailing talks with their own kids about growing up as a minority in America today. The "talk" can cover any topic, such as teaching your Black son how to keep himself safe if stopped by the police or warning your daughter about sexism. Most of all, the stories affirm to children that they are inherently worthy of love and respect, despite the prejudices they'll face as they come of age.

Based in East Orange, New Jersey, Just Us Books is a family affair, with Cheryl as editorial director, Wade as CEO, daughter Coutura as marketing director, and son Stefan as head of design.

Reflecting back on their 30-some years in business, Willis Hudson says, "It is a big deal, and it's hard, and sometimes I wonder, why did we think we could do this?" But she believes the instinct to tell one's own stories, to create opportunities that weren't immediately available to someone, as something "Black people have been doing for a long time, out of need and necessity and because of the way racism permeates our society and has been such a huge social construct."

"For too long, other people have been telling stories about Black people," she says. "It's important that we be able to share our stories from our authentic selves and from a base of our culture and our history, through the lens of our own experience."

PORTRAIT BY ERIC VELASQUEZ, ILLUSTRATOR OF WILLIS HUDSON'S 2010 BOOK *MY FRIEND MAYA LOVES TO DANCE*.



BOOK TALK
The 99% Invisible Man

BY LIZ LOGAN '05

99% INVISIBLE, FOUNDED AND HOSTED BY Roman Mars '94, has hundreds of thousands of listeners, making it one of the most popular podcasts on iTunes and other platforms. It's a weekly architecture and design show, but it bypasses gleaming high-rises and ornate facades to instead home in on the seemingly mundane details of urban life: curb cuts, bench armrests, and orange spray paint markings on sidewalks and streetlamp posts.

On the occasion of the show's 10th anniversary, Mars released his first book, *The 99% Invisible City: A Field Guide to the Hidden World of Everyday Design*, co-authored with the show's digital director and producer, Kurt Kohlstedt. The 400-page tome organizes 10

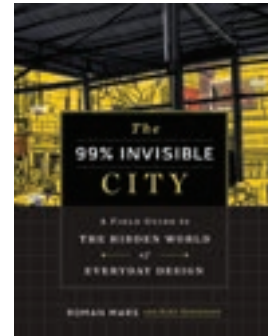
years of reportage into easy-to-browse sections, such as "Geography," "Urbanism," and "Infrastructure." Offbeat pen-and-ink illustrations by Patrick Vale feature everything from Times Square to the inflatable air dancers seen at used-car lots.

The book's fall 2020 release, coinciding with the COVID-19 crisis, was oddly fitting. "We use examples from all over the world to show you how wonderful the manhole cover on your corner is," Mars says. "It's a guide for finding wonder wherever you are, which is particularly useful when many of us can't travel the way we want to."

99% Invisible began in 2010, when Mars was working as a freelance reporter/producer for KALW, the public radio station in San Francisco. The station wanted to do a weekly piece about architecture, in partnership with the American Institute of Architects in San Francisco, to run during *Morning Edition*. "But I knew from the beginning I didn't want it to just be local architecture," Mars recalls. "I'm

someone who is fascinated by the little details, so I wanted it to be about very small things, but also big things, about design and the built environment." The first episode was about acoustic design, and the next was on the Transamerica Pyramid building. Mars also put out the segment as a podcast—podcasts were niche at the time, this was four years before *Serial* brought podcasts to the attention of the general public—and it began to grow a loyal group of listeners.

But when Mars wanted 99% Invisible to run as a longer program, he couldn't find a public radio station to carry it. So he turned to Kickstarter, where he launched a series of campaigns that broke records in the journalism category. The first raised \$175,000, allowing Mars to hire an employee to work on the podcast with him. "That shocked the system," he recalls. His Kickstarters proved that journalism podcasts could be self-supporting entities, independent of public radio, which ultimately led others to follow suit (*This American Life*, for



MARS MISSION 99% Invisible, the podcast, and *The 99% Invisible City* look at the design of everyday life.

example, is now independent). Another Kickstarter in 2014 raised more than \$600,000 for Mars to start a podcast network, Radiotopia, which now includes more than 25 shows.

Today, Mars has a staff of about a dozen people producing 99% Invisible, with offices (pre-COVID) in Oakland, California. (The show's VP of strategic development is Sofia Klatzker Miller, a 1996 conservatory graduate whom Mars met at Oberlin). He hopes the book will bring his reporting to new audiences—"about 70 percent of the world doesn't know what a podcast is"—while also giving his listeners a great resource. "As much as I think audio is the superior form of communication for humans, it does lock stories into a linear format," he says. "I talk for 20 minutes. You get the story, but maybe not all the details. I felt it was time to have all this information, everything that 99% Invisible is about, broken open in print."

The COVID-19 crisis called into question the design of everyday life in a way that has made Mars' job more interesting (and the book more relevant). In 2020, he produced episodes on the homeless, masks, ambulances, and toilet paper. "When COVID-19 happened, the soft architecture of city and commerce instantly changed," he says. "The tape on the floor and the Plexiglass started showing up everywhere. It was jarring. It make you think, what other aspects of our lives were once ad-hoc solutions?" Stretches of city streets closed down to allow for outdoor dining. "Roads used to be this mass constituency of people, horses, trollies, and vendors, along with cars," Mars observes. "Then, we made a conscience choice to cede that territory just to cars. But now, our values and needs are changing. None of this stuff was inevitable, and knowing the history, I believe, helps people imagine how things could be different."

PHOTO ILLUSTRATION: RYAN SPROWL, PHOTO COURTESY PODCAST MOVEMENT

ILLUSTRATION: JEFF HAGAN '86



BOOK LOOK
A Moveable Seat

BY JEFF HAGAN '86

"There is no magic, by the way, to the particular chair that is used in Bryant Park." So writes Andrew Manshel '78, who spent a decade as associate director and counsel of the Bryant Park Restoration Corporation, in his book *Learning from Bryant Park: Revitalizing Cities, Towns, and Public Space*. Many would disagree, given the importance the chairs played in giving new life to the once run-down four-acre park that nestles up to the back of the New York Public Library. Even those who think the word "iconic" is overused are willing to attach the label to the moveable metal-frame, wooden-slatted chairs that populate the park. Well-used ones are offered for sale (as "vintage furniture") through the park's online shop.

In 1991, Manshel was tasked with finding replacements for the park's mesh-seat chairs, which were falling apart and quite literally leaving bad impressions on the people using them. After a nine-month search, and over his own choice, the organization selected the green French bistro chair. That isn't just their tr s chic name: the chairs literally came from France (the manufacturer, FERMOB, now has a distribution center in Georgia).

For Manshel, though, it's the fact of the chairs, not the design, that's important. "The very existence of the chair in the space demonstrates that someone has put it there, cares about the space, and is taking care of it," he writes. "The movable chair delivers a powerful message about the character of the place where it can be found."

POEM

Ecclesiastes

BY TAYLOR JOHNSON '13

How to testify? In the marketplace
 for my voice was everything was meaningless
 Knee-deep in the mud with my tongue out.
 monsoon. mason jar. morning glory.
 Must I carry even the idiolect of gravel;
 glossolalia and stupor of all things
 moving and unmoving?
 I fall in and fall back out.
 O, exaltation! the Virginia pine grows
 straight up to deeper blue,
 and most taproots I'll never see.
 I was waiting for you to turn around
 pretending none of this baffles me.
 Not taking it personally.

Excerpted with permission from *Inheritance* by Taylor Johnson, published by Alice James Books in November 2020. Text copyright Taylor Johnson, 2020.

RECIPE

Flantastic!

BY JEFF HAGAN '86

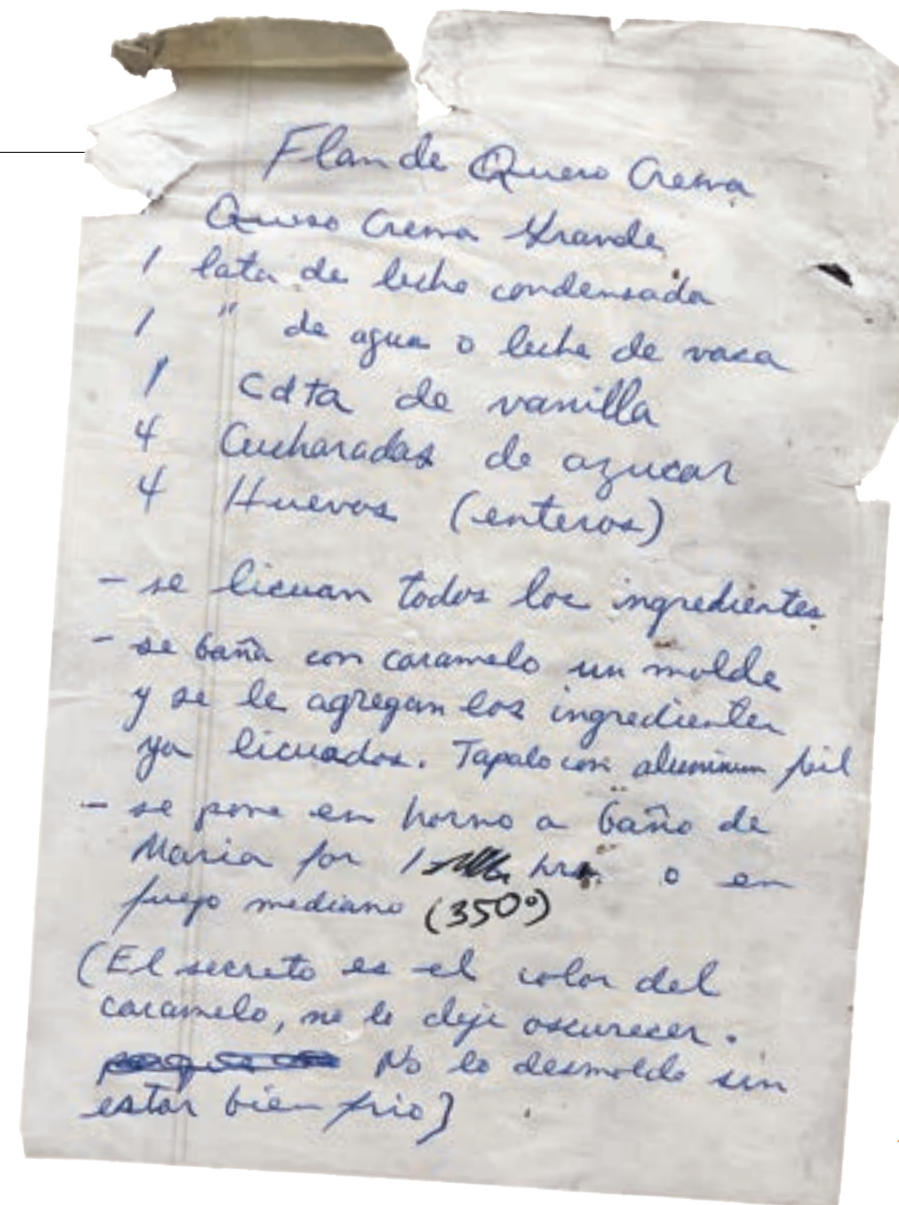
THE WORK OF ANA MARIA ALVAREZ '99, A LOS Angeles-based activist, dancer, choreographer, and founder of the CONTRA-TIEMPO dance company, always begins at the granular level. With the piece she is sifting through now, it's quite literal: Acúzar. Sugar.

Ideas for dance pieces come to Alvarez in dreams and in the shower and, since the coronavirus pandemic, in meditation. Once an idea arrives, she researches it exhaustively, following multiple paths wherever they take her and hacking her way where no path exists. She collects all of the disparate materials into a journal—a notebook in the old days, a Google doc more recently—and shapes them over time and in collaboration with members of the company or members of a community into living work that responds to the cultures, environments, and moments in which it is presented.

The child of labor union activists, a daughter of Cuba and a granddaughter of Spain, a descendant of Cherokee and Scotch Irish Southerners, and a double major in dance and government at Oberlin, Alvarez was perhaps bound to create political work. But, she says, “All culture-making is political. It's about society, it's about our systems, it's about our people, whether overtly or not. There is no apolitical work. It doesn't exist.”

This includes her work about sugar. Alvarez recalls that the Cuban singer Celia Cruz—the Queen of Salsa—famously punctuated her performances with joyful shouts of “Acuzar!” and audiences ate it up. But the history of sugar is soaked in suffering—it was traded for and cultivated by slaves, and colonial economies were built on foundations made of sugar. But she also thinks sugar has gotten a bad rap. She's been researching the ways ancestors—and some contemporaries—use it in healing. It turns out that a spoonful of sugar does make the bitter medicinal herbs go down. But sugar has such a bad effect on her son that she no longer keeps it in the house (minus a secret stash for herself). “The story is always more complicated,” she says.

In the fall of 2020, Alvarez was looking at two years of lost CONTRA-TIEMPO tours and mounting stress due to the pandemic, and feeling the country was falling apart. She



The recipe as written by Alvarez's father.

worried that the moment was signaling the end of her career. That's when she got a call from the Doris Duke Charitable Foundation announcing she was one of eight recipients of its artist award, giving her \$50,000 a year for the next five years. She felt it was the universe telling her to keep on.

“I have a renewed charge to move into existence a more loving and just world, to continue to build movement into the movement, and I know this award will help me do this,” she said as the award was presented.

While the members of her dance company have dispersed during the pandemic, her family did the opposite. Her husband, Jonathan Lowe '00, started a new job last year; on his first day the company announced it was going remote. Closed schools keep their two young children at home in their Baldwin Hills neighborhood. In addition to her full house, Alvarez has kept a full schedule: She created dance films for the University of Southern California and the Getty Museum and is working on a collaboration with composer and pianist Arturo O'Farrill.

This recipe for flan de queso—cream cheese flan—comes from her Aba, her paternal grandmother. Although Alvarez makes it from memory now, when she was at Oberlin, she made it for friends at Third World Co-op using a hand-written breakdown that her father read over the phone. Later, the flan became her specialty; she made it for CONTRA-TIEMPO's dancers on their birthdays and brought it to the King King Club, where she taught salsa dancing and recruited the first generation of dancers for the company.

In December, her Aba, who had already been ill, passed away after contracting COVID.

“Her loss was a tremendous hit to my family. She was such an incredibly resilient matriarch and such a powerful example for me of unconditional love and commitment,” Alvarez says. “She will be forever missed, and I feel her with me every time I'm at the ocean and every time I think about, make, or taste her flan.”

FOR MORE INFORMATION ABOUT ALVAREZ'S DANCE COMPANY, VISIT WWW.CONTRA-TIEMPO.ORG.

Aba's Flan de Queso

Alvarez notes: “The secret is to soften the cream cheese ahead of time and then cream it with some of the liquid milk until completely smooth before adding it to the other ingredients. Otherwise, the cream cheese will be lumpy. Don't overcook it, because the texture will be gritty, not smooth. Don't overcook your caramel or it will turn dark brown and kind of bitter. I've perfected it, and when it's done well, it's like velvet gold.”

INGREDIENTS

- 1 can condensed milk
- 1 can skim or whole milk
- 1 tsp vanilla
- 4 Tbs white sugar
- 4 eggs
- 2 cups sugar for ring mold coating

DIRECTIONS

Preheat oven to 350 degrees F.

Heat 2 cups of sugar and evenly cover the entire inside of ring mold with browned caramel. Set aside and let it cool.

Next, combine all ingredients with a hand mixer on the slowest setting, making sure the liquid mix is smooth.

Slowly pour liquid mix into the ring mold. Cover with aluminum foil and then place in a Baño de María—this is a larger pan filled with an inch of water. This ensures an even, slow bake.

Place into the oven at 350 degrees F for an hour.

After an hour, take it out and let it cool for 30-45 minutes, then place it in the refrigerator. Alvarez leaves it overnight or for at least 4-5 hours so it is fully cooled. Once it's cooled fully, slide a knife on the inside and outside of the ring. Place a plate over the top and carefully flip the ring mold and tap around the ring with the knife to loosen. Wait for the ring to fall out of the mold into the plate, and allow the caramel juice to have a moment to fall, too.

Slice and enjoy!

RESEARCH AWARD

Chloe Bird '86 Minds the Gap

BY HILLARY HEMPSTEAD

Chloe Bird '86 was in graduate school when it was first understood that the incidence of heart disease among women was exceeding that of men.

"It was 1988 when the data showed that in every year from 1985 to 2012, more women than men died of cardiovascular disease," says Bird, a senior sociologist at the RAND Corporation. She's talking from her sunny Southern California home, occasionally breaking from conversation to wrangle two attention-hungry labradoodles.

Bird explains that cardiovascular mortality among men dropped due to the successful use of statins, which can reduce and control high cholesterol among people who have not previously had a heart attack. Gains in the treatment of men were achieved more rapidly because the focus was on heart disease in men, who tend to die younger than women. Diagnosis and treatment lagged in women.

As an applied sociologist, Bird has spent her career studying and affecting policy change related to some of society's most intractable problems, including disparities in health and health care, homelessness, and adolescent smoking behavior. For research addressing women's health and determinants of differences in men's and women's health and health care—particularly her work to improve the evidence base and inform policy and practice—she was recognized in 2020 by the American Sociological Association with its William Foote Whyte Award for notable contributions to sociological practice and public sociology.

Bird was already interested in the ways in which research



informed health care by the time she signed up for sociology courses in college. She began to see how collecting and analyzing data could make for better policies.

"Chloe asks questions in ways that other people don't think to ask them," says Professor Emeritus of Sociology James Leo Walsh, recalling his former student's gift for inquiry. "She listens and listens—and listens—and takes time to thoughtfully put together the meaning of the answers she gets. She's also a hard-nosed data cruncher and makes sure the facts underscore what she's reporting, but she has an imagination that makes the data live and real."

Bird pursued a degree at the University of Illinois at Urbana-Champaign with the intention of conducting research that could contribute to better public policy, but she was quickly informed that most people who studied sociology at the graduate level weren't going to do that.

"The professor who recruited me said that most sociologists weren't

doing work that informs policy, and that sociologists did not usually do intervention research or experiments," says Bird. The professor told her that sociologists measure gaps and disparities and then identify what's contributing to them. When Bird entered graduate school, going into sociology wasn't a likely path to inform policy to address social problems, even though it was an excellent path to studying them. "At that time, there was a challenge in the field as to whether research to inform policy was social science or activism."

But even with all of this study, Bird saw that some of society's biggest issues—economic inequality, sexism, and racism—weren't significantly changing for the better. She wanted to affect change rather than simply identify problems, and she saw a path for this through applied sociology.

She credits her postdoctoral experience at the Health Institute, a joint program of the New England Medical Center and

Harvard School of Public Health, and her time on the faculty at the Department of Community Health at Brown Medical School, for opening a world in which research on gaps in health and health care could lead to action. There she saw that research provides the evidence base for effective policies at many levels, ranging from clinical practice to national policies that impact health and health care.

In 2000, when she and her late husband, physician-sociologist Allen Fremont, entered the job market, both were offered positions in Santa Monica at RAND Corporation, a nonprofit research organization that develops solutions to public policy challenges. At RAND she was involved in a project led by Fremont that examined sex, racial, ethnic, and socioeconomic differences in quality of care for cardiovascular disease and diabetes.

Bird recalls that when doing the research, looking for sex differences was almost an afterthought. But in doing so, they found that women were more likely to have unmet health care needs.

"Even after accounting for age, women have worse outcomes than men following a heart attack and are less likely to survive," says Bird. "Women are also more likely to die from a silent heart attack—one for which there weren't early warning signs or prior diagnosis."

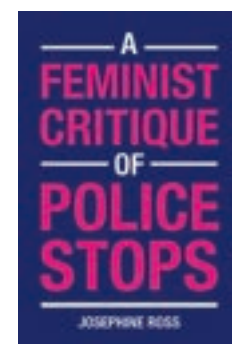
When the number of women's cardiovascular deaths fell below that of men's a few years ago, she notes it wasn't due to women's outcomes improving to match those of men, but rather an increase in men's cardiovascular disease mortality. "[The medical field] is still not as aggressive and effective in giving women statins," says Bird. "There's a lingering bias that men have heart disease and that women are protected."

"I followed this work for 20 years to ask—what are we doing about these gaps?"

LAURA FAY BERTON-BOTFIELD

BOOKSHELF

Recent Releases



A Feminist Critique of Police Stops

Josephine Ross '81

CAMBRIDGE UNIVERSITY PRESS

"How is stop-and-frisk like sexual harassment of men, women, and teenagers?" That's a central question in this book, which Ross answers with ample evidence, some taken from high-profile cases, but many from stories told to her by her students at Howard University School of Law, where she is a professor. In what's been called a "provocative mash up in which #metoo meets #blacklivesmatter," the book argues that three feminist principles should be imported to police reform: consent, bodily integrity, and victim/survivor's point of view. Believing that the supposed right to withhold consent to searches of bags and books is an illusion, given the unequal power dynamic between police officers and civilians, Ross ultimately "argues for the end of so-called consent stops and searches and the abolition of stop-and-frisk."



