American Dreamers
Meet Pomona’s undocumented students.

A View Through the Bars
Bill Keller ’70 and criminal justice in America

Helping Out With Speaking Up
Jessica Ladd ’08 pits an app against sexual violence

UNTOLD STORIES/
Bridges Hall of Music celebrates its 100th birthday

Little Bridges at Pomona

Essay by Graydon Beeks ’69 | Photos by John Lucas

Pomona]

/UNTOLD STORIES/

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They’re special because of their talent, not their status. Meet the undocumented students of Pomona College.

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BY ADAM CONNER-SIMONS ’08

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ON THE COVER
Pictured are: (1) Sergio Rodriguez-Canemann ’16, (2) Alejandro Castillo ’17, (3) Jose Luis Gomez ’16, (4) Sichen Enoe Hernandez-Martinez ’15, (5) Jacqueline Fernandez ’16, (6) Growen Park ’17, (7) Ernesto Rafael Guzman Tapia ’17, and (8) Kimberly Rojas-Hernandez ’17. —Photo by Carrie Rosema

PCM ONLINE
www.pomona.edu/magazine
In the days before the construction of the Thatcher Music Building, the College Choir rehearsed in the hall daily during the lunch hour, the Band rehearsed on Monday and Wednesday afternoons, the Orchestra and the Men’s and Women’s Glee Clubs rehearsed in the evenings. Large classes were also scheduled there, and I remember taking Professor Karl Kohn’s Music 54 in Bridges during my second semester. The College Church, in whose choir I also sang, met there on Sunday mornings, and I took organ lessons from “Doc” Blanchard on the Moeller Organ. And, of course, all concerts were given there.

My freshman year witnessed the celebration of the 50th anniversary of the opening of Little Bridges, which culminated in a performance of Mozart’s Requiem, K626 by the Choir and Orchestra. I did not realize the significance of this celebration at the time, even though there is a note about it in the program. I remember the event mainly as one of the last concerts conducted by Professor Kenneth Fiske, the conductor of the orchestra since 1936, before his retirement the following year.

Over the next four years I attended or participated in innumerable rehearsals, concerts, classes and church services in Little Bridges, but in many ways the most remarkable event was the appearance of “The Web.” This was an intricate assemblage of thin wire strung between the railings of the balcony by a number of students—many of them my classmates—working in secret during the wee hours of the morning and sprung on an unsuspecting public. Professor William F. Russell, the long-serving choir and band director and chair of the Music Department, had an impish sense of humor himself and was pleased with the ingenuity and execution of the project. Since it seemed to improve the acoustics of the hall, it was left in place for some time, until it collected a substantial amount of dust and the wire began to break, at which point it was removed.

Shortly after I graduated in June 1969, a report on the state of College buildings that was prepared for President David Alexander during his first months in office revealed that Bridges Hall of Music did not meet current standards with regard to earthquake safety, and the building was closed. Thought was apparently given to demolition because of the anticipated cost of bringing the building up to code. Fortunately, Trustee Morris Pendleton was able to find the original plans and discovered that the building was built well above code in 1915, reducing the cost of retrofitting by a substantial amount. The funds were raised in 90 days, primarily from loyal alumni, many of whom had been married in the hall; their names are preserved on large panels in the lobby and on small plaques attached to the bench seats.
Professor Graydon Beeks ’69 calls singing with the Choir at the 50th anniversary of Little Bridges in 1966. A member of the music faculty since 1963, Beeks has also served as building manager since 1994.

Professor and College Organist William Fogg has overseen the orchestration of the C.B. Fisk pipe organ, in 2000–01 as part of a full renovation. The modification has 3,519 pipes ranging from a half-foot to 32 feet long.

Noted composer and Professor Emeritus Karl Fogg, has composed dozens of pieces to be performed at Little Bridges, including “Melbourne Bridges,” a choral work written to celebrate the re-opening after the 2000–01 renovation.

Ronald and Professor Emeritus Donald Kefford and his wife Margaret Kefford, who has conducted the Choir and Orchestra, which had become an annual feature since 1962. A loading dock was added on the west side, eliminating the need to load pianos and other large instruments via a temporary ramp. The hall also gained air conditioning, a new lighting system and new chairs on the main floor.

This was the state of Little Bridges when I returned to Claremont in 1983 and resumed playing in the Band and singing in the Choir. In 1985, I was hired to conduct the Band, and the next year I also took over the supervision of the scheduling and maintenance of the Music Department facilities, including Little Bridges, which I have continued to do until the present.

Many things had changed while I was away. The College Choir was no more, and classes were no longer held in Little Bridges. Because of the installation of air conditioning and the threat of vandalism to valuable instruments, the building was no longer left unlocked in the daytime. The Choir and Glee Clubs now rehearsed in Lyman Hall, the smaller auditorium in the new Thatcher Music Building, and the instrumental ensembles, which now included a Jazz Band, rehearsed in Bryant Hall (although the Orchestra and the Concert Band were soon to move back to Little Bridges for evening rehearsals). Most of the student ensembles continued to perform in Little Bridges, and their number was increased in 1993 with the addition of a Javanese Gamelan using rented instruments, followed in 1995 by the acquisition of the College’s own Balinese Gamelan, “Giri Kusuma” (“Flower Mountain”).

Concerts were now held in Little Bridges rather than Big Bridges, but overall, fewer students had extensive contact with the building, and the number of alumni weddings steadily declined. Financially, the organ practice and performance had moved to the new von Beckerath instrument in Lyman Hall, and despite some reconfiguration in the 1970s and re-leathering in the 1980s, the organ in Little Bridges was beginning to show its age.

There have been many distinguished concerts in Little Bridges in the years since my return to Claremont, but what stands out most clearly in my mind are the concerts related to the celebration of the College’s Centennial in 1987–88. These included performances of newly composed works by Pomona College alumni and a performance by the Pomona College Choir and Orchestra of the Requiem by Maurice Durufle and of a new work, “To the Young,” commissioned from Pomona alumna Vladimir Ussachevsky ’35, who had also written the work commissioned to celebrate the College’s 50th anniversary. The Centennial concert was conducted by distinguished alumna Robert Shaw ’38 and featured Professor Gwendolyn Little as soprano soloist.

I would argue that the single most important event to take place during my 32 years on the Music faculty was the installation of the Hill Memorial Organ, built by Fisk of Gloucester, Mass., as part of another renovation in 2000–01. This project, spearheaded by College Organist William Peterson, required many years of detailed planning. It involved extensive acoustic alterations, including a quieter air conditioning system, and the installation of mass above the ceiling to prevent sound from escaping into the attic (where some enterprising students used to go to listen to concerts). The addition of windows on either side of the building allowed for the installation of an elevator, an accessible restroom and additional storage. The repositioning of air conditioning ducts made it possible to remove some walls added in 1970 and reopen four windows that had been closed off at that time, while the ingenuity of the architect permitted the addition of musician’s galleries above both sides of the stage. Finally, the imaginative design of the new organ case maintains several significant aspects of the original case. All these things taken together mean that the current configuration of Little Bridges actually resembles more closely the interior layout of the hall as originally designed by Fisk, while also incorporating the improvements made in 1970 and 2000.

It has been a great privilege for me to work in Little Bridges for what has now been just over half my life. I have appeared on the stage as a conductor, singer, pianist and harpsichord player. In the course of facilitating appearances by others, I have also made appearances as an announcer, a gallant, an audio engineer, a lighting technician and a caretaker—jobs that are generally done these days by far more qualified people. In the early years, the light settings would occasionally change of their own accord—sometimes during concerts—and we attributed this to the ghost of Mabel Shaw Bridges ’20. Her ghost has not been as active in recent years, and I hope that is because she is happy about the current state of the hall and its use. I miss this gift that her parents provided in her memory just over a hundred years ago. I hope to have the opportunity to oversee that legacy for a few more years.
For more than 70 years, individuals with and without prior ties to the College have found that a life-income plan through the Pomona Plan is an extraordinarily sound and meaningful way to secure their own futures. Pomona Plan participants since 1995—Janet Tranquada ’51 and Dr. Robert Tranquada ’51—have found that a life-income plan through the College has provided financial security and personal fulfillment. 

Good stories are subversive—they intrude upon our neatly built theories with humane sympathies. They put human faces on our straw men. They’re the bulldozers in our heads that make room for growth.

Stories make us better.

That’s not just my opinion as a writer and editor who’s made a living telling stories for many years. It’s my opinion as a human being who, like all human beings, depends on stories to keep his heart fresh and alive.

Stories can be magical things. They have the power to break down walls, blunt prejudices, calm fears, alter points of view. As I write this, the news just came in that the Supreme Court has come down on the side of gay marriage, following a inevitable tidal shift in American public opinion on the subject. Following lots and lots of stories—individual stories—that slowly filtered into people’s hearts.

As human beings, we’re simply not geared to sympathize with groups of people, especially groups that are, in some seemingly significant way, different from ourselves. Fact is, the opposite may well be true. We fear the collective other. We eye them with suspicion and jealousy. We create stereotypes to rationalize our fears. Some of this may even be written into the darkest corners of our genes.

Statistics—the ultimate in thinking about human beings as collectives—can bring an informative bit of reality into play, and they may nudge us intellectually in a new direction, but they don’t touch our emotions. As once one said, a million deaths is a statistic, but one death is a tragedy.

