

Porrona

COLLEGE
MAGAZINE
FALL 2013

BACK TO THE FARM

Severine Fleming '04 is trying to spark a back-to-the-future revolution in American farming.

STORY ON PAGE 30

THE STARTUP ISSUE

The Rise of an Evil Genius
From Dorm Room to Board Room
How Sagehens Came to Rule the NBA

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RISE OF AN EVIL GENIUS

How Alexander Garfield '07 became an eSports pioneer and accidental entrepreneur.

STORY ON PAGE 20

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From Dorm Room to Board Room
Back to Our Farming Future
How Sagehens Came to Rule the NBA

Pomona

/STARTUPS/

DEPARTMENTS

Home Page	1
Stray Thoughts	2
Letter Box	3
Coming Soon	4

POMONA TODAY

Making Waves (1)	5
Pomoniana	8
How To	10
Back Stage	12
Sports	14
Milestones	16
Picture This	18

LIVES OF THE MIND

Bookshelf	42
Class Acts	46
Daring Minds	48

ALUMNI VOICES

Making Waves (2)	50
Alumni News	52
Mind Games	54
Pomona Blue	54
Year One	56



On the Cover: There are two separate covers for this issue of PCM — which one you get is a matter of chance. The cover photo of Severine von Tscharner Fleming '04 is by Brett Simison. The cover photo of Alexander Garfield '07 is by Robert Durell

FEATURES

RISE OF AN EVIL GENIUS

As the pioneering owner of Evil Geniuses, Alexander Garfield '07 has become a leader in the burgeoning world of eSports.

BY ROBYN NORWOOD

20



DORM ROOM TO BOARD ROOM

Sagehen startups make the risky, rewarding move out of the safety of academia and into the real world.

BY LORI KOZLOWSKI

25



BACK TO THE FARM

Severine von Tscharner Fleming '04 has become the face of a youth movement aimed at taking farming back to its sustainable roots.

BY ADAM CONNER-SIMONS '08

30



NET WORK

How a group of Sagehens established Pomona's improbable prominence in the world of professional basketball.

BY CHRIS BALLARD '95

34



STARTS IN THE ARTS

As a champion of arts education, ceramics teacher Sal Perez '75 is intent on passing along skills and confidence.

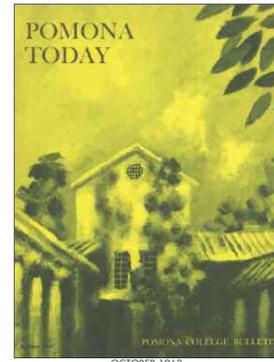
BY AGUSTIN GURZA

39

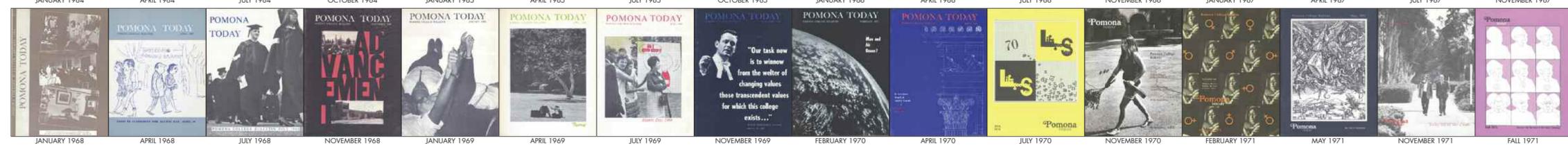
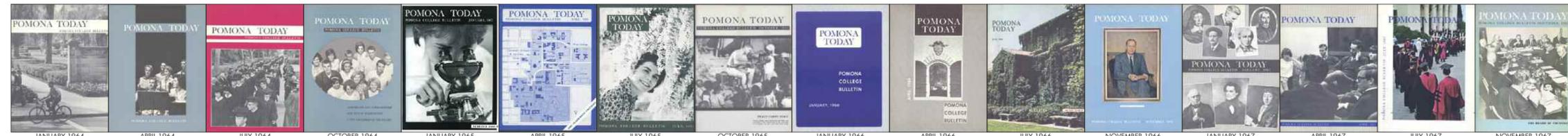


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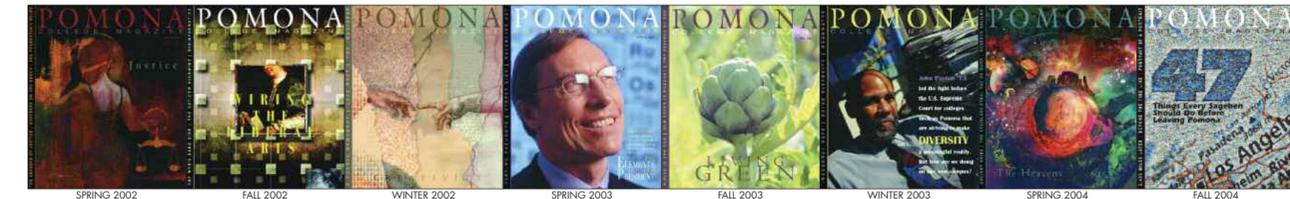
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OCTOBER 1963



PCM @50



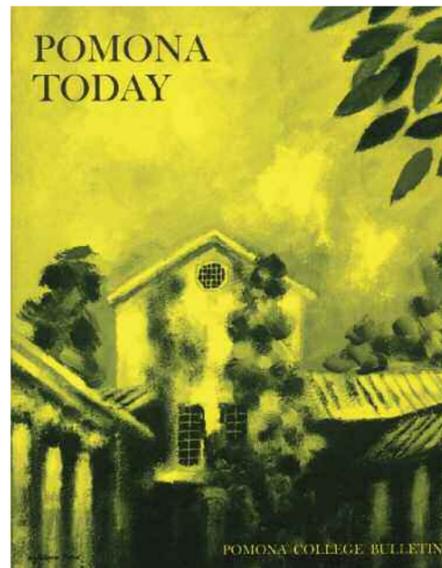
This issue of Pomona College Magazine marks the 50th anniversary of the publication's founding in October 1963 (See "The Launch" on page 2). In celebration of that event, we have assembled the covers of every issue from the beginning to today, including the two alternative covers for this issue.



The Launch

The magazine you hold was born 50 years ago

this fall as *Pomona Today*, when the sharp new publication replaced *The Alumni News Letter*. And while the name has long since changed to *Pomona College Magazine*, it seems about half of our readers still know it by the old moniker. (Call us whatever you want—just keep reading.)



The pages of the first issue are laden with an early-'60s sense of purpose: men in suits and ties assembled around a cyclotron, a professor exploring the "Frontiers of Science," a photo showing light—and, no doubt, knowledge—aglow through the glass doors of the newly-built Seaver Laboratory. A Space Age feeling pervades: All that's missing is a make-your-own Gemini rocket cutout.

Heavy play is given to then-*New York Times* editorial page editor John Oakes' commencement address, "Smashing the Cliché," in which he tells students, "man will soon be searching, not by proxy but in person, the pathways of the stars ... in your lifetime you will witness man's arrival on new planets, his penetration of the outer void, his unfolding of the mysteries of the universe."

In "The Case for the Liberal Arts College," Professor W.T. Jones notes that "The fundamental fact of modern life is the acceleration of change—economic change, social change, political change, cultural change. ... Indeed, in the physical sciences, the rate of change is so great that theories which are "true" when a freshman enters college are likely to be exploded by the time he graduates."

My favorite bit of writing from that issue, though, is a short caption accompanying a photo of two pensive-looking classmates that simply reads: "Students in a complicated world."

Fifty years later, the world grows more complicated and the change keeps coming. But *PCM* is still here, in print and online. Our circulation has yet to reach new planets; there is no home delivery to the "outer void." Strangely, the birth of each new issue still feels as heady and fraught as an early-'60s rocket launch. And when it's over, we editors come crashing back down to Earth, and get to work on the next one.

—Mark Kendall

"One of the greatest

developments in American education and American society has been the continuing interest of college graduates in the educational programs of their Alma Maters. In no way is the educational advance of our country more notable and more encouraging. Our new magazine recognizes this change and aims to establish a dialogue between the campus and our alumni and friends."

—E. Wilson Lyon
President

(From the preface to the first issue of
Pomona Today, October 1963)

Pomona

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Pomona College is an independent liberal arts college established in 1887. Located in Claremont, Calif., it is the founding member of The Claremont Colleges.

PRESIDENT
David W. Oxtoby

NONDISCRIMINATION POLICY
Pomona College complies with all applicable state and federal civil rights laws prohibiting discrimination in education and the workplace. This policy of non-discrimination covers admission, access and service in Pomona College programs and activities, as well as hiring, promotion, compensation, benefits and all other terms and conditions of employment at Pomona College.



What's Behind Walker Wall?

I am writing regarding the history of Walker Wall found on the College's website. That article reports that the wall "remained unadorned until the spring of 1975, when several students painted 'Free Angela' on its inner surface, referring to the imprisonment of Black Panther and Communist Party activist Angela Davis after her conviction on murder conspiracy charges."

As I recall it, Walker Wall comments started two years earlier, during the 1972-73 school year.

My recollection is that one night just before Founders Day someone spray-painted a phrase on Walker Wall near the pass-through to go toward Honold Library. The phrase was not particularly clever or political, but it was potentially offensive, perhaps scatological. I was an R.A. for Clark V that year and knew that maintenance would not be able to do anything before alumni were on campus, but I did have access to painting supplies from Zeta Chi Sigma, my fraternity. Betsy Daub '74, also in Zeta Chi Sigma, allowed herself to be enlisted and our quest became covering over the offending text. We used rollers and white paint to neatly block out the graffiti.

What happened next is somewhat lost to me. Somehow we wound up adding our own phrase on the white surface we had created. As I recall, we had each been considered as possible members of the Mufti crew, and in that spirit we came up with the phrase "Veni, Vidi, Vino" and signed it in some way. That comment stayed for some time and others followed. Although I knew several members of the Pomona administration fairly well, I don't remember any discussion about the wall, and I don't think Betsy or I was ever questioned about it.

—Jo Ruprecht '73
Las Cruces, N.M.

Case for the Liberal Arts

President David Oxtoby's Aug. 7 letter, directed to alumni of the College, brings up the perennial question "Is liberal arts education still relevant in today's world?" This question requires a perennial answer:

Soon after my graduation from Pomona, I found myself locked into a career in engineering, despite the fact that most of my education had been in art and the humanities. Yet that liberal education proved to be relevant in my un-

expected career path. If monetary reward is the main goal, and sadly that is often the case, then one is likely to miss the practical benefits of a liberal arts education, as well as the enrichment of one's quality of life.

"Liberal education" asks more questions than it answers. This can provide some valuable mental equipment, for answers often become obsolete with time. But if the habits acquired in looking for answers remain with you, and the habit of recognizing analogies is developed, you will have acquired a transferable ability which, unlike rigid collections of facts, can go on helping you generate answers to problems in any field.

—Chris Andrews '50
Sequim, Wash.

All-Star Mistake?

I have to hand it to you. The "Who Did You Get?" article and trading cards in the Summer 2013 edition of *PCM* are, perhaps, the most of-fenseive thing I have ever seen in the magazine since I graduated in 1972. Quite an achievement. Please understand, I am not denigrating the achievements of those honored; their accomplishments are noteworthy and deserve praise—but not by implying (if not actually stating) that all the rest of us just don't measure up. Not really worthy of calling Pomona their *alma mater*, and pretty much beneath the College's concern. Whether you realized it or not—and my sincere hope is that you didn't—elevating a few graduates to "Pomona All-Star" status relegates the rest of us to just being average. Banjo hitters. Utility players. Minor leaguers. Barely above the Mendoza Line. That is not how I like to think my college views me. And yet, there it is. At least you deigned to give us the privilege of "round[ing] up a few of [our] Pomona pals" so we can presumably trade cards. I can hardly wait.

Maybe in the Fall 2013 issue you can identify the biggest donors so far in 2013, and the amounts they've given. "Who's gonna come out on top?" "How much did he/she give?" "Can you believe that [fill in the blank] isn't on the list?" Now I'll bet *that* would be a competition the College could really get behind!

—G. Emmett Rait, Jr. '72
Irvine, Calif.

Baseball and Bytes

Your article on Don Daglow '74 and his contributions to computer baseball could have been written, without many changes, about me—if I had just been born a few years earlier. Like Don, I loved the All-Star Baseball board game and was an English major. I wrote my first All-

Star Baseball simulation using punch cards on an IBM 1620 in my sophomore year of high school in 1974—just three years too late to gain immortal fame!

I also applied at Mattel to work on Intellivision, but here our paths diverge, for alas, I was not hired. However, my All-Star Baseball game did have one last gasp of life—if you can find an ultra-rare copy of *Designing Apple Games with Pizzazz* (Datamost, 1985), you'll find a whole chapter, with source code, devoted to a game called Database-ball.

—John "Max" Ruffner '81
North Hollywood, Calif.

Fraternity Memories

The letter from Leno Zambrano '51 in the summer issue of *PCM* surprised me. I knew Leno as a classmate but I had no clue he was homosexual. I have no recollection of Leno seeking membership in the KD fraternity, of which I was president in the spring of 1951. Not all the men at Pomona in those days felt the need to join a fraternity. Some of them were former members of the military and were beyond the need to join a social fraternity. I don't know if we had any homosexuals among our KD members at that time, but if we did, they kept it to themselves. We had no policy against homosexuals, per se, in our fraternity mainly because it was never one of the factors we discussed during our consideration of prospective members.

—Ivan P. Colburn '51
Pasadena, Calif.

I was dismayed to learn from the letter by Don Nimmo '87 in the summer issue that the fraternity/community Zeta Chi Sigma has ceased to exist. When did this happen, and why?

I joined Zeta Chi in my sophomore year—freshmen were not permitted to join frats in those days—and my membership was a significant part of the college experience for me, and not only because of playing pool or watching College Bowl every Sunday.

I've mentioned Don's letter to other alumni from that era and am assured that I'm not alone in wondering what happened.

—Steve Sherman '65
Munich, Germany

[Alumni and friends are invited to email letters to pcm@pomona.edu or to send them by mail to *Pomona College Magazine*, 550 North College Ave., Claremont, CA 91711. Letters are selected for publication based on relevance and interest to our readers and may be edited for length, style and clarity.]

Fall 2013

Lectures & Events

Nov. 12 "The Heart of the Liberal Arts: Humanities in the Liberal Arts College" Speaker Series: "The Heart of the Matter, Revisited"—8 p.m., Rose Hills Theatre, Smith Campus Center. Steven S. Koblik, president of The Huntington Library, Art Collections and Botanical Gardens.

Nov. 15 "China's Environmental History: Prehistory-1800"—3 p.m., Pearsons 101. Prof. Robert Marks (Whittier College).

Nov. 16 Reel Rock Film Tour—8 p.m., Rose Hills Theatre, Smith Campus Center. Climbing and adventure film festival. Tickets are \$15 for general admission and \$10 for Claremont Colleges students, staff and faculty.