Tucson Water Turnaround: Crisis to Success

Michael J. McGuire and Marie Slezak Pearthree '77

AMERICAN WATER WORKS ASSOCIATION

Two decades before lead-contaminated water poured from the faucets of Flint, Michigan, the city of Tucson, Arizona, faced a similar problem: its hasty switch from sourcing its water supply from groundwater to Colorado River water resulted in widespread pipe corrosion and rusty water in Tucson's taps. Pearthree, who was project manager and deputy director at Tucson Water from 1997 to 2008, and her coauthor chronicle the errors and politics that led to the debacle, and what was done to fix it and create a more sustainable water supply for the desert city.



Anthropology and Radical Humanism: Native and African American Narratives and the Myth of Race

Jack Glazier, Professor Emeritus of Anthropology

MICHIGAN STATE UNIVERSITY PRESS

Glazier revisits the late 1920s' scholarship of Fisk University ethnographer Paul Radin and graduate student Andrew Polk, who brought radical humanism to anthropology. Radin and Polk collected autobiographies and religious conversation narratives from elderly African Americans, which represent the first systematic record of slavery as told by slaves. In his studies of Native and African Americans, Radin sought to counteract the disparaging portrayals of Black people by white historians and provide an argument against the racial explanations of human affairs that had been common in popular thinking and in academic scholarship.



The Coming Good Society
William F. Schulz '71 and Sushma R Aman

HARVARD UNIVERSITY PRESS

Many of the rights we take for granted now would have been unthinkable 200 years ago, while rights some are hoping to expand—like those for trans individuals—were barely thought of two decades ago. What will be considered a basic right years from now? Which rights might be commonplace? These are the central considerations of the book co-written by Schulz, who spent a dozen years as the head of the U.S. section of Amnesty International. "We humans adapt rights to history," the authors explain. "As history changes, so do rights."



Cry of Murder on Broadway: A Woman's Ruin and Revenge in Old New York

Julie Miller '81

THREE HILLS/CORNELL UNIVERSITY PRESS

Miller, who is curator of early American manuscripts at the Library of Congress, tells the story of Amelia Norman, a servant whose mid-19th century affair with wealthy merchant Henry Ballard ended first with him dumping her and their unborn child, and later, with her stabbing him on the steps of New York's luxurious Astor House. Ballard survived the attack, but did less well with the public, who viewed him as a symbol of the oppressor and Norman as the oppressed during the economic depression that followed the Panic of 1837. Norman's case became more than a salacious story for tabloids and cause célèbre; it helped to fuel the emerging women's right's movement.

BERLIN CITY

MEMBERS OF THE OBERLIN
COMMUNITY DISCUSS RACISM AND
THE MURDER OF GEORGE FLOYD

BY YVONNE GAY & MARSHA LYNN BRAGG
ILLUSTRATIONS BY NOA DENMON

WORLD FEELS

GABRIELLA NEVAREZ RAYSHARD BROOKS DANIEL PRUDE TANISHA ANDERSON ATATIANA JEFFERSON STEPHON CLARK PHILANDO CASTILLE ALTON STERLING MICHELLE CUSSEAU JANISHA FONVILLE DO YOU KNOW THESE NAMES? HOW ABOUT GEORGE FLOYD?

Floyd, a 46-year-old Black father of two, was detained by Minneapolis police on suspicion of passing a counterfeit bill. Within 9 minutes and 29 seconds, he was dead on the pavement after a white police officer, Derek Chauvin, pressed his knee on Floyd's neck while Floyd cried out for his deceased mother. The incident, captured on video, rallied people by the tens of thousands—in the United States and abroad—who risked contracting the coronavirus to march for racial justice. They shouted the names of other murdered Black men and women, and took a knee in their honor. They vowed not to forget this moment.

For some, Floyd's murder was a shock that raised awareness about injustices and the day-to-day racism that Black, brown, and other people of color face. Others did not need a reminder.

A number of people in Oberlin's Black community—faculty, staff, and alumni—were invited to share their own experiences of racial injustice, outrage, the murder of George Floyd, the world's response, and whether this moment will be different. Here are selections from their responses.

So many things went through my mind [when Mr. Floyd was murdered]. One was the larger picture of how cheap Black life has always been in this country. As a human being, you're thoroughly shocked that another human being, anyone, but especially someone in authority and who is sworn to serve us and who is paid by us, intentionally, for nine minutes, suffocates someone and is kneeling there with a smile on his face. It was the look of a hunter who has killed prey. It was the look of triumph. There's no remorse there. There is no, "I'm not sure what I'm doing," there. There is much intentionality, malice, and triumphant joy in doing it. And for me that signals something we've known for centuries—what I think white people sometimes don't realize—is that Black people have been constructed as not being human at all, beginning with our capture and enslavement. I don't think that construction has significantly changed at all. Black people, Black men in particular, have been constructed as dangerous animals to be taken down. And in the case of Ahmaud Arbery, literally hunted.

The important thing to say to white people who ask, "How do you feel?" [when something like this happens] is to ask, "How do *you* feel?" Do you as a human being on this planet take a pass on men, women, and children being mowed down by civic authority? Is it forgettable for you?

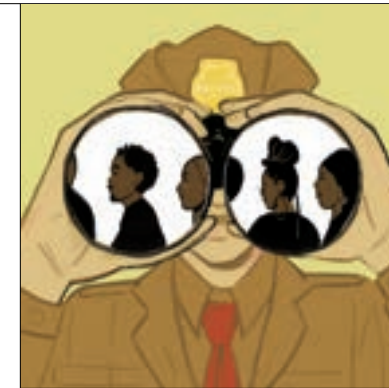
Will you, a year from now say, "Oh, yeah, I remember something happened?" Or, do you experience a level of empathy where you say, as all [Black people] said, "This is my brother, my uncle, my cousin, my child?"

Black people's murdered bodies should not have to be the path to national truth-telling. The price is too high, but will this horror give birth to a transformative truth and reconciliation for America?

LILLIE EDWARDS '75

In this moment of "white wokeness," I find that I am deeply and profoundly unimpressed. Not that I'm altogether resistant to the idea, but I think had white people been able to go about their usual business during a global pandemic, I wonder if the image of George Floyd being suffocated would even have piqued their curiosity. It occurs to me that what these newly politicized white protesters may not have thought about are the mobs of angry white extremists whose anger outstrips any outrage found among Black Lives Matter protesters, whose belief that white people need to retain their place at the top of the U.S. caste hierarchy burns as bright as a lodestar. As a dear friend of mine put it, "From this point on, the only white wokeness that counts is going to [involve] facing off against white folks who are fighting for racism and fascism."

HERMAN BEAVERS '81



The George Floyd murder was an epiphany for me because it made me realize that if the majority of Americans believed in equity and justice for all, it would have been accomplished long ago. It also made me realize that the government—federal, state, and local—never truly supported equity or justice for Blacks. I say this because if the so-called laws supporting equity and justice were enforced by the government, surely the culture would have been impacted by now.

CECILIA ROBINS '80

Robins also included a poem, available in the online version of this story, oberlin.edu/oam.

In December 2020, the *New York Times* reported that its most-read articles of the year dealt with the presidential election, the COVID-19 pandemic, and the Black Lives Matter movement. Life or death issues. Caught on camera, the killing of George Floyd in 2020 made painfully visible the generally invisible movement of anti-Black racism in this country (for many who just couldn't see it previously). The justice work is harder now because we are getting closer to disrupting the

systems that conspire to make anti-Black racism look normal. Pressure points. The pressures of this moment will move us closer to the promise of this country to be a more perfect union, and that gives me hope. A new and just American landscape is on the other side of this moment of authentic engagement with difference. The time is now for courageous leadership that builds stronger and more just institutions through truth-telling, reparation, and reconciliation. Breaking points and breakthroughs.

DONICA THOMAS VARNER
Vice President, General Counsel and Secretary, Oberlin College

I have experienced outrage at the treatment of Black people many times in my life. I would even venture to say that being Black in America is to be constantly outraged and having to practice

distress tolerance on a daily basis. However, in light of George Floyd's murder and the global activism sparked in support of Black Lives Matter in 2020, I am outraged that it took non-Blacks so long to BELIEVE OUR EXPERIENCES. George Floyd was not the first Black person unjustly murdered by the police. Nevertheless, his life made a much more significant impact on greater society, and dare I say it—white people—solely because the world was forced to confront this reality because we have been required to stay at home [due to COVID-19]. So, I would like to say "finally" and "about time" to all of those who recently woke up to the reality of the USA not being "the land of the free" for everyone.

MAYA K. AKINFOSILE
Therapist, Oberlin College Counseling Center



My first memory of encountering racism: I was in third grade at a school across town. First day. The teacher seemed young and pretty. Like on TV. I thought that she'd be nice. I don't remember her exact words, but I remember how I felt in that moment. She made sure that I understood that I was a disruption and was to stay out of her way. The other bright and expectant young brown faces who rode the same bus understood as well. Early in the year, after doing poorly on an assignment, she sent me home with a note that was sure to get me in trouble again. My parents both worked hard, taught my brother and me how to read, expected more from us, and did not play. I showed the note to an older kid whom I looked up to and knew to be brilliant.

He did not see the problem: "Johnny, copy the white boy's paper."

JOHNNY COLEMAN
Professor of Studio Art and
Africana Studies, Oberlin College

Ever since I was a little girl, the injustices faced by Black people of African descent in the United States during the transatlantic slave trade, Jim Crow, and the Civil Rights era have deeply saddened and angered me. In my own family history, I learned about my grandparents growing up in families of sharecroppers in Alabama, picking cotton for a living. My mother was born in Ohio but told stories of segregation that she

experienced as a little girl traveling to and through the Deep South with my grandparents. Now, finally, perhaps people are starting to come to terms with their own prejudices. Maybe now we can start to heal the long history of racism in this country? It's centuries overdue.

EBONI A. JOHNSON '97
Outreach and Programming
Librarian, Reference and
Instruction, Oberlin College

I have a vivid recollection as a young teenager of playing basketball on a court outside a friend's apartment and being told by police that we had to leave when a group of much younger white children decided they wanted to skateboard on the court. They complained to the police when we continued playing our game because we were in their way. Although my friend actually lived at the housing complex and these younger white kids did not, the police cursed at us and told us to leave. I was very fortunate in that it was not until I was living in Boston for college that I actually heard a white person use the N-word. It was so shocking, unexpected, and ridiculous, given our power differential, that I actually just laughed at him. He was a bus driver for the public transportation system, ferrying me to class at an Ivy League institution.

CHRISTOPHER JENKINS
Associate Dean of Academic
Support, Oberlin Conservatory
of Music

The first time I experienced racial injustice was during an all-girls' high school college tour to Tennessee. I mean, when you're from Chicago, you're from Chicago. You think that you can handle anything. But, picture this: a large group of young Black teens going into the local Steak 'n Shake with their three counselors.

The moment we stepped into the restaurant, all heads icily turned toward us. The stares of the white customers darted our way, and I could feel my hairs standing. In what felt like a memory (reliving?) of my mother's and grandmother's past, I quickly became conscious of my identities as a Black person and as a Black woman.

That experience sticks and shakes like a tree. The looks haunt and complement an unspoken language with its own complex rules; a set of

rules with goal posts that could be moved at any time. It never quite settles. It grows into doubt, making you check yourself at every interaction. You begin to wonder if you dress or speak correctly or whether you'll be labeled incompetent by your prejudiced boss as your white counterparts pass on with ease, less responsibility, and consequences of their actions. It's wondering whether your "difficult" name will be chopped and spat out, tacking onto the passive prejudice that goes unnoticed. Yet, you're required to chew on the names of white folks who might earn more than you. It's the kind of doubt that follows and makes you wonder if there's truly ever a space of healing immense trauma, whether generational or individual.

TEKIKKI WALKER '12



To be as blunt as possible, this [moment in time] is a turning point in which the world is seeing if Americans truly care about equity. When I first came to Oberlin, I was a bit shocked to face microaggressions and sometimes overt racist experiences with faculty, staff, and, students. However, [this moment] proved that people were and are more willing to position themselves as advocates than actually be agents of change due to the low risks they have to take on in their daily lives. These next few years will truly help Black people identify who they can actually trust and who truly cares about racial injustice beyond sharing an Instagram post or showing up to a protest once in their lives.

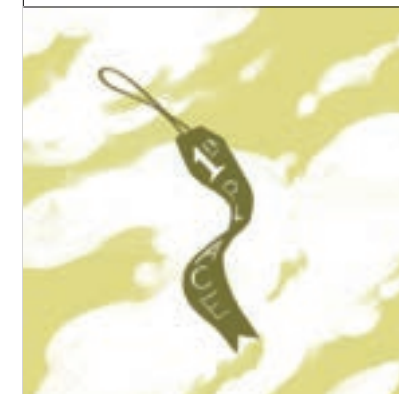
ANDRÉ DOUGLAS
Area Coordinator for Multicultural
and Identity-based Communities,
Oberlin College

My parents are from Little Rock, Arkansas, so whenever our family is talking about our history—how we got to where we are—there are all of these stories interspersed with their interactions with white folks that had those [life lesson] elements in it.

When we were 4, 5, 6, years old, we started to swim on swim teams. And at the time we were on an all-Black team, because that's all that was possible. I was at a swim meet, in the final heat. I was a pretty good swimmer. They gave ribbons to the people who finished their heat first, and they gave out

the medal to the person who won the final races. So, we were in the last heat—we were the fastest of all those people—and I beat this young white girl, but they decided because it was a close race to give the ribbon to me and the first-place medal to the young white girl, even though by all accounts I won the race. This woman tries to hand the ribbon to my dad. He throws the ribbon back at her, and I can remember seeing it float down like a feather. He told her, "If you're not going to give her the medal, then I don't want the ribbon." We get in the car and this is the image: The door slams, and I'm in the backseat. My dad turns around to me and says, "That was your fault. I told you, if you don't beat them by a mile, you will not get what you deserve."

When people hear that story, they all go, "Wow!" Here's what I learned: You've got to be better than, and that's just what it requires. You can feel like it's unfair—and it is—but I don't care because you've got to be better than, cause that's what is going to be required. We can be upset about it and we can wallow in it



and we can spend time lamenting it. But I can just tell you that's not going to be how you succeed.

My parents' reaction to these things was that we're not going to be a victim of the societal situation that we're in. You win, in spite of it. You succeed, in spite of it. And that requires that you win by a mile so that they cannot deny it. Now you can also critique [what he said] and have issues with it, but what it has meant for me is that intensity of work ethic, so that I will not be denied. That is what it engendered in me.

It also, in an upside-down way, gave me control over situations that are unfair.

Think about their generation. They didn't just succeed, they succeeded in a world in which society was purposely trying to prevent them from succeeding. There was a

conscious institutional and purposeful effort to keep them from success. And yet they succeeded anyway. They were out there protesting to make the system be better, but they were also saying, you got to succeed in spite of the system, because I don't know when the system is going to change.

CARMEN TWILLIE AMBAR
President, Oberlin College

If you are Black, 2020 felt like the apex of a centuries-long pandemic of racial capitalism in America. Racial capitalism is the extractive practice of deriving political and economic value based on race. Still, there are some people who believe this moment is distinctive from the legacies of exclusion, colonialism, and violence that has long fueled our country's operation. The COVID-19 pandemic, for instance,

has exposed the intense realities of structural racism and life under the police state to those who have long accepted the myth of racial progress and American exceptionalism. With the cracks in the pavement unearthed, we are now tasked with confronting the pleasant-ries of color-blind ideol-ogy, race-neutrality, and meritocratic ideals that have promoted BIPOC (Black, Indigenous, and People of Color) exclusion and subjugation. We have to reflect deeply and mean-ingly about our own relationship to power, privilege, and oppression to do abolition work that quells the longstanding stain of racial capitalism.

ALIYAH TURNER (ABU-HAZEEM) '17

You ask if there was a point in my life where I was outraged at the treatment of people of color. When would I not be? I can point to a boiling point during my time at Oberlin, though: first Trayvon Martin, then Tamir Rice. May they rest in peace. I graduated from Oberlin in 2013, just as the #blacklivesmatter movement was gaining momentum and as our nation watched the news vilify two children—as if they deserved to die by the hands of the police. There is no one moment when I became aware that racism and racial injustice are still in the American bloodstream. That injustice is so much a part of what it means to be American that a protest is characterized as a lack of patriotism.

That Black children don't get to be children. That my non-Black colleagues could remain apathetic and unfazed. This current moment isn't new.

NICOLLETTE MITCHELL '13

When I think about my first time witnessing racial injustice, I think about an incident concerning my late father and the police. The year was 1975, and I was 6 years old. My father was mowing our lawn in his work/dress clothes. On this particular day, my mother caught a glimpse from our dining room window of police officers in my father's face outside. She ran to the front door and asked them what was going on. I ran to the front door as well. The police were asking for my father's identification, and my mother ran and got it. Even after telling them that he lived in the house, he still had to give them physical proof. It's still mind-boggling and infuriating to this day. After my mother showed them my father's identification, the police officers nonchalantly walked away, offering no apology. Even with all of the privileges that my parents' careers afforded them and me, I can still see the expression on my father's face as he watched his little girl see him being targeted by police as he mowed his own lawn. I had never seen that expression on my father's face before, and after all these years, I will never forget it.

CAROLYN CUNNINGHAM ASH '91



As a mother to two children and as a professor in the classroom, I get to interact with bright, creative, curious, and motivated young Black people. I want them to have security and safety, enjoy life, and use their knowledge and skills to obtain their dreams. Yet, the anti-Blackness and injustice embedded in America's foundation continue to work against our lives today, whether experienced through day-to-day microaggressions, systemic inequities, or life-threatening brutality. I want sustained societal and media focus on these violences so they are forefront in our minds when we speak, vote, protest, make government and economic policy, and organize and serve our institutions. I want us all to see we can work to dismantle the racism that will otherwise be our future.

CHANDA FELDMAN
Assistant Professor of Creative Writing, Oberlin College

I was probably about 10 years old. It was always kinda known that if you were a person of color you stayed away from Amherst [Ohio], especially after dark. But there was a movie theater in the middle of town. My mom dropped us off at the theater—me, my sister, and a Black friend from Oberlin. After the movie, while we were waiting for my mom to pick us up, a black van pulled up. The driver looked back and said, “There goes three of them gosh darn Negros.” Though he wasn't saying “gosh darn Negros.” He slammed on his brakes and did a U-turn and was coming right at us. Just at that time, my mom pulled up and we jumped into the car. But he followed us out of town. We were three kids. My sister was just a little older than me. I wonder to this day what would have happened if my mom hadn't pulled up right then. It was a traumatic experience and something I carried with me for a while. It made me

more aware of my surroundings after that. Growing up in Oberlin has really taught me to relate to people of different cultures, races, and socioeconomic backgrounds. It taught me that outside of this town, it's not that easy.

CHRIS DONALDSON '89
Assistant Dean of Students and Director of Student Academic Success Programs, Oberlin College

We were instructed to wear our Sunday best: flowery dresses, lace socks, shirts with collars and perhaps a bow tie, and hard-soled shoes. We were taking a class field trip to (Cleveland's) Severance Hall to see the Cleveland Orchestra. Squeals of excitement and laughter filled the school bus as we headed toward University Circle. Our sixth-grade class arrived to a swarm of school children from all over the city. We felt the stares and heard the whispers as we walked inside. Our

seats were on the main floor. As we took our seats, we noticed that most of the other students were white. Once the concert hall grew dark, a classmate in front of me turned and asked if I had tossed something at him. I said no, but soon felt something touch the top of my head. I turned around to the classmate sitting behind me and he pointed toward the balcony. The white students sitting above us were throwing tiny spit balls. Our class was being pelted. We informed our teacher, who got up from her seat and pointed a finger in disgust, silently ordering them to stop. They did not. At intermission she told us to remain seated as she left. Needless to say, the second half of the concert continued without incident. But by then our enthusiasm had waned. When the concert was over, the floor in our area was covered with wads of

crumbled, wet paper, making it appear as if our class had left behind the nasty debris. We rode in silence back to school. Our teacher told us she was proud of our behavior and reminded us that some people will not like us, even hate us, because of the color of our skin, because of who we are, what we look like, and what we represent, but that we needed to always be and do our best. No. Matter. What.

MARSHA LYNN BRAGG
Former Assistant Director of Web Communications, Oberlin College

Most Black people are familiar with “the talk.” It's something you are told repeatedly in mini episodes when you are a child. I remember my very first one. I was learning how to read and was following my mother around the house, reading out loud to her. Out of nowhere she stopped and gave me a long look. “You are just as good as they are, but you will have to be better than them to just be equal. You can do anything you set your mind to. Don't ever let anyone tell you different.” In my small child brain, I didn't really understand what Mamma was saying. These spontaneous talks would happen many times over the years: “They are not better than you.” “The game is not the same.” At some points as I got older, I started to resent them, telling myself that Mamma was living in the past. Until one day, sadly, I understood.