That’s because we are also wired to feel empathy—not for groups, but for individuals. We do this largely through the stories we’re told and the stories we tell ourselves about our own experiences.

Literature, I remember reading long ago, is about the creation of complex sympathies. I’ve always liked that definition. Not simple sympathies—those are too easy. It’s easy to empathize with people very much like ourselves, especially if they’ve been victimized or unjustly accused or if they’ve been thwarted by no clear fault of their own.

It gets harder, however, when it’s someone we don’t quite understand, someone whose actions or motivations or origins go against the grain of our opinions or prejudices. It gets harder still when it’s someone from a group we actively disapprove of, someone we automatically stereotype, someone we view with suspicion or fear.

That’s why stories are so important. Good stories are subversive—they intrude upon our neatly built theories with humane sympathies. They put human faces on our straw men. They’re the bulldozers in our heads that make room for growth.

The theme of this issue, “Untold Stories,” might be said to be an omen.

After all, isn’t a story by definition something that’s told? But there are so many stories—potential stories anyway—that for one reason or another we never hear.

Sometimes they’re untold because of fear or embarrassment. Sometimes we’re untaught because of the walls we build to keep them in. Getting them out into the open is sometimes essential therapy for those who have been keeping them inside, but it’s also good therapy for those of us who need to hear them in order to expand our own capacity for complex and humane sympathies.

—MW

Stories Matter

Sample Annuity Rates for Individuals*

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*Based on IRS Discount Rate of 2.2%
In Defense of Amazon

In an article for the _Chronicle of Higher Education_, Ronald Lee Fleming ‘63, the first black student to graduate from Pomona, wrote:

> For individual thinkers and entrepreneurs (i.e., writers) the days of publishing are numbered. The era of the beleaguered publisher is over. These authors weren’t get-
> received 7,000 rejections before selling his first short story. Madison Press got so many rejections that he gave up and self-published.

> Published on demand (such as is offered by Amazon and other publishers) has solved this problem: there are no gatekeepers. Beginning authors can publish anything they want, and see it listed for sale on a variety of sites, including Amazon. Yes, a lot of dross gets published this way. On the other hand, a glance at the books for sale in airports or on various ”best seller” lists demonstrates that a lot of dross gets published the old-fashioned way. In the end, for better or worse, the market—not a publisher—will decide what lives and what fades away.

> A perfect protest from Yale students in the 1960s to change the plans of the award-winning architect. Louis Kahn, and the donor, Paul Mellon, to transform the Yale Center for British Art on Chapel Street into a dusty street presence, with cafe and book store. Pomona is less urban and, I would argue, less urbane, and there may not be a student constituency that could demand more of the building than an architectural prize or many trustees that care about these values, but let’s try with at least an open discus-

> Remarking on Philip Pullman’s _His Dark Materials_, I wonder that in the current era of cultural conformity, certain voices are being silenced. Pullman’s book gave us a more dynamic spirit. A perfect protest from Yale students in the 1960s to change the plans of the award-winning architect. Louis Kahn, and the donor, Paul Mellon, to transform the Yale Center for British Art on Chapel Street into a dusty street presence, with cafe and book store. Pomona is less urban and, I would argue, less urbane, and there may not be a student constituency that could demand more of the building than an architectural prize or many trustees that care about these values, but let’s try with at least an open discus-

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Have a jolly holi!

Since 2000, Walker Beach has been the site of The Claremont Colleges’ increasingly popular celebration of Holi, the springtime festival of colors and love that originated in India. Organized by the Claremont Hindu Society, with the support of the Office of Chaplains, the festival is celebrated as a carnival of bright colors, with participants throwing dry colored powder or colored water at each other until both crowd and surroundings appear to have been tie-dyed. Last March, more than 400 students from across the campuses took part in the 2015 festivities.

2019’s got class

Here are just a few of the many interesting and unique individual accomplishments reported by members of the admitted Class of 2019:

• One auditioned and was cast in a small role in the movie The Hunger Games (2012).
• One authored a neuroscience textbook in 11th grade: A Friendly Guide To The Adolescent Brain.
• One wrote five Apple Apps, which achieved 1,000,000 total downloads.
• One has written four full-length novels.
• One is a sous chef for a Michelin-starred restaurant.
• One is a master bee-keeper, the youngest in the state.

Eclectic electives

Dance, Ethnicity and Nationalism looks at dance as a vehicle for achieving political goals and establishing ethnic identities. Students study such examples as Irish step dancing, Ukrainian and Russian folk dancing and the Hawaiian hula, all of which have served past regimes. Instructor: Anthony Shay

Disease, Destruction, & Disaster examines disaster as a social phenomenon and trends in managing and responding to threats and catastrophe. Students look at such case studies as Hurricane Katrina, Fukushima and the Ebola outbreaks. Instructor: Brady Potts

Drone Theory focuses on the drone as part of a network of ubiquitous, always-active sensors for automated data collection, processing and response. Looking at the drone through critical media theory, students think about asymmetrical power and remote control, and the historic relationship between military and media technology. Instructor: Mark Andrejevic

Edible elements

Each summer, the students working in Chemistry Professor Mal Johal’s research lab take a break from their work on ultra-thin assemblies to create a dessert version of the periodic table for one of their weekly barbecues. Past efforts have included cookies and cakes—this year, it was brownies, complete with rainbow sprinkles for the radioactive elements. Posing with their creation are (from left, front row) Carlos Hernandez ’18, Devin Gladys’17, Zi-Chen Liu ’18, Samuel To ’18, (back row) Karan Kohli ’18, Vanessa Machoza ’18, Conner Kummerlowe ’16 and Hannah Wayment-Steele ’15.
Members of the Class of 2015 show support for a classmate who just received a diploma during Pomona’s 122nd Commencement in May. During the ceremony, Michael Dickerson ’01, Andrew Hoyem ’57, Judge Stephen Reinhardt ’51, and France Córdova spoke and received honorary degrees from the College. Videos of the speakers are available at www.pomona.edu/events/commencement/archive/2015.aspx.

Puppy Love

It’s early May, and Pomona students are stressing out in droves over final papers and upcoming exams. But never fear—help is near, with a wagging tail and a droopy ear. During the annual “De-Stress” event on the Smith Campus Center lawn, students take a little time out from studying to do something that is medically proven to reduce stress—that is, pet a puppy. For those allergic to doggie fur, the event also includes games, frozen snacks and plenty of pizza and camaraderie.

From now on, your ability to make a plan will matter a lot less than your ability to respond and adapt to unexpected new inputs, whether those new inputs come in the form of crisis or opportunity. If you should find your mind wandering a little bit in the two hours we have to go here, maybe spend a minute thinking about what kind of story you might like to tell when you’re back on the stage getting your honorary Ph.D. in 10 or 20 years. Then get ready for it to all play out nothing like you expected.

—Mikey Dickerson ’01 to the Class of 2015, after receiving his honorary doctorate

Turf Wars

Drought is changing the face of Southern California, as more and more green lawns give way to desert plantings requiring a fraction of the water. At Pomona, turf removal hit a new high this summer, with the replacement of an additional 140,000 square feet (3.4 acres) of grass, according to Head of Grounds Kevin Quanstrom. Among the swaths of grass to be removed were areas around Alexander, Oldenborg, Hahn and Wig halls.

Grass-lovers can take heart, however, that the broad, grassy lawn of Marston Quadrangle will remain green—at least for now.

Cathedral Song

The spring tour of the Pomona College Glee Club took them to a range of performance spaces, from a high school gymnasium in New York’s Washington Heights to a retirement community in Stamford, Conn., to the Church of the Holy Trinity in Philadelphia. However, the undisputed highlight of the tour was a half-hour concert in the National Cathedral in Washington, D.C.

“To sing music in a space that is like what the composer thought about really brings the music to life in a way that we can’t recreate here on campus,” says conductor and Professor of Music Donna Di Grazia. “From an educational perspective as well as an artistic one—those things go hand in hand—there’s nothing like that experience for our students. ... And then you also get to give this gift of music to those who come.”
A familiar cliche for highly successful athletes is that they may need bigger mantelpieces to hold their many trophies. Vicky Gyorffy ’15 may need an extra fireplace.

As a member of the women’s swimming and diving and women’s waterpolo teams, Gyorffy was a part of nine SCIAC Championships. Her 800-yard freestyle relay team took first at the SCIAC Championships three years in a row. As an individual, she swept the 100- and 200-yard freestyle events in her senior year. Meanwhile, her women’s water polo team won at least a share of the SCIAC title in all four of her seasons.

And that’s not all. Gyorffy also advanced to the NCAA Division III Women’s Swimming and Diving Championships in 2012 and 2013, earning honorable mention All-America honors, and she was an honorable mention All-America selection in water polo, while helping the Sagehens to the SCIAC Championships in 2012 and 2013.

It is easy to see how Gyorffy got hooked on water sports. Her older sisters were swimmers and water polo players in high school, with Janelle graduating from Pomona in 2009 after playing both sports and Rachelie graduating from Pomona in 2013 after focusing through the Claremont Developmental Program in the NCAA Women’s Water Polo Championships in 2012 and 2013.

With a strong background in aquatic sports, and from a high-adapting family academically, Gyorffy had a lot of options, but ended up following in Janelle’s footsteps at Pomona, although sports wasn’t a major part of her decision.