Nov. 21 Artist Workshop: "Physics in the Museum"—5-11 p.m., Pomona College Museum of Art. Art After Hours presents an artist workshop with "Project Series 47" artist Krysten Cunningham on "Sensing Your World Line in the Fabric of Space/Time" and a talk on biophysics and the high-speed camera given by Pomona Professor Dwight Whitaker.

Nov. 22 Lecture: "Women Adrift: Modern Japanese Women Writers and the Imperial Body"—3 p.m., Hahn 108. Prof. Noriko Horiguchi (University of Tennessee).

Nov. 22 A CAPELLA SHOWCASE

7:30 p.m., Pomona College Bridges Auditorium (450 N. College Way, Claremont). The Annual Southern California A Capella Music Festival, better known as SCAMfest, showcases collegiate a capella groups from all over Southern California.



Nov. 26 Fall Faculty Lecture Series: "Neon Slaves, Electric Savages or How Does a Wired Thing Understand? Mapping Black Women's Agency via Afrofuturism"—noon, Blue Room, Frank Dining Hall. Professor of English and Africana Studies Valorie Thomas.

Dec. 9 Lecture: "Covering Africa for the New York Times: Journalism from the Bottom"—5:30 p.m., Frank Dining Hall, Blue Room. Adam Nossiter, West and Central Africa Bureau Chief, *The New York Times*.

Dec. 9 GIRI KUSUMA

8 p.m., Bridges Hall of Music. Nyoman Wenten (music) and Nanik Wenten (dance) direct this Balinese gamelan ensemble in a program of traditional and contemporary Balinese music and dance.



Music

Contact: 909-607-2671 or concerts@pomona.edu or visit: www.music.pomona.edu.

Nov. 22 & 24 Pomona College Band—8 p.m., Fri.; 3 p.m., Sun., Bridges Hall of Music (150 E. Fourth St., Claremont). Pomona College Prof. of Music Graydon Beeks, conductor.

Nov. 23 Pomona College Jazz Ensemble—8 p.m., Bridges Hall of Music (150 E. Fourth St., Claremont). Barb Catlin, director.

Dec. 2 Afro-Cuban Drumming—8 p.m., Lyman Hall, Thatcher Music Building. Joe Addington, director.

Dec. 4 Pomona College Sea Chanty and Maritime Music Ensemble—8 p.m., Lyman Hall, Thatcher Music Building. Gibb Schreffler directs songs and chancies from the Age of Sailing Ships, in African-American, Irish-American, British and Caribbean traditions.

Dec. 6 & 8 Pomona College Choir—8 p.m., Fri.; 3 p.m., Sun., Bridges Hall of Music. Donna M. Di Grazia, director.

Dec 7 & 8, Pomona College Orchestra with the Inland Pacific Ballet: "The Nutcracker" by Tchaikovsky—1 & 7 p.m., Saturday; 1 p.m., Sunday, Bridges Auditorium.

Dec. 22 Tony Kenny's "Christmastime In Ireland"—1 p.m., Bridges Auditorium. A sing-along of Christmas songs and hymns. Tickets are \$25 and available for purchase at www.pomona.edu/bridges.

Theatre

Tickets are \$10 general admission, \$5 students, faculty, staff and seniors. To purchase tickets, call: 909-607-4375 or visit: www.theatre.pomona.edu/contact/ticket-information/.

Nov. 21-24 "Free As Air" World Premiere—Thurs.-Sat., 8 p.m.; Sat.-Sun., 2 p.m., Pomona College Allen Theatre, Seaver Theatre Complex. A collaborative performance work by Karen Christopher '85 on the subject of air.

Exhibitions

Pomona College Museum of Art hours: Tues.-Sun., noon-5 p.m. Thursdays: Art After Hours 5-11 p.m. Contact: 909-607-3558 or museuminfo@pomona.edu or visit: www.pomona.edu/museum.

Oct. 31-Dec. 22 "Project Series 47: Krysten Cunningham Ret, Scutch, Heckle"—Abstract sculptures and drawings investigate art, craft, metaphysics, perception and social justice.

Until Dec. 22 "David Michalek: Figure Studies"—An application of the technology of high-speed HD video to the recording of specialized and non-specialized human movement.

Until Dec. 22 "John Divola: As Far As I Could Get"—On view are 15 works from the photographer's Zuma series, as part of a collaborative project with the Santa Barbara Museum of Art and the Los Angeles County Museum of Art.

Until Dec. 22 "Project Series 46: Hirokazu Kosaka: On the Verandah Selected Works, 1969-1974"—Performative artworks that creatively reconcile avant-garde artistic innovations with spiritual practices, such as meditation, pilgrimage and Zen archery.



Until Dec. 22 Art Exhibition: "RESONANT MINDS— Abstraction and Perception

Pomona College Museum of Art. An exploration of art and neuroscientific research about the way we respond to abstract art due to its aesthetic qualities.

pomona today

POMONIANA	8
HOW TO	10
BACK STAGE	12
SPORTS	14
MILESTONES	16
PICTURE THIS	18



making waves (1) AFTER GAINING NATIONAL ATTENTION FOR HER WORK QUESTIONING THE USE OF PALM OIL IN GIRL SCOUT COOKIES, MADISON VORVA '17 AIMS TO CARRY ON HER CRUSADE AS A COLLEGE STUDENT.

SCOUT'S HONOR

STORY BY ROBYN NORWOOD / PHOTOS BY JOHN LUCAS

R

EACHING INTO A DUFFEL BAG STORED BENEATH HER BED IN LYON COURT RESIDENCE HALL, MADISON VORVA '17 PULLS OUT A SLIGHTLY CRUMPLED BOX THAT ONCE HELD THIN MINTS.

Girl Scout cookies are an emblem of childhood, a reminder of one of the few knocks on the door by a youngster on a fundraising mission that is almost universally welcomed. Samoas, Peanut Butter Patties, Trefoils. (Is your mouth watering yet?)

Not one of them has passed Vorva's lips since 6th grade.

Once an eager Brownie scout who earned a badge for selling more than 50 boxes, the Pomona College freshman cringes at the sight of those cookies after a Girl Scouts project on environmental consciousness she undertook in middle school grew into a national campaign against the use of unsustainably farmed palm oil and caught the interest of *The New York Times*, *The Wall Street Journal*, *Time* magazine and ABC News, among a host of others.

The hook, almost predictably, was that after launching a community awareness project detailing how palm oil can contribute to deforestation, destruction of orangutans' habitat, global warming and human rights abuses, Vorva and partner Rhiannon Tomtishen, a former classmate who will attend Stanford next year, discovered they had been peddling the stuff door-to-door. In 2007, they stopped selling cookies.

"I had learned about palm oil plantations where orangutans were considered pests. They were set on fire and killed. I was outraged," says Vorva, who was inspired by the work of chimpanzee expert Jane Goodall. "I started looking for the ingredient everywhere.

"Then Girl Scout cookie season rolled around and I turned over the box and there was palm oil. I was like, are you kidding me? Part of the Girl Scouts' mission statement is to make the world a better place and use resources wisely. That's been ingrained in me since first grade."

AS THE GIRLS BECAME TEENAGERS, they became the Girl Scouts who were thorns in the side of the Girl Scouts of America, pressuring the organization to use only sustainably farmed palm oil in the nearly 200 million boxes of cookies its members sell each year. This led Vorva to speaking engagements around the country and a trip to Colombia, a country that produce palm oil alongside leading producers Malaysia and Indonesia.

The young women stood in front of the White House in Washington, D.C., holding a sign to try to draw the attention of First

Lady Michelle Obama. They went to the Girl Scouts of America corporate office in New York in 2011, expecting a meeting with then-CEO Kathy Cloninger. Instead, Vorva says, they got a "photo op," meetings with merchandise executives and badges for meeting the CEO and visiting the national headquarters.

In 2011, their lobbying finally led to a new Girl Scouts policy that Vorva and Tomtishen consider only a partial success: Since 2012, Girl Scout cookie boxes have carried the GreenPalm logo, indicating that their bakers participate in a certificate-trading program meant to offset use of unsustainable palm oil by offering a premium to palm oil producers who grow their crops under guidelines from the Roundtable on Sustainable Palm Oil.

What the policy does not guarantee is that the palm oil actually in the cookies was sustainably farmed or is "rainforest safe,"—Vorva's goal since determining it was unlikely snack-food makers would eliminate palm oil, a widely used ingredient in packaged foods that the Girl Scouts organization says their bakers tell them is necessary to ensure shelf life and serve as an alternative to trans fats.

"When I was 11 years old, it was, 'I'm going to take palm oil out of Girl Scout cookies, and then I'm going to take it out of Twix, and then I'm going to take it out of shampoo, and I'm going to take it out of everything.' But as I've grown up, that's not realistic," Vorva says.

The Girl Scouts organization also has pledged to urge its licensed bakers to move to segregated, certified sources of sustainable palm oil by 2015, "based on market availability." Vorva says the policy needs to be stronger.

"They decided to come up with a policy that looked really good on cardboard—on cardboard boxes—and hope it would go away," she says. "It's better than nothing, but it's not deforestation-free. It's not traceable and there are not a lot of human rights protections in the guidelines."

Amanda Hamaker, director of Girl Scout Merchandise Strategic Initiatives, declined to comment for this article. When the policy was announced in 2011, Hamaker said that "Girl Scouts' palm oil use is very small, but our voice is big" and called Vorva and Tomtishen "shining examples of leadership in persuading a 99-year-old American icon to take on a serious global issue."

An empty cookie box isn't the only souvenir Vorva, known as "Madi," has of her campaign. Far more impressive is the heavy medal on a green ribbon. It is a United Nations award she, along with Tomtishen, won as a 2011 U.N. Forest Hero after being nominated by the Union of Concerned Scientists. The students, then 16 years old, were two of only six winners worldwide and the only ones from North America.

Not a bad thing to have on your college application.

SITTING IN A LECTURE ROOM in Edmunds Hall, a LEED gold-certified building that opened in 2007, Vorva blends in easily, a fresh-faced 18-year-old with cascades of strawberry blonde curls wearing a sleeveless dress to fend off the September heat. She looks much like any other freshman taking Introduction to Environmental Analysis, but her reputation precedes her.

Professor Char Miller, W.M. Keck Professor and director of the Environmental Analysis Program, recalls meeting Vorva on

her admissions visit. "Within about a minute and a half, I was recruiting her as hard as I could," says Miller, praising Vorva and what he called her "sophisticated" campaign. "She's 18 going on maybe 36. She's so mature and has had such an imaginative response to the orangutan issue and more generally to environmental issues. It's really mind-blowing."

Vorva, who grew up in Plymouth, Mich., the daughter of Jerry Vorva, a former Michigan state legislator, and Joan Crim-



mins, a financial analyst, also considered attending the University of Michigan in Ann Arbor, where she went to Greenhills School, a private high school whose flexibility she credits with helping her continue her work on the palm oil issue. "If I had gone to public school with my absences, I'd never have been able to graduate," she says.

Her accomplishments earned her less interest from Ivy League schools than one might expect—Vorva says she couldn't afford to take a test-preparation class and didn't do as well on the SAT as she might have hoped—but she learned about Pomona when she used the college search tool on the website of the College Board, administrator of the SAT.

"Pomona was the only one that came up. And I was like, oh, that's kind of terrifying," Vorva says. "So I'd never even heard the name before and it introduced me to this small liberal arts school."

Two visits later, Vorva moved into her dorm in August.

Already, she is wrestling to keep her activism going alongside the increased demands of college. Vorva missed a week of class in

September to appear at the Great Apes Summit at the Jackson Hole Wildlife Film Festival in Wyoming, once again meeting her mentor, Goodall. (She says one of her goals is to have Goodall visit campus during the next four years.)

In addition to her travel, Vorva estimates she often spends one to two hours a day on the project, working online and participating in several conference calls a week with Tomtishen or non-profit partners that have included the Rainforest Action Network.

Concerned about missing more time in class because of travel than a professor would allow, Vorva contacted Professor Eleanor P. Brown, James Irvine Professor of Economics and chair of the Economics Department.

"I told her, 'I don't know what to do about a fourth class and I'm worried,'" Vorva says. "She says, 'Oh, take intro Microeconomics and I'll help you out once you come back if you have any questions.' And this is the head of the Economics Department who I probably wouldn't be meeting at another school, unless I was an econ major. I was so relieved to find that support, coming here. And that's why I'm here."

ALREADY SKILLED AT PUBLIC SPEAKING as well as working with nonprofits and utilizing social media, Vorva anticipates a major in environmental analysis, public policy or international relations and later attending graduate school, perhaps in business.

Vorva says she would like to write about environmental issues and continue to try to inspire other activists. But in what might be a surprise to some, she hopes to work for a big corporation someday.

In August, she and Tomtishen visited the Kellogg Co. in Battle Creek, Mich., to deliver a petition with more than 100,000 signatures on the palm oil issue gathered by a consumer organization called SumOfUs. Vorva would like to return someday as an employee. "My message has been to show consumers that their everyday purchases are having these global impacts. So if I can work for a company like Kellogg's and decide where their raw materials are coming from, I'd love to do that.

"Everyone says I'd be selling my soul, that you're a bad guy for doing that, or 'Why would you go to the dark side?'"

"I've worked with a lot of nonprofits. There's only so much they can do If I can be someone who makes decisions, I can work from within to change policies, change the sources."

As she prepares to "graduate" from Girl Scouts, Vorva, a registered lifetime member, completed a final project from her dorm room to earn her Girl Scout Gold Award—the equivalent of Eagle Scout—by building a sophisticated website, www.changestartswithapassion.org, to give young people resources for starting their own projects.

"So it's like, how do you identify your passion? Or how do you take a campaign from your local community to something national?" she says.

Life as an activist isn't always easy. A box of Cheez-Its stands on a shelf in her dorm room. "These have palm oil," she says with a hint of resignation. "I eat them and I shouldn't."

Glancing at the old Thin Mints box again, she sighs. "I'd still love to eat a Girl Scout cookie if I could."

ATOMIC ART

Aging Millikan Hall, built at the dawn of the Space Age, is being torn down and rebuilt to state-of-the-art standards over the next two years (See page 16). But the iconic atomic artwork on the west facade of the building will be preserved and prominently displayed on the new Millikan.

Commissioned for the new math, physics and astronomy lab in 1958, the bronze atom sculpture facing College Avenue was designed by noted sculptor **Albert Stewart**, whose work adorns civic buildings nationwide, including the U.S. Mint in San Francisco. Before his death in 1965, Stewart created counterparts for the atom for the facades of Seaver North and South, with an image of cell division for biology and an array of particles for chemistry.

Today the atom sculpture holds up better as art than as science. Physics and Astronomy Professor **Alma Zook '72** calls it a “not-very-accurate representation of a lithium atom.” By our present understanding, the three electrons circling on the atom’s fringes would be more properly depicted as a dispersed cloud, rather than the classical image of a series of orbits, like planets rotating around a sun.

Nonetheless, as Zook notes, the design makes for a “nice threefold symmetry.” And once the new Millikan is built, the atom artwork will be returned to its rightful place over Millikan’s west doorway as a “historical nod to the original construction,” says **Andrea Ramella**, project manager for the new building.