YVONNE GAY
Photography Projects Manager and Special Projects Coordinator, Oberlin College

Unfortunately, for most of my life, [racism] has been a concern. I can't say that I can think of a unique moment in which my awareness emerged. I'd more accurately call it a slow burn. Those moments when the security of your own racial context is penetrated by the violence of a moment. The insidious nature of racism is its normalization. It begins with seeing no one who looks like you on television, and when you do, they only marginally resemble you and the people you know and love. You laugh at the absurdity of these images, only to be shocked when you meet actual people who you realize take those caricatures for reality. Then when you see empowering images, you feel affirmed, actually seen.

MEREDITH M. GADSBY
Associate Professor of Africana Studies and Comparative American Studies, Oberlin College

Yvonne Gay is photography projects manager and special projects coordinator in the Office of Communications.

Marsha Lynn Bragg is a writer and editor in the Cleveland area.

EDITOR'S NOTE:
Shortly before this story was sent to press, Derek Chauvin was found guilty of second-degree unintentional murder, third-degree murder, and second-degree manslaughter of George Floyd.

A longer version of this story is available as a web extra at oberlin.edu/oam.



GENIUS

AT THE INTERSECTION

THANKS TO OBERLIN FACULTY AND STUDENTS, THE STORY OF COLLEGE AND CONSERVATORY GRAD SHIRLEY GRAHAM DU BOIS '34 WILL NOT BE FORGOTTEN.

BY REBEKKAH RUBIN '13



B

BEFORE SHIRLEY GRAHAM (LATER DU BOIS) enrolled at Oberlin in 1931, she taught music at Morgan College, now Morgan State University. When asked by the administration for her curriculum plan, she wrote:

“We hope to make an outstanding year of music here at Morgan College. Those who know me know how utterly and absolutely I believe in the musical ability of our people...Who am I? I am the product of a wisdom deep and profound, a wisdom ‘older than the flow of human blood in human veins’; I am the result of that wisdom being plunged into the fire of human suffering so terrible that we shrank from telling those stories of slavery. I am the product of that wisdom being glorified by the teachings of Christianity...I am all these things, still growing, still developing; I AM A NEGRO MUSICIAN.”

Graham had studied music at the Sorbonne for a year and worked as a music librarian at Howard University before entering Oberlin as a 35-year-old divorcee with two children, aged 8 and 6. It was a natural choice for Graham Du Bois, who received a bachelor’s of art in 1934 and a master’s degree the following year.

While a student, Graham Du Bois became the first Black woman to write, compose, and stage an opera with an all-Black cast. *Tom-Tom: An Epic of Music of the Negro* premiered in the summer of 1932 at Cleveland’s Municipal Stadium and featured a cast of 500, a 21-foot waterfall, and a live elephant. Graham Du Bois collaborated with the community to put her historic production together; she recruited local church choirs to join the cast and held a contest for local students to design the set, with the winners receiving a \$50 prize. *Tom-Tom*’s two performances in Cleveland attracted a crowd of over 25,000. But the opera has not been produced in full since its premiere 88 years ago.

After graduating from Oberlin, Graham Du Bois worked as a director, writer, and activist. She wrote and staged plays, published biographies, organized for the NAACP, and wrote for various newspapers and magazines. By 1946 she was a powerful political activist and publicly supported the Communist Party. In 1951, she married civil rights activist W.E.B. Du Bois, whom she had first met when she was a young teen. She was 54 to his 83. Her file with the Federal Bureau of Investigation contains over 1,000 pages—exceeding her husband’s by more than 300 pages.

A.G. Miller, emeritus professor of religion at Oberlin, and Darko Opoku, chair of Africana studies, traveled to Ghana’s capital city, Accra, in 2016 and visited the W.E.B. Du Bois Memorial Centre for Pan African Culture, which is housed in Graham Du Bois’ former home. This home was a safe haven for the couple following years of their persecution—and unsuccessful prosecution—by the United States government as a result of the Du Bois’ political involvement, making it difficult for them to find employment and move freely. In 1952, the U.S. seized passports of suspected Communist Party members and though that decision was reversed in 1958, the government continued to deny passports for some of the couple’s international travel for several years. Ironically, it was only around the time W.E.B. Du Bois left for Ghana, in 1961 at age 93, that he officially joined the Communist Party. That same year, the couple effectively lost their U.S. citizenship when they became Ghanaian citizens.

Struck by the conspicuous absence of Graham Du Bois at Oberlin as a daughter of the college worth celebrating and elevating, Miller wrote in a blog post at the time: “I’m about to start a crusade for Oberlin College to be recognized as Shirley’s alma mater. Oberlin needs to recognize her and claim her more.”

When Miller returned to Oberlin, that is exactly what he did. He organized two winter term trips to Accra where students served as interns at the Du Bois Centre, and he put into motion the project of dedicating a plaque at the Du Bois Centre in honor of Graham Du Bois. The plaque was unveiled in the summer of 2018.

Fredara Hadley, visiting professor of ethnomusicology from 2013 to 2019, had traveled alongside Miller and other faculty to the plaque dedication in Ghana. When she ran into Tamika Nunley, assistant professor of history and comparative American studies, in the college archives, each discovered the other was researching Graham Du Bois.

Nunley had the idea to form an Oberlin Center for Convergence (StudiOC) learning community focused on Graham Du Bois,

called the Student as Artist and Intellectual: Gleaning from the Legacy of Shirley Graham Du Bois. StudiOC learning communities encourage multidisciplinary work between college and conservatory students, and in this case, students could choose to take Nunley’s class, *Upending the Archive*, and/or Hadley’s *Ethnomusicology: The Public Intellectual and Artist*. The decision to enable students to create their own scholarly work while fostering collaboration between the college and the conservatory was key for both Nunley and Hadley.



Graham Du Bois at her typewriter in the mid-1940s. The plaque pictured below, installed at the entrance to the conservatory library in February 2020, is a replica of one installed at the W.E.B. Du Bois Memorial Centre for Pan African Culture in Accra, Ghana, in 2018.



COURTESY OF OBERLIN COLLEGE ARCHIVES; DALE PRESTON '83

PREVIOUS: SCHLESINGER LIBRARY, RADCLIFFE INSTITUTE, HARVARD UNIV.

“[Graham Du Bois] graduated from both the college and the conservatory, and it’s always been important for us to allow her to claim both of those lineages. She is, in a lot of ways, the epitome of an Obie,” Hadley says.

To provide students with archival materials, Nunley traveled to the Schlesinger Library at Harvard’s Radcliffe Institute to scan 15,000-plus images of items from the Shirley Graham Du Bois archival collection. She deposited the images on a Google Drive that she shared with the students.

“[The students were] steeped in the historiography...they have this humongous

archive in front of them, and they kind of have to sit with the weight of it all,” Nunley said. “It was important for me to empower them to decide what they wanted to examine further.”

Nunley’s students, with the help of Megan Mitchell, academic engagement and digital initiatives coordinator, researched and interpreted selected archival materials to create a digital book that is accessible online, as well as exhibit panels that will travel to the Du Bois Centre in Accra.

“We noticed that the kind of archival and object-based exhibits that featured Du Bois’

works were in abundance for [her husband], but very sparse for her,” Nunley says of the Du Bois Centre. “We decided to do these exhibit panels that travel so when visitors come, they can engage with [Graham Du Bois].”

Students in Hadley’s class focused on the two works Graham Du Bois created while she was a student at Oberlin—*Tom-Tom* and her thesis.

“I think that [these texts] work in partnership to give us a really profound snapshot of how she’s thinking about Africa, how she’s thinking about Blackness, how she’s thinking about America, how she’s thinking about music in that

Act I Scene II

Small circle of light
Slow

Leader to Boy

185

Listen to the distant Tom Toms, And

cello Bass with back of bow

Xyl.

B.D.

190

answer quickly when they call you Beat more loudly on your Tom Tom And

195

tell us if there's danger near! Like a panther eyes ablazing

200

Guard the village! Mighty black men strong and war like sneak up on us thru the dark-ness

The score to Shirley Graham Du Bois' opera *Tom-Tom* was rediscovered by a Harvard student in the Radcliffe Institute's Schlesinger Library. The Cleveland Stadium Opera premiered the three-act opera in 1932 before an audience of more than 25,000.

one little window of time—1932 to 1934,” Hadley says.

Hadley's students then imagined how they would stage *Tom-Tom* and wrote their own program notes. Sophia Bass '20, who studied conducting and composition in the conservatory, imagined her staging of *Tom-Tom* at the Metropolitan Opera in Manhattan.

“[I] was thinking about how Graham Du Bois was not afraid to take up space, especially as a Black woman navigating in an inherently racist society and navigating in a predominantly white male field,” Bass says.

Nancy Handleman '20, a history major, considered the ways Graham Du Bois involved the community in the original production of *Tom-Tom* and imagined her staging in Marcus Garvey Park in Harlem.

Both Nunley and Hadley admitted to their students that the StudiOC course was an experiment.

“Everyone in the class labored intensely, and it was an outpouring of their heart for the work they do and an outpouring of their heart for [Oberlin] no matter how complicated it is for them,” Nunley says. “We are also making a statement about what we can be as an institution, in terms of what we say we value. [The students] weren't artists and intellectuals because we had this class. Oberlin students have been public intellectuals and artists well before that. We just gave them a grade for it.”

Hadley and Nunley also organized a two-day symposium, *Intersections: Recovering the Genius of Shirley Graham Du Bois*, which highlighted the work created in the classes by bringing together students with preeminent scholars in the field of African American women's intellectual history. The symposium opened with the unveiling of a plaque in honor of Graham Du Bois in the entrance of the conservatory library.

“Much that made this symposium special is not that we've brought in fancy [scholars] but that we've really positioned students to be interlocutors intellectually in the field. These students have done in-depth research and scholarly work on [Graham Du Bois] that has not been done before,” Nunley says.



As a celebration of Graham Du Bois' musical lineage, conservatory students performed excerpts from *Tom-Tom* during the symposium. It was the first time Graham Du Bois' work has been heard in Ohio since the opera's premiere in Cleveland, but it will not be the last. Caroline Jackson Smith, chair of theater and professor of Africana Studies, and music director Courtney-Savali Andrews '04 have been teaching a course this spring semester on *Tom-Tom*. They hope to stage the opera in the fall of 2022, exactly 90 years after its first production.

“This is a rich period for attention to Black women in history. I think we're in the right time and place for this,” Jackson Smith says.

Tom-Tom, a three-act exploration of the African diaspora, and one of the first serious treatments of Africa in opera, was unique in its time.

“Her opera is so laced with spirituals, chanting, [and] jazz. She wanted it to be accessible—she was envisioning a Black audience and she wanted it to be representative of their experience, even if the form is something that is a little different for them,” Hadley says.

Conservatory student Sophia Bass was inspired by the work that Graham Du Bois accomplished while a student at Oberlin.

“Her approach to integrating traditional African musical elements and musical structures and infusing it into an inherently western art form, opera... was very untraditional during her time, and she did that at Oberlin,” Bass said.

Tenor Matteo Adams '20 was one of the students who performed excerpts from *Tom-Tom* during the symposium.

“To hear the perspective from an African American woman [in the 1930s] is really extraordinary, and I felt really good to be a part of that,” Adams said.

“Graham Du Bois was always who she was. She was always concerned about the lives of Black people on the continent and in the diaspora; she was committed to preaching that sermon and advocating for that, [but] she was not committed to the medium through which she would do that—whether starting a magazine, writing biographies, writing an opera, she was going to sing that song, she was going to tell that story,” Hadley says.

For Nunley and Hadley, the StudiOC course and symposium were just the beginning of a newfound dedication to honoring Graham Du Bois on Oberlin's campus.

“[Graham Du Bois] always defended Oberlin, even as she critiqued it; she was a fierce supporter of Oberlin and what she gleaned from her time at Oberlin. Seeing Oberlin as... the perfect place... to do the work of expanding our epistemology around Black women's intellectual work is really a unique opportunity for us,” Nunley says.

“From the very beginning, we knew that anything we did with [Graham Du Bois] wasn't just going to be rote and perfunctory,” Hadley says. “This is work that has literally sent us across the ocean and back here and transformed us. We tried to endow Oberlin with as much of her spirit as we can, as much of her legacy as we can. We know that this is just the tip of the iceberg, and we are excited to keep rolling.”

REBEKKAH RUBIN '13 IS A PUBLIC HISTORIAN AND WRITER.

WHAT CAN WE LEARN FROM THE AIDS CRISIS?

IN COVID-19, JUNE OSBORN '57 SEES PARALLELS FROM ANOTHER MOMENT WHEN SCIENCE COLLIDED WITH POLITICS. AS THEN, PREVENTION IS BETTER THAN A CURE.
BY CLAYTON R. KOPPE & ALISON S. RICKER



FOR THE FIRST TIME IN HISTORY

in the face of an ominous epidemic pathogen, the insights from rational scientific inquiry allow for individual avoidance of threat and for a coherent, focused, humane societal response.”

June E. Osborn '57 was dean of the University of Michigan School of Public Health when her words appeared in the academic journal *Daedalus*. The epidemic was AIDS, and the year was 1989, the year Osborn became chair of the National Commission on AIDS. The similarities to the COVID-19 pandemic seem obvious.

Osborn noted that there had been a “mis-estimation” of the epidemic based on the assumption—fostered by the successful handling of the crises presented by Legionnaires’ disease and toxic shock syndrome—“that science and technology, if applied with sufficient diligence, can eliminate all threats to public health.” There were widespread assumptions that advances in immunology and molecular biology had freed us from the scourge of rampant infectious diseases. But this new epidemic had proven “exceptionally complex,” with the promise of a vaccine remote.

But there was good news: “the involvement of voluntary, consensual behavior in all... modes of transmission means that, despite the lack of a vaccine, epidemic containment is possible through education for prevention.”

Education for prevention is precisely what is needed now, as some government officials plead with the public to wear face coverings and maintain physical distancing while others call for a return to “normal” and the reopening of bars and restaurants.

What was missing in 1989 was beyond the reach of science. “Clearly,” Osborn wrote at the time, “there has been a failure of political will in proportion to the need for public understanding and compassionate response.”

Given her professional expertise in virology, infectious diseases, vaccines, and public health policy, Osborn is in a unique position to discuss the world’s response to AIDS and COVID-19. We reached her in Menlo Park, California, where she lives near family following her retirement as president of the Josiah Macy Foundation.

For starters: Is she hopeful for a coherent societal response to SARS-CoV-2?

“In the short term, no,” she says. That was her response last June. More recently, Osborn acknowledges that vaccine development is moving at breakneck speed, unprecedented in scope across countries and continents.

She observes that a discouraging amount of deliberate disinformation and a culture of anti-science, along with the politicization of the need for face coverings, still stymies an effective response from the public. The Trump administration undermining the credibility of the Centers for Disease Control and Prevention (CDC) while withdrawing financial support from the World Health Organization (WHO) did not help. Osborn recalls that during the early years of the HIV crisis, the CDC was considered the gold standard among international health organizations, its credibility “firmly intact.” A sluggish early response to COVID-19, combined with the tendency to believe in “American exceptionalism,” brought us to a road to disaster, she says, and led to a stark divide within our country.

These days, Osborn is cautiously hopeful and “very enthused about what the Biden team is doing.” Speaking to us in late January, Osborn observes that more than 17 years of research on mRNA functions in MERS-CoV and SARS-CoV-1 helped fuel COVID-19 vaccine development. A “two-pronged” approach against COVID-19, involving T-cell activation and the right vector to create antibodies to the spike proteins on the virus, is just the first step in the process to manufacture, distribute, administer, and test outcomes.

Osborn is confident that effective vaccines will continue to emerge, along with more effective treatments. Developing vaccines that do not require extreme cold for storage, transport, and delivery will be of utmost importance for reaching people worldwide, including rural areas of the United States and to those with limited mobility. But her optimism is tempered by

pragmatism: as with HIV, she says, “no vaccine is ever as good as not getting the virus to begin with.”



OSBORN ENTERED OBERLIN IN 1953 AT AGE 16 as a Ford Foundation Early Admission Scholar. Of the 10 colleges and universities participating in the Ford program, only three accepted women. She was a rare female chemistry major on the premed track and remembered that “sexism was alive and well.” The only thing to do was ignore it and “barrel through with a sense of humor.” Her chemistry courses led her to pursue a career as a professor and medical researcher, rather than a clinical physician, due in some part to the leadership of chemistry professor and department chair J. Arthur Campbell.

Forty years later, she was back at Oberlin to accept an Honorary Doctorate in Science and to deliver the commencement address to the Class of 1993. Professor of Biology Richard Levin introduced Osborn at the ceremony and described her position on the commission as “one in which her inspired scientific insights, common sense, and basic decency have had a critical impact.” Levin called her a “beacon” in the face of AIDS who “devoted herself with singular dedication to the most important struggle of our time.”

In addition to leading the National Commission on AIDS, Osborn served on the WHO Global Commission on AIDS and consulted in numerous vaccine trials and other public health issues. She was one of the major figures in the international debate over the science and politics of HIV/AIDS for more than two decades. Her background as a virologist, her administrative skills, and her literary flair conferred unusual prominence.

Early in her career, Osborn worked with Nobel laureate Fred Robbins while completing research for her MD at Western Reserve University and with Dorland Davis, a former NIAID director and assistant surgeon general. In the 1970s, Davis appointed Osborn to a team investigating sexually transmitted diseases. Later, she worked closely with Anthony Fauci, current director of the National Institute of Allergy and Infectious Diseases, whom she considers “probably the best immunologist in the country.” These early contacts influenced Osborn’s decision to focus her career on virology and public health issues of infectious disease.

GLOBAL HEALTH CRISIS
June Osborn pictured in 1991,
when she chaired the National
Commission on AIDS.



When the Institute of Medicine (now called the National Academy of Medicine), a branch of the National Academy of Sciences, launched a major study of HIV in 1985, Osborn delivered the keynote address. The assembled scientists gave her a two-minute standing ovation. While AIDS had been present for decades, it was first recognized in 1981. (The probable first case in the U.S. was retrospectively traced to 1969.) In her speech, Osborn said, “These first new cases were like light coming from a star—emanations of an ongoing epidemic process that had in fact started years earlier.”

Fred Robbins was head of the institute at the time. Osborn noted that Robbins had been thwarted in conducting an earlier study because organized medicine was “extremely conservative.” While some medical researchers

poured themselves into studying the mystifying syndrome, others discounted its importance at first or allowed homophobia to deter them. By 1985 the urgency of AIDS could not be ignored. HIV had been identified as the cause of AIDS by French and American researchers by 1984. The next year, actor Rock Hudson confirmed in 1985 that he had AIDS and was unmasked as gay. President Ronald Reagan first uttered the word “AIDS” publicly in September 1985—a glancing reference in a press conference. By the end of that year, nearly 7,000 people had died from AIDS, the opening wedge in a pandemic that has claimed the lives of more than 700,000 people in the U.S. and more than 33 million globally.

Osborn saw the onset of AIDS as a unique moment in human history. “Humanity is

embarked on a mortal race with a novel pathogen of great subtlety,” she said in her keynote. The ancient Greeks would find society’s inadequate response to the pandemic an “appropriate punishment” for hubris. The virus is a “pathogenetic weakling,” transmitted by blood and semen, not casual contact. Though contracting it was usually fatal, modes of prevention were clear. Science had made historic progress in understanding a new disease, she argued, but society allowed prevention efforts to be hamstrung “in genuinely Sophoclean fashion.”

Neither a vaccine nor cure were available—a condition that endures in 2021. In 1985 no drug managed to arrest the syndrome’s progress. Prevention offered the only hope. And yet “the folks in charge have a truncated vocabulary.” References to safe

(actually *safer*) sex generated a storm of controversy; some Reagan administration officials fought Surgeon General C. Everett Koop bitterly when he advocated condoms. Syringe exchange programs were politically explosive, despite studies showing they did not increase drug use. The American failure increased the risk to the world. Americans “exported [it] so effectively that the rest of the world is only a little bit behind us,” said Osborn in 1993.

Perversely, Congress approved legislation championed by Senator Jesse Helms, a Republican from North Carolina, barring HIV-positive foreign travelers from entering the U.S., even though they posed a minimal risk. The ban remained in effect until Barack Obama revoked it in 2009.