“I wasn’t even sure I wanted to compete in sports in college, which is sort of ironic since I ended up competing in two of them,” she says. “I was just looking for a small school that was great academically, and I didn’t want to be too close to home. I think Janelle probably convinced me that the SCIAC environment was unique and that choosing Division III sports was a nice way to go. It’s really competitive, but not the super intense environment like larger schools can be.”

In addition to all the athletic championships, Gyorffy has prospered academically, graduating in May as an economics major with a computer science minor. In 2014, she had a unique chance for a summer internship at Twitter headquarters working with the Girls Who Code immersion program, a six-week course in which she taught computer programming to high school girls.

“The Girls Who Code internship came about through the [Twitter Development Office’s] Claremont Connect program,” says Gyorffy. “Pomona was amazing, the way they helped fund that internship and make it a reality. The internship only offered a small stipend and the Bay Area is expensive, so I did all I could to find funding to allow me to contribute to Pomona’s assistance.”

Gyorffy will start a full-time job next year as a tech consultant with a software company, which will allow her to apply both her economics degree and her passion for technology. “The job is sort of a hybrid between the business side and the software side. You need a tech background, but you can act as sort of a bridge between the software developers and the clients.”

Some people find balancing one sport and academics to be difficult. Gyorffy competed in two sports, which overlapped in the spring, and still achieved great things in the classroom. But she insists it wasn’t as challenging as it seems.

“Balancing academics and athletics wasn’t too difficult,” she says. “I like being busy and doing different things, and the coaches are great here at allowing you to focus on your academics first. What was difficult was balancing the overlap between swimming and water polo, especially the last couple of years. Going to nationals in swimming extending the winter a little more.”

The time spent swimming paid dividends her senior year with her 100-200 sweep at the SCIAC Championships. “I think this year I just wanted to get on the podium rather boldly, since it was my last chance, and I ended up winning. I think winning the 200 may have been my favorite moment of my athletics career, since I wasn’t expecting it.”

She won the 200 by just four-hundredths of a second, and she finished in 1:53.37, almost a second and a half ahead of her finals time from a year before. The next day, she added more comfortable win (by 7/10 of a second) in the 100 with a time of 52.67, a full second faster than a year prior.

Gyorffy had a storybook ending to her swimming season, but she ended her water polo career with the opposite feeling. After winning the SCIAC title outright their first three seasons, she and her six classmates had all visions of making it in a row and returning to the NCAA Championships. But after going undefeated in the SCIAC during the regular season, they were upset in the finals of the SCIAC Championship by Whittier 7-6.

The two teams were officially co-champions, but the loss brought Pomona-Pitzer’s season to a premature end.

“Of course, we were all disappointed, but we are not going to think of that game when we look back,” she says. “It’s going to be all about the journey of the whole four years. Maybe it wasn’t the storybook ending we had hoped for, but we’ve been on the other side of those close games many times, so maybe it was only fair that it came back around.”

“For me personally,” she says, “I think losing one may even make me appreciate the three we did win even more now. It’s hard to win a championship, and a lot of athletes give it their all and never get the chance to experience it.”

Much less nine times.

——Jeremy Kniffin

Pomona-Pitzer Cracks Top 50 in Director’s Cup Rankings

For the first time in almost 20 years, Pomona-Pitzer Athletics reclaimed its spot in the top 50 nationally in the 2014–15 Learfield Sports Director’s Cup.

The Sagehens ranked 49th nationally (out of 332 NCAA Division III institutions) jumping from 63rd last year and 117th in 2012–13 and placing them second among SCIAC institutions. It is the highest finish for Pomona-Pitzer Athletics in the Director’s Cup standings since a 3rd-place finish in 1996–97.

Sponsored by the National Association of Intercollegiate Athletics (NAIA), the Director’s Cup is a program that honors institutions for maintaining a broad-based program and achieving success in many sports. Women’s tennis earned a win over Whitman. In addition, Connor Hudson ’15 qualified for the NCAA Division III Championships in both singles and in doubles after he and doubles partner Kolbyn Chadalavada ’18 reached the finals of the ITA College Nationals for the fall, earning All-America honors. On the women’s side, Lea Lyn ’16 and Grace Hufnagel ’15 earned All-America honors in doubles. Women’s water polo, which is not calculated in the Director’s Cup standings due to the small number of participants, added to the spring success for Pomona-Pitzer by tying for the SCIAC title with a 1-1 league record, the fourth year in a row that it has earned at least a share of the conference championship.

In addition to team successes in the spring, Weigl completed a full-spring All America swing in seventh-place nationally in the 800 meters for the women’s track and field team, while John Fowler ’16 earned a top-10 finish (ninth) in the 5,000 meters. Men’s tennis also earned All America recognition for the first time since 1996–97, defeating SCIAC rival Occidental at home after winning its first-ever SCIAC title by four games. Men’s tennis took the SCIAC outright in 2012 and moved on to the NCAA Regionals in May after earning top-10 rankings in the region.

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Women’s lacrosse reached the 16 in its first-ever NCAA tournament win, defeating SCIAC rival Occidental at home after winning its first-ever SCIAC title by four games. Men’s tennis won the SCIAC outright in 2012 and moved on to the NCAA Regionals in May after earning top-10 rankings in the region. The men reached as high as third and the women as high as seventh. Men’s tennis qualified for the NCAA Regionals in doubles.

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If you want a sneak peek into the personality of Pomona’s Desktop Support Specialist Melanie Sisneros ’94, you might start by visiting her workstation.

Clustered in rows that fan out across every surface are dolls, toys and figurines—a stuffed Fix-It-Felix Jr. plush can be spotted alongside Cruella DeVille. Harry Potter posters paper the walls above her wildly colorful desk.

“I had to downsize when I moved from my old office,” says Sisneros. She points out several well-dressed Bratzillas and explains their rivalry with Monster High dolls.

Also surrounding her work area are boxes and boxes of the latest Apple computers, waiting to be opened and tested. Sisneros is as serious about her work as she is about staying true to herself. A member of the Class of 1994, Sisneros has been working for ITS since she first began work study at Pomona.

“The first job application somebody handed me was for the computer center,” she recalls. “I didn’t know anything about computers, but I needed to fulfill my work study, and it was a job application.”

If you had asked that younger Sisneros whether she thought her career would involve computers, she’d have laughed. “I hated computers when I was little!” she exclaims. “We had this horrible Tandy 1000 RadioShack-brand piece of junk that I could never get to work right. When I got to college, I was quite surprised that I ended up liking computers.”

She attributes this interest in part to the late Professor of Psychology William Banks, who was responsible for the acquisition of Sisneros’s first computer of her own, an all-in-one black-and-white Mac with a power supply problem.

“That’s when I really started to play and discover,” she recalls.

Sisneros’s method of discovery was entirely her own. “My high school job was working at Long John Silver’s, a fish shop, where I started drawing a comic strip about these little cartoon fish,” she explains. “So once I discovered SuperPaint, an illustration software on my Mac, I started making it on the computer instead. I would print it out and tape it on the door of my dorm room, and people would walk by and read the latest installment.”

Sisneros took to working with computers like one of her cartoon fish to cartoon water. She worked for ITS for four years as an undergraduate before accepting a post-graduation internship, which she held for several years before being hired full-time.

Now, she works as part of ITS’s six-person Client Services team, where her job includes providing desktop support for several academic departments. One of these is the Department of Classics, in which Sisneros was a major.

“I’ve always felt that at liberal arts colleges, you learn how to think,” she says. “Regardless of what you study, you learn how to look at things critically. I use that training every day in doing IT support.”

In Sisneros’s eyes, technology is just a tool. One of the joys of her job, she says, is helping users understand the tools at their disposal and match them to their needs. She recalls a brief stint at Computer City in the mid-’90s, where customers would come to her for help “learning computers.”

“What does that mean?” she laughs. “You don’t ‘learn computers,’ you use them for something. I don’t want to learn vacuum cleaners. I want to clean my floor.”

However, what keeps Sisneros excited about her job isn’t just her love of technology and of helping others fit it to their individual needs. “People have jobs where they’re in a rut, day in and day out,” she says. “For me, every phone call is something new. Every person who walks up to the desk brings a new challenge, a new problem to solve. There are new versions of software, new viruses to fix, new everything.”

—Feather Rose Flores ’17
From the Pomona College Archives

ITEM: The Marjorie Maude Bell ’28 Scrapbook
DATE: 1924–1928
COLLECTION: One of 37 scrapbooks currently in the Pomona College Archives collection, ranging from the Class of 1901 to the Class of 1972.
DESCRIPTION: 240-page scrapbook (12” X 9” X 6”), jammed with pasted-in invitations, dance cards with attached pencils, tickets, programs, clippings and other memorabilia from Southern California college life in the 1920s.
ORIGIN: The scrapbook was donated by Karen McDaniel, Ms. Bell’s niece, who explained: “She graduated in 1928, and her brother Gilbert Clyde Bell [my grandfather] graduated in 1927. She was a very involved student: secretary of her senior class, president of Phi Kappa Sigma literary society, sorority sister of Alpha Chi Omega, among other positions.” If you have an item from Pomona’s history that you’d like to see preserved in the Archives, please call 909-621-8138.
When Sergio Rodriguez Camarena ’16 was in the eighth grade, the unspoken truth about his immigration status suddenly loomed like an obstacle in his path. Until then, the ambitious student had never really experienced the downside of being undocumented. ¶ Sergio is the only one of four siblings born in Mexico, and that was by design. He says his father wanted him to be a mariachi and “an authentic Mexican,” so he took the family back south of the border in time for his middle son’s arrival. But when they returned permanently to California in 2002, Sergio also became an authentic undocumented at age 9. ¶ They’re special because of their talent, not their status. Meet Pomona College’s undocumented students.
They are Americans in their heart, in their mind, in every single way but one: on paper.