—Daniel Gould



SKYSPACE SHINES IN SWEDEN

Museum of Art Director **Kathleen Howe** set off this past summer for Järna, Sweden, home of the northernmost Skyspace created by artist **James Turrell '65**. Attending the first-ever international gathering for owners and caretakers of these sought-after windows to the sky, Howe and 35 others watched in awe as the Skyspace light show went on for more than two hours in the long twilight of a Swedish summer night.

Pomona’s Skyspace—and the College itself—took on a special glow as well during the three-day gathering where Griffith Observatory Director **Edwin Krupp '66** gave the keynote on how past civilizations observed the

starry skies. Howe, too, addressed the group, detailing the unusually public and accessible nature of Pomona’s “Dividing the Light.” She described how classes use it, told of families with kids gathering for the nightly light shows and recalled happening upon a woman with tears streaming down her face as she sang a hymn

beneath it one dawn. A student described the space to her as “Pomona’s piazza.”

Howe’s fellow Skyspace caretakers “were really taken with the sense of it being ... a living part of the community,” she says. Perhaps Turrell was taken most of all. When her presentation ended, “he got up and gave me this enormous bear hug.”

James Turrell '65, Skyspace Outside Insight, 2011, Järna, Sweden. Photo by Florian Holzherr.

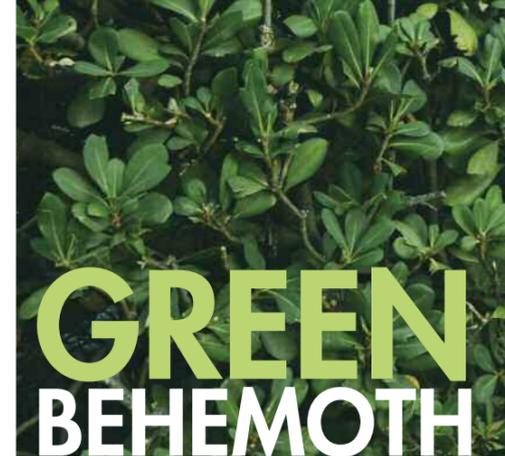


THE GIFT OF GEORGE

Actor Jason Alexander fielded questions from students during a campus visit this semester and, inevitably, he was asked about his iconic '90s role playing superputz **George Costanza** on *Seinfeld*. Being defined by that one character can be frustrating and limiting and “makes me crazy,” said the Tony Award-winning Broadway veteran, even noting that his current full mane of “fake hair” was a reaction to losing roles for looking too much like George.

Alexander, though, then went on to show a very un-Costanza-like sense of perspective, pointing out that most actors struggle just to make a living. “I never have to work again. That is the gift of George. That is one of the gifts of George. My children have an amazing life and I don’t have the worries that 99.9999 percent of actors have about, ‘Can I pay the rent?’”

Another gift comes in the form of 200 to 300 letters a month. About half are standard, love-the-show fan mail. “The other half is, ‘I lost a parent. I lost a child. I’m going through chemo. I’m going through a terrible divorce. I’ve been unemployed for a year.’ ... and they write and they say ‘your work is the only thing that kept me going.’”



It can’t match the wild beauty of the Wash or the green perfection of Marston Quad, but the massive *pittosporum* hedge that runs along College Avenue just might be Pomona’s most omnipresent planting. And before students return to school each school year, Grounds Manager **Ronald Nemo** and his crew turn their trimmers on Pomona’s green behemoth, which runs for blocks—in total, perhaps 3,000 feet—along both sides of the street. The wall of green was planted many decades ago to discourage pedestrians from darting across the avenue outside the crosswalks, according to Nemo. As much as it is an imposing barrier, 15 feet wide at some points, the hedge is also easily overlooked. That’s by design. Donning gloves and protective goggles, Nemo’s 14-person crew goes at it with handheld power trimmers until the hedge’s new ‘do is a crew-cut reaching only about three feet high, allowing clear views of the street and campus, while still serving as a big green buffer.

SAGEHEN ALLUSIONS

Though it is set in Queens, Disney Professor **Jonathan Lethem**’s new novel, *Dissident Gardens*, contains a fun little nod to his SoCal college home. Deep in the tome about “three generations of All-American radicals,” we learn that one of the characters, purist music teacher Harris Murphy, once contributed to an anthology LP titled *Live at the Sagehen Café*. The reference to the sit-down eatery in Smith Campus Center is the only Pomona allusion in his book, says Lethem, but he did note that **Thomas Pynchon**’s new novel, *Bleeding Edge*, also set in New York, also contains a brief reference to Pomona College in its first few pages.



Critical Music

English Professor Kevin Dettmar is teaching a Critical Inquiry (ID1) course this semester about Radiohead as a way to “test-drive” the idea of writing a book about the influential English rock band. “I thought the full-immersion experience of an ID1 would be a great way for me to do all the reading, think through the questions and issues,” says Dettmar, who has three times previously taught a freshman seminar on Flashpoints in Rock ‘n’ Roll History.

In class, students discuss Radiohead’s lyrics and music, the meanings behind them and how the songs affect listeners. They’ll look at **Thomas Pynchon**’s novel *The Crying of Lot 49* and its influence on Radiohead, as well as band’s effect on debates over such issues as climate change.

Dettmar knows that the class has to work to stay away from becoming merely fandom. The professor recalls a conversation following a session devoted to analyzing the song “Paranoid Android.”

“I maintained that it was the first time that the band had achieved real greatness, real transcendence. A student came up after class to talk about the fact that, after all that analysis and discussion, he still really didn’t like the song. I think that’s huge: again, fan and critic are two very different jobs.”

The class, meanwhile, has its own fans. “I love getting together and just discussing music from an academic perspective with my peers,” says **Grace Lamdin '17**. “He knows how to lead thoughtful discussions—and I really want to own his entire iTunes library.”

—Anthony Bald '17

BOB LUTZ '13

HOW TO PUT NEW GRAPHS INTO OLD MATH

Drawing on the power

of today's computers, Bob Lutz '13 in his senior year discovered new ways to present, in stunning graphics, mathematical expressions studied by math great C.F. Gauss two centuries ago. Presenting long-studied exponential sums in an entirely new visual form, Lutz was able to graph patterns nobody has seen before. Here is Lutz's path to a remarkable undergraduate achievement:

TRANSFER in from Vassar set on

1 studying math. Finish your prerequisites. Declare your major. Get a warm welcome from the Math Department—and a nudge to consider doing research. Find opportunities "all over the place." Work with Professor Adolfo Rumbos for the summer.

ATTEND a math lunch in the fall.

2 Meet Professor Stephan Garcia, who suggests your interest in functional analysis would mesh with his research. Get to work. Co-author a research paper that is accepted for publication in the *Proceedings of the American Mathematical Society*.

JOIN another round of

3 research with Professor Garcia involving exponential sums first studied by Gauss. Run with the professor's suggestion that you come up with some code to graph them. Push the plots and discover they yield curvy triangles, vortices and other fascinating visual patterns on the computer screen.

REALIZE you have found your

4 senior thesis—and maybe more. Work on the project for six months. Face rejection trying to get a paper published. Step back. Wait. Score your break after Professor Garcia includes your work as part of a talk he gives at UCLA attended by mathematician Bill Duke, who did related work years before. Get help from Duke in proving some of your conjectures.

EARN Pomona's annual

5 award for outstanding senior in mathematics. Feel awe after Professor Garcia submits the paper on the graphing work to an editor on a Friday—and gets a "yes" the next morning. Spend the summer working with Garcia putting the finishing touches on this second paper for the *Proceedings of the AMS*. Set off for graduate studies in math at your first-choice school, the University of Michigan, Ann Arbor.



Economics Professor Tahir Andrabi

and his research partners have spent more than a decade working to understand education at the village level in Pakistan. In their latest study, they provided report cards showing child and school test scores, along with school prices and enrollments, in more than 100 villages.

In making the results public, Andrabi says the researchers found "the information increased competition in the marketplace dramatically. In the treatment villages, test scores went up significantly. There were small increases in enrollment and private school fees decreased by 20 percent. Most of the gains in test scores came from schools that were below the median. The worst performing schools were where most of the improvements came from."

The research team consists of Andrabi, **Jishnu Das**, senior economist of the World Bank's Development Research Group and **Asim Ijaz Khwaja**, a public policy professor at Harvard's Kennedy School. They recently were awarded a three-year, \$745,000 grant from the World Bank Strategic Evaluation Fund to examine the financial constraints of private schools in Pakistan and evaluate potential interventions such as small grants and micro-financing programs.

London-based collaborative performance deviser **Karen Christopher '85**, who has drawn recognition for her work throughout the U.S. and Europe, returned to campus this fall to work with students in Professor **Thomas Leabhart's** Collective Creation class. She is directing more than a dozen students as they put together a collective performance about air—everything from breathing to flying to air's role in music—as part of the Mellon Elemental Arts Initiative. "Free as Air" is set for Nov. 21-24 (See page 4). Being back at Pomona for the first time in 17 years, Christopher says, "it's surprising how emotional it is to be here."

IN QUOTES: "The kids who are attracted to and attend Pomona College are, to a person, wildly smart, humble, hard-working, thoughtful, friendly, service-minded, carbon-neutral, kind to small animals—in short, exemplary individuals in every respect. They scare me. They take advanced Arabic to supplement their Italian and German. They read everything I throw at them. They don't steal glances at their mobile devices during seminar discussions. I enjoy reading their papers, and I learn from them, academic stuff—truly I do. Last year, I had a paper, written by a frosh, upending every reading of Dante's infernal appropriation of Virgil that I've ever encountered. Knocked my socks off."

—John Seery
professor of government and politics,
speaking at a conference, *Falling Fast: The Crisis of the Educated Citizen*,
at Bard College in October.



AS POMONA'S
LONG-TIME KEEPER
OF CLASS NOTES,
PERDITA SHEIRICH
BRINGS FOUR DECADES
OF CONTINUITY TO
PCM'S BACK PAGES.

NOTEWORTHY

Before Facebook, Twitter or LinkedIn,

there was Perdita Sheirich. She is Pomona's longtime keeper of the class notes, the behind-the-scenes scribe working to connect you and countless other Sagehens in the back pages of this magazine. Compiling news of births, weddings, moves, career climbs, retirements and your ascent of Half Dome last summer, she carries on quietly chronicling the memorable moments in alumni lives. Death is her domain as well. When it's your turn, Perdita is the one who will pull together your obituary for this magazine.

Nobody, it seems, knows precisely when Perdita started doing the class notes. The earliest mention of her by name in the magazine was in the February 1974 issue, but it's possible she did some class notes earlier than that. At one point, she had three different part-time jobs on campus, and the dates and details are a tad hazy decades later. "I've forgotten how many editors I've had," says Sheirich. She does recall Gordon Hazlitt '54, who was her first editor back in the '70s. When contacted, he returned the favor, noting Perdita's "cheerful personality and consistency."

With her crisp white 'do and wry smile that sometimes borders on mischief, Perdita's sense of humor is more than balanced by what Hazlitt calls her "sense of the proper." Not one to fudge on deadlines or indulge needless exceptions to the rules, she brings a sense of continuity to the magazine and the wider

Sagehen community—as she types away each afternoon in the basement offices of Seaver House.

Among her many editors, Perdita also can't forget Christine Kopitzke '75, who held the role in the '80s. "Chris got me a Selectric typewriter," Perdita explains. In the days before words hurtled through the electronic ether, folks scrawled their latest news on the back of their Annual Fund donation forms. Perdita was left to decipher the handwriting and type each note on a little yellow slip of paper to then be typeset for publication in the magazine.

After each fund mailing went out, the envelopes came back—in "stacks and stacks and stacks." So heavy was the volume that for many years the magazine had a rule, since overturned, limiting alumni to one class note submission per year. Today, though, the class notes actually take up more pages: There are more living alumni and, with the internet, more ways for news to come Perdita's way.

Perdita's long campus tenure may have been preordained. Most of her life has been spent in the realm of letters and academia. Even her name has literary lineage, hailing from Shakespeare's *The Winter's Tale*. "Daddy was getting his degree in comparative literature at the time," she says. When her father finished his Ph.D. at Harvard, the family moved to California, where her father became a German professor at UC Berkeley.

Perdita later attended there, majoring in art.

Perdita was 30 years old with a successful career in New York City at a drapery and upholstery fabric company when she came back to the Bay Area to manage the firm's San Francisco office. As she attended one of her father's German Department parties at Berkeley upon her return, her mother made an introduction: "I know this most attractive young man I want you to meet." Though Perdita was skeptical at first, something clicked and she and young instructor Dick Sheirich soon wed.

Dick landed his role as a German professor at Pomona in 1965, and Perdita, along with taking on part-time campus jobs, soon after became involved with the venerable Rembrandt Club, devoted to supporting the arts. (She remains a key player in the club to this day.) Perdita took several breaks from the class notes over the years to accompany Dick on his sabbatical travels and, when in Claremont, the couple was a familiar sight walking around campus and the Village day after day.

Since Dick's passing in 2011, Perdita has found comfort in keeping at those class notes, and she hopes to carry on at the keyboard for as long as her eyesight holds up. In fact, right now she needs to get back to work. Just returned from vacation, she has 700 new emails to go through.

—Mark Kendall

/ on·board /

New Pomona Trustees

Three new trustees have been elected to Pomona's governing board.

Janet Inskip Benton '79 received her M.B.A. from Harvard Business School before working in product management in the beverage division at General Foods Corp. from 1984-88 and then staying home and raising her children. Benton also served for 12 years on the board of the Chappaqua Central School District, a high-performing K-12 public school district with six schools and 4,000 students.



A resident of Armonk, N.Y., Benton is the founder and trustee of Frog Rock Foundation, which supports not-for-profit organizations serving economically disadvantaged children and youth in Westchester County. Additionally, she serves on the boards of several local not-for-profit organizations: Children's Village, supporting vulnerable children and families through residential and community outreach programs; Jacob Burns Film Center, presenting independent, documentary and world cinema and offering 21st-century visual literacy educational programs to students; and Neighbor's Link Network, which oversees affiliate organizations working to help integrate immigrants into local communities.

Stephen Loeb '79 P'09, P'13 joined Alaska Distributors Co., an asset management company—formerly a wholesale distributor and broker of wine, beer, spirits and non-alcohol beverages—in 1984 and has served as the president since 1998 and CEO since 2003. Prior to that, he was a corporate banking officer and then assistant vice president with Wells Fargo and Co. An economics major at Pomona, Loeb went on to earn his M.B.A. from Northwestern University's Kellogg School of Management and was a finalist for the



Ernst & Young Entrepreneur of the Year in 2003 and 2004.

He serves on the boards of the Museum of Glass, the Jewish Federation of Greater Seattle, KCTS Television (PBS), The Rainer Club Heritage Fund, and the Temple deHirsch Sinai and Jewish Family Service Investment Committees. He is treasurer of the Loeb Family Charitable Foundation and president of the Stephen and Dianne Loeb Family Foundation. His most recent business-related board work is on the Washington Roundtable and Enterprise Washington. Formerly the College's Parents Fund co-chair along with his wife, Diane, Loeb is currently Pomona's national chair for annual giving. He and his wife have two daughters who graduated from Pomona.