Bill Clinton’s rhetoric cheered AIDS advocates. Jeffrey Levi ’75, who served as deputy director of the White House AIDS office from 1994 to 1997, found Clinton “dramatically better” than Reagan and Bush. Osborn’s National Commission on AIDS was more cautious. In its final report in mid-1993, the commission noted that HIV issues were still “tangled in politics” and that strenuous efforts needed to be taken to “drain the swamp of neglect.” Clinton’s promised Manhattan Project for AIDS did not materialize.

Ongoing research led to the introduction of anti-retroviral drugs in the mid-1990s, which transformed an AIDS diagnosis from a likely death sentence to a usually manageable disease. Drug research, along with expanded care options, owed a great deal to activism by groups such as ACT UP (AIDS Coalition to Unleash Power), whose imaginative media-grabbing tactics were often engineered by activist Peter Staley ’87. Clinton supported federal funding to help people with AIDS gain access to these costly drugs.

Clinton’s administration was slow to respond as the focus of AIDS moved to less developed countries, particularly sub-Saharan Africa. The greatest American international intervention with HIV occurred through PEPFAR (President’s Emergency Program for AIDS Relief), championed by George W. Bush and inaugurated in 2003. Though not without controversy, PEPFAR has benefited from U.S. appropriations of more than \$85 billion and saved millions of lives. Still, AIDS deaths in Africa approach 700,000 per year, and many fear that COVID will set back advances made with HIV and other diseases.

“THE KNOWLEDGE OF HOW TO AVOID THE VIRUS IS A MORE POTENT WEAPON THAN ANY VACCINE WILL EVER BE.”

A pharmaceutical fix is beguiling, with both HIV and COVID. As president, Clinton repeatedly asked about progress toward an HIV vaccine. But as Osborn points out, “The knowledge of how to *avoid* the virus is a more potent weapon than any vaccine will ever be.” While vaccines are now available for COVID, vaccination programs are proving daunting to carry out. Drugs need to be seen as part of a continuum of care, beginning with prevention.

Osborn’s long experience with HIV science and politics informs her analysis of COVID-19. With both diseases, she says, there is a similar horror of “recognizing a new virus that poses dreadful danger” to humanity. The initial reaction to HIV carriers was fear and shunning, she recalls; the ugly response of “otherness” when it seemed that the disease was “contained” to gay men engaging in risky sexual behavior and illicit drug users.

With the current pandemic, society has “responded with greater self-interest,” albeit too slowly, recognizing the easily transmitted nature of the virus. There were significant missteps by the Trump administration in the early months of COVID-19, she says, when the testing protocol recommended by the CDC (used successfully in other countries) was resisted by Trump, who also rejected the WHO testing method and required the CDC to develop an alternative testing regimen. This caused confusion and slowed the response in the U.S.

Politicization around the response to both AIDS and COVID-19 has been and is

problematic, Osborn observes. For many people, the reality of AIDS and compassion toward those with the disease occurred only as acceptance of LGBTQ individuals became both widespread and personal; no longer an abstract concept, but the lived experience of someone dear and near. Understanding the threat of the novel coronavirus is similar; it’s “no longer a hoax” if someone you love dies of COVID-19, says Osborn.

She notes that treating illness and slowing the spread of disease is always hampered when the responses from local, state, federal, and intergovernmental agencies are poorly coordinated and undercut by suspicion and fear. Recalling her contacts with then-Senator Biden during her service on the commission, Osborn remarks that Biden shows a capacity to “grow as a human being” with an openness to others that bodes well for his administration. She stresses that “bringing science back into the conversation is tremendously important,” along with “surrounding himself with good people” to guide the nation forward.

We need to treat each other with patience and compassion as we wait for governmental units to make up for time tragically lost and mitigate inequities the pandemic has exposed. ▲

CLAYTON R. KOPPES IS EMERITUS PROFESSOR OF HISTORY AT OBERLIN. WITH HIS HUSBAND, DAVID L. KELLY, HE IS WRITING A HISTORY OF HIV/AIDS IN AMERICA.

ALISON S. RICKER IS HEAD OF THE SCIENCE LIBRARY. SHE WAS APPOINTED SCIENCE LIBRARIAN IN JULY 1983.

MICHAEL A. SMITH/THE LIFE IMAGES COLLECTION VIA GETTY IMAGES



HOME TOWNSHIP HERO

TSHEPISO LEDWABA '20 BROUGHT THE
TALENT TO BECOME A WORLD-CLASS PIANO TECH.
OBERLIN GAVE HIM THE TRAINING.

BY CATHLEEN PARTLOW STRAUSS '84

THERE ARE 12,116 PARTS THAT make up a Steinway grand, and beyond that, every piano has its own personality. The instrument presents myriad opportunities to sculpt the feel and sound for individual pianists or even for individual pieces. The distinctive training, time, experience, and mentorship it takes to be a Steinway-level technician is more akin to artistry than craft.

Most pianists don't have a command of what happens on the inside of a piano that makes it sing or sag. So it is the technician's job to steer a pianist in the right direction—toward a particular instrument or in the adjustments made to one. Technicians at this level must have highly developed musical sensibilities and an incredibly discerning ear. They must establish trust with the pianists they

work with—to hear the artists' perspectives, then make decisions on how to coax the instrument to respond in the right ways.

In 2014, Oberlin launched the Artist Diploma in Piano Technology, developed in partnership with Steinway, to meet a need in the music world—and at Oberlin. The conservatory's collection of some 234 pianos had amounted to a mountain of annual maintenance. Pianos fill practice rooms, professors' offices, and performance spaces across campus. Piano students, faculty, and a busy calendar of guest artists require pianos that not only sound good and are mechanically healthy but which are, in many situations, tailored to the specifications of particular performers and repertoire. While Oberlin had been teaching introductory and intermediate piano technology classes to Oberlin

undergraduates for years, the students being trained weren't capable of helping keep up with the demands of the conservatory's pianists and instruments. The two-year program grew out of Steinway's deep history with Oberlin, which has been an "All-Steinway School" since 1877—the longest continuous relationship with Steinway of any institution in the world.

The same year the piano tech diploma was launched, and 8,376 miles from Oberlin, in the South African township of Soshanguve, a young man named Tshepiso Ledwaba experienced something of a revelation. The clarinet he played was damaged and needed repair, but there was no one in the area who could do it. Ledwaba picked the brain of a visiting juror for an international flute and clarinet competition taking place at the University of South Africa, or UNISA.

“He told me I should learn to repair instruments,” Ledwaba recalls. “He said, ‘There is a need here!’ And it became suddenly obvious to me: *Do this. Earn money!*”



TSHEPISO (PRONOUNCED “TSEH-PEE-SOH”) Ledwaba was the first in his family to study music formally. His training began while he was a middle-school student with after-school programs run by UNISA, the country’s largest university. UNISA dedicates significant resources to community outreach, arts, and promotion of African culture, and its Community Music Foundation educates some 1,400 students between the ages of 2 and 23. Without this program, there would be no music instruction in Soshanguve, nor in four other townships in the Gauteng Province that UNISA serves. Like many community music programs across the world, its goals go beyond music training: UNISA envisions its efforts as a way to boost confidence in students and to provide positive alternatives for young people who face crime, drugs, and poverty in their everyday lives.

South Africa’s townships today retain many characteristics they had under apartheid. Located on the outskirts of major metropolitan areas, they are marked by underdeveloped infrastructure and racial segregation. Though legal discrimination of this type was abolished in the early 1990s, the country’s long-held racist structures and related violence continue to plague its people of color. Lack of access to continuing education and vocational training, disproportionately high unemployment, and deep disparities of wealth still define these areas and exacerbate the country’s slow economic growth.

Ledwaba’s neighborhood was built as part of the government’s Reconstruction and Development Project. RDP houses are one story and simply constructed out of cinder-block, some faced with stucco or brick. They are often flanked by informal settlements—areas with wood and corrugated metal dwellings.

Ledwaba and his two siblings were raised in one of these small, four-room houses, surrounded by a “stop-nonsense wall”—a security barrier—that separates the hand-poured concrete front yard from the street. Two outside “boys rooms” were later built for Ledwaba and his older brother by their father, a now-retired painter and glazer. The home is sparsely furnished, but has the essentials. In the heat of summer, a ceiling fan moves the air. There is space enough that Ledwaba’s mother ran a kindergarten out of the house



With the action removed from the piano, John Cavanaugh, left, guides Tshepiso Ledwaba and two classmates in a hammer felt resurfacing technique using a sandpaper file.

for much of the time he was growing up.

After finishing high school in 2008, Ledwaba earned his UNISA Music Teacher Accreditation. He started working for the university’s Community Music Foundation in 2010, tutoring students in music theory, clarinet, and recorder.

At first, his parents were not supportive. “Music is only entertainment—not a job,” he remembers them saying. And though this was work he loved, it supplied a frustratingly low income, especially with the responsibility he felt toward his family. It simply was not enough.

In 2016, Ledwaba was appointed project coordinator for Soshanguve’s community music program. He had also taken up the bass and played gigs with various pick-up groups. That year, he was introduced to John Cavanaugh, Oberlin’s executive director of keyboard technology and founder of the piano tech program, who was in Pretoria as the official technician for the 13th UNISA

International Piano Competition, which Ledwaba served as a support staffer. He had no idea at the time of the changes that were to come.



LEDWABA’S INTRODUCTION TO OBERLIN was already long in the making. In 2011, South African jazz saxophonist, music educator, and university administrator Karendra Devroop visited Ohio to talk about ideas for student exchanges between Oberlin and South Africa’s North-West University, where Devroop was director of the music school and conservatory. During that visit, Oberlin Professor of Economics Barbara Craig, who had met Devroop in South Africa, put him in touch with John Cavanaugh.

“John asked me ‘What’s the piano world like in South Africa?’” says Devroop. “I told him it’s actually very good, it’s very strong. We have world-class performers who have emanated

from our country and gone on to international careers. However, we are not cultivating young technicians, and it’s a very big concern because the piano fraternity is growing.

“John took no time and offered to come over during winter term and work for free. It would be his way of ‘giving back.’ So I brought him to North-West University in Potchefstroom in 2013. I made the arrangements for him to work on our pianos for two weeks.”

Cavanaugh and Robert Murphy, Oberlin associate director of piano technology, traveled to South Africa with five conservatory students who had taken Cavanaugh’s courses. They tuned “many, many pianos,” Cavanaugh says, as part of their winter term project.

“TSHEPISO EXCELLED IN EVERYTHING. HE GOT THE HIGHEST SCORE EVER. HE PREPARED A PIANO TO FACTORY STANDARDS— ALSO PUT HIS OWN SPIN ON IT—AND CAME UP WITH A REALLY NICE INSTRUMENT.”

Bobby Ferrazza, director of Oberlin’s Division of Jazz Studies, was there at the same time with a group of Oberlin jazz students, as was A.G. Miller, emeritus professor of religion. “It was A.G. Miller who suggested that if I were to look for a student to teach in Oberlin, I should look for an African student to teach in order to help them get from under the thumb of apartheid,” says Cavanaugh.

The connection Craig and Miller made between Devroop and Cavanaugh proved fortuitous.

“In 2015, when I was taking on UNISA’s next international piano competition, I needed an official piano technician,” says Devroop. “New regulations and decreased funding at the university made it impossible for me to bring in the technicians from the Hamburg Steinway facility we had previously used, so I called John and asked for some ideas. He offered to come for the rate I could afford.”

UNISA, like Oberlin, is an All-Steinway School—the first institution on the African continent to earn the designation, bestowed by Steinway & Sons Hamburg in 2011. The university has presented international and national competitions for piano and other disciplines since 1982; Oberlin piano alumnus and Steinway Artist Spencer Myer ’00 took first prize at the 2004 competition, a credential that effectively launched his international performing career.

“While John was in South Africa,” Devroop says, “we spoke again about the need to develop piano technicians so I was not always

in this bind. That’s when he made another extraordinary offer.”

Cavanaugh told Devroop that if he sent him a qualified student, he would personally take him under his wing at Oberlin and teach him to be a fine piano technician. “The first person I thought of was Tshepiso.”

Ledwaba had been a student and then tutor in the UNISA Community Music Project for about eight years when Devroop joined the administration and took over management of the outreach program in 2011.

“From day one that I met [Ledwaba], there was something unique about him,” says Devroop. “His personality is fantastic, but he is also the kind of person who is ever willing to assist. If there was a visiting ensemble to take care of or concert that that needed to be set up, Tshepiso would be the first one to put his hand up and say, ‘I’ll be there.’ Because of his personality and his ability to work and to learn, I gave him as much responsibility as I could because he was such a reliable guy.”

Cavanaugh and Devroop spent the next year wrangling institutional support and resources from Oberlin and UNISA. The cost for this kind of study and travel was unimaginable for Ledwaba and his family. The two men also guided Ledwaba through contractual agreements with UNISA as well as the student visa process.

“I knew that if I gave him the opportunity, he would make the most of it,” says Devroop. “Tshepiso is also such a humble person that, as a representative of UNISA, I knew he would

PREVIOUS PAGE: COURTESY OF UNIVERSITY OF SOUTH AFRICA, THIS PAGE: JULIE GULENKO '15



"Tshepiso's accomplishment is very important...That Oberlin could intervene to help us in this way, to produce an expert of this kind, on pianos, and on the Steinway, I think is very important."—Thabo Mbeki, Chancellor of UNISA and former President of South Africa

be a good ambassador for our institution." Oberlin and UNISA collaborated to find ways to get Ledwaba the training he needed at Oberlin, where he arrived in January 2018.

"It was absolute culture shock," Ledwaba remembers. "Everything about it. And it was cold. I had just left summer in South Africa, and even though John prepared me, Ohio is cold! But I was very excited to get to work. My classmates had already started in September, so I wanted to *get in there*," he says with a laugh.



WITH THE PIANO TECHNOLOGY PROGRAM, Cavanaugh and Robert Murphy realized a vision and solved a workload problem. It addresses a need for technicians and provides more advanced training to students who are ready to pursue careers as artist technicians. Designed for a minimum of three students each year, the program has graduated 10 students thus far.

"At Oberlin, students certainly gain a complete understanding of voicing and touch," Cavanaugh says. "They get a broad sense of how pianos really work, and they understand how the keys relate to the inside and the whole body of the piano.

"More than that," he adds, "they are learning to bridge the gap between piano technology and the concert pianist."

Cavanaugh brings pianists of all ranks and varieties—students, professionals, accomplished amateurs, faculty, guests, classical, jazz—into the shop on a regular basis so the students learn to hear and communicate clearly. "I teach them how to listen to an artist, interpret what they want, adjust the instrument to satisfy them, and then how to negotiate priorities when you can't satisfy them."

The program is rigorous and hands-on. Classes are held every day in the piano shop. Students work on projects and practice skills on parts of pianos that are stationed across the space. They are assigned work throughout the conservatory's piano collection for daily maintenance. They travel for special instruction and additional training and participate in summer internships and apprenticeships, also arranged by Cavanaugh.

For two summers, Ledwaba worked at the renowned Aspen Music Festival and School in Colorado, under the leadership of its head of piano technology, Justin Holcomb. The festival produces 400 concerts in eight weeks—a trial by fire for technicians.

Holcomb was impressed with Ledwaba's skills and affable demeanor and immediately



"I'm a small boy amongst big giants. I'm privileged, honored, and humbled to even be able to take a pic with them, all because of piano tech," says Ledwaba, center, flanked on the left by UNISA Vice Chancellor Mandla Makhanya and John Cavanaugh and on the right by Thabo Mbeki and Karenda Devroop.

designated him head apprentice. During those summers, Ledwaba learned to tune pianos very quickly, knocking out six a day. Ledwaba prepared the piano for a June 2019 performance by jazz great Gregory Porter. It was his favorite experience at Aspen.

The culmination of all that Oberlin piano tech students learn comes in the final semester, when they travel to the New York Steinway factory for a week of intensive scrutiny. Steinway has developed exams specifically and only for the Oberlin Artist Diploma Program—an honor that involves preparing a grand piano, then receiving a final grade. Ledwaba traveled to New York for his exam in April 2019.

"Tshepiso excelled in everything," Cavanaugh says. "He got the highest score ever. He prepared a piano to factory standards—also put his own spin on it—and came up with a really nice instrument. The Steinway examiner called me immediately and said, 'This guy is amazing.'"

After 18 months of intensive instruction, two summer apprenticeships, and another semester of mentorship under his belt as an employee in Oberlin's piano workshop—during which Ledwaba completed training in belly work and woodworking skills, action regulation, restringing, tuning, and voicing—it was time to go home. His student visa was expiring, he was homesick for family and old

friends, and with the next UNISA International Piano Competition about to commence, he was needed in South Africa.

By the time Ledwaba returned, preparations for the 2020 UNISA competition were under way. Cavanaugh was there with him, tasked with installing a new set of hammers in a Hamburg Steinway concert grand, then setting up the piano to perform in an international competition. Ledwaba prepared a second Hamburg concert grand under his supervision and, says Cavanaugh, "He did an outstanding job." They pulled 12-hour days to get things in shape, a rigorous schedule that Ledwaba embraced.

"It was such an amazing and awesome privilege to be working with my mentor, teacher, American dad, and friend, John Cavanaugh," he says of the experience.

The competition's opening events were attended by the university's top administrators, as well as dignitaries, students, the competition's 30 participants (including jazz pianist Michael Orenstein '18), 10 distinguished international jury members representing the jazz and classical worlds, and Ledwaba's family.

Devroop lauded Cavanaugh and Oberlin and the role they had played in Ledwaba's education.

"UNISA cannot thank you enough for filling this gap in our country. There are no

words in my vocabulary to express how sincere our gratitude is to you."

Devroop also announced the establishment of the UNISA Piano Repair Centre, which would be housed on the Pretoria campus—and headed by Ledwaba. Ledwaba now begins a five-year contract with UNISA as one of the most highly trained and sought-after Steinway technicians in the world. He has received training at Steinway's New York factory and is scheduled to receive training at its Hamburg factory. He also has been charged to teach three students, carrying the structure of Oberlin's piano technology program to South Africa.

Cavanaugh was invited to address the audience and soon turned his remarks toward Ledwaba.

"It was my pleasure to meet Tshepiso Ledwaba four years ago when I came here. Sometimes, I am interested in students because of their personality. It was very clear to me from the beginning that Tshepiso wanted to do this. The interest he had and the questions that he asked made me certain that, along with his training as a musician, he might be perfect for this. As it turns out, he is the best student I've ever had."

The hometown crowd erupted in a boisterous round of whistles and applause. ■

CATHLEEN PARTLOW STRAUSS '84 IS DIRECTOR OF CONSERVATORY COMMUNICATIONS.

Class Notes

1940s

1943

Edna Louise Davis, who earned an MA in music education at Oberlin and then a doctorate from Boston University, celebrated her 100th birthday with a drive-thru parade from the Sumpter, S.C., First Baptist Church to her home in Sumpter. She taught at Jackson State College and Elizabeth City State University. After her retirement in 1986, that university, an HBCU, named an award for students excelling in music theory after her.

1948

Jane Lose Eddy and Ernest "Shorty" Eddy '49 celebrated their 70th wedding anniversary on June 17, 2020. They have a daughter, two sons, a grandson, two granddaughters, two step-granddaughters, two great-granddaughters, a great-grandson, and eight step-great-grandchildren. Jane and Shorty have been residents of Kendal at Oberlin since it opened in 1993.

1950s

1953

Anne Osborn Krueger wrote the book *International Trade: What Everyone Needs to Know* (Oxford University Press, 2020), which explains in easy-to-follow terms why issues related to trade and trade policy have grown increasingly complex in recent years.

1955

Paul Rheingold moved his law practice from New York City to his home in Rye, N.Y. He recently wrote a book about the early photographers of Lake Sunapee, N.H., where his family has a summer place. Last year he gave his collection of 55,000 old photographs to the University of Massachusetts, Amherst, where they are named the "Rheingold Historical Photograph Collection."

1956

Joel Montague, who has dedicated his career to women's reproductive empowerment—especially in low-income regions—was celebrated by the University of North Carolina on the 50th anniversary of his graduation with a master's in public health. Joel helped launch a national contraceptive



UNBOSSSED, UNBOUGHT—AND UNMATCHED "No one in America has escaped the wounds from racism and anti-feminism," then-U.S. Representative Shirley Chisholm told the Finney Chapel audience on February 28, 1974, in a speech titled "Race, Revolution, and Women." At a press conference before the speech, Chisholm, the first Black woman elected to the U.S. Congress and the first major party candidate for president, said, "You'll see many backlashes because the hearts of many Americans aren't in the right places." If these words uttered 47 years ago reveal the slow pace of progress, there has been some: A Black woman, Kamala Harris, is now vice president of the United States. When Harris began the race (as a candidate for the top job), her logo borrowed the colors of Chisholm's 1972 campaign, a nod to the pioneer who helped pave the path.

program in Cambodia, operated a Kenyan hospital, wrote numerous books on health, and cofounded Partners for Development, an international organization that unites with community organizations worldwide to provide desperately needed support. Joel's niece is a current student at Oberlin.