— President Barack Obama announcing the new policy called Deferred Action for Childhood Arrivals (DACA)
Mexico City, and her father dropped out of school to work in his family’s small, neighborhood grocery store. Her mother dropped her studies and career plans when her daughter was born, a sacrifice that put pressure on Jacqueline to succeed in school.

The family came to the United States when Fernandez was four years old, and they settled in Santa Ana. Coincidentally, like Rodriguez Camarena, she also entertained the chance of going to a private high school through a Belief for Kids program, was also stymied by her lack of a Social Security number. Her biggest disappointment, however, came in her junior year when her illegal status prevented her from participating in a paid summer internship through Project SELF (Summer Employment in Law Firm), designed to give real-life courtroom experience to low-to-mid-income Santa Ana kids.

She cried hard when she realized she didn’t qualify. As always, it was her parents who helped her overcome.

“My mom is always like, ‘Don’t worry, something will come up. You just have to keep trying.’ She’s always positive. Both my dad and she have that mentality. It really helps. They’ve always been really optimistic, even though my status restricts a lot of opportunities for me.”

Fernandez learned the lesson well. When it came time to apply to college, she redoubled her efforts to find schools that accept undocumented students and provide financial aid. She found Pomona through QuestBridge’s website, a program that matches low-income students with college and scholarship opportunities.

“It’s notable that several of these students often single out their mothers as the ones who motivated, supported and inspired them. They say their mothers have been role models of determination, generosity, and community solidarity. Rodriguez Camarena, who also came to Pomona through QuestBridge, is on both her surnames for this story, identifying paternal and maternal lineage in the Latino custom. He is estranged from his father, so this is his way of honoring his mother, whose maiden name is Camarena. He says she left a teaching job in Mex- ico and worked here as a seamstress so he could have access to education and housing. Somewhere along the line, he decided, “I always tell this to people. I’m not the dreamer. My mom’s the dreamer.”

For Hong Deng Gao ‘15, a Chinese student from New York, it’s a tragedy that her mother didn’t live to see her graduate this year with an award of honors, including top honors in her major. But her parents are here in the grund- ing immigrant industries of New York’s Chinatown inspired her to pursue a valuable academic legacy in their honor.

Gao says her parents didn’t speak English when they arrived in this country, and neither did she. She was about to enter middle school when she was brought here on a tourist visa and a false promise to return. Her parents didn’t tell her that the trip was a pretense. Once she realized she wasn’t going home. For a pre-teen in any culture, that comes as a shock.

Her parents could only find work in Manhattan’s Chinese ghetto, where language was a barrier. Conditions were brutal, with low pay, long hours and no holidays or health insurance.

Her father toiled as a dishwasher in Chinese restaurants, working 12 hours a day. Her mother first took a job making dumplings in a basement sweat shop, a tiny room with no windows.

People were getting sick because of the relentless stress at work. Her mother quit and switched to doing manicures, but constantly inhaling the chemical fumes became unbearable. So she started selling fruit at an outdoor fruit stand, hot in the summer and bone-chillingly cold in the winter. At some point, her mother’s final break started to show. She was irritable, skin and yellow eyes, signs of liver disease. “But she still insisted on going to work, otherwise we wouldn’t be able to pay our rent,” recalls Gao. American doctors were too expensive so her mother consulted Chinese healers who gave her “bone medicine.”

“She got worse,” Gao says. “One time she fainted on the street and the ambulance came. She was not conscious. But she still insisted on going to the emergency room.”

Gao says that she missed the usual campus orientation and was overwhelmed by the transition to college life. “I had a lot of family issues: divorces, absent fathers, and extreme hardships their parents had to face. They may have faced. They have struggled with dif- ficult family issues: divorces, absent fathers, domestic violence, sibling rivalries. They have faced serious life challenges: poverty, illness, death.

Despite the challenges—or perhaps because of them—their parents have maintained many of the strengths found by researchers to be com- mon among immigrants. As a group, they are highly motivated by the dreams they have for themselves. They are extremely appreciative of the opportunities given to them. As a whole, they are well determined, many of them, to use their college training to benefit the communities they come from.

And finally, they don’t always see their im- migrant experience as a deficit. The challenges and extreme hardships their parents had to overcome often instill a can-do spirit that is actual- ly very American. Obstacles? Go around them. Setbacks? Get over them. Critics and naysayers? Ignore them.

“People think about undocumented students, says Rodriguez Camarena, “is that, because we have been undocumented, we’ve had to find ways to navigate around the sys- tem. So we have skills that not a lot of people have. Like thinking outside the box, you know, knowing how to communicate new things that we never claim to have, but we do. And if I think institutions were investing in that, they would be investing in the future of America.”
With former Times editor Bill Keller '70 on board, the Marshall Project is shining a light into the dark corners of America’s criminal justice system.

It’s a chilly March morning in Manhattan—the kind of gray, slushy Wednesday that can make even the most optimistic New Yorker wonder if winter will ever end. But for Bill Keller ’70, it might as well be spring. The previous weekend, Keller’s former employer, The New York Times, ran a 7,500-word article about the brutal beating in 2011 of an inmate by guards at the Attica Correctional Facility in upstate New York. Three of the guards were scheduled to stand trial on Monday for multiple felonies, including first-degree gang assault. All had rejected plea bargains.
The story was reported by investigative journalist Tom Robbins for The Marshall Project, the nonprofit digital news outlet dedicated to criminal justice issues that Keller has edited since it launched in November of last year; and it was posted to the Times and Marshall Project websites before appearing on the front page of the newspaper’s Sunday print edition, complete with striking photos by Times photographers Chang Lee and Damon Winter. Keller, who has been a trustee of the College since 2008, says he spent “a lot of time” dashing in and out of a board meeting in Claremont the previous Friday, shepherding the piece through publication. On Tuesday, Robbins and Times reporter Lauren D’Avolio filed another story: all three guards had suddenly accepted a deal from prosecutors, pleading guilty to a single misdemeanor and quitting their jobs in order to avoid jail time.

From a purely journalistic perspective, the two articles packed quite a wallop, reverberating across the Internet and stimulating commentary in a variety of other media. And it’s not inconceivable that the first, lengthy story helped create the environment that made the second, shorter one come to pass; maybe, Barsky mused in his Midtown office, a series of masks representing former Russian leaders gazling down at him from the wall, the guards decided to accept a plea deal because the weekend feature made it clear that prosecutors had a strong case against them. The Marshall Project was founded by Neil Barsky, a former Wall Street Journal reporter, documentary filmmaker, and hedge-fund manager whose interest in criminal justice was piqued a couple of years ago by two books: Michelle Alexander’s The New Jim Crow, which examines the mass incarceration of African Americans, and Gilbert King’s Saving Mr. Black: The Story of Marshall Executive Editor Bill Keller

**“Bill’s hiring put us on the map right away with funders and with other reporters and editors who wanted to work with us,” Barsky says. It also stirred up a great deal of media attention, with articles about Keller, Barsky and The Marshall Project appearing long before the site actually launched. This should come as no surprise. Keller is one of the most familiar and respected figures in American print journalism. Over the course of his 30 years at the Times, he won a Pulitzer for his coverage of the fall of the Soviet Union; served as bureau chief in South Africa during the end of apartheid; held the position of executive editor for eight years; and ended his run at the paper as a columnist. His decision to move to a nonprofit digital enterprise evoked comparisons with Paul Steiger, who left his job as managing editor of the Wall Street Journal to found ProPublica, now the largest and best-known nonprofit digital newsroom in the country; and it generated a commensurate amount of buzz.**

For Keller, running an editorial staff of 20 after several years of solitary column writing represented a welcome return to what he calls the “adrenaline and collegiality” of chasing news. Just as importantly, it meant working in an area where there was a real opportunity to effect change—there is broad bipartisan support for criminal justice reform these days—and to practice accountability journalism, probing public institutions to see if they are fulfilling their responsibilities. This, he adds, is distinct from advocacy: The Marshall Project does not promote specific legislative reforms, nor does it take a moral stand on issues like drug policy or capital punishment. (He does admit, however, that walking the line between advocacy and accountability can sometimes be uncomfortable, and says that he must occasionally keep his staff from crossing it; but as Supreme Court Justice Potter Stewart once memorably said of pornography, Keller claims to know advocacy when he sees it.)

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porting, and of recent revelations regarding just what kinds of in-
citutions like the federal court system or state correctional facilities
years—stories that require reporters to scrutinize sprawling insti-
tutions. (The
barsky are considering a wide range of alternative revenue sources,
including conferences, and sponsorships—
though advertising might be a tougher row to hoe. (“Advertisers
aren’t trying to advertise their products near stories about prison rape,” Keller says.) And thanks no doubt in part to the...
Get her going, and Jessica Ladd ’08 will talk effusively about her many positive Pomona memories, from late-night sponsor-group discussions about free will to sunny study sessions on Walker Beach.