Peter Sasaki '91 is a managing member of CGS Associate, LLC, a New York City-based boutique financial consulting and research firm, and a shareholder and investor at Centara Capital Group Inc., a financial services firm in San Diego, where he manages capital markets and structuring for a real estate derivatives business and advises private wealth management programs. Previously, he was founder, managing member and CIO at Logos Capital Management, LLC; a market analyst and derivative-trading specialist with Moore Capital Management Inc., a proprietary trader with J.P. Morgan & Co.; and founder of Sasaki Group Ltd., an investment partnership specializing in leveraged equity, foreign exchange and interest rate speculation.



Sasaki was a philosophy major at Pomona and has an M.B.A. from the Leonard N. Stern School of Business at New York University. He serves on the Head of School's Advisory Council at the Hopkins School in New Haven, Conn., and is an instrument-rated private airplane pilot.

STOP THE CLOCK

BY JEREMY KNIFFIN

DUNCAN HUSSEY '13 PUT OFF A PROMISING MEDICAL CAREER TO PLAY ONE MORE SEASON OF SAGEHEN FOOTBALL.

After graduating

from Pomona in May with an almost-perfect G.P.A. as a molecular biology major and scoring in the 99.8th percentile on his MCATs, Duncan Hussey '13 is on his way to achieving his life-long dream of becoming a doctor.

But not quite yet.

A three-time captain and starting safety for the Pomona-Pitzer football team, Hussey missed his junior season with a back injury, and after graduating, still had one season left of NCAA eligibility. Rather than head off right away to medical school, where he plans to study oncology, Hussey decided to play his final season and take graduate courses in public

health at Claremont Graduate University this fall.

That choice paid off for the team on opening day this fall, as Hussey, playing in his new role at wide receiver, set a new school record for touchdown receptions in a game, accounting for all four Sagehen scores in a 28-26 loss to MIT. He had three of his touchdowns in the fourth quarter as Pomona-Pitzer rallied to take the lead for a time.

For Hussey, the decision to stick around for another year of football was simple. "I just love my team and I love being together in the locker room," Hussey says. "I knew I had the opportunity to play another year, and it was some-

thing I couldn't miss. Once you leave, you never have the chance to be a part of it again."

There was also a family precedent. Duncan's older brother, Luke, played his fifth season of football at Dartmouth after graduating summa cum laude in 2011 with a degree in engineering. He is now working back on the West Coast, where he and the Hussey family regularly travel to Duncan's games from their home in Seattle.

Last year, in fact, the family was present as Hussey was honored with his class on Senior Day and helped the Sagehens to a 37-0 win over Claremont-Mudd-Scripps in the annual Peace Pipe game. It was particularly exciting as the defensive

captain led the way for the team's first shutout since defeating Oberlin in 2000.

A year ago, with the offense struggling to find weapons due to injuries, he became a two-way player in the second half of the season, playing wide receiver and defensive back three times in the same game. He also moved up to linebacker for a half when injuries hit there as well.

In a memorable performance against Occidental last season, Hussey had 13 catches for 218 yards and a school record-tying three touchdowns on offense, to go along with five tackles, a sack and a pass deflection on defense.

"Sometimes it is frustrating as a football player to feel punchless when you are

sitting on the sidelines and you can't do anything to help your team, so it was a unique opportunity to be out there for every play."

Although the Sagehens have had some individual highlights and record-breaking performances over the last few years, wins have been hard to come by. But Hussey says, "I wouldn't trade my experience at Pomona for anything."

"The reason I chose Pomona is that it allowed me to take challenging pre-med courses while still being able to play football, and I've been extremely grateful for the chance to do both."

So much so that he decided to stick around a little longer.

On Top of the Rankings

A pair of Sagehen spring sports ranked No. 1 nationally in team grade point average in 2013. The women's track and field team earned the top spot in Division III with a 3.69 GPA, edging out George Fox University, according to the U.S. Track and Field and Cross Country Coaches Association. Women's lacrosse also earned the top spot nationally from the Intercollegiate Women's Lacrosse Coaches Association.

The Sagehens might have even had three teams lead the nation, but the Intercollegiate Tennis Association (ITA) did not rank by team GPA. If it had, the women's tennis team would have surely been among the national leaders, since 12 of its 14 players earned individual honors from the ITA for having a 3.5 GPA or higher. Among the tennis players to earn individual academic accolades was Kara Wang '13, a four-year standout for the Sagehens, who received an NCAA Postgraduate Scholarship for the 2013 spring season.

"ONCE YOU LEAVE, YOU NEVER HAVE THE CHANCE TO BE A PART OF IT AGAIN."

—Duncan Hussey '13



Sarah Tuggy '13

Ruling the Pool

Sarah Tuggy '13 was named the 2013 Division III Women's Water Polo Player of the Year, and Alex Rodriguez was named Coach of the Year by the Association of Collegiate Water Polo Coaches in June. Tuggy totaled 354 saves in 37 matches this season, and led the Sagehens to their third SCIAC Championship and NCAA Tournament appearance in her four years.

She capped off her career by helping Pomona-Pitzer win its final NCAA contest, defeating Iona 13-12 at the buzzer in the seventh-place match at Harvard. Rodriguez earned the Division III Women's Water Polo Coach of the Year award for the second year in a row after guiding the Sagehens to their fifth SCIAC title and NCAA appearance in his eight seasons at the helm.

OLD MILLIKAN HALL IS COMING DOWN TO MAKE WAY FOR A NEW, REDESIGNED, REBUILT HOME FOR PHYSICS, ASTRONOMY AND MATH AT POMONA.

A NEW & IMPROVED MILLIKAN

A new Millikan Science Hall is on the way.

When students leave for winter break in December, crews will begin tearing down the old building and replacing it with one that will include up-to-date classrooms and labs in a structure designed to meet some of the most stringent green building standards. With its domed planetarium, outdoor physics lab and two-story atrium entrance, the rebuilt Millikan will be one of the College's most prominent buildings, an inviting space for the campus and the wider community.

Built in 1958 as part of the Seaver complex of science buildings, Millikan was remarkable for its time, more than doubling the space for physics and mathematics. But, in recent years, it has shown its age. Problems included a cracked foundation and antiquated classrooms and labs built for the '50s—long before advanced optical and laser technologies and nanotechnology became major fields in physics teaching and research. The College weighed whether to renovate or rebuild, and found that, thanks largely to energy savings,

the additional cost of rebuilding could be recouped in less than five years.

Alma Zook '72, a professor of physics at the College since 1982, welcomes the redo, noting that features once considered modern have become outdated. "Now we need more flexible lab spaces, with shared equipment and more interaction," says Zook. "We also have experiments that require a fair amount of square footage."

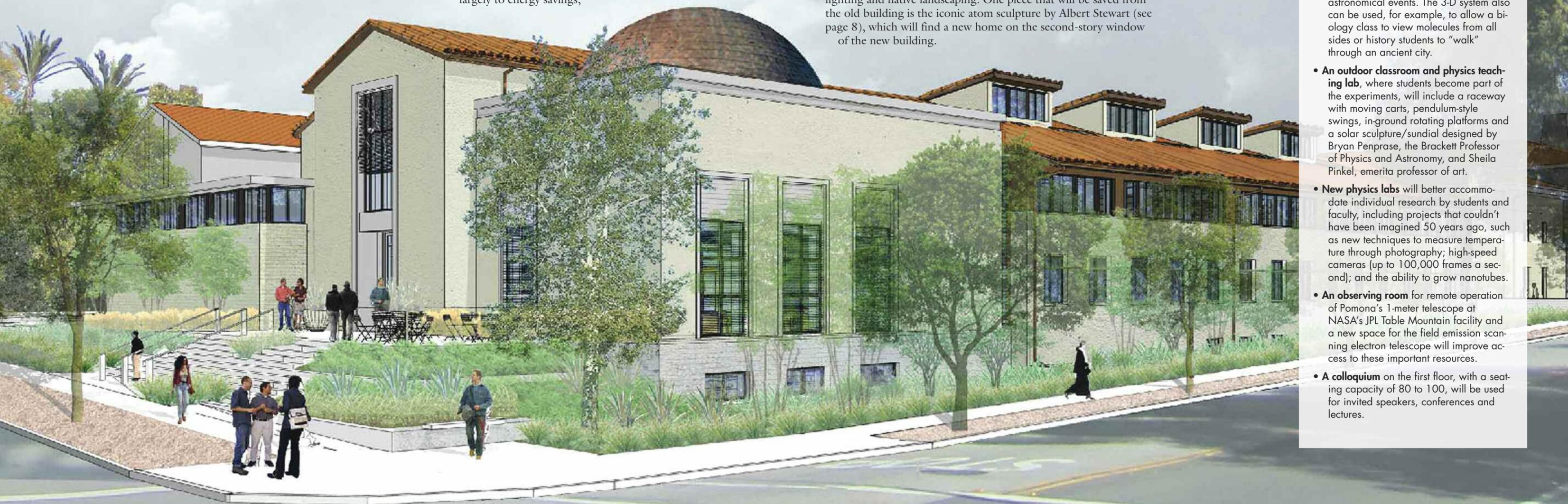
Designed by San Francisco architectural firm EHDD with input from faculty, students and staff, the Millikan reconstruction and concurrent renovation of the connected Andrew Science Hall will take about two years at a cost of roughly \$63 million. During construction, the math and the physics and astronomy departments will be housed next door in Seeley G. Mudd Hall.

The new three-story, 75,000-square-foot building will make use of chilled metal beam technology, which uses water for more efficient heating and cooling; disconnected outside and inside walls to create a thermal barrier; and other green features such as LED lighting and native landscaping. One piece that will be saved from the old building is the iconic atom sculpture by Albert Stewart (see page 8), which will find a new home on the second-story window of the new building.

WHAT'S NEW?

Major features of the new Millikan will include:

- **A digital planetarium**, its dome visible from the corner of College Avenue and Sixth Street, will provide a 360-degree view of the night sky, including simulations of planetary surfaces and visualizations of thousands of years of astronomical events. The 3-D system also can be used, for example, to allow a biology class to view molecules from all sides or history students to "walk" through an ancient city.
- **An outdoor classroom and physics teaching lab**, where students become part of the experiments, will include a raceway with moving carts, pendulum-style swings, in-ground rotating platforms and a solar sculpture/sundial designed by Bryan Penprase, the Brackett Professor of Physics and Astronomy, and Sheila Pinkel, emerita professor of art.
- **New physics labs** will better accommodate individual research by students and faculty, including projects that couldn't have been imagined 50 years ago, such as new techniques to measure temperature through photography; high-speed cameras (up to 100,000 frames a second); and the ability to grow nanotubes.
- **An observing room** for remote operation of Pomona's 1-meter telescope at NASA's JPL Table Mountain facility and a new space for the field emission scanning electron telescope will improve access to these important resources.
- **A colloquium** on the first floor, with a seating capacity of 80 to 100, will be used for invited speakers, conferences and lectures.



A rendering of the new Millikan, as seen from Sixth Street and College Avenue



David Michalek's "Slow Dancing"

captivated onlookers as the hypnotic moving images were projected outside of Big Bridges Auditorium in early October as part of Pomona's "The Moving Mind" symposium, Michalek's slow-motion video portraits of dancers and choreographers have previously delighted audiences from London to Paris to New York. The exhibition played nightly throughout the symposium, a multi-day event that was a product of interdisciplinary teamwork between the dance and neuroscience departments. The symposium featured lectures, discussions and experimental workshops highlighting the creativity and imagination present in both artistic and scientific endeavors. "The number of possible brain states exceeds the number of elementary particles in the known universe," noted keynoted speaker V.S Ramachandran, eminent neuroscientist and director of the Center for Brain and Cognition at UC San Diego, as he led the large audience in Big Bridges through his research on the neurological condition of synesthesia.

PHOTO BY JEANINE HILL

ALEXANDER GARFIELD '07 SEES HIS CAREER AS AN ESPORTS PIONEER AND SUCCESSFUL ENTREPRENEUR AS A PREPARATION FOR SOMETHING MORE.

THE RISE OF AN EVIL GENIUS

STORY BY ROBYN NORWOOD / PHOTO BY ROBERT DURELL

THERE ARE TROPHIES.

Big, heavy, metal ones. And there are checks. Those are big, too, with lots of zeroes.

The image of video gaming as a solitary pursuit for adolescents is becoming a relic, partly because of technology that has turned gaming into a shared experience with huge audiences and partly because of — what else?—money, and the opportunity to make plenty of it.

Alexander Garfield '07 is a key figure in the burgeoning world known as eSports, but not because he is a player. The slender, erudite 28-year-old with tattoos written in Latin and Greek is the pioneering owner of Evil Geniuses, best described as a group of professional sports teams, a media company and a marketing venture rolled into one. ►



It is as if Garfield runs both the New York Yankees and Manchester United of the video gaming world. His Evil Geniuses teams are the most famous, but in August, a Swedish team playing for him under the new name Alliance competed in The International 3, a tournament held in Seattle for DOTA 2, a multi-player online battle game. The competition was waged in the elegant Benaroya Hall, home to the Seattle Symphony Orchestra, and it was a sellout.

Garfield's team, led by 25-year-old Jonathan "Loda" Berg, finished first and took home a stunning \$1.4 million in prize money, a record for a video-game competition.

"Is it weird?" Garfield asks, sitting in the company's loft-style offices in San Francisco's SoMa neighborhood, surrounded by video monitors, keyboards, samples of sponsors' products and a small studio where gamers and commentators create video content for the web.

Well, yes, it is weird to many, this unfamiliar world of professionalized video gaming. But it is a scene that is growing rapidly, a fact noted by both *The New York Times* and *Forbes.com*, which last year named Garfield to its "30 under 30" list for games and apps.

The grandest coming-of-age moment for eSports yet came in October, when the 2013 world championship of the game League of Legends sold out Staples Center, home to the Los Angeles Lakers. Fans paid \$45 to \$100 to watch teams compete for the \$1 million prize, won by a South Korean team in a setting that looked like a mix of a concert, a sporting event and a light show. More than 10,000 watched the competition on huge video screens. More than a million more viewed it online.

To anyone who thinks it is impossible to earn a living playing a kid's game, consider the early days of baseball, when players took jobs in the off season to make ends meet. Last year, the average Major League Baseball salary was north of \$3.2 million. Some pro video gamers already earn six figures, and Berg, who took a share of the \$1.4 million prize, will surpass \$300,000 this year.

The logo for the largest U.S. eSports organization, Major League Gaming—with the letters MLG and a game controller in white against a blue-and-red background—looks suspiciously like

the MLB logo. Could video gaming possibly have the potential of traditional pro sports?

"I always say, I'm a sociologist, not a futurologist," says T.L. Taylor, an associate professor of comparative media studies at the Massachusetts Institute of Technology and expert on eSports. "One thing we can see really clearly right now is the exponential growth of the audience, and the growth of this as a spectator event.