1959

Bill McHarris composed "Black Lives Matter," the latest in a series of politically motivated songs he shares on YouTube. Bill is an emeritus professor of chemistry, physics, and astronomy at Michigan State University who harbors a profound passion for music. He was a church organist and composer as a teen,

CHISHOLM: ARTHUR E. PRINCEHORN/COURTESY OF OBERLIN COLLEGE ARCHIVES

studied composition under Richard Hoffmann at Oberlin, served as choir director for numerous churches, sang in various choral ensembles, and still composes music in a variety of styles and performs at MSU on Friday afternoons, often on keyboard or a theremin built for him by electronic music pioneer Robert Moog. Still an active researcher, Bill is writing a book, *Chaos All About ↔ All About Chaos*. ■ **Susan Rubin** completed three new nonfiction books for teens: *Give Us the Vote! Over 200 Years of Fighting for the Ballot* (Holiday House, 2020), *Sing and Shout: The Mighty Voice of Paul Robeson* (Calkins Creek, 2020), and *Mary Seacole: Bound for the Battlefield* (Candlewick Press, 2020), about a Jamaican nurse who overcame prejudice and tended to

British soldiers in the Crimea. "I was particularly glad to talk about Mary Church Terrell [OC Class of 1884] in *Give Us the Vote!* in a section discussing Black suffragists who are not widely recognized," says Susan.

1960s

1961



Diana Korzenik wrote *From Lithuania to Brooklyn, The Rabbi Daniel and Minnie Shapiro Family*, which recounts the U.S. migration of Eastern European citizens in a three-decade span around the turn of the 20th

century. The book details the contributions of Diana's maternal grandparents in support of their Jewish community in Brooklyn, N.Y., and charts Diana's own religious development. It includes historical photos and maps, as well as a timeline of Lithuanian Jewish history that dates to the 14th century. Artifacts from Diana's ancestors are part of a collection at the Yeshiva University Museum.

1962



Payne '62

Composer **Margaret Brouwer** created several new works in 2020, among them the orchestral piece *The Art of Sailing at Dawn*; one for violin and piano called *I Cry—Summer 2020*; a commission called *Fear, Hiding, Play*, which was intended to premiere at the 2020 International Clarinetfest; and a commission from the Pacific Symphony for pianist Orli Shaham and their Cafe Ludwig Chamber Series. She is also recording a new CD, her first in seven years, with Blue Streak Ensemble, which will include *I Cry*. ■

"Striving to make sense of today's political turmoil" prompted **James Payne** to write *The Big Government We Love to Hate: Exploring the Roots of Political Malaise* (Lytton Publishing, 2021). James, who taught at Yale, Wesleyan, Johns Hopkins, and Texas A&M,

has written 23 books in his field, including works on Congress, the tax system, foreign policy, welfare, and the motivation of politicians. His first book followed his junior year abroad studying the labor movement in Peru. ■ Recent talk of herd immunity got artist **Annie Shaver-Crandell** thinking about her fascination with herds of another kind. "I find myself remembering early encounters with cattle," she says. "As a small child, I delighted in accompanying my mother down to the far end of East College Street in Oberlin to watch cows in stanchions at milking time." Later, the family would tease Annie's father, an English professor at Oberlin, who came from a family of farmers and had a gift for selecting the winning animals at the county fair. Many years later, Annie found herself struck by the sight of her first Brahman stock at the Mississippi State Fair—and of the notion that cattle are not pets, but beasts raised for exploitation. "That said, I still like watching herds," she says. Her exhibition *Colors of Spring: Paintings and Drawings* was recently displayed at the Mulberry Street branch of the New York Public Library.

1965

Peter G. Pollak wrote the memoir *Left to Right*, a response to his family's bewilderment over his evolution from a radical of the 1960s to a political conservative in the 21st century. After Oberlin, Peter taught English and math as a VISTA volunteer and marched with Martin Luther King Jr. He organized anti-Vietnam protests and launched a civil rights newspaper in Albany, N.Y., but eventually became disillusioned by Marxist ideology. "None of it matched up with the real world," he says today. "What I discovered is that I've been consistent in my beliefs over my adult years. I have always believed in equal opportunity, free enterprise, and limited government. Where I changed is that I discovered an appreciation for Judaism that was not front and center during my 20s and 30s." Peter also writes a book review column for LateLastNightBooks.com. [w] PeterGPollak.com

1966

Marianne Barcellona's solo exhibition, *What is Left: Tenuous Survivals*, appeared at the First Street Gallery in New York's Chelsea district in late summer 2020. ■ **Roger Gilkeson**

collaborated on a video that showcases his art collection—which includes creations of his own—and features music he recorded for his parents in 1986. The video and the complete collection are viewable on Roger’s website, and he welcomes contact from fellow Obies. [w] www.rogerg.me [e] rgilkeson@gmail.com

1968

Stephen T. Wagner retired from Harvard University after more than 30 years as a faculty assistant. For 20 years, he also taught history, social science, and German at Wayland High School near Boston. [e] gerhunpolam1@gmail.com ■ **Walt Wyman** retired after 40 years of college teaching, 36 of them at the religion department of Whitman College. He and his wife, Sara Wyman, who is retired from teaching college art, celebrated their 50th anniversary with their children, Walter III '96, Chris (who attended Oberlin with the Class of 2001), and Rachel '10.

1969

Guitarist and singer **Judy Arnold** finished recording her second CD, *Kudzu Moon*, which draws upon her experiences playing political songs during the Vietnam War, performing solo in the streets of Paris, and more. She’d love to share her music—send her a note and she’ll send you a CD. [e] [www.judygigs@gmail.com](mailto:judygigs@gmail.com) ■ **Diane Cooksey Kessler** has dedicated her professional life to facilitating ecumenical and inter-religious dialogue, and she has authored or edited many articles and several books on the subject. Since retiring as executive director of the Massachusetts Council of Churches in 2007, she has migrated to fiction: Her short story “Blindside” was an editors’ pick for *Solstice Literary Magazine’s* 2020 Summer Context issue. Diane recently published her



Cooksey Kessler '69

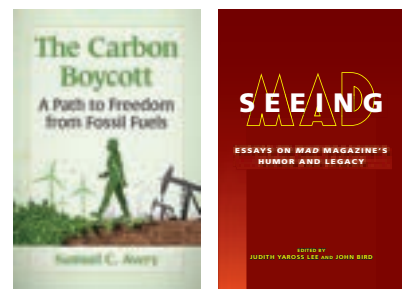
first novel, *Conflicts of Interest*, which has been described as “a captivating tale of Boston politics, romance, and the power of relationships.”

1970s

1970

John A. Lawrence published an article in the January/February issue of *Foreign Affairs*, titled “Cleaning House: Watergate and the Limits of Reform.”

1971



Avery '71

Lee '71

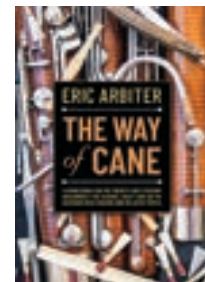
Sam Avery published the book *The Carbon Boycott*, in which he posits that reducing carbon emissions is not enough—they must be eliminated altogether. “A practical and visionary reimagining of the future is needed,” the book’s press claims. “Calling for a technical and spiritual ground-shift, this book proposes carbon boycotts as collective action.” ■ **Garry Kvistad** was elected to the Percussive Arts Society Hall of Fame’s class of 2020. He boasts a recording career that spans eight decades and membership in groundbreaking ensembles including the Blackearth Percussion Group, which he formed in the early 1970s, and his current group, NEXUS, which the *New York Times* called “the high



Sirota '71

priests of the percussion world.” Garry became an artist in residence and associate professor of music with Blackearth at Northern Illinois University, earning a master’s degree in performance while taking metallurgy, woodworking, and physics courses to further his interest in instrument building. He created the highly successful instrument manufacturing company Woodstock Chimes, and through the Woodstock Chimes Fund, has donated more than \$2 million to arts and humanities groups since 1986. ■ **Judith Yaross Lee** and John Bird are editors of *Seeing MAD: Essays on MAD Magazine’s Humor and Legacy* (University of Missouri Press, 2020). The book is described as an “illustrated volume of scholarly essays about the popular and influential humor magazine *Mad*, with topics ranging across its 65-year history—up to last summer’s downsizing announcement that *Mad* will publish less new material and be sold only in comic book shops.” ■ Real estate lawyer **Gary M. Markoff** was named to the Best Lawyers in America list for 2021, an honor bestowed based on peer review. ■ Composer **Robert Sirota** teamed up with **Victoria R. Sirota** for *Job Fragments*, a new musical piece based on text by Victoria. It earned its premiere at New York City’s Goddard Riverside Bernie Wohl Center on February 8, 2020. The piece was commissioned by baritone **Thomas Jean-Pierre Pellaton '67** for Ensemble Von Paradis, which also features cellist **Carol Buck '64**. Pictured left to right: Victoria, Thomas, Carol, pianist **James McCrory**, and Robert.

1972



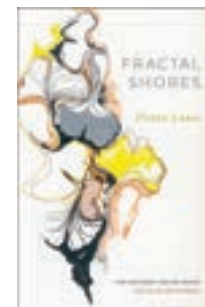
Arbiter '72

Bassoonist **Eric Arbiter** has written *The Way of Cane*, which he hopes will demystify the craft of reed-making. The book includes step-by-step instructions, detailed photos of the reed-making process, and a companion website that features Eric’s own recordings. ■ **Gordon Ridley**, now six years into retirement, recently caught up with friends **Paul Zarefsky '73**, **Denny Henigan '73**, and **Scott Lassar** for the first time in a long time. He’s also been in touch with **Nancy Kraus**, who is helping organize their 50th class reunion.

1974

Gerald Elias is busy writing novels, including *The Beethoven Sequence*, a political thriller in which an unstable genius becomes president of the United States, and two installments of his Daniel Jacobus mystery series: *Cloudy with a Chance of Murder* and *Murder at the Royal Albert*. ■ **Judith Webb Kay**, professor emerita of ethics at the University of Puget Sound, wrote the chapter “Jews as Oppressed and Oppressor: Doing Ethics at the Intersections of Classism, Racism, and Antisemitism” for *Judaism, Race, and Ethics*. Judith continues her liberation activism through the university’s Race and Pedagogy Institute and credits Oberlin Professor **Edward Long, Jr.** for pursuing a career in ethics. She and **Joshua Kay** have been married since their junior year. Josh retired after 37 years in the public utilities sector as a professional electrical engineer. He continues singing in a local choir and remembers fondly performing with fellow Obies the Brahms *Requiem* with the Cleveland Orchestra under the direction of **Lorin Maazel**. Their son, **Jeremy Kay**, a professional musician, contributed to the soul revival in Brooklyn, N.Y., playing for **Dig Deeper Project**. ■ In October, **Xiaoxiang Lauri Scheyer** will publish her new book, *Theatres of War: Contemporary Perspectives*. Lauri is the coeditor of *Journal of Foreign Languages and Cultures*.

1975



Louie '75

Diane “Denny” Hoberman Louie’s book of prose poetry, *Fractal Shores* (University of Georgia Press), was a winner of the 2019 National Poetry Series. Diane likes to think of prose poems as little events: “They are happening *and* happenings,” she says. “They draw on experience, image, metaphor, and all the properties of language to create little worlds in motion: spinning while orbiting, actively shifting our point of view.” ■ **Keith H. McCown** of the firm Morgan, Brown & Joy was recently named to the Best Lawyers in America list for 2021. Keith specializes in employment law and management.

MARINER TANVA ROSEN-JONES '97



Perkins '76

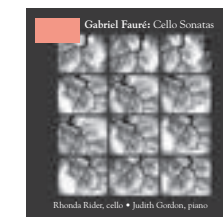
1976

Kenneth Perkins was named the 2020 recipient of the Brady/Schuster Award for career research contributions from Division 28 (Psychopharmacology and Substance Abuse) of the American Psychological Association at its August 2020 virtual conference. Kenneth has been a professor of psychiatry at the University of Pittsburgh since 1986, doing research on behavioral factors responsible for nicotine dependence and on improved treatments for smoking cessation.

1977

Ruby Marchand serves as chief industry officer for the Recording Academy, leading the trade/industry division and overseeing the membership and industry relations and awards departments. Prior to joining the executive team, Ruby held several elected leadership roles at the academy.

1978



Rider '78

William Johnson stepped down as chair of classical studies to assume the role of dean of humanities at Duke University. William’s daughter is a member of Oberlin’s Class of '24. ■ **Rhonda Rider’s** latest recording, *The Sonatas of Gabriel Fauré*, was released in

December 2020 on Centaur Records. ■ **Matt Slepín** has hosted a podcast series called *Leading Voices in Real Estate* for three years. Among the 90 episodes in the archives is a conversation he had with former classmate **Nancy Lashine**, who finished her degree at Case Western Reserve University and who hosts her own podcast, *Innovations in Real Estate*. Along with his daughter, **Cali Slepín '16**, Matt participated in a winter-term panel on displacement. Matt was one of the cofounders of the Cat in the Cream.

1979



teach skills courses and those who teach doctrine and offers guidance for law professors to easily weave skills-based assessments into their coursework.

Kimberly O’Leary is one of three authors of *Improving Student Learning in the Doctrinal Law School Classroom: Skills and Assessment*. The book addresses the disconnect between legal educators who

1980s

1980



range of debates over marriage and antidiscrimination law. Linda was also named Robert Kent Professor of Law at Boston University School of Law.

Linda McClain published *Who’s the Bigot? Learning from Conflicts over Marriage and Civil Rights Law* (Oxford University Press, 2020), which examines the rhetoric of bigotry and conscience across a

1981

Herman Beavers was appointed the Julie Beren Platt and Marc E. Platt Presidential Distinguished Professor of English and Africana Studies at the University of Pennsylvania. In addition to his teaching duties, he serves as the faculty director of Civic House, Penn’s academic hub for civic



ALL "ANDS" ON DECK

Simone: I know you're right, Pee-wee, but...

Pee-wee Herman: But what? Everyone I know has a big but.

C'mon, Simone, let's talk about *your* big but.

—*Pee-wee's Big Adventure*, 1985

Dear Obies,

Let's talk about your big "**but**."

- "My time at Oberlin changed me in ways I can't possibly explain, **but**..."
- "I built amazing connections while at Oberlin, **but**..."
- "There's nowhere as special as Oberlin, **but**..."
- "The current Oberlin students I have met are awesome, **but** when I talked to them, I heard that they are mad about..."

We certainly want to work to help Oberlin be better, yet I wonder if our **but**s are getting in the way. If you read this magazine regularly, you probably know Oberlin College is in the process of implementing strategic changes called One Oberlin, which aims to reduce the strategic deficit and put Oberlin on a sound financial footing for the future.

"Maybe you can't support everything here, but come with me when you can, and help us work on the bigger picture," President Ambar said when she presented the plan to alumni. "Can you find one thing that you can support?"

For me at least, I want to support the students at Oberlin, so that they can have the same great opportunities I did in the early '90s (and which you probably had in your time). What's your one thing? Could we move from **but** to **and**?

- "My time at Oberlin changed me, **and** that's why I'm going to help recruit high school students to attend Oberlin through the Alumni Recruiting Network."
- "The Oberlin students I have met are awesome, **and** I'm going to volunteer to host an internship or Winter Term project to help them have a successful career."
- "There's nowhere as special as Oberlin, **and** so I'm going to donate to the emergency aid fund to ensure that it stays special for the future."

We want to make room for **ands** instead of only **but**s. So, let's keep on making our thoughts known, to help Oberlin be the best it can be for years to come. Join one of our alumni affiliate groups, volunteer networks, or the Alumni Digital Community on Facebook to talk about those **but**s, or offer some new **ands**, and we'll keep the discussion going.

While we are criticizing one part of the plan, can we find another part that we can actively support? Can we not let our **but**s get in the way of our **ands**, so that we can work together for the future?

"I know you are, **but** what am I?"—Pee-wee Herman, but also me.

Scott Alberts '94
President, Oberlin Alumni Association



engagement and social justice. ■ After two decades living and working and raising chickens in Berkshire County, Mass., **Ruth Dinerman** settled in the Boston area and is working for the Boston Symphony Orchestra. During the pandemic, she was thrilled to connect with Oberlin friends Elaine Arenwald Avinoam, Karen Weisblatt '82, Michael Grossman '81, and Antonia Saxon '80.

1982

Jonathan Shapiro has completed a pursuit he'd been tracking on and off since 1987: He earned a master's degree in computer science from Boston University Metropolitan College in 2020. "So at age 60, I can say with some assurance that I am a lifetime learner and can claim to have both 'the experience to know what has to be done and the training to know how to do it' for the industry that I have worked in for 38 years," Jonathan says. "But darn, after 32 years of study, I got no graduation ceremony."

1984

Lisa Alexis Jones has joined the employment and labor and litigation practice groups in the New York office of Leech Tishman Fuscaldto & Lampl. ■ **Tom McMakin** published his third book, *Never Say Sell*, which explores the world of professional services ranging from law to engineering and from IT to human resources. Through interviews and lessons from the world's leading consulting firms, as well as Tom's own expertise, he answers the question, "How do professional service providers grow work within existing clients?" Tom lives in Bozeman, Mont., and is the CEO of Profitable Ideas Exchange, an internal business development consulting firm. ■ **Peter Miller**'s recent films can be seen on



1985

Adreon Hubbard retired from the Baltimore schools after 30 years of teaching. "Thanks to my Oberlin Russian major and semester abroad in Leningrad, I taught high school Russian, later switching to ESOL," Adreon writes. "In recent years, I led many greening/sustainability projects with my elementary school students, collaborating with community partners and with Joanna Pi-Sunyer '92, Baltimore City Schools' sustainability analyst." Pictured is Adreon, left, with Joanna. ■ **Amanda Martinsek**, a business litigator with the firm Ulmer & Berne, was named an Ohio Super Lawyer for 2021 in addition to honors as a top attorney among women in Cleveland and statewide. ■ **Kathryn Washington** was named senior VP of television content for the Corporation for Public Broadcasting. She joined CPB in 2009 and has served in numerous roles, including as senior director of content strategy, director of diversity and innovation, and VP of television content.



various streaming platforms. *Bedlam*, which won a Dupont-Columbia Award, aired on PBS in April 2020 and became the most-watched film of the Independent Lens season. *Do No Harm*, about palliative care and the future of American medicine, was selected as a PBS series. The short film *Egg Cream* earned distribution from Icarus Films and can be streamed on ChaiFlicks, and *Projections of America* is available on PBS Documentaries Prime Video. Also out is *The Glorias*, the Gloria Steinem biopic by **Julie Taymor '74**, for which Peter served as archival producer. Twenty years after its initial release, *The Internationale* was streamed in August 2020 by the Abraham Lincoln Brigade Archives. Peter is at work on the film *Marcella*, about the legendary cookbook author Marcella Hazan. ■ **Michele Samuels** directed a playlet that was written by Thornton Wilder when he was a student at Oberlin. Her 2019 production at the College of Marin was presented for an audience that included Tappan Wilder, Thornton's nephew and literary executor. The playlet, *Flamingo Red: A Comedy in Danger*, was presented to Michele by the younger Wilder when she appeared in a production of *The Skin of Our Teeth* earlier that same year.



growth." He values the spiritual quality of such sounds, calling them "political-compass-calibrating tools and sonic springboards." [w] billyjonas.com ■ **Karyn Levitt** performed three live, virtual performances presented by MetropolitanZoom. The first of them, *On Hollywood and Weimar: The Songs of European Composers from the Golden Age of Film*, honored the 20th-century composers who brought European sophistication to the movies they composed during Hollywood's golden age. On YouTube, search for Hollywood and Weimar.

1989

Mikyong Kim's architectural firm, MYKD, has expanded its design research in human and ecological health and well-being. "With





Goldbaum '91



Grady '91

the Black Lives Matter movement and the pandemic, the public landscape has become even more important in helping to connect people with each other and to bring social equity and inclusion to our neighborhoods," she says. Among the firm's recent clients are Ford Motor Company and three Boston hospitals.

1990s

1991

Erika Goldbaum met fellow Oberlin neuroscience alum **Tania Mukherjee '15** at the University of Sydney's Faculty of Medicine and Health, where Erika is working on a PhD and Tania is completing an MD. ■ **Oliver Goss** is a hospice social worker in Jackson, Wy., where he has lived with his wife of 20 years since meeting as ski bums in the '90s. Oliver began his social work career working with at-risk teens and over the years shifted to working with people with terminal illnesses and their families. "It is a real honor to support people in the last phase of their lives," he says. "Wishing all my Obie friends health and happiness!" ■ **Jenifer Grady** was named the first chief operating officer of Greater Nashville Realtors, Tennessee's largest local realtor association. In her new role, Jenifer oversees the firm's day-to-day operations and executes its strategic plan and staff development. She also serves on the board of the Tennessee Society of Association Executives and volunteers with her daughter at Second Harvest Food Bank.