In many ways, Pomona directly inspired her career path. She created her own major in public policy and human sexuality, writing her thesis on condom distribution in California prisons and jails. She turned The Student Life’s often-lewd sex column into a thoughtful exploration of topics such as virginity, safe sex and consent.

Perhaps most pivoting, and certainly most traumatically, Pomona was also the place where she was sexually assaulted. The incident itself was harrowing, but its aftermath was in some respects even more traumatizing. Ladd found herself unsure of how to go about doing basic things like finding emergency contraception and confidentially getting tested for STDs. Worse still, in reporting the assault she felt like a passive and helpless participant, from the tone of campus security’s questioning to uncertainty about how her answers would be used.

“Instead of feeling empowered, I left the situation on the verge of tears,” she says. “It made me realize that many of the tools for improving the process didn’t exist, and sowed the seeds for wanting to create a better way.”

As founder and CEO of Sexual Health Innovations (SHI), Ladd has developed a tool called Callisto that is aimed at making survivors feel more comfortable reporting their experiences. This fall, two institutions will adopt the technology, including the very place where Ladd’s frustrating but illuminating journey first started.

Sexual assault is consistently one of our country’s most under-reported crimes, with upwards of 80 to 90 percent of incidents going undocumented. The reasons range from logistical, to social, to psychological. Victims may be afraid people will think they are lying or exaggerating; they may worry that accusing their acquaintances will ostracize them from social circles; and they may be scared to publicly re-live the experience in a trial where their credibility and character are continuously questioned.

“Because survivors have had their agency stripped in such a severe way, they often feel hesitant to give information to authorities if they think they might lose that agency all over again,” says Ladd, who herself took over a year to report. “We’re trying to create a trauma-informed system that gives them total control over the process.”

Callisto lets users file an incident report that can be sent directly to authorities or archived for later. Users can also choose a third option: saving the report such that it only gets filed if their attacker is separately reported by another user.

It’s a clever feature, and not a trivial one. Ladd often cites a 2002 study which found that 90 percent of campus assaults are committed by repeat perpetrators; she’s confident that Callisto has the potential not only to improve the reporting process, but perhaps even to reduce the number of assaults that happen in the first place.

HOW JESSICA LADD ’08 IS DESTIGMATIZING THE REPORTING OF SEXUAL ASSAULTS—AND MAY EVEN HELP PREVENT THEM

SUMMER 2015

POMONA COLLEGE MAGAZINE

HELPING OUT with SPEAKING UP

STORY BY ADAM CONNER-SIMONS ’08 | PHOTOS BY CASEY KELBAUGH
“Callisto is the flagship initiative for SHI, which Ladd founded while enrolled full-time as an educator, an academic, a policy advocate and entrepreneur, but simply with a problem that she wanted to solve,” says Pomona Associate Dean and Title IX Coordinator Daren Mooko. “Callisto is a very creative mechanism for doing so, in a way that puts power to make ourselves safer and healthier, too.”

Ladd’s interest in sexual health evolved from her upbringing on San Francisco’s Castro Street, where she says that it “always seemed like the city around me was dying of AIDS.”

“People shouldn’t have to out themselves to the world to get help,” she says. “Callisto is a service that we’d eventually like to make available to anyone who needs it.”

Ladd’s interest in sexual health evolved from her upbringing on San Francisco’s Castro Street, where she says that it “always seemed like the city around me was dying of AIDS.”

An early clouds-parting moment happened in a high school production of “The Virginia Monologues,” when she first learned that there was such a thing as a clitoris.

“If authorities could stop perpetrators after they happen,” says Pomona Associate Dean and Title IX Coordinator Daren Mooko. “Callisto is the flagship initiative for SHI, which Ladd founded while enrolled full-time as an educator, an academic, a policy advocate and entrepreneur, but simply with a problem that she wanted to solve,” says Pomona Associate Dean and Title IX Coordinator Daren Mooko. “Callisto is a very creative mechanism for doing so, in a way that puts power to make ourselves safer and healthier, too.”

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Ladd’s interest in sexual health evolved from her upbringing on San Francisco’s Castro Street, where she says that it “always seemed like the city around me was dying of AIDS.”

An early clouds-parting moment happened in a high school production of “The Virginia Monologues,” when she first learned that there was such a thing as a clitoris.
Emerick has also been a music buff and says one of his greatest joys is his home music center. (His ecclectic musical interests range from American blues to European chamber music to Steegie amper.) In addition to digital recordings, the self-described audiophile says he hopes to do some online reviewing of new recordings from around the world. Honing his language skills is another goal. Emerick says he plans to “learn modern Italian verb tenses (how does one use the subjunctive?), get better at deciphering medieval Latin and even study the study of ancient/medieval Greek.”

Jud Emerick

After teaching art history at Pomona for 42 years, Jud Emerick says he still has as much interest in the field as ever.

“I’ll be doing art history for the foreseeable future,” Emerick writes in an email. “In a sense, I’m not really moving to a new landscape or an entirely new social circle,” he says. “It’s a bit of going home, in a way. A way of things that I learned from the Wig Distinguished Professor award, Hazlett chaired Pomona’s Geology Department for nine years. He helped establish the school’s Environmental Analysis Program and became its pioneer coordinator.

Hazlett is moving into a historic house in north Hilo, the same house he’s been using for the past 40 years, stretching back to the time he was a student at Pomona College and its students. But he has a long-running connection to Hawaii, having many research projects there over the past 40 years, stretching back to the time he was a student.

“The spirit world has moved to Hawaii, to a place where I can actually do it. I’m excited about that part of my life. On the other hand, I now have the opportunity to do new things, and that sort of thing,” says the senior anthropology professor, whether he’s involved with service. I don’t know what it will be, but I will do something. It could be a board, or it could be a soup kitchen.”

He also plans to pursue his many interests, which include traveling, golfing, painting and spending time with his family, especially his four grandchildren. In addition, he’ll be working on a memoir.

“I have mixed feelings, of course, about retiring,” says Likens. “I’ve had a great run on the grass, the good and bad things. And I look forward to that.”

James Likens

James Likens spent 46 teaching economics at Pomona. In his retirement, he’ll focus more on family than finance.

“I’ve had a lot of family. I’ve been on my own for a lot of years, but this is different because it’s so different from my professional experience. Economics is driven by numbers and the economy; genealogy is driven by documents and stories.”

Likens also served as president and CEO of the Western CUNA (Credit Union National Association) Management School, a three-year school program spread over two weeks each July on the Pomona College campus. Since he joined the school in 1972, its annual enrollment has more than tripled from less than 100 to more than 300.

Likens, a winner of the Wig Distinguished Professor award, chaired Pomona’s Economics Department from 1998 to 2001. He also directed the yearlong celebration of Pomona’s Centennial. Likens has long been involved in community service—he has served on nonprofit boards and task forces—and says that will continue. “I will always be involved with service. I don’t know what it will be, but I will do something. It could be a board, or it could be a soup kitchen.”

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—Paul Sherman ‘84
Andrea Diaz ’15 has found inspiring role models throughout her life, starting with her parents and continuing with the professors at Pomona College.

The daughter of two pediatricians, she came to Pomona with an interest in the sciences and began doing research in Professor Mal Johal’s lab as a first-year student. She also became a mentor herself, working with international students, Pomona Science Scholars, Students of Color Alliance and as a pre-health liaison.

Last spring, Andrea received two extraordinary awards—a Fulbright Fellowship to conduct research in Paris and the David Geffen Medical Scholarship to attend the David Geffen School of Medicine at UCLA.

Parents, Role Models and Inspiration

“My parents are the superstars. They were both first-generation students, first-generation Americans and the first physicians in our family. By witnessing their work serving as two of the only three pediatricians in our county, a small, under-served rural area, I’ve been able to see the influence they’ve had on the health of our community. Whenever they go out, people approach them, giving them updates about their children and thanking them; they taught me that being a physician in that kind of area is not a 9-to-5 job, but a social responsibility. It’s what has inspired me to go to medical school.”

Andrea Diaz ’15

Home: Hidden Valley Lake, Calif., and Lima, Peru
Major: Molecular Biology
Minor: French

SUPPORTED BY CAMPAIGN POMONA: DARING MINDS
• Summer Undergraduate Research Program
• International Programming
• The Annual Fund

“LOOKING BACK, I SEE THAT POMONA HAS MOLDED ME, BUT THAT I’VE HELPED TO MOLD IT AS WELL. THAT’S ONE OF THE GREAT THINGS ABOUT THE COLLEGE. YOU CAN’T BE A PASSIVE BYSTANDER.” —Andrea Diaz ’15

INSPIRED
The Fight Against Drug-Resistant Bacteria

“As more and more bacteria become resistant to antibiotics, scientists and doctors are concerned that we’re headed toward a post-antibiotic era, where simple infections can once again become deadly. The research I’ve worked on at Pomona involves antimicrobial peptides, which latch onto the inner membranes of bacteria and essentially tear them apart. It’s a molecule that works to fight bacteria and is a promising alternative to traditional antibiotics.”

Language, Humanities and a Year in Paris

“I’m spending a year at the National Museum of Natural History in Paris on a Fulbright Fellowship, working under Dr. Sylvie Rebuffat, who is one of the world’s leading researchers in antimicrobial peptides, specifically lasso peptides. It’s a dream come true. I know my experience doing research in an international setting is going to be different than my experience at Pomona.