"Alex is an interesting guy because he has been in the scene quite a while. He's been around a long time and there have been ups and downs and bubbles and bursts, but Evil Geniuses has handled it all."

GARFIELD IS AN ACCIDENTAL ENTREPRENEUR. Growing up in suburban Philadelphia, he trained as a classical violinist and was a huge fan of traditional professional sports. Garfield's slight build limited him to racquet sports, but a video game called Counter-Strike became his competitive outlet.

He fell into the role of impresario as a student at Pomona College, when a team of five Canadian friends wanted to go to Dallas for a tournament in 2005 but didn't have the money. Garfield borrowed \$1,000 from his mother to front them, the team finished second and he was on his way. Soon, he was courting sponsors and traveling to tournaments in Italy and Singapore.

games ranging from StarCraft 2 to World of Warcraft.

Sponsors and advertising are the driving forces, and Garfield emerged as a leader in the young industry partly because he was not only able to choose and manage top players, but also able to court sponsors with a sophisticated media presence and the analytics to prove the value of investing in what to some companies was still an unfamiliar world. The Evil Geniuses offices are stocked with cans of their top sponsor's Monster Energy drinks, their own Evil Geniuses logo merchandise and computer gear from such sponsors as Intel, one of their first.

If some of this seems reminiscent of the X Games, that's not far off base. ►



In October, the League of Legends Season 3 World Championship Final drew thousands to Staples Center in Los Angeles, demonstrating the growing popularity of eSports. (AP Photo/Mark J. Terrill)

If anyone finds the idea of watching someone else play video games odd, or the concept that a keyboard and a mouse could be the tools of a pro sport, Garfield simply shrugs.

"It varies culture by culture, right? In Eastern Europe, people pack stadiums to watch chess," he says. "I'm not really concerned about whether this is a sport or a competitive activity, personally."

With no training in business, Garfield nonetheless built a company with annual revenues he describes as being in the range of several million. (Because it is a privately held company with Garfield the majority owner, Evil Geniuses is not required to make financial data public.)

"My business training is I read *The Lean Startup*. That's it," he says, adding that he only read it recently. "There were moments I really wished I'd taken some sort of economics course. Because I was like the kid at Pomona who, I think when my friends would say they were going to take econ, I would say, 'How intact is your soul?' Which in retrospect is such a ridiculous thing to say. I could really have benefited from micro or macro econ or business management."

Evil Geniuses now has 15 full-time employees and about 45 players under contract, with the gamers' base salaries ranging from about \$15,000 to \$150,000 year and prize money shared with the company depending on the player's contract, Garfield says. Under the Evil Geniuses banner, his teams compete in

“IT WAS ONLY AT A CERTAIN POINT THAT I REALIZED THE SKILL SET THAT I WAS DEVELOPING BY BASICALLY RUNNING A STARTUP WITH NO MONEY IN AN INDUSTRY THAT HAS NO BOUNDARIES, NO FOUNDATION AND NO RULEBOOK. THEN I WAS LIKE, OK, THIS MAKES SENSE NOW, BECAUSE I HAVE ALL THESE SKILLS I CAN USE IN MY MUSIC CAREER, THAT I COULD USE FOR PRIVATE PROJECTS IN SOCIAL JUSTICE LATER IN LIFE.”

—Alexander Garfield '07

“If you look at some of the industries that have gone from underground to mainstream in recent years, you think of action sports, you think of the DJ culture, you think of poker,” Garfield says. “Major media companies and major consumer brands have played a huge role. For the most part, it’s very similar.”

Garfield and Taylor, the MIT professor, note that the other development that has fueled the growth of eSports is streaming video, which not only allows people to watch live tournaments online or a favorite player’s practice sessions, but it also provides the marketing data.

Take a look at the web site Twitch.TV, a Bay Area startup drawing 45 million unique visitors a month that recently received \$20 million in venture capital, and you might see more than 100,000 people viewing League of Legends content, another 90,000 watching Dota 2, and more than 15,000 each looking at World of Warcraft and StarCraft II, all on a weekday afternoon.

Garfield points to a practice session being streamed by Conan Liu, an Evil Geniuses player and pre-med student at UC Berkeley who goes by the alias “Suppy.” Liu plans to take a year off from his studies to pursue gaming, and the screen shows 500 people watching him *practice*.

“My job would be much more difficult today if there weren’t technology platforms that allow my players to create content and have very trackable analytics, like, ‘This is my fan base and I can prove it,’” Garfield says.

Players also prove their marketability on such sites as Facebook and Twitter. Stephen Ellis, a 22-year-old Scottish League of Legends player for Evil Geniuses who is also known as “Snoopeh,” has more than 147,000 “Likes” on Facebook and more than 119,000 followers on Twitter. On a recent U.S. trip to provide commentary on the League of Legends championships and record content at the Evil Geniuses studio, he had a “fan meet” at USC, and some 100 students appeared to greet him.

To support some of his players in the Bay Area, Garfield established a “team house” in Alameda, across the San Francisco Bay from the company offices. There, a group of young men live and practice together, with housekeeping help.

“The notion that some players live an unhealthy lifestyle is still there, that guys don’t take care of themselves or drop out of high school,” Garfield says. “But there is generally, with our players, a very balanced approach. They play games eight to 10 hours a day, but they go to the gym together, they go to bars together, they hang out with girls together.”

Garfield is willing to crack down when he has to. When one of his players used a racial epithet online last year, Garfield dismissed him, and wrote a lengthy blog post explaining the move.

“Alex is one of the team owners who has taken a pretty firm stand on trying to regulate bad player behavior,” says Taylor, the MIT professor and author of the book *Raising the Stakes: E-sports and the Professionalization of Computer Gaming*.

Crude language and sexism also are sometimes issues in an arena populated largely by 18-to-30-year-old males.

“Evil Geniuses has released people from contracts for bad behavior, and that’s a brave thing to do,” Taylor says.

FOR ALL THIS, THE COMPANY VISIONARY is a bit removed.

“I haven’t played games for a very long time, actually,” Garfield says. “There are tons of people, including me, who haven’t played StarCraft in, like, two years, but still really enjoy watching it.”

Garfield watches his own players, certainly. But for him, gaming became a business venture, and one that the former sociology major with minors in Africana studies and classics says he feels conflicted about at times. He is interested in music, writing songs and creating a few tracks in a genre he describes as “electro-acoustic to strictly acoustic.” And concerns about the issues of race and privilege he learned about in college still tug at him.

Garfield enjoys a few accoutrements of his success, but notes “I’m not a zillionaire.”

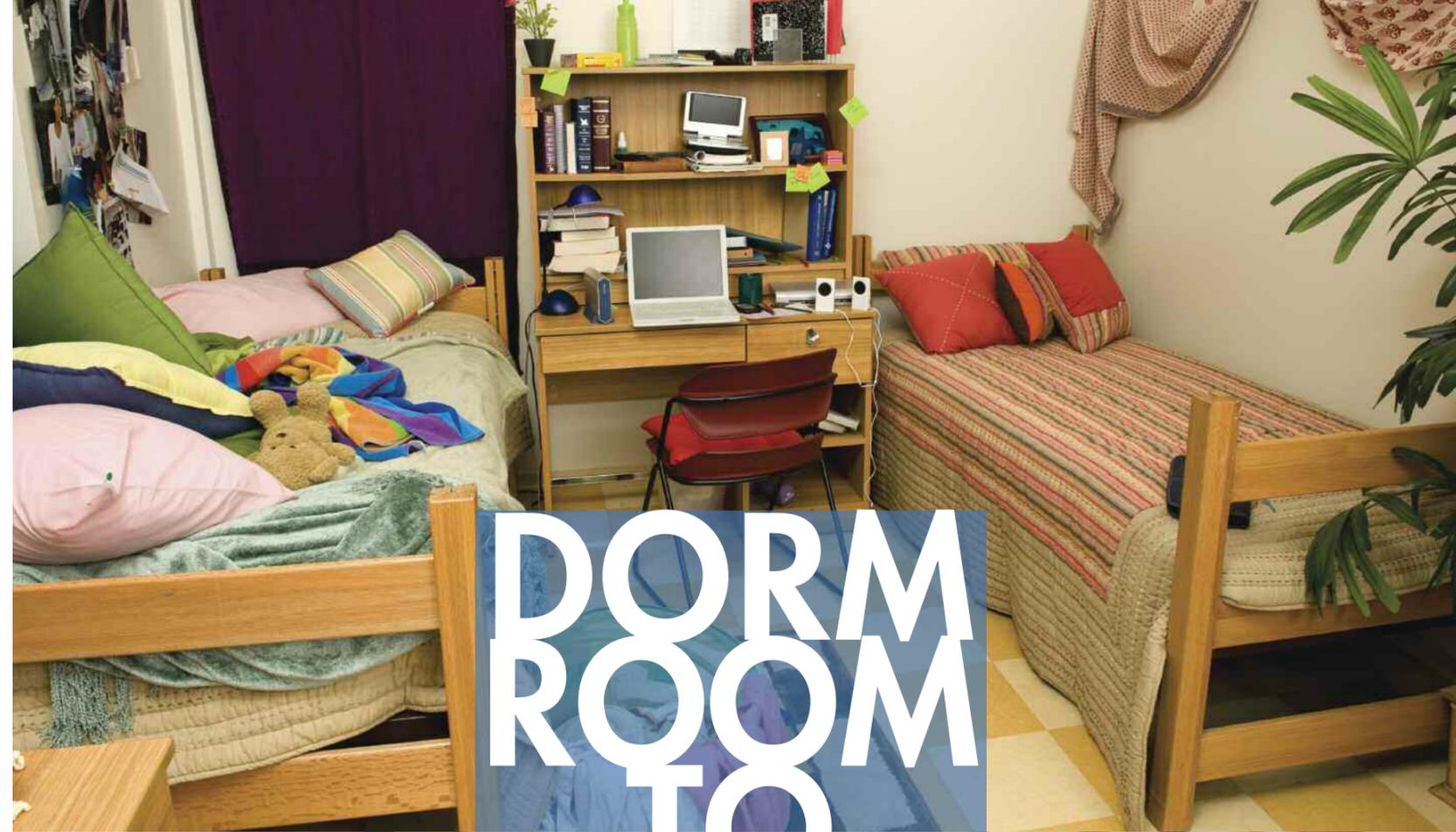
“My apartment is cool. My job is cool,” he says, dressed in jeans, a black T-shirt and high-top sneakers, his usual work attire. “Don’t get me wrong, getting a cut of the prize money for winning a tournament for \$1.4 million is nice. But I think eventually I will be involved in this less, just because for me, even though this is a really interesting experience, as recently as two years ago, I was very frustrated.”

Instead of working to promote causes he cared about or making music, he was becoming well-known in a world he never meant to join. Then he had an epiphany.

“It was only at a certain point that I realized the skill set that I was developing by basically running a startup with no money in an industry that has no boundaries, no foundation and no rulebook,” Garfield says. “Then I was like, OK, this makes sense now, because I have all these skills I can use in my music career, that I could use for private projects in social justice later in life.”

In the meantime, he wrestles with how to portray himself. Gamer dude? Tech entrepreneur? Musician? Aspiring activist?

“I’ve just come to lying to people about what I do on airplanes,” he says. “I say, ‘Well, I do x, y and z.’ So the next question is, ‘Oh, you make the games?’ I say no. ‘So, OK, you test the games?’ I just end up saying ‘yeah.’ But actually it’s really simple. It’s a sports team.”



DORM ROOM TO BOARD ROOM

SAGEHEN STARTUPS MAKE THAT RISKY REWARDING MOVE INTO THE REAL WORLD.

BY LORI KOZLOWSKI

For the young

and entrepreneurial, launching a startup with your college friends is a natural thing to do.

You've spent countless hours studying, hanging out and crafting ideas together in an environment that is ready-made for inspiration.



Jesse Pollak '15, Mark Hudnall '13 and Brennen Byrne '12 of Clef

Pomona College is in the midst of a mini-surge of Sagehen startups, part of an entrepreneurial scene that reaches from the Bay Area to New York and beyond. Lately, Southern California, too, has seen a wave of new ventures in areas such as tech, with dozens of incubators and accelerator programs launching, and venture capitalists taking notice and investing in promising young companies.

Right here on campus, business-minded students are working to make entrepreneurship more than a niche. "There are very few professions in the world that are more liberal-artsy than being a young entrepreneur," says ASPC President Darrell Jones III '14, who is already on his second entrepreneurial effort. He is part of a campus group called Pomona Ventures that encourages entrepreneurship and, with support from alumni, helps students line up seed money to get started.

But whether a startup is taking off in Claremont, the Big Apple or on a windswept Alaskan island, the shift from dorm-room dreams to a successful enterprise requires stamina, passion—and capital. Beginning entrepreneurs need to sort out their roles within their new organization, find ways to handle disagreements and figure out ways to support each other, all while bringing in the funds to keep the lights on.

Finding their Way

"The habit we keep having to break ourselves from is assuming that there are rules or guidelines or some path to follow. In school, there's a path that's laid out for you from matriculation to graduation. Starting a company isn't nearly as straightforward," says Brennen Byrne '12, CEO of Clef.

Now based in the Bay Area, Byrne began working with Mark Hudnall '13 and Jesse Pollak '15 while they were at Pomona. They started off interested in how websites share information with each other, and ways to improve that process. Within weeks, though, they focused in on the issue of identifiers and concluded that "passwords were the problem." That led to Clef, a mobile app that replaces online usernames and passwords. The app identifies users by their phones, so they never need to remember or type anything when they log into a site.

One area where the startup has tried many avenues is in marketing. They first followed typical routes, trying to get the market, consumers and press to pay attention through social media. But the Clef crew got real traction when they tried something different. This July, they recruited 15 other similar identity companies, a handful of consumer rights groups and a few celebrities to launch a "Petition Against Passwords."

Their move on the petition landed them attention from *The Economist*, the BBC, *Los Angeles Times* and others. "We were suddenly a dominant voice in a conversation that we hadn't had access to before, and we started getting emails from our dream customers asking for more information about Clef and how they could start using it. By stepping outside of the expected checklist, we were able to have a much bigger impact," says

Byrne.

Next step: Byrne and Co. are looking to apply their work in the realm of e-commerce checkout, which holds more competition, Byrne says, but also more lucrative opportunities. "Every day there are a million different opportunities for us to be pursuing or directions for us to be going in, and we have to navigate that in a completely different way. College throws hard problems at you, but in a startup you have to find the right problems to solve," says Byrne, an English and computer science major.

Partners on the Roller-Coaster Ride

Geoffrey Lewis '08 launched Building Hero last year with Ben Cooper '07 and Tom Vladeck '08. They had become great friends at Pomona, largely, Lewis says, "because of our shared passion for energy-efficiency."

The company started in San Francisco pursuing the niche of installing LED lighting in businesses such as boutiques, art galleries and hotels. Their pitch: energy-efficient lighting saves customers' money and benefits the environment without sacrificing aesthetics, and at the start, they were greatly aided by a local utility offering generous rebates for businesses that switched to energy-efficient lighting.