1993



Harold '93

Laura Lowe Furge was named provost of Muhlenberg College, a post she begins in summer 2021 after a 22-year career as a professor of chemistry at Kalamazoo College. Laura completed her PhD and postdoctoral fellowship in

biochemistry at Vanderbilt University. Her research has been published extensively in peer-reviewed biochemistry journals. ■ **James Harold** wrote the book *Dangerous Art: On Moral Judgments of Artworks* (Oxford University Press), which considers whether any work of art—from paintings to plays, and from books to movies—can be defined as moral or immoral and how such definitions affect perceptions of its value. James suggests that even if art is rightly condemned from a moral point of view, the relationship between that work's moral flaw and its value is



Furge '93

complex. "The topic has contemporary relevance, in the wake of 'me too' and discussions of 'cancel culture,'" he says. "But it also, for me, has to do with experiences I had working on plays while I was a student at Oberlin." ■ **Lisa Fields Thompson** was appointed magistrate in the Franklin County, Ohio, juvenile court, after having practiced law for 23 years. Prior to the appointment, Lisa spent 12 years in private practice.

1994



Lapidus '94

Stephanie Davis-Kahl, a member of Illinois Wesleyan University's library faculty since 2004, was named university librarian and copyright officer last summer. Stephanie co-edited two collections,

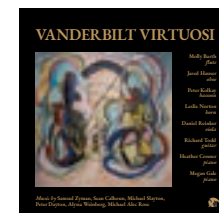
Undergraduate Research and the Academic Librarian: Case Studies and Best Practices (2017) and *Common Ground at the Nexus of Information Literacy and Scholarly Communication* (2013). ■ **Ben Lapidus** finished a new book, *New York and the International Sound of Latin Music, 1940-1990* (University of Mississippi Press), which was inspired by years of research, interviews, musical analysis, and more than 30 years performing professionally in New York City. "There is no other place in the Americas where such large numbers of people from throughout the Caribbean come together to make music," Ben notes

1996

Stephania Fregosi collaborated with the Association for the Advancement of Sustainability in Higher Education on a tool kit for sustainability, racial equity, and social justice. Stephanica contributed the introduction and the section on collaboration strategies. To find the resource online, search for No Sustainability Without Justice. ■ **Evan Rapport's** new book, *Damaged: Musicality and Race in Early American Punk* (University of Mississippi Press), is the first to probe the development of punk music in relation to American society's changing ideas on race and the transforming landscape of U.S. cities and suburbs in the postwar years. Evan notes how various narratives associated with punk

history often directly conflict with historical documents and analysis of the music. He is an associate professor of ethnomusicology at the New School.

1997



Barth '97

Flutist **Molly Barth** released a new album, *Vanderbilt Virtuosi*, on Blue Griffin Recordings. Performers on the album include oboist Jared Hauser and pianist Megan

Gale '98. The album showcases the performers and composers of Vanderbilt University Blair School of Music, where Molly, Jared, and Megan all serve as faculty members. ■ **Maggie Russell-Ciardi** relocated to western Massachusetts and works at the Solidago Foundation, which supports creative and collaborative solutions to systemic injustices. She also practices and teaches ashtanga yoga and writes about yoga, Ayurveda, and home herbalism on her blog, *Deep Rooted*. [w] deeprooted.nyc ■ **Hannah Rosenzweig's** documentary *Surge* premiered on Showtime in September 2020 and is available on-demand on multiple platforms. "It's a timely, inspiring, and hopeful film about the possibilities of grassroots campaigns and women bringing change to their communities," Hannah says of the film, which follows the record number of first-time female candidates who won office in the 2018 midterm elections. *Surge* earned acclaim from the *Baltimore Sun* ("How Good Documentaries Explain the World to Us in the Revolutionary Moment"), among other sources. [w] surgethemovie.com



Amber Scherer '21,
Piano Performance and
Psychology Major

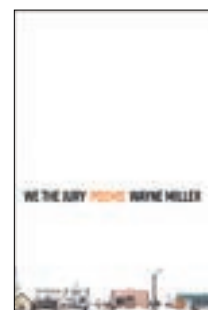
For Amber Scherer '21, what makes Oberlin truly unique is the community, empathy, and compassion seen in her classmates and professors. As a pianist, performing and uplifting works from female and Asian composers while also exploring the importance of music therapy created a meaningful impact on Amber, paving the way to her next steps after Oberlin.

Scholarship support from generous alumni like you made it possible for Amber to attend Oberlin. Your gift opens doors for a new generation of Obies like her, who can continue to succeed and change the world for good.

CHAMPION STUDENTS LIKE AMBER!

VISIT ADVANCE.OBERLIN.EDU/DONATE OR CALL (800) 693-3167 TO SPEAK WITH A MEMBER OF THE ANNUAL FUND STAFF

1998



Miller '98

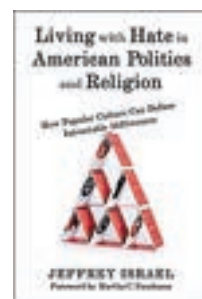
Justin Berg relocated a 1908 Hinners organ from a New Hampshire church to Ningbo, China, where he has lived for 12 years. After the move, the organ was severely damaged and needed to be rebuilt. It was rededicated with

three commissioned works, including one by Ad Wammes that was written in honor of former Oberlin professor and administrator David Boe, who died in 2020. ■ **Elana Gartner's** socially responsible online theater company, Four Walls Theater, founded during the pandemic, produced its fourth and final play of the 2020 season in October. The company and production are Oberlin-heavy: *Bars* was directed by Heather Harvey '11, with sound design by M. Florian Staab '03, and Zoe Senese-Grossberg '22 is an intern with the company. [w] fourwallstheater.com ■ **Wayne Miller** finished a new collection of poems, *We the Jury* (Milkweed Editions). He calls it “an elegiac book...a book of uncertainty and sadness about America, historical progress, and middle age” that explores “situations and subjects where I find no clear or comfortable place to stand.” [w] milkweed.org/book/we-the-jury



Chase '01

1999



Israel '99

Jeffrey Israel, associate professor of religion at Williams College, wrote *Living With Hate in American Politics and Religion* (Columbia University Press 2020). The book offers a vision of political justice in the United

States that is designed to endure despite the intractable conflicts that divide us by offering “an innovative argument for the power of playfulness in popular culture to make our capacity for coexistence imaginable.” ■ **David B. Smith** was a 2020 winner of a New York Foundation for the Arts fellowship. He was recognized in the craft and sculpture category.

2000s

2000

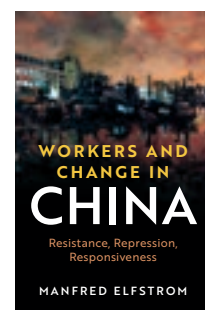
Spencer Myer returned to Oberlin as a fall 2019 sabbatical replacement for piano faculty member Peter Takács. He inaugurated a new online solo piano recital series presented by the Frances Clark Center for Keyboard Pedagogy in June and collaborated with baritone Mario Diaz-Moresco on Beethoven's “An die Ferne Geliebte,” an innovative new opera-by-telephone production of *To my Distant Love*, in June and July for On Site

Opera, of which Eric Einhorn '02 is founder and artistic director. In the fall of 2020, he began his fifth year on the faculty of Boston's Longy School of Music.

2001

Flutist **Claire Chase** released a series of recordings, *Density parts i-v* and *premieres part vii*, which are part of her ongoing Density 2036 project. The latest works were unveiled in a December 2020 event developed through Claire's residency at The Kitchen at Queenslab in New York. It included the world premiere of the piece *Sex Magic*, composed by Liza Lim for contrabass flute, electronics, and installation of kinetic percussion.

2002



Manfred Elfstrom's latest book, *Workers and Change in China: Resistance, Repression, Responsiveness* (Cambridge University Press), is also the latest installment in the Cambridge Studies in Contentious Politics

series. “It uses a geo-referenced dataset of strikes, protests, and riots by Chinese workers, as well as regional case studies grounded in extensive interviews, to examine how rising industrial conflict is transforming the state from below,” Manfred writes. “I argue governance in China is at once becoming both more repressive and more responsive.” [w] manfredelfstrom.com

2003



Barnett '03

Lydia Barnett's first book, *After the Flood: Imagining the Global Environment in Early Modern Europe* (Johns Hopkins University Press, 2019), earned the 2019 Morris D.

Forkosch Prize for the best first book in intellectual history by the *Journal of the History of Ideas*. In June 2020, Lydia earned tenure from Northwestern University, where she is a history professor. [w] <https://jhupbooks.press.jhu.edu/title/after-flood> ■ **Alix Klingenberg's** debut collection of poetry,

Secrets & Stars, “explores a return to wholeness, a rejection of fractured existence, and a claiming of the entire self as beloved, sacred, and divine.” Alix, also a photographer and a Unitarian Universalist minister, lives with her husband John Sherrill and son Quillen in Medford, Mass. [w] alixklingenberg.com

2004

K. Stephen Prince's new book, *The Ballad of Robert Charles: Searching for the New Orleans Riot of 1900*, chronicles the subject's altercation with police, the subsequent mob that terrorized Black citizens all over town, and the standoff that resulted in Charles' death. Stephen's research unearths a fascinating story, but also evidence of intentional erasure of the historical record and facts obscured for more than a century. ■ **Laura Wallerstein**, a shareholder at the law firm of Roetzel & Andress, was named a member of the Ohio State Bar Foundation's 2020 Fellows Class.

2005

Joellen Craft's manuscript *The Quarry* won L+S Press's 2020 Mid-Atlantic Chapbook Competition.

2006

Edwin Huizinga completed his first year as artistic director of the Sweetwater Music Festival in Ontario. A very active 2020 also included numerous concerts, film composing projects—including his first soundtrack for a Hollywood motion picture—work on a solo album, and a project created in conjunction with the National Arts Centre Orchestra that focuses on various forms of trauma



Huizinga '06

experienced on the east coast of Canada. His ensemble Fire & Grace recorded and released the single “Tanya's Tune.” ■ **Alex Muchnick** and Kelly Muchnick welcomed daughter Pepper LouAnn on June 9, 2020. Pepper was born in Los Angeles, where Alex works for an international law firm and Kelly works for a local school system. They look forward to showing Pepper around Oberlin. ■ **Michael Sakir** was appointed interim artistic director of Intermountain Opera Bozeman, a position through which he dedicated himself to reinforcing the organization's mission of strengthening communities and improving lives through opera—specifically through a series of innovative, small-scale community performances. Michael previously devoted four years as music director of Opera Memphis.



Fein '09

2007

Benjamin Wolak and Elizabeth Maki welcomed their daughter, Mirah, on August 13, 2020.



Higa '09

2008

Graham Johnson is a semifinalist for the 2021 Music Educator Award from the Recording Academy and Grammy Museum. Since graduating, Graham has taught music and special education in New York City. “I'm grateful to Oberlin for putting me on the path to a fulfilling career as a music educator,” he writes. ■ **Farkhad Khudiyev** won the Beethoven 250 Prize at the first international Arthur Nikisch Conducting Competition, where he bested some 200 conductors from around the world. Farkhad was born in Turkmenistan and earned a master's in conducting from Yale University. He serves as assistant professor and music director of the University of Texas at Austin Symphony Orchestra and is music director of the Orchestral Institute at the Hidden Valley Institute of the Arts in Carmel, Calif.

director of LYNX, a Chicago nonprofit that amplifies diverse voices through new song commissions, inclusive recital programming, and innovative educational initiatives. ■ **Brady Higa** and Renée Briemann '12 welcomed a daughter, Wilder Kekia'ikūpono, on October 30, 2020. She was born in Chicago, where Renée works in a biology lab at Northwestern University and Brady holds down “a boring office job.” They look forward to visiting Oberlin and Wilder Hall—where Mom and Dad met—and where the partial inspiration for her name comes from.

2009

Sari Gardner Fein and Casey Fein welcomed a second daughter, Tzila Grace, in October 2020. They live in Newton, Mass. ■ **Obed Garcia** graduated from the University of Michigan with a PhD in anthropology and became a postdoctoral scholar at the Department of Biomedical Data Science at Stanford University. ■ **Christina Giuca** won a Music Academy of the West Alumni Enterprise Award for 2021. She is artistic

2010s

2010

Samia Mansour was named one of *Cleveland Jewish News's* “12 Under 36.” She is the communications and events manager for jHUB, which provides innovative ways for interfaith couples and families to discover and personalize the meaning of Jewish

culture and values. ■ Research led by **James Dylan Rees** was detailed in a summer 2020 article in the journal *AVS Biointerphases*. His work probes the reaction between a type of bacteria and certain metals and the applications it could have to electrical engineering. James is a postdoctoral scholar in the Darrin Fresh Water Institute at Rensselaer Polytechnic Institute. [w] <https://phys.org/news/2020-07-metal-breathing-bacteria-electronics-biosensors.html>

2012

Erin Alcorn is a resident artist with Tri-Cities Opera in New York for 2020-21. She will portray Francine in *Monkey and Francine in the City of Tigers* and cover Miranda in Kamala Sankaram's *Miranda: A Steampunk VR Experience* in collaboration with the LUMA Festival. "I am also doing a pandemic project to raise money for charity," she adds. [w] erinalcorn.com/pandemicproject ■

Violinist **Augusta McKay Lodge** released a new album, *Corelli's Band*, and discussed her pandemic music-making with *Strings* magazine. She was also a soloist with Les Arts Florissants on concertos by Vivaldi. ■ **Nikki Mitchell** and **Will Georges** were married in Oakland, Calif., on August 15, 2020. They were joined by numerous dear friends from Oberlin. Pictured from left: Michael Craig '11, Monica Volk '11, Aaron Kanter, Nikki and Will, officiant Danny Spencer '11, officiant Carrie Fowler, and Rustam Bekmuradov.

2013



Wilson '13

Emily Gardner earned a doctorate of veterinary medicine from the University of Pennsylvania School of Veterinary Medicine in May 2020 and is completing her internship in Pittsburgh. ■ **Ilyssa Meyer** married Kenan Kurt on December 22, 2018, in Whitehouse Station, N.J., a union documented in the Vows section of the *New York Times*. Pictured, all left to right, top:

Sarah Orbuch '14, Kate Hanick '14, Jackson Meredith '12, Alex Kelly, Alison Messina, Kenan Kurt, Jess Kallberg '08, Kerry Kallberg '08; front, Bronwen Schumacher '14, Simone Brodner '14, Phoebe Hammer '14, Madeleine O'Meara, Ilyssa, Christina Perez-Tineo, Noah



Mitchell '12



Meyer '13

Fox, and Jodi Helsel '14. ■ **Emily Paige Wilson's** poetry chapbook, *Hypochondria, Least Powerful of the Greek Gods* (Glass Poetry Press), was written to help navigate her own health anxiety. An article on that topic also appeared in *Women's Health* recently. Some of the chapbook's poems have been published in *Cotton Xenomorph* and *Glass Poetry*, among others, and have also been reviewed in *Wildness*. [w] <http://www.glass-poetry.com/chapbooks/hypochondria.html>

2014



Joseph Monticello released his first CD with the Berlin Friday Academy, *Janitsch: Trio Sonatas* (Brilliant Classics), which features



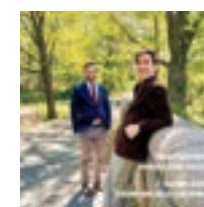
Katz '16

music by one of Berlin's leading composers of the mid-18th century.

2015

Emma deBeer Charno was awarded two master's degrees from Bank Street School of Education: one in elementary education and a second in literacy. Her mother, **Jenny deBeer Charno '78**, was in attendance at her graduation on Zoom. Emma is a first-grade teacher at Compass School in Fort Greene, Brooklyn, N.Y. ■ **Lila Fried** was admitted to the Global Field Program at Miami University in summer 2020. She completed a project in which she and fellow graduate students used research-based literature to create lesson plans and activities for Peruvian children on behalf of Centro de Educacion, Ciencia y Conservacion. Lila lives in Chicago and has worked with both Massachusetts Audubon Society and Audubon Great Lakes.

2016



Orsen '16

he used to record music that dates to the 1970s. Max's album *Things to Come* is also on the way; it follows his debut, *Trouble*, which

Max Bessen was included in the Best New Artist category in a recent *Jazz Times* readers poll. He earned a grant from the Boulder County Arts Alliance, which

has garnered more than 50,000 Spotify streams and counting. ■ **Alex Katz** married **Cara Cook '17** in Austin, Texas, on March 8, 2020. They were joined by numerous Obies, including **Chris McLaughlan '15**, **Caitrin Hughes**, **Leah Awkward-Rich '17**, and **Ilona Brand**. ■ **Lisa Learman**, a former biology and musical studies major, was a winner of the 2020 Lasker Essay Contest. She is working on a PhD in cellular and molecular medicine at Johns Hopkins University, where she also edits the Biomedical Odyssey blog. ■ Boston-based violist and pianist **Daniel Orsen** released his debut recording with Pierre-Nicolas Colombat, featuring Schubert's *Arpeggione Sonata*. They met as master's students at New England Conservatory and have collaborated since. [w] www.danielorsen.com

2017

Erica Zheng and **Santino Stropoli '18** married in Harvard Yard on September 12, 2020. They met as chemistry double-degree students in the opera orchestra and are finishing their PhDs at Yale and Harvard with their dog, Yoshi.

2018

Scott Lerner's artwork was recently reviewed in the *Boston Globe* and can also be viewed on his Instagram page: [@scottlernerart](https://www.instagram.com/scottlernerart).



Zheng '17

2020



Nepomuceno '20

interest in Indian classical music and her mother's Indian heritage. She was awarded a 2020 Fulbright research grant to study Carnatic music in India. ■ **Kara Nepomuceno's** story "A Month in Manila" was published in the dance travel anthology *Dance Adventures: True Stories About Dancing Abroad* alongside a story by Ted Samuel, deputy director of Oberlin Shansi. It recounts Kara's experiences in the Philippines on an Oberlin Shansi grant. "It was an important experience and a result of support from the Oberlin community," she says. "It was a starting point for interrogating my desire to 'return to roots' through dance."

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

A Love Story, with Music

OBERLIN
COLLEGE & CONSERVATORY

Emily Hantman Tsai '93
and Ben Tsai '92

AARON CLAMAGE

Music is what brought Ben Tsai '92 to Oberlin. He'd heard a recording of the college choir on a local radio station and knew he had to attend the school that produced such a sound. Chinese history is what brought Ben and Emily '93 together. They became acquainted through an East Asian studies seminar, and both went on to graduate work in the field.

"Oberlin has a uniquely creative atmosphere," Emily reflects. "The friends I made at Oberlin are those I still treasure. And, of course, I met Ben." In response, Ben notes, "Oberlin is where I learned the power of music. It shaped who I am. Plus, I met Emily!"

Today, the couple can be found singing with the City Choir of Washington. Ben, a tenor, serves as the organization's president, while Emily, a soprano, is editor-in-chief of its newsletter. Through the choir, they frequently encounter other Obies who are involved in the music world.

The Tsais give to Oberlin annually through their donor-advised fund. "We started using a DAF about five years ago; we find it easy and efficient," says Ben. "Gifts can be made online, and we're able to track all of the contributions we've made."

We are grateful to donors like Ben and Emily, who have demonstrated a commitment to Oberlin since they were young alumni.

Donor-advised funds are typically offered by financial companies (Fidelity or Vanguard, for example), or a nonprofit such as a community foundation. They are popular vehicles for current giving and can be used for charitable planning as well; the monies that remain after a donor's passing may be directed to Oberlin. Ask the organization sponsoring your fund how to accomplish that.

Have questions? Wish to offer a suggestion? Please contact Alan Goldman at the Office of Gift Planning at gift.planning@oberlin.edu or (440) 775-8599.

Losses

Faculty, Staff, and Friends

Ryan Anthony was a child prodigy whose brilliant trumpet career started with a two-year stint as an assistant professor at the Conservatory of Music. He emerged as a precocious performer in part by winning the *Seventeen* magazine/General Motors Concerto Competition at age 16 and went on to earn two degrees from the Cleveland Institute of Music before launching his teaching career at Oberlin in 1998. In 2004 he joined the Dallas Symphony, rising to its principal position two years later. He also taught at Southern Methodist University and appeared with the Los Angeles Philharmonic; the symphonies of Cincinnati, St. Louis, and Colorado; the New York Philharmonic; and the Cleveland Orchestra. He died June 23, 2020, leaving his wife, Niki, and two children. ■ **Tom Bechtel '58** was a college administrator who fulfilled numerous roles at Oberlin before becoming dean of undergraduate counseling at Brown University, where he worked from 1973 until 1990. After earning his Oberlin degree, he married Dorie Gilbert '61 and became a house parent for the men's dorm Wilder Hall, while also serving as assistant dean of men and assistant to President Robert Carr. He went on to earn a master's degree in counseling from Harvard University and worked in the schools of Northfield, Mass. He returned to Oberlin in 1968 as associate dean of students, a position he held for five years. Despite holding a largely disciplinary role during a time of civil unrest, Mr. Bechtel is remembered for his kindness, integrity, and decency, and he emphasized the interests of the students in his care at every turn. Upon retiring in 1999, he relocated with his wife to Middlebury, Vt. He died in January 2020, leaving his wife of 59 years, three sons, and four grandchildren.