“What the humanities taught me is that I can’t go into a different environment blindfolded. I’m grateful that my classes at Pomona, especially my French classes, have given me a wider cultural awareness and appreciation. They have strengthened my ability to communicate and work with others and have helped me understand the impact that science has on society, as well as the impact that society has on science.”

UCLA and Beyond

“I’m very honored and humbled by the David Geffen Medical Scholarship and by the freedom it will give me to shape my future. Many people coming out of medical school have the burden of debt, but this opportunity will give me the liberty to use my medical degree where I see the greatest need, to go to underserved communities and specialize in primary care, or to become more involved with research or with academic medicine.”

Recognition for Pomona as a Fair Trade College

“In high school, I became interested in fair trade as a practical way to fight modern-day slavery, to provide just wages to producers and growers. At Pomona, I became part of a three-person committee to gain recognition for the great strides the College was making in bringing fair trade products to campus and to create some form of accountability. Pomona was recognized as the 11th Fair Trade College nationally and the second in California, which speaks to our commitment to sustainability and fair wages. Whenever I went to campus events and saw fair trade coffee or tea, it made me happy to think that I played a small role in that”

The Greater Good

“Most students at Pomona are really passionate about something and can find the support they need here to act on those ideas and that passion. We’re incredibly fortunate to have all these resources and opportunities, amazing professors and outlets for expression. Looking back, I see that Pomona has played a role that I’ve helped to mold it as well. That’s one of the great things about the College. You can’t be a passive bystander. The question for me now is: ‘How am I going to take all these things that I’ve acquired here and use them for the greater good?’”

—Mary Marvin
Eric Wolfinger ’04 brings together the arts of food and photography.

The two sides of Eric Wolfinger’s profession, photography and food, took years to converge, but when they did, something very special happened, like flour and water morphing into bread—an apt metaphor for a man who once spent years learning to bake a perfect loaf.

A political science major at Pomona, Wolfinger ’04 traces the first step in his journey to becoming one of the world’s leading photographers of fine cuisine to his work as a food columnist for the student newspaper, The Student Life.

“When I wrote that food column,” he recalls, “I had my first vision of what I actually could see myself doing post-college. Up until then, I had no clue what direction I was going. I was like, oh my God, food writing—that’s something that people do and get paid for.”

By that time, many of his classmates had already punched their tickets into graduate school or had jobs lined up. Wolfinger had nothing waiting for him and liked it that way. He dreamt vaguely of buying a pickup truck and driving around Mexico working on a cookbook. Moving to the Bay area, he ran into a high school friend who was working at a restaurant, having already worked her way up from kitchen apprentice to sous chef.

“I realized right then and there—I don’t want to write anymore, for now,” he says. “I want to cook. If I ever do write, I want to write from the perspective of somebody that I would respect. I don’t want to just have an opinion. I want to have a skill and an expertise in this field.”

Starting as an apprentice at an Italian restaurant, Wolfinger quickly discovered what it felt like to be clueless. “I came from Pomona where adults treated me like I was smart and like I had something to say, and it was worthwhile. I started working in a kitchen, where I was the village idiot.”

Food as Story
Story by Mark Wood | Photos by Eric Wolfinger ’04

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Food as Story
Story by Mark Wood | Photos by Eric Wolfinger ’04
He learned fast, but after a couple of years, he was convinced the life of a chef wasn’t for him. Writing still beckoned, but there was one more thing he wanted to accomplish before moving on. “Before I leave San Francisco and leave cooking,” he told himself, “I want to learn how to make the Tartine croissant, which was the most amazing thing I’d ever tasted and the most amazing thing I could afford, working on a cook’s salary of $8.25 an hour.”

So in 2005, Wollinger took a job at Tartine Bakery, a place where bread sells out within an hour of opening. In master baker Chad Robertson, he found both a mentor and a surfing buddy, and he quickly fell in love with the deceptive simplicity of baking. If restaurant cooking is a science of efficiencies—“How do you set up your stations so that when an order comes in, you can bang out that salad in 25 seconds instead of 30?”—baking, he says, is an art—“What is my dough doing today, how is it behaving, and what small tweaks to my process do I need to do to bring this amorphous dough to the bread that I have in the back of my head, that I know is the ideal loaf?”

At Tartine, he practiced the art of baking for five years. But the memory of his original plan—driving around Mexico seeking recipes for a cookbook—occasionally made him restless. All through college, he’d spent his summers traveling in Latin America, exploring cultures and polishing his Spanish. But working life had left him with little time or money for travel. He told his mentor he needed some time off. Robertson agreed, and Wollinger made plans to head for South America, where his brother was living at the time.

“Days before leaving, it occurred to me that nobody was going to give me my dream job of a travelling food journalist,” he says. “I was going to have to give it to myself first and kind of prove that I could do it.” So he bought a digital camera and started a traveling food blog.

“I was like, I’m just going to do a blog and tell stories of the people that I meet, the recipes that I find, and the experiences that I have,” he says. “Obviously, I wasn’t trained as a photographer at all. I knew that to tell a decent story, you needed pictures. So I got a digital camera, and I thought, ‘I’ll teach myself along the way, and I’ll figure it out.’”

He followed his taste buds from Chile to Columbia to Peru to Bolivia, taking pictures of the food he found and posting them in his blog.

As time went on, however, his blog didn’t seem to be opening any doors. “Gourmet magazine did not call me and tell me they wanted me to write a feature for them.” But when he got back to the States, the opportunity he’d been waiting for came from an unexpected source: “It seemed that his mentor and surfing buddy at Tartine Bakery had followed his blog with interest. Impressed by his food photography, Robertson, who was preparing to write a cookbook of his own, had an epiphany. ‘Coming off of an experience of a previous cookbook that he did with his wife,’ Wollinger recalls, ‘he realized that rather than having a professional photographer come in and shoot for two weeks, why not have his buddy—who takes beautiful pictures, who knows his bread better than anybody else in the world—to do the pictures while we’re baking?’

Before that, Wollinger had never allowed himself to take photography seriously, but after two years of shooting at the bakery and “making every mistake in the book,” he began to think of himself as a real photographer. ‘Just the process of making this book from start to finish really gave me a clear sense of how publishing works, how you tell a visual story, how to be really ruthless with yourself and with your publishing works, how you tell a visual story, how to be really ruthless with yourself and with your own work so that you are putting your best foot forward,’” he says. “While I was doing that book, I was doing little side projects. The next thing I knew, I was working as a photographer.”

But it wasn’t until the book came out that his career really took off. “The photography...”
in that book was nominated for a James Beard Award, which is kind of like the Oscars of food,” he says. “It was a huge deal. Since that first year, things have gone gangbusters, really—beyond my wildest dreams.”

Since then, he’s worked with celebrity chefs like Hubert Keller and David Kinch. He’s done mass-market cookbooks, like William-Sonoma’s Home Baked Comfort, and classy, one-restau- rant books like Corey Lee’s Bazaar. He and his camera have circled the globe, from Vietnam to Uruguay, from Italy—where he spent 12 days with chef Thomas Maunington, taking pictures of pasta—for Thailand, where he ate some of the most interesting food of his life, including a delicacy called ant’s egg salad. (“Ant eggs taste like lemongrass, and ants themselves taste like fresh lime. So we ate this salad, and it only had ant eggs, salt and mint, but it tasted as if there were lime juice and lemongrass in the salad. It was surprisingly delicious.”)

He attributes his meteoric suc- cess not only to his hard-earned skills behind a lens, but also to the fact that he understands the dynamics of the kitchen as only an experienced cook and baker can. “For me, food has a feeling,” he ex- plains. “There’s a story behind it. There’s a person who made it. I see food a little differently—not as an object to be photographed but as a story to be told. Chefs call me because they’ve cooked some- thing and they want a pretty photo of it. I think they sense in me an understanding of where they’ve come from and what they’ve tasted as if there were lime juice and lemongrass in the salad. It was surprisingly delicious.”

But when he remembers his college years, what he thinks back to most often isn’t the classroom—it’s his three years as a mem- ber of the Improv. “I wouldn’t be doing what I’m doing and it wouldn’t be going beyond my wildest dreams.”

Looking back, he also believes Pomona played a huge role in preparing him for the unique challenges of his chosen profession. “I wouldn’t be doing what I’m doing and it wouldn’t be going as well if I hadn’t had that rigorous, yet very open-ended educa- tion at Pomona. You learn not to put anything out but your best.”

Since then, he’s worked with celebrity chefs like Hubert Keller and David Kinch. He’s done mass-market cookbooks, like William-Sonoma’s Home Baked Comfort, and classy, one-restau-
The Class of 1968, which launched the College’s ongoing fascination with the number 47 years ago, has now given birth to a new tradition—the 47-year reunion. During Alumni Weekend, members of the class flocked to Pomona for the first such gathering, and in honor of the occasion, they even created a new genre of poetry, which they dubbed the “tetrasept.”

At the center of it all was Bruce Elgin ’68, who—a student in class with Professor Donald Bentley back in 1964—was one of the originators of Pomona’s ongoing 47 search (along with Laurie Mets ’68). Elgin defines a tetrasept as a poetic form “with either four lines of seven syllables or seven lines of four syllables. Adding: ‘There are no rhyme or meter restrictions.’

During the build-up to the reunion, members of the class submitted tetrasepts about the reunion itself, the Class of ’68 or the cult of 47, for publication in a 32-page booklet. The submissions ranged from nostalgic to acerbic to esoteric, but they had one thing in common—they’re characteristic of the extraordinarily inventive nature of Pomona’s most innovative class.