However, the rebate program was so generous that it ran out of money on several occasions "As a small startup, it was hard for us to deal with this type of uncertainty," says Lewis. So they made a "strategic decision" to expand into New York City, which, like San Francisco, has high population density, lots of small retail shops and high electricity prices, which make LED more appealing.

That wasn't the only shift. With the end of the rebates, the Building Hero crew realized that many small retailers weren't willing or able to pony up the up-front costs to switch over to LED. So Building Hero switched over to a different model, in which businesses got their lights right now but repaid the cost over time through a monthly service fee, which included maintenance.

Lewis, however, points out that constant change is just part of the ride for a startup: "That uncertainty: Is this company going to exist years from now? That's what makes it exciting to come to work."

"Startups are a crucible; it's very hard to create something new in the marketplace, and that creates a lot of stress on the founders of any new venture. I think coping with that stress together has had a huge effect on bringing us closer together."

Arye Barnehama '13 and Laura Berman '13 met while studying cognitive science at Pomona. Sharing that interest led them to become fast friends. And it eventually led them to launch Melon, which consists of a lightweight headband and a mobile app that employs EEG technology to get a read on all those neurons firing in your pre-frontal cortex, use the data to measure focus and "give you personalized feedback to help you improve."

As they work, Berman and Barnehama have had to learn how to support each other. "As entrepreneurs you'll face a lot of ups and downs," says Berman, CEO of the firm based in Santa Monica, Calif. "During the good times, it's great to share those experiences with a close friend. When you find yourself in harder times, it's great to have somebody whom you know how to support and who, in return, knows how to support you best."

Work-Life Balance

With no school calendar full of classes, activities and built-in breaks, startup entrepreneurs must adjust to setting their own schedules. It's their own willpower that must see a team through product launches, long hours and thorny problems. On the other



Laura Berman '13 and Arye Barnehama '13 of Melon

hand, there's a temptation to skip sleep and ignore all other parts of life.

"When we started our own company, we felt a lot of pressure to work constantly—as close to 24/7 as humanly possible," recalls Berman. "It's easy to get into a mindset where you think, 'Every moment that I'm not working on this, nobody else is either,' and you become scared to take a break."

Many entrepreneurs have this type of mentality at first, believing that a round-the-clock schedule will lead to faster success. But the accompanying stress can lead to greater tension and mistakes. The Melon team found greater work-life balance after working as a startup in residence at a top design firm IDEO (most famous for designing the first Apple mouse). There, they learned that innovation comes easiest in a creative space where people are working on a variety

of projects. One of their mentors at IDEO advised them to favor curiosity over expertise when hiring, and to designate time every week for creative activities unrelated to Melon.

"This is different from college, where you have a pretty set schedule of assignments and deadlines. Learning to create a schedule where we worked efficiently and didn't overload all the time definitely took a while," Berman says.

It seems to be paying off: Melon has raised nearly \$300,000 through Kickstarter, and venture capitalists and angel investors have provided additional funding. The pair, previously based in Massachusetts, was recently honored among 25 top entrepreneurs under 25 by the *Boston Globe*.

Communication and Differences

Zach Brown '07 grew up in the Southeast Alaska town of Gustavus (pop. 350), too small to even have a McDonald's or a movie theatre, and so remote you can only get there by plane or boat. Perhaps it was the very small town feel that made Brown value kinship and trustworthiness in others. It also made him want to build something in his home state.

Brown and three fellow graduate students from Stanford University are founding the Inian Islands Institute, devoted to research and experiential education on a breathtaking five-acre parcel, set on a pristine island and known locally as the Hobbit Hole. The opportunity arose when Brown family friends, ►

who have owned the isolated spot for decades, decided to put it up for sale.

As Brown and his partners envision it, the school will bring students from various universities to Alaska for field courses focused on ecology. Participating students will have an opportunity to catch their own salmon, drink rainwater and harvest their own food in a breathtaking setting of glaciers, fjords and temperate rain forest. The institute is non-profit, but many of the challenges, trials and triumphs of a new business startup may apply to their organization as well.

To figure out their roles, Brown says his team fell into categories of expertise pretty naturally: “We had one person most interested in marine issues (myself), one most interested in terrestrial issues, one for management/governance and one for conservation. These pretty well covered the themes we want to address in our school.”

Still, making the institute a reality will be a huge undertaking for the foursome.

“At first, we were just kicking around ideas over evening beers, and there was nothing at stake. Nothing to lose. It was a lot of fun. But as the vision has grown, we all realize the sheer scale of what we’ve embarked on, and as we begin to internalize what it could mean for our careers, some tensions have flared at times.”

I think that’s natural, and we’ve always gotten past them. It’s really important to have regular check-ins, face to face, and to be



Building Hero

Tom Vladeck '08, Ben Cooper '07 and Geoffrey Lewis '08 of Building Hero



Joyride Coffee

Noah Belanich '11 with his two brothers, Dave and Adam, of Joyride Coffee

A CASE FOR THE LIBERAL ARTS IN ENTREPRENEURSHIP

BEANS, BRAINS, BROS!

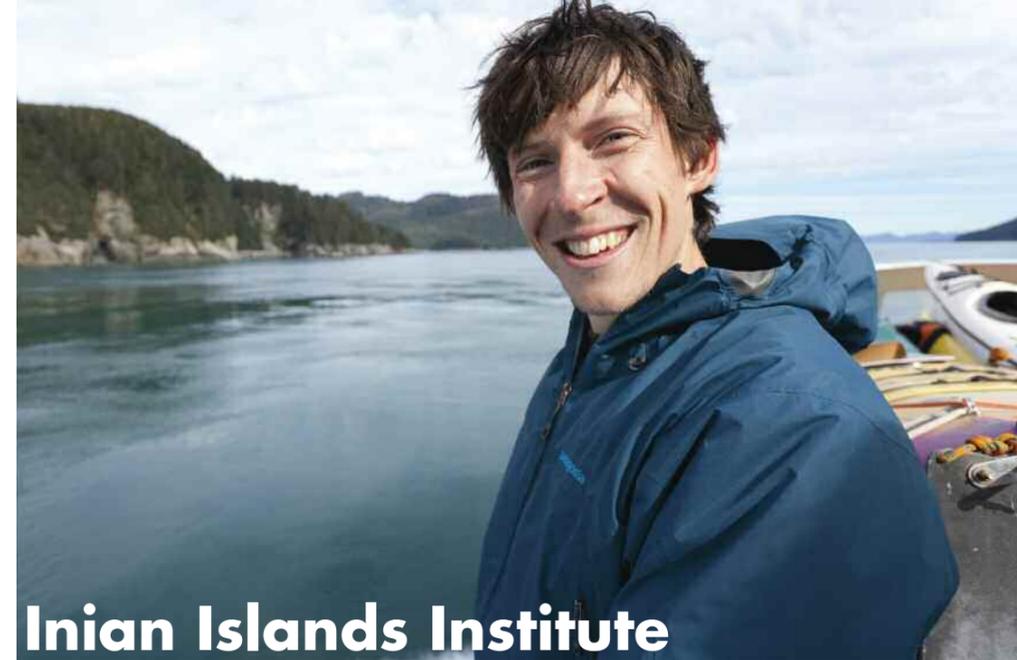
Noah Belanich '11 and his two older brothers are a behind-the-beans force fueling New York City’s tech scene. The coffee, the caffeine, the morning kick for a slew of startups—it comes from the liberal-arts-trained trio, and who knows how many

“aha” moments they’ve helped ignite.

Their own ignition as entrepreneurs came during the summer after Noah’s junior year at Pomona, when the brothers started Joyride Coffee from a food truck. Buzz built over social media as they served up beloved brews from high-end roasters such as Stumptown. Add to that lots of good press, and business boomed. So much that while Noah went back to finish his senior year at Pomona, the older

brothers expanded into a new niche, providing their fancy-brew coffee service to (mostly) tech firms such as Twitter’s Gotham office.

Noah returned to the firm as a co-founder after graduation—his brothers only



Inian Islands Institute

Zach Brown '07 of the Inian Islands Institute

very open and honest with each other. It’s better to voice your concerns to the group right away, before they have a chance to fester. I think that’s true of any relationship: Communication is key.”

Even though constant harmony might seem appealing, Clef founder Byrne points out that it’s actually a good thing to not always agree.

“Young companies are full of really bad ideas and bad decisions, and it’s easier to make more of them, if everyone agrees on everything,” he says. “One of the things I’ve been really surprised by is how important it is for us to disagree. You have to disagree to tackle problems from different perspectives.”

had a few coffee-service customers at that point—and two years later, Joyride Coffee has carved out a profitable new market providing top-notch roasts in the workplace. The relatively inexpensive perk of fancy coffee yields big appreciation from workers—that’s Noah’s pitch. And it’s working. Joyride was turning a profit by the end of their first year and, now, with 175 clients (coming from well beyond their original tech niche), the Belanich bros are the ones who need the caffeine.

“For a while there, we were so busy that we didn’t have time to hire people,” says Noah.

All three brothers have elite degrees. Adam delved into fine arts at Dartmouth, while Dave majored in political science for his B.A. at Middlebury and master’s at Yale. At Pomona, Noah earned the interdisciplinary philosophy, politics and economics

(PPE) degree.

Noah says a liberal arts education is good preparation for entrepreneurship because the broad-based curriculum helps prepare you for the wide range of challenges you’ll deal with running a business: “It’s just the ability to think about problems from various approaches.”

Now that he’s finally hiring, Noah, to no surprise, looks favorably upon his fellow liberal arts grads, and he recently brought on board two Sagehens: Anders Crabo '12, a chemistry major, and Gracie Bialecki '12, an English major. Says Noah: “It’s more about the way you think than what you know coming into the job.”

As an entrepreneur, Noah has tapped into his liberal arts ingenuity countless times. Case in point: recently big brother Dave took notice of a café that was dispensing ice coffee from a keg-like device. He came to

Knowing When to Say When

Inevitably, many entrepreneurial ventures won’t make it in the first try. Lewis and Vladeck, decade-long friends who had even trained for a triathlon together, had to have a difficult talk about Building Hero this September. (Cooper had already moved on.)

“Energy-efficiency nerds,” as Lewis puts it, loved their LED financing model and its similarity to the way many consumers buy solar power. Potential customers weren’t as thrilled, though, as the pair struggled to build trust and convince strangers to buy into their innovative, energy-saving plan. “What’s

hard for us is we got some positive feedback, but not enough to invest the next five years of our lives,” says Lewis.

So it was time for the talk. “It was pretty much just a joint decision,” says Lewis. “We spent a long time kind of debating it with each other, having conversations about how we felt.”

Even though they decided to end that business, neither Lewis nor Vladeck expects this will be their last startup. They want to learn from their mistakes and press ahead. “This wasn’t our last chance to change the world,” says Lewis. “This was just our first chance.”

—Mark Kendall contributed to this story.

Noah: “Do you think you could design something like that that we could put in offices?”

Noah loved the idea, and through extensive experimentation, trial and error, he came up with an adapted refrigerated beer keg that could dispense cold coffee on tap. The ice-coffee keg was a big hit in the Big Apple this summer. “Everybody loves talking about how they have a Cold Brew Kegerator in the office,” says Noah. “It almost makes people feel naughty, like they’re drinking beer.”

Next comes a bigger challenge: Expansion to the West Coast. The brothers plan to bring Joyride to San Francisco next summer, knowing the city by the bay is full of tech companies with a taste for good coffee. It’s a move they have mulled for some time. “We want to build it slowly,” he says of the business. “And we want to build it smart.”

—Mark Kendall



SEVERINE VON TSCHARNER FLEMING '04 HAS BECOME THE FACE OF A MOVEMENT OF YOUNG PEOPLE WILLING TO GET THEIR HANDS DIRTY IN ORDER TO MAKE FARMING MORE LOCAL AND SUSTAINABLE.

BACK TO THE FARM

STORY BY ADAM CONNER-SIMONS '08 / PHOTOS BY BRETT SIMISON

Severine von Tschärner Fleming '04

is in the middle of another one of her jam-packed days, and this time it's literal: stooped over the kitchen sink in Essex, N.Y., she grins and holds out two big buckets of rose hips that she's about to clean, cube and slow-cook into a marmalade-like jam.

"I love the little pricklies," she gushes, as she cradles the harsh fuzz of the fruit with her fingertips. She recalls how as a kid she spent summers at her grandmother's farm in Switzerland, where she climbed trees, milked cows and first fell in love with farm life. Now planted in the rural northern reaches of New York State, she still seems to be in the honeymoon phase when it comes to agriculture, although she has farmed for eight seasons now.

Fleming is drawn to farming's "alluring mix of sensuality and politics," which is partly why she's so concerned about its future. In the last century, the proportion of farmers in the U.S. workforce shrunk from nearly half to less than 2 percent, and the rise of Big Agriculture has come at a cost. "Industrialization, specialization and concentration," says Fleming, "have created a system which is brittle, highly energy-addicted and whose practices erode the future carrying capacity of the soil."

Discomforting trends like these have inspired Fleming and others to try to spark a revolution in a farming industry that's fraying and graying. Through her leadership in groups such as Farm Hack, Agrarian Trust and the National Young Farmers' Coalition, she has become in many ways the face of a movement of young people who are ready to get their hands dirty. The idea, simply put, is to create a national patchwork of upstart farmers who will grow food to be sold close to market and serve as stewards of the dwindling supply of irrigable farmland.

"We have to catalyze, crystallize and publicize to get folks involved," Fleming says. "The odds are stacked against us, but at the same time, there's progress," says Fleming. "People are stepping up and showing up."

It's not just a smattering of urban gardeners and hippies who are concerned. U.S. Agriculture Secretary Tom Vilsack set a goal of creating 100,000 new farmers in the next few years. Congress launched the National Institute of Food and Agriculture to speed up the pace of scientific discovery in the field. And authors like Michael Pollan have advocated expanding training programs for U.S. farmers—"not as a matter of nostalgia for the agrarian past," as he wrote in a 2008 *New York Times* op-ed, "but as a matter of national security." ▶

Hope may lie with Fleming's fellow Millennials—though your typical farmer these days skews more AARP than Generation Y. According to the USDA's 2007 agricultural census, since 1978 the average age in the profession has increased seven years, from 50 to 57. Farmers who are 65 and older outnumber those 35 and younger by a factor of six to one.

The aging in agriculture wasn't entirely unexpected. A whole generation essentially opted out of the industry as a result of the '80s farm crisis, when the U.S. lost approximately 300,000 farms due to high interest rates and an unfavorable economic climate. "Those kids [growing up then] looked at their parents' lives and the stress of expensive land and mountains of debt," Fleming says, "and they simply weren't inspired to jump in ... for good reason."

She is cautiously optimistic that the tide may be turning, expecting that the number of young farmers will be on the rise when new figures are released next year. Fleming says that her generation is unlike any before them—an army of entrepreneurial-minded, educated, first-time farmers with a passion for local food and an eagerness to employ sustainable methods.