1939

Beulah Bishop Reeves regaled her children with stories of her years at Oberlin, which began when she disembarked from a train that delivered her to Ohio from her native Iowa when she was only 16. She espoused diversity and generosity toward those in need—values she cherished throughout her life and which she credited to her education. Ms. Reeves died July 3, 2020, leaving her children.

1941

Theodore Samuel Horvath was a minister of the United Church of Christ for 40 years, the

third generation in his family to serve in ministry. During WWII he worked for the Quaker-administered Civilian Public Service. After the war, he married Geneva Irish and resumed his education, earning a degree from Colgate-Rochester Divinity School in 1949 and a doctorate from Princeton Theological Seminary in 1980. His career began with his ordination into the Hungarian Synod of the Evangelical and Reformed Church. He later served multiple UCC churches in New York and Pennsylvania and also with the Missions Council of the Congregational Christian Church in Boston. Dr. Horvath died December 21, 2020. He leaves his wife of 65 years, two children, a granddaughter, and four great-grandchildren.

1942

Kathryn Hardin Mott cultivated a life of community activism, social justice, and volunteerism and was a dedicated Quaker for many years. She earned two degrees from Oberlin, including a master's in history, followed by a second master's in elementary education from Teachers College at Columbia University. She married John Colman Mott, with whom she shared interests in history and civil rights, and they eventually settled in Ridgewood, N.J. She opened an integrated preschool, cofounded a Black-owned housing co-op, and served as president of her local PTA. Ms. Mott died January 22, 2020, leaving four children, including Margaret Mott '69 and Bethany Mott '79, plus granddaughter Kathryn Oberg '06.

1943

Jean Fagan Miske was a certified Brailleist who enjoyed a long career with the Cleveland Sight Center and continued as a volunteer transcriptionist in retirement. She married Jack Chapman Miske in 1945 and moved to Michigan, where they spent six years before returning to Northeast Ohio. In 1962 Ms. Fagan became active in the PEO Sisterhood, an international philanthropic education organization dedicated to furthering educational opportunities for women. She died June 4, 2020. ■ **Margaret Marie Brown Kistler** was an English teacher in Pennsylvania for more than 30 years. She married Thomas D. Kistler and had two children. A conservatory graduate, she also completed a master's in education at Kent State University in 1968 and led the choir of her Congregational Church for many years. Ms.

Kistler died November 15, 2020. She leaves her children, six grandchildren, and three great-grandchildren and was preceded in death by her husband. ■ **Mary Beth Hartson Ryan McCalla** was a teacher for many years before rededicating herself to founding a chapter of Planned Parenthood. She earned a business certificate from Radcliffe College and worked at the Red Cross Club in Venice, Italy, where she met her first and second husbands. She married Robert A. Ryan in 1946 and followed his army career to numerous countries and across the U.S. She added a master's degree in education and taught in eight states and Canadian provinces before feeling the tug of Planned Parenthood. Following a divorce, she remarried Donald McCalla, with whom she enjoyed 24 years. Active throughout her life, Ms. McCalla navigated the family's wooden sloop from Maryland to Florida with her daughter, and she later swam in the Senior Olympics. She died May 15, 2020. She leaves three children, including Liz Ryan Cole '68 and Bob Ryan (who did post-graduate studies at Oberlin), as well as seven grandchildren and six great-grandchildren. ■ **Mary Burmeister Vasseur** worked in the Oberlin College Library as well as the library and schools of her hometown of Springfield, Ohio, until her retirement in 1979. She followed her Oberlin education with a degree from Carnegie Library School in 1944, corresponding all the while with Jacques Henri Vasseur, a pen pal who served in the Free French Forces during WWII. They met at the conclusion of the war and were married in Paris in 1950, just three years before Mr. Vasseur's death. Ms. Vasseur returned to Ohio and began her library career in Springfield. She died November 2, 2020, leaving her son.

1945

Elaine Evans Dee was a longtime curator, first as an assistant at the Allen Memorial Art Museum, then at Harvard University, where she earned a master's degree in art history and specialized in drawings and Asian art. She worked at the Pierpont Morgan Library in New York City in 1961, then transitioned in 1968 to the Cooper-Hewitt Museum, where she served as curator of drawings and prints until her retirement in 1990. She and her husband, Joe, retired to Truro on Cape Cod, where she volunteered for the local library, historical museum, and Council on Aging. She died August 3, 2020. ■ Violinist **Mary Louise**

Swett Edwards was a music teacher in the Cleveland public schools before relocating with her husband to Dallas, where she lived for 10 years. Through a chance meeting, she met with Marina Oswald, the widow of Lee Harvey Oswald, and cared for Oswald's children during testimony at the Warren Commission Hearings. Following a divorce, Ms. Edwards relocated with her sons to Virginia. For the two decades that followed, she taught music in the public schools and fostered a love of animals and travel. She died May 6, 2020, leaving her two sons, a granddaughter and grandson, and a great-grandson. She was preceded in death by her former husband, Thomas Jefferson Edwards III. ■ **Leatrice B. Wright** was a teacher for two decades at an elementary school in Poland, Ohio. Years after completing her Oberlin studies, she earned bachelor's and master's degrees in education from Westminster College. Ms. Wright died July 24, 2020, following the death of her husband of 53 years, C. Robert Wright, 20 years earlier. She is survived by four children, six grandchildren, and four great-grandchildren and was preceded in death by a grandchild.

1946

Anne Kensett Crow Gilleran completed an MA in education from Eastern Michigan University and taught for 35 years in the public schools of Royal Oak, Mich. She met her eventual husband of 61 years, Peter Gilleran, while pursuing her interest in art at the Colorado Springs Fine Arts Center. Ms. Gilleran died October 8, 2020, leaving three children, seven grandchildren, and three great-grandchildren. ■ **Kathryn Joslin Lemmerman** met her husband, Karl '45, at Oberlin; they married in Fairchild Chapel in 1946. While her husband interrupted his studies for two years to serve in the Navy (he graduated with the Class of 1947), Ms. Lemmerman continued her studies and worked part time at Stofan Studio, which photographed Oberlin town and college students and local events. Following their time at Oberlin, the couple moved to Ithaca, N.Y., where Ms. Lemmerman worked at Cornell and started a family while her husband earned a PhD in physical chemistry. When Dr. Lemmerman was hired by Proctor & Gamble, the family moved to Cincinnati, where they lived in the same house for 64 years and raised three children. Ms. Lemmerman also

volunteered with the Girl Scouts for 25 years and Christ Hospital for more than three decades. Following Dr. Lemmerman's retirement in 1988, the couple travelled for over 20 years in the U.S. and abroad, participating in more than 50 Elder Hostel programs. Ms. Lemmerman died May 5, 2020, leaving her husband of 74 years, a daughter, son Karl '77, five grandchildren, and 10 great grandchildren. She was preceded in death by her son Keith '72.

1947

Ruth Elizabeth Farmer Bent enjoyed a long and varied library career, at one point becoming a certified archivist through studies at the Library of Congress. She earned a master's degree in library science at Western Reserve University and worked in the music department of the Cleveland Public Library. She married Tony Bent in 1950, after which they relocated to Chicago and eventually to Yellow Springs, Ohio, where Ms. Bent worked in the library of Antioch College. An avid pianist, she served as the musical director for her community's Gilbert & Sullivan series and was active in musical programs at her church. She died July 31, 2020, leaving four children and six grandchildren. She was predeceased by her husband.

1948

Joan Feynman was a widely known astrophysicist and a pioneer in the field of solar physics, an accomplished scientist for six decades who was heavily influenced by the dedication of her older brother, Nobel laureate and Manhattan Project scientist Richard Feynman. Her research—conducted at NASA's Jet Propulsion Laboratory and other famed institutions—revolved around the study of sunspots. She learned to predict their cycles and their effects on spacecraft, which allowed for the creation of more durable satellites and capsules. Dr. Feynman died July 22, 2020, leaving her husband, astrophysicist Alexander Ruzmaikin. ■ **Robert B. Lloyd** was a professor of Latin whose long career began in the classrooms of Oberlin College and Cornell College before he began a tenure of 34 years at Randolph-Macon Woman's College. He started at the Virginia school as chair of the department and earned numerous honors there, including a Fulbright research fellowship in Italy and two National Endowment for the Humanities fellowships. He completed an MA and PhD at Johns Hopkins University, and his writing appeared

frequently in publications including *The American Journal of Philology*, *The American Journal of Archaeology*, *Harvard Studies in Classical Philology*, and *Encyclopedia Britannica*. He was a member of the American Philological Association and the Archaeological Institute of America, among other groups. Dr. Lloyd died June 19, 2020, following the death of his wife, Angela Davies Pardington, in 1987. He is survived by three sons, a daughter, five grandchildren, and four great-grandchildren. ■ **Dona Ruth Thoms Palumbo** was an English teacher at Hickory Junior High School in Hermitage, Pa., from 1970 to 1991, after which she continued to volunteer as a teacher of English as a second language and as a tutor at Penn State University's Shenango campus. She completed her teaching certification at Youngstown State University and Westminster College while raising children with her husband, Anthony James Palumbo. Over the course of their 51-year marriage, they enjoyed fly-fishing trips, Penn State football games, and trips to Las Vegas. Ms. Palumbo died July 3, 2020. She was preceded in death by her husband and leaves their five children and one grandchild.

1949

Annabelle Flitcraft Burns was a tireless volunteer for a multitude of causes throughout her life, including the Girl Scouts, numerous church groups, and PEO International, a professional support group for women. She was a majorette and athlete in field hockey, basketball, and synchronized swimming at Oberlin, where she met her eventual husband, Robert F. Burns Jr., while waiting tables during her sophomore year. They relocated often in their early years together, from Southern California to Houston to Paradise Valley, Ariz., where they remained for 30 years. For 15 of those years, they operated a bed and breakfast together, with proceeds benefitting PEO scholarships. Ms. Burns died March 14, 2020, leaving her husband of 70 years, four daughters, 13 grandchildren, and 21 great-grandchildren. ■ **Jerry Howald** was an industrial chemist who earned a PhD in chemistry from Cornell University. The first of three siblings to attend Oberlin—followed by Reed Howald '52 and Edna Reiter '67—he departed campus to serve in the U.S. Army in the years following WWII, then returned to complete his degree and indulge his love of music through

Musical Union. He took part in musical productions throughout his life, including the church choir in which he met his wife, Betty Arrowsmith. Dr. Howald died September 23, 2020, following the death of his wife the previous year. He is survived by five children, including Art Howald '77, and seven grandchildren. ■ **Dale LeRoy Race** was a dentist in Elyria, Ohio, for 52 years. He served as a B-17 navigator during WWII and as a pilot in the Korean War before completing dental school at Ohio State University. He raised five children with his wife, Mary Lou, with whom he enjoyed many skiing trips in the U.S. and Europe. Dr. Race was a member of the Elyria Kiwanis and the Masons. He died July 20, 2020, following the death of his wife in 2004. He is survived by their children, 11 grandchildren, and 10 great-grandchildren and by his second wife, Joyce Duncan. ■ A survivor of the Holocaust who came to the U.S. in 1946, **Francis H. Schott** earned a doctorate in economics from Princeton University and became a business economist, first with the Federal Reserve Bank of New York and later for the U.S. Treasury, the Kennedy administration, and the Equitable Life Assurance Society, which he served in numerous senior leadership capacities. He was a president of the National Association of Business Economists and a member of New York City's Downtown Economists Club, Forecasters Club, and the Metropolitan Economic Association. He remained an active volunteer throughout his retirement, including involvement on numerous boards including the Foundation for Child Development and Habitat for Humanity. He enjoyed playing the violin and was a competitive chess player. Dr. Schott died July 12, 2020. He was preceded in death by his wife, Barbara, and is survived by three children, six grandchildren, and a great-granddaughter.

1950

Alice Ann Ward Benedict was a teacher near her home in Dayton, Ohio, and worked at the University of Dayton Early Childhood Center. For more than three decades, she also supported the companies of her husband, Ben, and was active with religious and community groups such as the Miami Valley Unitarian Universalist Fellowship and the Dayton Council on World Affairs. She earned an MA in history from Ohio State University, an MS

in early childhood education from Wright State University, and was a graduate of the Chautauqua Literary and Scientific Circle. Ms. Benedict died December 28, 2020. She was predeceased by her husband, and she leaves four children, eight grandchildren, and a great-granddaughter. ■ **Mark Aiken Heald** witnessed the Hindenburg disaster with his family near his childhood home in New Jersey. He went on to a career dedicated to harnessing the power of atomic energy for civilian use and was a member of the faculty at Swarthmore University from 1959 to 1992. He completed a master's degree and PhD at Yale University and began work in the university's controlled nuclear fusion program. Dr. Heald coauthored three books: *Plasma Diagnostics with Microwaves* (1965), *Physics of Waves* (1969), and *Classical Electromagnetic Radiation* (1990). He died July 12, 2020, leaving Jane Dewey '52, his wife of 68 years whom he met at Oberlin; three children; and three granddaughters.

1951

Maury Lloyd Hanson Jr. was a neurosurgeon who practiced in New York City and in his hometown of Washington, D.C. He completed his medical studies at Cornell University and returned to academia in retirement, earning a PhD in studies of Greek and Latin at the University of North Carolina. Dr. Hanson died May 4, 2020.

1952

Robert Baxter was raised in Oberlin and went on to a career as a writer in the publishing and advertising fields. He married Mary Sandvold '52, with whom he had three children and enjoyed traveling. He died November 18, 2020, following the death of his wife in 2015. He is survived by three sons, including Don Baxter '76 and Russ Baxter '78, as well as four grandchildren and a great-grandson. ■ **Mary Caroline Lehman McLean** was a student of language and narrative who earned an MA from Yale University and taught composition and literature at the college level, later adding a PhD in literature from Oklahoma State University at age 60. She was dedicated to faith-based social justice initiatives throughout her life and was proud to have once been arrested for her activism in Washington, D.C., along with fellow members of her church congregation. Dr. McLean died August 2, 2020, leaving three children. She was

preceded in death by her husband, Rev. Dr. Stuart D. McLean.

1953

Wesley Metcalf Fuller was a composer and teacher who devoted 26 years to Clark University, where he served as chair of the music division and founder of its computer music studios. He was a pioneer in the realm of electronic music, from works created for fixed media and analog synthesizers to those crafted using digital technologies. He completed graduate school at Boston University and studied with Wolfgang Fortner as a composition fellow at the Berkshire Music Center in 1961 and with Leland Smith at Colgate University in 1974. The recording *Seven by Seven*, released on Neuma Records at the time of Mr. Fuller's death and featuring works dating from 1977 to 2009, spans the breadth of his career and the ever-changing technologies at his fingertips. He died September 24, 2020, leaving two daughters, two grandchildren, and a great-grandchild. He was married in 2015 to his partner of 54 years, Jacques L. Linder, who participated in the creation of his final recording. ■ A third-generation Oberlin graduate, **Peter Mattson** was a geologist who began his career with the U.S. Geological Survey before beginning a tenure of 34 years on the faculty of Queens College. He earned a PhD in earth sciences from Princeton University and conducted field research during dozens of excursions across more than 15 countries. Dr. Mattson died November 9, 2020, leaving his wife, Leila Ott '54; their three children, including Andrew Mattson '83; and seven grandchildren, including Natalie Mattson '19. ■ **George Vincent Rose** was a professional musician and teacher who founded the Waldorf Choral Society and conducted it for 39 years. He earned a master's degree in education from New York University and served in the U.S. Army's Special Services Division as conductor of the Fort Dix Soldiers' Chorus, which was featured on the ABC program *Soldiers Parade*. He taught at the Brooklyn Friends School and in the Great Neck, N.Y., school system, later joining the faculty of the Waldorf School of Garden City. He directed the Kings Point Merchant Marine Academy Glee Club and the Great Neck Choral Society and was a frequent tenor soloist at New York churches. Mr. Rose died November 6, 2019, leaving his

wife of 64 years, Faith Buckley Rose '53; five children; and 13 grandchildren.

1954

George G. Kaufman was an internationally renowned economist whose career included service to the Federal Reserve Bank of Chicago—where he founded the Conference on Bank Structure and Competition and ran it for 50 years—as well as the Ford and Carter administrations and Loyola University of Chicago, where he was a professor for 36 years. Dr. Kaufman introduced the principles of Prompt Corrective Action toward failing financial institutions and Least Cost Resolution of failed banks, both of which became part of the FDIC Improvement Act of 1991. He began teaching in 1971 at the University of Oregon, followed by a string of visiting positions at the reserve banks of Australia, New Zealand, and the United States. Born in Germany, he fled Nazi persecution with his family, arriving in Amsterdam at age 3 and in the U.S. four years later. He earned an MA from the University of Michigan, served in the U.S. Navy, then completed a PhD in economics at the University of Iowa. Dr. Kaufman died June 25, 2020. He is survived by his wife of 18 years, Mimi Winter.

1955

An Oberlin Shansi representative who taught English in Taiwan, **Horace W. Briggs II** went on to a career teaching Asian history at the University of Vermont; California State University, Hayward; and Loyola Marymount University. He later established the electronic court reporting firm Briggs Reporting. Dr. Briggs earned a master's degree in Asian studies from Yale University and a doctorate in international relations from the Fletcher School of Law and Diplomacy. He died August 11, 2019, leaving Mary Ann Thiergartner Briggs '55, his wife of 64 years, and their three children.

1956

John Graham Cook was an HR specialist who worked for many years at Colt Firearms and Dennison Manufacturing, where he served as corporate VP. He was founding chair of the Maverick Corporation and president of HR for the Manufacturers' Alliance for Productivity and Innovation—a position through which he ensured the inclusion of women for the first time. He completed a

master's degree in labor and industrial relations at the University of Illinois. In retirement, he remained active as a volunteer for numerous nonprofits and was an adjunct professor of HR management in the graduate program at Emmanuel College. Mr. Cook died May 31, 2019, leaving his wife, Caroline Ross '56; two children; and three grandchildren. ■ **Janet Lemmerman Mengle** immersed herself in the arts throughout her life, including early appearances on radio and on the stage of the Cleveland Play House and playing double bass in Bay Area orchestras after graduation. She was devoted to numerous social justice causes and is remembered fondly for her free spirit and easy sense of humor. Ms. Mengle died November 17, 2020. She leaves three daughters and four grandchildren and was preceded in death by Donald Mengle, her husband of 47 years.

1957

William Henry Naumann was a longtime teacher who began in the public schools before transitioning into a religion professorship at North Central College in Naperville, Ill., a position he held for 30 years. He added to his Oberlin divinity degree a bachelor's degree from Asbury University, a master's from Kent State University, and a master's and PhD from Yale University, and he represented the fourth consecutive generation in his family to be ordained by the United Methodist Church. He raised four children with his wife, Marcene Julian, who died at age 37. Dr. Naumann later married Helen Gamertsfelder Barrett, whose own four children resulted in a bustling blended household. Together they traveled the world during Dr. Naumann's sabbatical studies. He died August 2, 2020, leaving his wife and children, 20 grandchildren, and 32 great-grandchildren. ■ **Cloyd H. Pfister** was a U.S. Army intelligence offer, serving at the nation's highest level of security during a career that spanned from 1957 to his retirement in 1993. As a young lieutenant, he witnessed the construction of the Berlin Wall, then played pivotal roles in preparing America's national security structure as the Cold War came to an end many years later. In between, he operated behind the scenes of numerous world events that came to define the era across Europe and throughout the Middle East, including the Iranian revolution and U.S. hostage crisis. He served in a number of capacities in Germany, including as commander of the army's field

station in Berlin. He earned an MA in international relations at American University and was presented countless honors, including the Distinguished Service Medal and Defense Distinguished Service Medal, both awarded by the president; the Defense Superior Service Medal; three Legions of Merit; a Bronze Star; and a National Intelligence Distinguished Service Medal. In retirement, Mr. Pfister became active in Oberlin alumni and scholarship activities and enjoyed extensive fishing trips in Newfoundland. He died October 12, 2020, leaving four children, two stepchildren, 12 grandchildren, and his partner of 12 years, Annette Woodward. He was preceded in death by his first wife, Rita Geiger, and by his second wife, Gail Williams Pfister.