Below are a few examples lifted from the booklet titled “Tetrasepts.”

### From Angles to Angels:
**The Christianization of Barbarian England**

With History Professor Ken Wolf

May 18–29, 2016

The sights in a series of alumni walking trips with a medieval theme, this is the first involving the United Kingdom. Its purpose is to appreciate the fascinating history (captured by the Venerable Bede) of the conversion of England, starting the Irish and Roman missionaries. In Scotland, you will visit Kilmaron, Dunbarton and Loch Lomond; Venerable Bede) of the conversion of

The Inner Reaches of Alaska

June 4–11, 2016

Join Pitzer Professor of Environmental Analysis Paul Fauchald on an “un-cruise” through the stunning Inner Reaches of Alaska. Aboard a small vessel serving 74 passengers, adventurers will travel from Juneau to Ketchikan, encountering stunning glacial landscapes, old-growth forests and incredible wildlife.

### The Tetrasept Reunion

**Tetrasept Reunion**

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Below are a few examples lifted from the booklet titled “Tetrasepts.”

### From “Tetrasepts”

**We call four score and seven**
**Oratory from heaven.**

But other way round … not close:
**Seven score and four—just gross!**
—Bruce Elgin ’68

**Greetings dear friends,**
**the deadline nears.**
Words elude me.
What did I learn at Pomona?
Prospects, and words will come.
—Karen Porter MacQueen ’68

**Why wait ’til number fifty?**
**Let’s meet now, and let’s meet then.**
Twice the fun! (Like letters here
and words will come."
—Ruth Massaro (Henry) ’68

**Let’s meet now, and let’s meet then.**
**Twice the fun! (Like letters here**
**and words will come.**
—Diane Erwin ’68

**They only are loyal to**
**this college who, departing,**
**bear their added riches in**
**trust for mankind. James Blaisdell**
—Karen Porter MacQueen ’68

**In proofs, in ads, or even**
**at Pomona?**
**In proofs, in ads, or even**
**at Pomona?**
—Bruce Elgin ’68

### The Class of 1968

**Celebrating the Class of 1968**

Celebrate!
line—to learn, mingle and make a difference.

### Highlights this spring included:

- **Office of Alumni & Parent Engagement**
  
  This year’s Alumni Weekend brought together more than 1,600 alumni and guests for a weekend of fun, celebration and hundreds of campus activities, including performances, open houses and lectures. Highlights included the Daring Minds Speakers Series, featuring Blaisdell Award winners James Turrell ’65, Bill Keller ’70 and Mary Schmich ’75; the first-ever 47th Reunion, held by the Class of 1968 (see story on page 47); and a Claremont in Entertainment and Media panel featuring Richard Chamberlain ’56. At the gathering in Little Bridges preceding the Parade of Classes, Alumni Distinguished Service Award winners Jeanne Beckley ’65 P92 and Stan Hoac ’94 were recognized, class volunteers were celebrated and over $3 million in reunion class gifts were announced. (For more photos, see Last Word, page 64.)

- **Winter Break Parties**
  
  In January, Sagehens around the world flocked together in growing numbers to take part in a favorite campus tradition, Winter Break Parties brought nearly 1,000 Pomona alumni, parents, students and friends together in 10 cities from Kansas City to Shanghai for laughter and litanies, stories and Sagehen spirit. Interested in hosting a Winter Break Party in your city this season? Contact Kara Everin in the Office of Alumni & Parent Engagement at kara.everin@pomona.edu or calling 1-888-676-7600. For more information, visit alumni@pomona.edu or calling 1-888-676-7600.

- **Daring Minds Events**
  
  Pomona’s yearly celebration to wrap up Campaign Pomona. Daring Minds kicked off last spring with a series of events designed to help Sagehens learn, mingle and make a difference. Highlights this spring included:  
  
  - **Daring Minds Lectures:** On campus (including nationally noted poet Professor Claudia Rankine in April) and across the nation (including the East Coast lecture series in March, featuring Professors Amanda Hol- lis-Brusky and Chas Miller).
  - **Daring Minds: A Celebration of Sagehen Impact:** This social media-driven effort celebrated the good work and good will of a community full of “everyday Daring Minds.” More than 180 civic-minded Sagehens and friends posted about their good deeds, and the good deeds of Pomona friends, while hundreds more chimed their encouragement through “likes” and comments. Community members also pledged and performed service as part of the celebration, including 16 Scout Sagehens who came together on a rainy Saturday to plant 447 trees at a local nature preserve. It’s not too early to start planning: What will you do to make a difference by next 4/7?  
  
  - **Janus Send-Off:** For 47 hours leading up to Class Day and Commencement, hundreds of alumni, parents, faculty, staff, students and friends rallied for the College’s first Senior Send-Off, a mini-campaign to honor the graduating Class of 2015 and support Pomona education for all current students. Nearly 500 donors gave more than $80,000, and dozens more alumni, students, faculty and friends took to social media and the campaign web site to offer their “sage advice” to graduates as they make their life-changing transition.
  - **Daring Minds Videos:** Watch for your invitation to tune in for a series of Daring Minds videos to be made available starting in September. On the playlist are Professor Claudia Rankine and alumni James Turrell ’65, Bill Keller ’70 and Mary Schmich ’75.

### Career Networking Events

Alumni volunteers across the country organized and hosted a series of career networking events this spring and summer. From Los Angeles to Chicago and New York, more than 100 members of the Pomona community came together to connect with fellow Sagehens and share industry-specific and general career stories and advice, and the program continues to grow! Interested in hosting a career networking event in your region? Contact the Alumni and Parent Engagement team at alumni@pomona.edu.

### For more information, contact the Office of Alumni and Parent Engagement at 1-888-SAGEHEN or alumni@pomona.edu.

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**POMONA COLLEGE MAGAZINE**

**SUMMER 2015**

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46 47
On the morning of July 10, Colin Walle ’91 needed only 1,997 more votes to see his dream come true—or at least, to take a very big step in that direction.

No, he wasn’t running for office. This was something more personal. His prize creation—based on a happy confluence of a child’s toy that he had never given up and a favorite book—was hanging in the balance.

Based on Antoine de Saint-Exupéry’s *Le Petit Prince*, Walle’s proposed Little Prince LEGO project had accumulated 8,003 votes on the LEGO Ideas website. He now had 78 days left to hit 10,000. Reaching that threshold by the Sept. 27 deadline would mean that his pet project would move from a LEGO-lover’s fantasy to actual consideration for development and marketing as an official LEGO set.

Walle says he doesn’t remember a time when he didn’t play with LEGOs. “We had LEGO sets when I was a kid that predated my birth,” he recalls. But unlike most adults, Walle never put away his favorite toy. As a self-described “LEGO enthusiast,” he visits lots of aficionado websites, and one day he happened across one called LEGO CUUSOO, based on a Japanese word (“fantasy”) that site would later morph into LEGO Ideas.

“At the end of the day on July 10, the vote total had risen by 3,337,” he explains, “and it was sort of a eureka moment: ‘Wait a minute—this is a project I need to do.’ I’m thinking about it maybe that’s part of what draws me to the Little Prince, and the way that the prince cares for his rose.”

“Basically, they have these different projects that anybody can submit,” he explains, “and then if they get enough votes, the LEGO Corporation will put them into a review stage and then consider making a real set based on your proposal.”

At the time, Walle happened to be reading *The Little Prince* to his son for the second time. He had first read the book in high school, but it was at Pomona that he really fell in love with Saint-Exupéry’s gentle fable. He even quoted some of the book’s most famous lines in his senior yearbook: “‘Goodbye,’ said the fox. ‘And now here is my secret, a very simple secret. It is only with the eye that one can see rightly, what is essential is invisible to the eye.’”

So it was inevitable that two of Walle’s fascinations would come together in a brainstorm: “The book was sitting on the banister upstairs, and I had this little LEGO Death Star sitting in close proximity to that,” he explains. “And it was sort of a eureka moment: ‘Wait a minute—this is a project I need to do.’ I had been such a big fan of the book for so many years, and the book prizes a child’s imagination and the emphasis on adults not forgetting what it’s like to be a child. And so I thought, ‘Well, wait a minute—here I am, 46 years old and into LEGOs. And it’s the perfect story to be made out of LEGOs.’”

Before he could start building his prototype, however, he had to decide what to include. “My thought was, in the books you spend so much time on the asteroid, so I had to have the asteroid in the prototype. Originally, I came up with more of a two-dimensional asteroid. And then talking to a friend of mine, he was telling me about how to make a three-dimensional, six-sided asteroid that looks like a ball made of LEGOs. It’s a technique they call S.N.O.T., which sounds gross but it stands for ‘Studs Not on Top.’”

Walle also spent a lot of time building the airplane that crash lands in the desert, where the book’s narrator meets its title character. Other parts include a baobab tree, the main characters and the Little Prince’s rose under her glass dome.

If the LEGO Corporation were to decide that the idea was marketable, they would engineer their own set, which might or might not resemble Walle’s admittedly rough prototype. “Frankly, they would build something better than what I did,” he says with a laugh. “Let’s be blunt about it. I’m just doing my best efforts, but they’re the professional designers.”