Rather than cultivating large acreage of a single crop in a monoculture and selling it to middlemen in the commodity market, this niche of farmers sells a wide variety of goods, often directly to the public through markets and community-supported agriculture programs. Capturing the retail price is a critical element for their success, Fleming says. In the last 15 years, revenue from this farm-to-table model has more than doubled in the U.S., and it's what helps folks like Fleming stand out and survive in a David-and-Goliath marketplace.

"Out of both preference and necessity, we aren't doing things like they've been done," Fleming says. "We don't buy into the idea that we have to be part of this larger machine."

EVEN AS SHE LEADS the movement, Fleming is not really a "farmer" in the traditional sense. She is actively engaged in the production of food, running a pickle company in the Grange Hall of her town, and making a small line of dried herbs, jellies and wildcrafted teas. But mostly she sits at the computer and talks on the phone, coordinating her grassroots media network.

She hosts a weekly podcast, manages several blogs, and lives in a house bordering Lake Champlain with a vegetable garden and lightning-fast Wi-Fi.

In the last six years, the self-described "punk grassroots farming ninja" has visited 44 states, organizing film screenings, moderating panels and speaking at conferences.

"My mix of farming and activism has been an ever-shifting vinaigrette, and right now I think the best use of my time is being an advocate for the larger cause," she says. "I don't mean to shoot holes in your *American Gothic* storyline, but I don't live on a farm with pigs and a pitchfork."

Although, she adds, "last year's pigs are here, on the porch in the freezer."

A lanky, frizzy-haired ball of energy who laughs easily, smiles widely and favors flannel, Fleming is constantly in motion and talking effusively about her latest projects, whether that's a Kickstarter-funded sail freight project that ships pickled goods to yup-

pies in New York City or an agrarian-themed singles' mixer dubbed "Weed Dating."

These days, most of her attention is devoted to the Greenhorns, a 13,000-strong organization she founded that's aimed at recruiting, promoting and supporting young farmers. The mixers, bonfires and festivals Fleming helps coordinate bring together what she calls the "young farmer tribe." Add to that almost 30 events for Farm Hack, an initiative that connects engineers and farmers to design open-source farm technologies.

Among her latest Greenhorns activities, she recently finished editing *The New Farmers' Almanac*, a sprawling compendium of essays, illustrations and advice from more than 120 contributors. And in January she launched Agrarian Trust, an advocacy project hosted by the Schumacher Center for New Economics, focused on the issue of land access, providing farmers with legal templates and case models.

"She has an infectious enthusiasm and an uncompromising vision where she'll just move forward on all these projects and expect you to keep up," says Dorn Cox, board president of Farm Hack. "As long as I've known her, she's always juggled many things at once and done whatever it takes—delegates, cajoles, prods—to make them happen."

FLEMING AND I ARE standing in a field in Keeseville, N.Y., surrounded by more than 600 revelers that span farmgirls in overalls, hippies with tie-dyed shirts and hipsters without any shirts at all. We are at the fourth-annual Crowfest, a celebration of local agriculture that this year also marks the unofficial debut of her other *other* venture, Grange Copackers Co-Op, which produces non-perishables ranging from hot sauce to sauerkraut.

Stationed at her stand with a blue sign hand-painted by her brother, Reynolds "Charlie" Fleming PI '13, Severine is passing out samples of pickled veggies, making small talk and refusing payment: thanks to the tightly-regulated bureaucracy of New York agricultural law, her new business is currently prohibited from accepting money for goods. "Today's just about meeting strangers and getting our name out," she says.

Nearby Lucas Christenson, owner of the Fledging Crow Farm that hosts this festival, soaks in the scene and marvels at the fact that only five years ago he was living here in a tent without power or running water.

"There's definitely a tight-knit community of us," he says, before motioning over to a group of young farmers congregated around a fire-pit cooking a portly grass-fed pig. "We're all friends, and we want to do more to cooperate and collaborate."

Given their busy schedules, that's not always an easy task, but Fleming views these events as essential for establishing a support system for young farmers.

"The first few years can be so challenging. Many of us feel socially isolated and are struggling to make ends meet," she says. "It's important to provide a space where people can go and see that there are others 'like me' and support one another."

FLEMING EMBARKED on one of her earliest community-building initiatives her first year at Pomona, when she led a team of guerrilla gardeners to start the Organic Farm—a project



"MY MIX OF FARMING AND ACTIVISM HAS BEEN AN EVER-SHIFTING VINAIGRETTE, AND RIGHT NOW I THINK THE BEST USE OF MY TIME IS BEING AN ADVOCATE FOR THE LARGER CAUSE."

—Severine Fleming '04

initially marked by wrangling with college officials, but which is now formally included in Pomona's curriculum. A third-generation Sagehen, Severine is the daughter of noted urban planner and preservation advocate Ronald Lee Fleming '63.

After two years in Claremont, she took a leave of absence and bought a round-the-world plane ticket to apprentice on farms across the globe, from Australia to South Africa to Scotland. Those experiences made her increasingly aware of—and outraged by—the practices of Big Agriculture, inspiring her to transfer to UC Berkeley, where she graduated with a B.S. in conservation and agro-ecology.

Her real education, however, came from organizing outside the classroom: lectures, workshops and film festivals, which left her struck by "all the dismal horror movies about hunger and soil erosion." That's when she decided to focus on solutions.

After graduation, she spent nearly three years traveling the States interviewing young farmers for a more "glass half-full" documentary that became *Greenhorns*, which has been screened at more than 1,300 schools, conferences and colleges worldwide.

The film was the catalyst that spurred Fleming's earliest forays in activism, including stints working with the National Sustain-

able Agriculture Coalition to lobby for young farmer-friendly legislation in Washington, D.C. She soon realized through *Greenhorns*—and the organization of the same name that it spawned—that she could create change by telling stories and connecting people, rather than by having to "put on nice clothes and fly down to the Capitol all the time."

FAR FROM D.C., as we speed through the winding country roads of rural New York on the way to Crowfest, Fleming points out several abandoned properties along the route, including a dramatically dilapidated barn with a roof that's completely caved in. "This is what happens when people give up on farming," she says.

She got her first reality check of this sort right after Berkeley, when she would cruise around Hudson Valley searching for affordable farmland and see unused spaces like these in every town.

"There are very few policy structures to support these places being properly farmed," she says, "and that needs to change." A report Fleming co-lead through the National Young Farmers Coalition found that the biggest obstacles for aspiring farmers are a lack of access to land, capital and credit. One reason for this is corporate consolidation, spurred by 20th-century technology that has allowed farm operators to harvest more crops on larger amounts of land using fewer people. The growth of these "McFarms" has made it harder than ever for younger farmers to purchase land.

At the same time, farm values have doubled since 2000—good news for existing landowners who need to cash out their land in order to retire, but not for those just starting out. It's telling that Fleming, a major land access advocate who has farmed for nearly a decade,

doesn't even own her own property in Essex.

"Farmland is becoming an investment asset, where it's more expensive than is justified by what it can produce," she says, her voice rising. "It's no longer about managing a diverse set of crops to support your family."

Fleming's anger is understandable, and she notes that her critique is shared by many. Partisan bickering in Congress has repeatedly resulted in watered-down farm bills, and it can be easy to lose hope when so many other issues seem to be capturing the country's attention (and tax dollars).

But ultimately, she's hopeful. Initiatives like the USDA's Beginning Farmer and Rancher Development Program have established government loans to help new farmers buy land. And, in a larger sense, these organizations' success with community-building has affirmed Fleming's belief in the importance of cultivating the "culture" part of "agriculture."

"In the next 20 years, the amount of land predicted to change hands is 400 million acres, which is roughly the size of the Louisiana Purchase," she says. "We have an exciting opportunity to change how that land will be managed, but we don't have much time to do it. We've got to get people on board."

SPORTS ILLUSTRATED WRITER CHRIS BALLARD '95 REMINISCES ABOUT A GROUP OF SAGEHENS—TWO FORMER TEAMMATES AND A FORMER COACH—WHO HAVE ESTABLISHED POMONA'S IMPROBABLE PROMINENCE IN THE WORLD OF PROFESSIONAL BASKETBALL.

NET WORK

(OR How Pomona Came to Rule the NBA)

BY CHRIS BALLARD '95

ON DECEMBER 2,

a group of large, athletic men will walk onto the court of the Alamodome in San Antonio.

Five of them will wear the red-and-blue uniform of the Hawks, a mostly-middling NBA franchise from Atlanta. The other five will wear the black-and-silver of the San Antonio Spurs, perhaps the most successful franchise in modern pro sports. In most respects, it will be just another early-season, mid-week game on the NBA schedule. But for the two not-so-large, suit-wearing men standing in front of each team's bench, it will be a historic, and no doubt emotional, moment. After 19 years on the same sideline, Mike Budenholzer and Gregg Popovich will coach against each other for the first time.

Six hundred-odd miles to the northeast, Jason Levien will be watching. Levien is the general manager of the Memphis Grizzlies—an NBA team which, he prefers you don't remind him, was swept by the Spurs in the Western Conference Finals during last season's playoffs. The Grizzlies won't be playing on that Monday, so Levien might be at home or, perhaps, on the treadmill, where he often ends up on game nights, too nervous to sit

and watch. He logged eight miles in the second half of a single Grizzlies playoff game last spring.

Since this is an alumni magazine, you've probably guessed what connects these three men, but that doesn't make it any less remarkable. The chances that two NBA head coaches and one NBA GM—the ultimate decision-maker for a franchise and one of the hardest jobs to attain in sports—would all come from one Division III, liberal arts college are infinitesimal. But there they are: Popovich, the Pomona-Pitzer head coach for eight years, ending in 1988; Budenholzer, a Pomona-Pitzer shooting guard, class of '92; and Levien, Pomona-Pitzer reserve guard, class of '93.

Just as expected, the Sagehens have overtaken the NBA.

FIRST, SOME BACKGROUND. As it turns out, I have an unusual perspective on all this. In the fall of 1992, I transferred into Pomona as a sophomore, hoping to play on the basketball team while preparing for a career in journalism. Mike was one of the first players I met. He made quite an impression. One memory stands out: an informal pickup hoops game at Rains Center, early that fall. Most of the team was there. ▶



Mike Budenholzer '92 at the sidelines during a San Antonio Spurs game in 2010 (Photo by D. Clarke Evans, Getty Images)

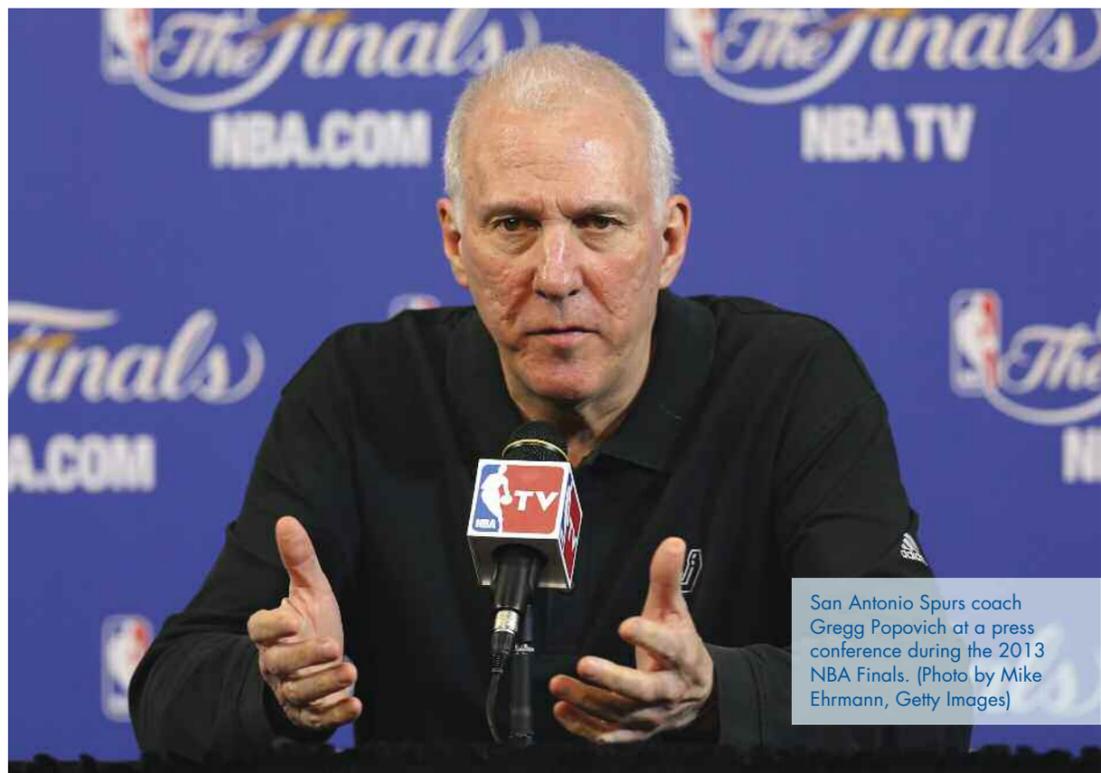
As one of a handful of point guards hoping to make the varsity squad, I was matched up against Mike, a senior and starter on the team. There was no coach. No audience. Just a bunch of young men getting in shape before the season.

Mike's team scored first. I took the inbounds pass and turned to dribble up court. That's when I saw Mike, 70-odd feet from the opposing basket, standing directly in front of me, hands in a defensive posture, eyes wide, face a contorted mask of intensity. And so it went, for the rest of the afternoon. In a pickup game, in the preseason, Budenholzer picked me up and defended me full-court on every possession, as if it were the NBA Finals.

At the time, it was shocking; playing full court defense in a pick-up game is akin to bringing your own backing band to karaoke night. Later, though, it would make perfect sense—once I learned that Mike's father, Vince, was a longtime high school coach, so successful that in 2005 he was inducted into the Arizona Sports Hall of Fame. And that Mike was the seventh of seven children, and the fifth boy. And that, though born with neither exceptional athleticism or size—he stood 6'1" and was never a leaper—Mike had succeeded at every level of the game. He did so, I learned, by wanting it more than anyone else on the floor.

I met Jason next. Immediately, he stuck out. Amid the tall, gangly players trying out for the team, Jason was an anomaly: relatively short and neither quick nor springy. Instead, he was clever and efficient. He'd transferred in the season before, his sophomore year, from Georgetown. Though not a regular rotation player, he'd enjoyed a few big moments: playing important minutes against CMS, hitting four three-pointers against Caltech. From the start, he struck me as a born politician, in the best sense of the word (if there is such a thing). He was intelligent, gregarious and possessed the rare and valuable trait of being genuinely curious about other people's lives. As preseason wore on, the two of us were paired up as workout partners. We lifted weights, sweated through drills and, most memorably, shot an endless succession of free throws. Every player on the team was expected to make 1,500 before the first official practice. Our reward: a T-shirt that read *The 1,500 Club*. I believe mine is in the garage somewhere, in a box underneath the ping-pong table.