1958

Austin J. Edison was an executive with DuPont, his employer of 35 years. He was an expert sailor who successfully crossed the Atlantic as part of a four-person crew at age 79. Mr. Edison volunteered with numerous community organizations, including the YMCA and SCORE, a network of business mentors. He died February 16, 2020, leaving his three sons, four grandchildren, and his former wife, Jackie Edison. ■ **David Mathiasen** was an economist whose work included service to the U.S. Agency for International Development in the 1960s and the U.S. Office of Management and Budget beginning in the 1970s, through which he earned the President's Award for Distinguished Federal Civilian Service. He transitioned away from the federal government in the 1990s, devoting his efforts to the Organization for Economic Cooperation and Development in Paris for three years. Mr. Mathiasen died June 13, 2020, leaving his wife of 60 years, Carolyn Swisher '59, their two daughters, and four grandchildren. ■ **Deborah Rabnick Ross** taught piano in Cleveland, including years devoted to the piano faculty of the Music Settlement. She died in 2020 and is survived by her family.

1959

James John Hamilton taught sixth grade for 30 years and authored a book on the Civil War's Battle of Fort Donelson. He enjoyed traveling the world and studying history and is remembered as an active philanthropist who supported charities as well as individuals in need. Mr. Hamilton died November 8, 2020, at Kendal at Oberlin.

1960

Frank Brunotts worked for Hill & Wang publishing in New York City before transitioning into freelance editing in Torrington, Conn., and later in Walnut Creek, Calif., where he retired. Before beginning his Oberlin studies, he worked in U.S. Army intelligence in Japan during the Korean War. He is remembered for his great intellectual curiosity, wit, and kindness. Mr. Brunotts died September 5, 2020. He leaves his wife, Patricia Thompson '61, and their three children. ■ **Malcolm Perry Parada** was an obstetric physician for 30 years, delivering more than 6,000 babies. He completed his medical education at Cincinnati College of Medicine in 1964 and served in the U.S. Navy before completing his OB/GYN residency at University Hospitals in Cleveland. He relocated his family in 1971 to Salisbury, N.C., where he joined the Salisbury Clinic for Women. An avid arts lover, he sang bass in church choirs and performed with the Piedmont Players. Dr. Parada died November 4, 2020, leaving his three children, nine grandchildren, and two step-grandchildren.

1961

Mary Beth Clinton was raised in Knoxville, Tenn., and Macon, Ga., before taking up studies at Oberlin. She died July 3, 2020. ■ **Linda Louise Graef Salter** was a high school and college math teacher who transitioned into a career in college administration. She rose to the positions of acting dean of Pepperdine University, dean and VP of Grossmont College, president of Skyline Community College, and chancellor of the West Valley/Mission Community College District. She met her husband, Kit, at Oberlin, and they raised two children until divorcing after 16 years of marriage. She earned an MA in mathematics at UC Berkeley in 1970 and cultivated a great love of art in retirement. Ms. Salter died August 3, 2020, leaving her children and three grandchildren.

1962

Stanley Cowell was a groundbreaking jazz pianist who played alongside a slew of legendary musicians and appeared on more than 30 recordings, a handful of them on the influential independent label he cofounded. A native of Toledo, Ohio, he had a rich and varied education grounded in classical piano and composition. At Oberlin he was a student of the legendary piano teacher Emil

Danenberg at a time when jazz existed at the far fringes of the conservatory. He earned a master's degree in piano performance at the University of Michigan and pursued additional studies at the Mozarteum in Salzburg, the University of Wichita, and the University of Southern California. By 1966, Mr. Cowell had relocated to New York City and began gigging in the bands of free-jazz saxophonist Marion Brown, drummer Max Roach, saxophonist Stan Getz, and vibraphonist Bobby Hutcherson. In 1969 he struck out on his own with the album Blues for the Viet Cong (Polydor). Mr. Cowell ultimately dedicated his career to teaching—at Amherst College, Lehman College at the City University of New York, New England Conservatory, and finally Rutgers University—and composing in a wide array of styles. His contributions are considered underrated by many jazz insiders, in part because of his retreat from live performance during some of the most fertile years of his career. He returned to the stage in the final decade of his life, reveling in the dream come true of a weeklong residency at New York City's famed Village Vanguard in 2015 and performing his suite Juneteenth with an ensemble of strings, voice, and percussion at An Die Musik Live in Baltimore in 2019. Mr. Cowell died December 17, 2020, at his home in Camden, Del. He leaves his wife, Sylvia, and two daughters. ■ **Benn Gibson** taught organ at the University of Georgia, Oberlin Conservatory, Bennett College, Hiram College, and Southwestern College, where he began as associate dean in 1977 and remained until his retirement in 2002 as VP for college services. He earned master's and doctoral degrees at Northwestern University, balancing his studies with the Robert Shaw Chorale, with which he performed Handel's Messiah in 30 cities across the U.S. In addition to his musicianship, he was a skilled computer programmer who taught courses at Southwestern and St. John's College while consulting for local businesses. Dr. Gibson died July 29, 2020, leaving his husband and lifelong friend, James Leland. ■ **Thomas B. Sanford** was a professor for more than 40 years in the University of Washington's School of Oceanography and the principal oceanographer for its Applied Physics Laboratory. His research yielded a series of groundbreaking measurement techniques developed through the use of motional electromagnetic induction. Dr.

Sanford's work was rewarded with the American Meteorological Society's Henry Stommel Research Medal in 2010, and he was named the U.S. Navy's SECNAV/CNO Chair of Oceanographic Sciences in 2008. He earned a PhD in oceanography from the Massachusetts Institute of Technology. He married Marilyn Wilmore, an Oberlin student who would finish a nursing degree at Case, in 1962 and settled in Massachusetts, where he worked for the Woods Hole Oceanographic Institution until relocating to Washington in 1979. Dr. Sanford died July 12, 2020. He leaves his wife of 58 years, their three children, including Cindy Sanford Potter '89, and three grandchildren. ■ A classics major at Oberlin, **Sharon Taormina** was a biblical scholar and a world traveler who spoke numerous languages fluently. She was a dedicated volunteer for Bridging Communities and Meals on Wheels, and she enjoyed an active lifestyle as an avid trail hiker and drummer—a skill she took up at age 71, joining a band soon after. Ms. Taormina died July 7, 2020, leaving two daughters. She was predeceased by her first husband, Mike, and her companion of 24 years, Cy.

1963

Elwood Castrodale died May 24, 2018. He is remembered fondly by classmate Wendy Geckeler '63. ■ **Virginia "Ginny" B. Woodcock Eisenstein** was an attorney who founded a law firm in State College, Pa., where her clients included numerous businesses and individuals, and where she taught law at Penn State University. She graduated from Yale Law School in 1967 and began her law career before dedicating herself full time to raising her children. Tirelessly active in her community, she served on numerous boards, often as president—including roles with the Centre County Bar Association and the Centre Chamber Orchestra Board. In retirement, she enjoyed growing and selling organic vegetables with her son. Ms. Eisenstein died August 6, 2020, leaving her husband of 56 years, James '62; their two children; and eight grandchildren. She was preceded in death by a grandson. ■ **Dr. Dolph Edward Ulrich** was a professor of philosophy for 45 years at Purdue University, where he settled after earning his PhD at Wayne State University. He authored numerous technical publications and coauthored the textbook *Elementary Symbolic Logic*. He volunteered for more than 30 years with the

Friends of the West Lafayette Public Library and also served the Sycamore Audubon Society and NICHS Land Trust. Dr. Ulrich died September 25, 2020. He leaves his wife of 56 years, Susan Howell Ulrich '65, whom he married in Finney Chapel and with whom he traveled to all 50 states and more than 30 countries.

1965

Larry Gladieux was a policy analyst and higher education expert who enjoyed a 28-year career with the College Board, most of it as director of the Washington, D.C., office. After departing in 2000, he worked independently on education policy and finance for various states and the federal government. He earned a master's degree in public and international affairs from Princeton's Woodrow Wilson School and worked for U.S. Rep. John Brademas of Indiana early in his career. In 1976 he coauthored the influential book *Congress and the Colleges: The National Politics of Higher Education*, an early indicator of his gift for writing, which he shared as a mentor to others. A standout athlete on Oberlin's football and wrestling teams, he also met his future wife, Paula Ross Gladieux '65, on campus and later raised two children with her. Mr. Gladieux died in May 2020. He is survived by his former wife, a daughter, and two grandchildren. He was preceded in death by a son. ■ **Gary Schnitker** was a Minneapolis-based ENT physician for 40 years, a span that included private practice as well as a professorship at the University of Minnesota. He was a two-year co-captain of the Oberlin track team and remained active throughout his life, later taking up scuba diving. He enjoyed refinishing wooden boats, driving his Cobra, and serving as a racetrack physician. Dr. Schnitker died June 9, 2020, leaving his wife of 53 years, Claudia Mages Schnitker '65, and two daughters.

1966

Gabor Kovacs was a refugee of the Hungarian Revolution of 1956 who went on to become an acclaimed poet whose writing appeared in *The National*, *Exquisite Corpse*, and *The Buffalo News*. In the 1990s, he was a member of Poets Against Apartheid and served as a member of the Roycroft Wordsmiths. He worked for the Buffalo and Erie County Public Library System for nearly 30 years. Mr. Kovacs died December 14, 2018, leaving Pia, his wife of 47

years, and their daughter. ■ **Judith English Glenn Samson** operated a clinical psychology practice in Dallas for nearly 40 years. She was also a faculty member at the University of Texas Southwestern Medical School, where she supervised graduate-level psychotherapy casework. She received the Dallas Psychological Association's Distinguished Psychologist Award in 2012. As a student, she interrupted her Oberlin studies with a year at the Sorbonne in Paris; she later earned a PhD in clinical psychology from Washington University in St. Louis. Dr. Samson died October 25, 2020.

1968

Constance Chin devoted 43 years to Stanford University, where she served as administrative manager at the Center for East Asian Studies and also worked in the Department of East Asian Languages and Cultures. She is remembered for her unwavering devotion and enthusiasm for her work and her colleagues. After Oberlin, she studied Chinese at the Chinese University of Hong Kong and wrote for the South China Morning Post. She taught English at Tunghai University in Taiwan, where she began studies of classical Chinese. While working at Stanford, she completed a master's degree in ancient and medieval history from San Jose State University with an emphasis on Silk Road studies. Ms. Chin died August 6, 2020, leaving her son and two grandchildren. ■ **Harvey Asher Himberg** was director of investment policy and environmental affairs at the Overseas Private Investment Corporation, where he played a leading role in environmental policy for many years. He taught English in Tunisia with the Peace Corps, then earned a PhD in political science from the City University of New York, where he was a Fulbright Scholar. Early in his career, he worked as a legislative assistant and chief of staff for U.S. Rep. Cardiss Collins of Illinois. He taught at the University of California, Santa Barbara, and at the University of North Carolina at Chapel Hill. In recent years, he served as vice chair of the Chatham County Democratic Party. Dr. Himberg died December 14, 2020. He leaves his wife of more than 30 years, Jamie Burnett, and two daughters from his marriage to Ann Kip, who died in 2008. ■ **Steven Alan Mossbrook** was an internet pioneer and entrepreneur whose companies included the tech firms Wyoming.com, Cerento, and Contact Communications.

He was an accomplished golfer and croquet player and indulged an affinity for speed through the plane he piloted, the speedboat he captained, and the cars he drove. He completed an MBA at Georgia State University. Mr. Mossbrook died November 5, 2020, leaving his wife of 48 years, Sandra; their daughter; and four grandchildren. ■ **Glenn Roberts** was a legislative expert who drafted the bill that came to be known as the Civil Liberties Act of 1988, which offered redress to 120,000 Japanese Americans—including Mr. Roberts and his family—who had been interned by the U.S. government during WWII. For his efforts, he was awarded the Japanese American Citizens League's highest honor in 2013. He began his career as a reporter in North Carolina before relocating to San Francisco to lead a congressional campaign, paint in the legendary Haight-Ashbury neighborhood, and drive a taxi. He later returned to politics as a State Department negotiator on behalf of the Micronesian islands of Palau and as a legislative director for a U.S. representative and senator. Mr. Roberts was married in 1983 to Katharine Ferguson Roberts, and they had twin daughters together, which prompted him to step away from his work on Capitol Hill in favor of lobbying for a law firm. He died August 20, 2020, leaving his wife, two daughters, and a granddaughter.

1969

Donn Rosensweig found his calling in 1985 as a Reform cantor, beginning a 25-year career at Temple Emanuel in Andover, Mass. He earned a bachelor's degree from Hobart College before completing a master's in teaching at Oberlin, where he met his future wife, Ruth Adler '68. Early in his career, he served as a schoolteacher, chef, and actor, and in retirement he remained active in singing and acting with local theater groups and choruses. Mr. Rosensweig died December 6, 2020. He leaves his wife of 43 years and their two sons. ■ **Herbert Finley Rudd II** was an agricultural economist and foreign service officer in the U.S. Department of Agriculture's Foreign Agricultural Service. He earned a master's degree in economics from American University and was a conscientious objector during the Vietnam War—as his father had been during WWII, a decision informed by their Quaker faith. Mr. Rudd spoke Portuguese, French, Spanish, Russian, and Italian, and he employed his language skills

regularly through his diplomatic work in nations across the world. In retirement, he delighted in traveling with his children and grandchildren. He died December 28, 2020, leaving his five children, five grandchildren, and two former wives, Marie-Francoise Davies and Ursula Szczurek-Rudd.

1970

Ann Evans was a public health consultant and an ESOL teacher. She completed a PhD in population dynamics from Johns Hopkins University and served a three-year stint in Nepal with the Peace Corps. Dr. Evans died December 20, 2015, leaving many loved ones. ■ **Alicia Dawn Lloyd** was an associate professor of English at the Taiwan University of Science and Technology who retired after 45 years of teaching. She also served as director of the school's International Affairs Office and was a lay preacher at Taipei Wesley Methodist Church. She earned a PhD in Chinese from Ohio State University in 1974. Dr. Lloyd died December 28, 2020, leaving her brother, Thomas Lloyd '74.

1971

Jennie Richard King was a college administrator who served as director of admissions in the MBA program at Simmons College and in the financial aid office of Illinois State University. She earned a master's degree from Case Western Reserve University and was an active member of her Unitarian congregation for 35 years. Ms. King died June 11, 2020. She is survived by her husband, Scott King '70, and a son.

1974

Frances Detweiler Granatino was an attorney who worked for firms in New York City and Philadelphia before becoming corporate counsel for Commodore International—a major computer manufacturer at the time—in 1986. She was a 1980 graduate of the Case Western Reserve University School of Law, where she edited the *Law Review*. In 2008 she moved with her husband, John Granatino, to a ranch in Waxahachie, Texas. In recent years, she operated websites devoted to selling her hand-dyed wool and to sharing interviews with children's book authors. Dr. Granatino died September 16, 2020. Her support led to the creation of 400-acre Detweiler Park on former family land in her native town of Dauphin, Pa.

1976

Steve Schulte enjoyed a long career in commercial banking and financial services before retiring in 2013. He followed both of his parents—Edward Schulte '49 and Jean Tollison Schulte '46—to Oberlin, where he was a four-year swimmer. He remained passionate about swimming and travel, driving cross country many times and touring national parks. He died July 14, 2020, leaving his wife of 34 years, Joanne Calabro Schulte. He is remembered as a diehard fan of the Cleveland Browns who longed to see his team make the playoffs—which they did, for the first time in 18 years, mere months after his passing. ■ **Nadine Shank** was a pianist and teacher for 40 years at the University of Massachusetts, where she developed a master's program in collaborative piano in the 1980s and performed on the recitals of many faculty members and students. She earned a master's degree in piano performance from Indiana University in 1980. Ms. Shank died October 8, 2020, leaving her husband, David Nielsen.

1981

Randall Craig Fleischer was an acclaimed conductor with orchestras across the U.S. and around the world. He served as music director of the Anchorage Symphony, Youngstown Symphony, Hudson Valley Philharmonic, and the Flagstaff Symphony and was a guest conductor of major orchestras from Beijing to Los Angeles—including a private concert he led for Pope John Paul II at the Vatican. He earned a graduate degree from Indiana University and studied under Leonard Bernstein through a conducting fellowship at the Tanglewood Music Festival. He first earned international acclaim in 1989 as associate conductor of the National Symphony, where he led a performance of the Dvořák Cello Concerto for Mstislav Rostropovich's return from Russian exile. He was the creator and conductor of *Rocktopia*, which enjoyed a Broadway run in 2018 and was broadcast on PBS. He died August 19, 2020, leaving his wife of 38 years, Heidi Joyce, and their daughter. He is remembered by colleagues for his generous spirit, enthusiasm, and creativity.

1983

Barbara Sinkula served in a variety of roles at Los Alamos National Laboratory from 1993 until her retirement in 2018. A cello and

biology major at Oberlin, she followed her studies with a two-year stint teaching English through the Oberlin Shansi program, then returned to the U.S. to complete a PhD in civil engineering at Stanford University. She remained active in music, performing with the Los Alamos Symphony Orchestra. Dr. Sinkula died November 19, 2020, leaving a son and daughter.

1987

Charles Homer Combs came from a family of educators, and he followed them into the profession as a teacher of English in Japan and ESOL at the Professional Business College in New York City, as well as second language acquisition courses at the City University of New York's Hunter College. He completed two master's degrees in applied linguistics at Columbia University. Mr. Combs died November 19, 2020, leaving many loved ones.

1992

Georgia Hatzivassiliou was a principal scientist in the molecular oncology department at the biotech firm Genentech. She was internationally recognized for her research on cancer cell signaling, tumor metabolism, and immunology, and she was responsible for discoveries that have led to innovative approaches to treatment—even as she battled cancer for the last nine years of her life. She completed a PhD at Columbia University before settling on the West Coast. She died February 17, 2020, leaving her husband, Babis Andreadis '93, and their two daughters. ■ **Nathan Rudolph** died December 18, 2019.

2013

Matthew McLaughlin was an accomplished musician who worked as a freelance performer and teacher and who composed and arranged works for ensembles of all sizes. A gifted horn and piano player, he won the New Jersey Governor's Award for the Arts in 2008. At Oberlin, he took part in conservatory tours to Los Angeles (2009), Asia (2011), and New York (2013), where he played principal horn at Carnegie Hall. After his junior year, he devoted a year to playing associate principal horn with the Sarajevo Philharmonic in Bosnia. He later earned a master's degree in music from the University of Cincinnati College-Conservatory of Music. Mr. McLaughlin died June 25, 2020, leaving his family.

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Notice published in the January 10, 1964 *Oberlin Review*

“We are closer to the potential use of a nuclear weapon than we’ve been since the Cold War. Part of that is because the relations between the nuclear powers, between us and Russia, us and China, are declining and the risk of conflict is growing. At the same time, there’s an unprecedented complacency about this. People just aren’t focused, including leaders, sufficiently on the risks of these weapons and the risk of miscalculation.”

Lynn Rusten '80, vice president of the Nuclear Threat Initiative and leader of the Global Nuclear Policy Program, on the radio program *Intelligence Matters*

“The desire for change burns very bright inside me. To do this work, you have to be a true believer. Otherwise, why would you do it? There are a million easier ways to run a museum.”

Baltimore Museum of Art director Chris Bedford '00, on controversial plans to sell three works to fund programs to make the museum more diverse, in the November 20, 2020 *Baltimore Sun*

“I am reminded how, throughout my career, I’ve often felt that my playing had the most meaning, and the demands on my artistic imagination, emotional reserves, and technical ability were greatest, when I performed for audiences in special need of care and healing—at senior centers, memorial services, prisons, rehab facilities, and the like.”

Violinist Diane Monroe '75, on the website of Philadelphia public radio station WRTI, February 15, 2021

“There is nothing quite like telling all of your professors when you were 18 that you’d be a news reporter, and then they turn on the TV and witness you living your dreams.”

Now-former WEWS Channel 5 reporter and fill-in anchor Amanda VanAllen '09 about what she will miss when she leaves the Cleveland news station for a job in Philadelphia

“[I]n focusing so acutely on scholarly production—i.e., peer-reviewed publications—as a scholarly society and academic discipline, we overlook other sites where meaningful ethnomusicological work takes place. Put simply, teaching *IS* my work, the thing over which I labor the most. And, more importantly, I consider teaching, especially with a critical, antiracist approach, a moral imperative.”

Jennifer Fraser, associate professor of ethnomusicology and anthropology at Oberlin, during a panel on “Ethnomusicology as a Liberal Art,” October 2020

“These 10 months reminded me that science, like race, gender, geography, and class, is ‘happening’ in the stories we tell. What do we want that to mean? How can we justly and deftly accept, explore, exploit the science in our stories?”

Writer Kiese Makeba Laymon '98 on Twitter, February 3, 2021



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