If it came to that, the Saint-Exupéry Estate would also have to sign off on the deal. That isn’t a sure thing either, but Walle has spoken with them and was thrilled to find that they were “nuts about the project. I can’t say that they will approve the license, but they definitely want this set made.”

Maybe that’s because the very idea of a man on a quest to create a toy based on a book that idealizes the wisdom and innocence of childhood is the kind of thing Saint-Exupéry himself would have appreciated. “Even when I was in college, I knew I wanted to have a family someday,” Walle says, “and now that I’m thinking about it maybe that’s part of what draws me to the book—in the sense that the story is also about protecting and valve innocence: the way that the aviator tries to look out for the Little Prince, and the way that the prince cares for his rose.”

At the end of the day on July 10, the vote total had risen by three more votes—8,006 down, only 1,994 to go.

If you’d like to support Walle’s dream before the Sept. 27 deadline, you can cast your vote at ideas.lego.com/projects/50323.

―Mark Wood

If it came to that, the Saint-Exupéry Estate would also have to sign off on the deal. That isn’t a sure thing either, but Walle has spoken with them and was thrilled to find that they were “nuts about the project. I can’t say that they will approve the license, but they definitely want this set made.”

Maybe that’s because the very idea of a man on a quest to create a toy based on a book that idealizes the wisdom and innocence of childhood is the kind of thing Saint-Exupéry himself would have appreciated. “Even when I was in college, I knew I wanted to have a family someday,” Walle says, “and now that I’m thinking about it maybe that’s part of what draws me to the book—in the sense that the story is also about protecting and valuing innocence: the way that the aviator tries to look out for the Little Prince, and the way that the prince cares for his rose.”

At the end of the day on July 10, the vote total had risen by three more votes—8,006 down, only 1,994 to go.

If you’d like to support Walle’s dream before the Sept. 27 deadline, you can cast your vote at ideas.lego.com/projects/50323.
Buckley completes term as Chair of Pomona College Board

Outgoing Chair of the Pomona College Board of Trustees Jeanne Martin Buckley ’65 received the Pomona College’s Alumni Distinguished Service Award at an Alumni Weekend program in Little Bridges on May 2, in honor of her many years of service to the College. Buckley, who completed her three-year term as board chair in June, has been a member of the board since 1999 and is the first woman and the first person of color to lead the board since the College’s founding in 1887.

“I have really appreciated the opportunity to work closely with Jeanne Buckley during her term as board chair over the last three years,” President David Oxtoby said. “She has provided steady and thoughtful leadership during a period of considerable change for Pomona College. I have been able to turn to her for helpful advice on many occasions.”

As an undergraduate at Pomona in the early 1960s, Buckley took a range of leadership roles, participating in student government, choir and glee club, and helping to put on a jazz festival. For much of the time, she was the only Black woman attending Pomona, but she had been in the same situation in high school in Pelham, N.Y. “It was not a shock in a cultural sense,” she said in an interview a few years ago. “I could navigate it.”

After Pomona, she found her way into social work and was involved in the early days of Head Start. She also trained as an actress, landing a seven-episode stint on the popular prime-time soap opera Peyton Place. In the end, a decade after graduating from Pomona, she decided to continue her education in law school, earning her J.D. from Empire College School of Law in 1979.

During a distinguished legal career, Buckley has specialized mainly in juvenile and family law and then served as a Sonoma County Superior Court Commissioner for more than a decade. In 1995, she was honored as Juvenile Court Judge of the Year by the California Judges Association and Woman of the Year by the Sonoma County Bar Association’s Women in Law group. Since 2003, she has been a professional panel member for Resolution Remedies, a firm specializing in mediation, arbitration and other forms of alternative dispute resolution. In 2004, she was recognized with the Bar Association’s Career Distinction Award.

Prior to assuming the role of board chair, Buckley chaired both the Student Affairs Committee and the Academic Affairs Committee for four years and served on a number of other committees including the Executive Committee, Facilities and Environment Committee, Strategic Planning and Trusteeship.
The title of this segment of the series was "Series on Friday, May 1 in Seaver Theatre. Pomona College Daring Minds Speaker Turrell."
RAW TRUTH AND OPTIMISM:
Chris Burden ’69
(1946-2015)

A yellow and black sculpture in Pomona’s Lyon Garden stands as a silent testimony that artist Chris Burden ’69, who died of cancer at his home in May, started his artistic life as he finished it—an amazing sculptor. Originally a part of Burden’s senior show, the work was recreated for the 2011-12 exhibition, “It Happened at Pomona: Art at the Edge of Los Angeles 1969-1973.” Burden once said this piece “held the kernel for much of his subsequent work,” says Pomona College Museum of Art Director Kathleen Howe.

In the decade after his graduation from Pomona, Burden was most famous (or maybe infamous) for a series of controversial—and often dangerous—performance art pieces that tested the limits of his courage and endurance. For “Shoot” (1971), an assistant shot Burden in the arm with a rifle while a Super-8 camera recorded the event on grainy film; and in “Transfixed” (1974), Burden was nailed face-up to a Volkswagen Beetle in a crucifixion pose. For his master’s thesis at the University of California, Irvine, he locked himself for five days inside an ordinary school locker. Other performance pieces found him shooting at a jet passing overhead, crawling through glass and lying down in heavy traffic on a crowded street.

As Kristine McKenna noted in a Los Angeles Times memorial, “Burden operated like a guerrilla artist, staging his pieces with little advance word. Many of the early performances took place in his studio, documented only by his friends. As artworks, they were experienced largely as rumor—and Burden did manipulate rumor as a creative material. When you heard about a Chris Burden performance, an image would streak through your mind like a blazing comet. That was part of the point.”

Perhaps his most iconic work is the ongoing “Urban Light,” an array of restored, antique cast-iron street lamps at the entrance of the Los Angeles County Museum of Art (LACMA). The Los Angeles Times notes that it “rapidly became something of an L.A. symbol.” LACMA director Michael Govan told the Times that Burden “wanted to put the miracle back in the Miracle Mile,” and said his work “combines the raw truth of our reality and an optimism of what humans can make and do.”

Back at Pomona, where it all started, that yellow and black sculpture now looks fairly tame. And yet, Howe notes, “In this early work you can see the interplay of his engagement with sculpture and aspects of performance. It is a remarkably assured piece from a young artist who was working through the issues that would engage him for the rest of his career.”

Pomona College Museum of Art senior curator Rebecca McGrew worked closely with Burden on the “It Happened at Pomona” exhibition, spending many hours with him in his studio. “Meeting Chris Burden and getting to know him is one of the biggest honors of my career,” McGrew says. “In addition to being brilliant, warm and amazingly easy to work with, Chris is one of the most important artists of the 20th and 21st centuries because his visionary and internationally renowned artwork challenges viewers’ beliefs about art and the contemporary world. I am so sorry to not be able to work with him again.”
ACROSS
1. Caribbean vacation destination
6. Stimpy or Garfield
9. Gusto
13. 1-Across locales
16. Coastal flier
17. Misleading lead
18. Gin flavoring
19. Drink garnish
20. Start to function?
24. Expert finish?
25. Cowardly
32. U.N. member
34. Flow bloomers
35. “____ To You” (Grammy-winning Lady Antebellum song)
36. Flair
38. LAX inspectors
39. ____ Gay (WWII plane)
40. Arrived
41. Impeccably dressed
43. “Illmatic” rapper
44. Extremely covetous
47. “Norma ____” (Sally Field movie)
48. Chemical suffix
49. Picasso had his from 1901 to 1904
55. “Never ____ sentence with a preposition”
59. Noble title
60. Title of a Prince album, song, and movie
63. Painter's vacation
64. Wood with aksu or wino
65. Letters following Con- grenwomen Peter King's unique CKH
66. A Catalan Syed

DOWN
1. SFO postings
2. Fishing gear
3. “If you prick ____ we not bleed?” (Shakespeare quote)
4. “La ____” (Puccini opera)
5. Sister Sledge's “We ____ Family”
6. David of journalism
7. Solo in 4-Down
8. Ky. neighbor
9. “Kashmir” rockers, to fans
10. The shallowest of the Great Lakes
11. Feed the kitty
12. Sharon of “Boston Public”
14. Some internet commenters
15. Texas A&M athletes
16. Subj. at night schools
21. Subj. at night schools
22. “Look what I did!”
23. 1st Holy Roman Em- peror
26. “United ____!” (Slogan for lazy workers?)
28. “Erin go ____” (Irish nationalist slogan)
29. Sailor's vacation
30. Faulkner vixen Varner
31. CSI: Miami samples
32. SOS responders
33. Asterisk
37. Gave a stank face
39. Dusky times, to poets
41. Choose up a mess
42. You're supposed to poke it in the eye
45. Take a snooze
46. Went off course
49. Mediocre
50. Folk tales
51. Fertilizer ingredient
52. German valley
53. Golf club
54. Grand Ole ____
56. Indian flat bread
57. Title given to Mariah Carey or Aretha Franklin
58. “Is there ____?” (Wheel of Fortune inquiry)
59. “____, ____” ( internally)

Answers on page 52

Crossword by Kevin Tidmarsh ’16
Editor’s Note: PCM’s long-time puzzle editor, Lynn Williams Zold ’67, who created a variety of witty puzzles for this publication over the past 14 years, passed away in June (See Obit). Her infectious joy and energy will be sorely missed. —MW
Food as Story

The Appetizing Photography of Eric Wolfinger '04

— Story on Page 40