The team was talented that year. Mike was the heart and soul—the coach on the floor—but Bill Cover '94 was the star. Six-foot-six and fundamentally sound, Cover was a deadly



San Antonio Spurs coach Gregg Popovich at a press conference during the 2013 NBA Finals. (Photo by Mike Ehrmann, Getty Images)

midrange shooter and the team's go-to option on offense. He would end up graduating the following year as the Sagehens' all-time leading scorer (a distinction he still holds). The team also featured Paul Hewitt, 6'6" and lanky; Brian Christiansen, a dead-eye shooter whose range extended seemingly to the bleachers; Alden Romney '96, a blonde, toned swingman who looked like he should be on *Baywatch*; and Phil Kelly '95, a quicksilver, lefty point guard. The coach, then as now, was Charles Katsiaficas. A disciple of Popovich, he'd been an assistant for years before taking over the head job full-time in 1988. (None of the players on the 1992–93 team played for Pop, though Budenholzer, who was a fifth-year senior, had been recruited to Pomona by the coach in 1988).

The season came to an unsatisfactory end. The varsity finished 16–9 overall and 9–5 in SCIAC but missed the playoffs. Mike played well, averaging 5.4 points per game, 3.04 assists and leading the team with 44 steals in 25 games. Meanwhile, Jason and I spent the great majority of our time toiling on the junior varsity. There were highlights—overtime wins and postgame breakdowns and poker games and, for me, a lone collegiate dunk, which I have since treasured as one might a family heirloom. That it came against Caltech and that I traveled on the play are neither here nor there. We take what we can in life.

As for Jason, he finished his Pomona varsity career with what has to be one of the highest three-point percentages in school history: 62.5 percent. He took eight shots from behind the arc and made five.

OF THE THREE, Popovich's NBA ascent occurred first. His story is also the best-known. At Pomona, he turned around the Sagehen program, taking a team that was 2-22 in his first season and, within six years, leading it to a SCIAC title and a NCAA Division III Tournament berth. After spending a year as a volunteer assistant to Larry Brown at Kansas, he rejoined Brown with the Spurs, as an assistant. After a stint with the Golden State Warriors, he ended up back in San Antonio, and eventually became the general manager. In 1996, he named himself head coach. It's a title he's held ever since.

Mike first worked for Pop at Golden State when he asked to "observe" the team. Pop told him he could work in the video room. He wouldn't be paid, and he shouldn't talk to anybody. Just do the film and go home.

Budenholzer jumped at the chance. A couple years later, after Mike spent a post-grad season playing and coaching for Vejle Basketball Klub in Denmark, where he averaged 27.5 points, Pop called with a real job offer: video coordinator in San Antonio. It was almost as unglamorous as his first position. In the pre-digital age, Mike's job was to hand-splice together VHS tapes of upcoming opponents in a small, dark room. Still, when I came through town in the summer of 1996, it was clear Mike was happy. At the time, I was writing a book about playground basketball, and the reporting took me around the country (two other Pomona grads from the class of 1995, Eric Kneedler and Craig Harley, came along to help with the research). When we stopped in on Mike, he was living decidedly low on the hog. In particular, I remember that he'd somehow accumulated a treasure trove of free sandwich coupons from Subway. As far as we could tell, he was living off them while working in that dark cave. No matter: it was the life he wanted. And it paid off. That fall, Pop elevated Budenholzer from video coordinator to the team's lowest-ranking assistant coach. He was on his way.

Meanwhile, Levien followed a more unconventional path to the NBA. He attended law school at the University of Michigan, worked as a campaign consultant (writing Tennessee Congressman Harold Ford Jr.'s keynote speech at the 2000 Democratic Convention in Los Angeles) and, eventually, segued

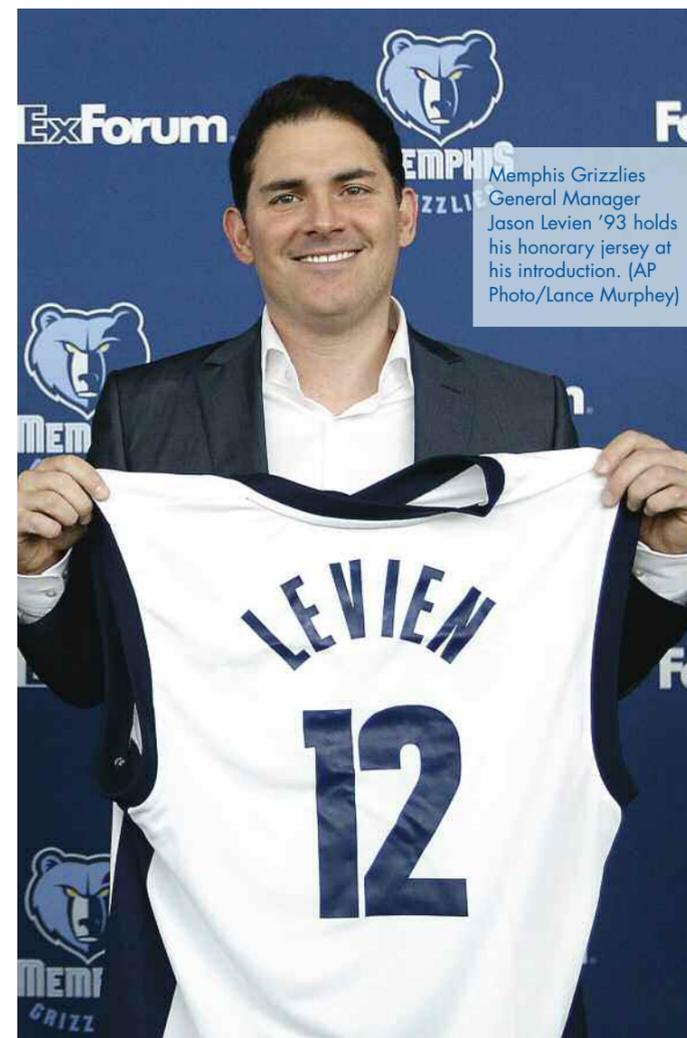
into the position of sports agent. After a number of high profile signings, including inking Miami Heat forward Udonis Haslem's \$33 million contract, he was featured in an article in this magazine titled "Show Me the Money." He later brokered an \$80 million deal for Chicago Bulls forward Luol Deng.

Meanwhile, I meandered on my own path toward, or at least near, the NBA. In 2000, after grad school, I took a job with *Sports Illustrated*. Two years later, I was assigned a feature story on the Spurs. When I showed up, Popovich referred to me as "the Pomona kid." It would be the first, and only, time that my alma mater provided a reportorial advantage in the sports world.

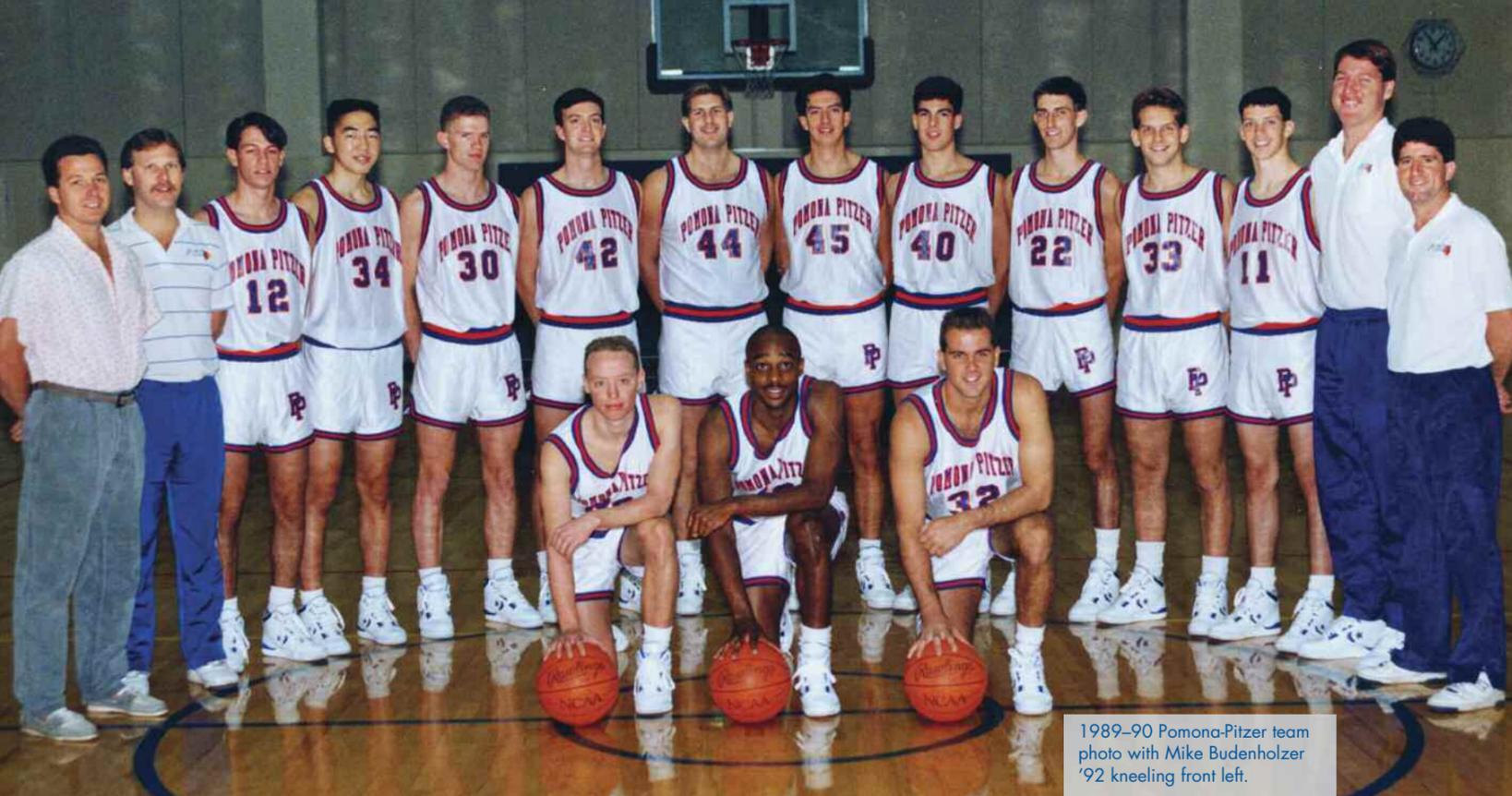
In the years that followed, Budenholzer steadily advanced within the Spurs organization as the team made trip after trip to the NBA Finals. Soon enough, he was promoted to lead assistant. Meanwhile, Levien left his job as an agent to become assistant GM of the Sacramento Kings in 2008. Three years later, when things didn't work out in Sacramento, he joined an ownership group that purchased the Philadelphia 76ers. Last year, continuing his rapid ascent, he sold his stake in the 76ers to join the Grizzlies ownership group, along with an unlikely list of names that included Peyton Manning and Justin Timberlake. Majority owner Robert Pera, an old friend, named Levien the CEO and general manager.

So far, Jason says he's enjoying the job. He keeps tabs on Budenholzer, whom he remembers as "the best competitor on the team" at Pomona, and still occasionally employs maxims he learned from Katsiaficas, including "be quick but don't hurry." "To me, Pop's success made the NBA world seem more accessible and smaller," he says of the Pomona connection. "And the time I spent on the team, I tried to learn as much as I could about the game. I really tried to suck it all in, because I knew Kat got much of his stuff from Pop."

As for Pop, well, he just kept on winning. Five NBA titles. A better winning percentage than any team in pro sports over the last 16 years. Another trip to the Finals last season behind Tim Duncan and Tony Parker. As time passed, he softened. A year and a half ago, when I wrote a feature story on Duncan, Popovich teared up while ▶



Memphis Grizzlies General Manager Jason Levien '93 holds his honorary jersey at his introduction. (AP Photo/Lance Murphy)



1989-90 Pomona-Pitzer team photo with Mike Budenholzer '92 kneeling front left.

describing his star player. He told me about swimming in the Virgin Islands with Duncan when the two first met. He referred to him as close to a "soulmate." He got equally gooey talking about Budenholzer, who he referred to as his "co-head coach."

Mike? For many years, people around the league assumed he would succeed Pop when he finally retired in San Antonio. Every offseason, Budenholzer received inquiries from teams in need of a head coach. Every season he said no. Then, finally, after 19 years with Popovich, he accepted the head coaching job with the Atlanta Hawks this past May. His new boss was an old Spurs player, and front office figure, Danny Ferry. The timing, only days before the Spurs played the Heat in the NBA Finals, was rough. San Antonio went on to lose the series 4-3, in heartbreaking fashion. Mike had to go straight to work at his new job.

This year, Budenholzer enters the NBA season with a rebuilt roster and midsize expectations. In Memphis, Leven presides over a team with a new coach and loftier goals. After advancing to the Western Conference Finals last season, and buoyed by a stellar defense, Memphis is well-positioned to make a run at a finals appearance. And the Spurs, as always, remain title contenders.

Year by year, against the odds, the Pomona influence grows.

TWENTY YEARS' TIME can color one's memories, but certain truths remain.

Recently, under the auspices of reporting this article, I convened with my old teammates Cover and Romney for beers at a rooftop bar in San Francisco. Cover was close to Budenholzer, and remains so. He talked about Mike's competitive fire, about all the pickup games the two played together up and down the

California coast, about that one beautiful scoop layup Mike hit against Redlands his senior year. For two weeks one summer, Mike slept on the Cover family couch. Afterward, Budenholzer sent Mrs. Cover a thank-you note.

"What kind of college kid does that?" Cover asks, incredulous. Cover had his own brief pro basketball odyssey. After Pomona, he played for two years in Australia, the lone American import on a team. He now lives in Petaluma, with his wife and three daughters, managing a real estate business. He says he doesn't play hoops anymore; it brings out the competitive beast inside.

Other teammates tell similar stories: Christiansen, who now works in finance, operations and human resources at Nike, gave up recreational basketball at age 38, but found his Pomona hoops experience has helped as "a badge of honor" and to "open doors," and that it is also invaluable in corporate team-building. Romney, who is now at One Medical Group in San Francisco, played for the corporate team at Oracle, where he worked for a while, but hasn't laced them up in a year. And Kelly, the lefty point guard, is a film/television agent in Los Angeles who's retired from hoops, though not by choice. He tore both his Achilles.

Basketball careers done, they have all moved on. Life beckons, with all its playdates and late nights at the office and Saturday morning youth soccer matches. The game falls into relief, a treasured memory, a glimpse of a former self. The perspective changes. Now, when it comes to hoops, they live vicariously through Leven, Pop and Budenholzer.

The successes of those three become, in some way, communal successes. And so the game lives on.

STARTS IN THE ARTS

STORY BY AGUSTIN GURZA / PHOTOS BY CARLOS PUMA

Veteran arts teacher

Sal Perez '75 roams around his high school ceramics studio like the benign boss of a buzzing Santa's Workshop. He looks the part, with his stocky build, silvery hair pulled back in a ponytail, that cheerful round face and full-throated laugh. And Perez clearly loves guiding his artists in training, the students of Monrovia High School where for 23 years he has taught them to turn shapeless clay into objects of function and beauty.

Soon, a student calls him over to the electric wheel where she is struggling to give shape to her creation, which so far is a simple cylinder with straight sides.

"Let's see," says Perez, his strong hands permanently crusted with the white powdery coating of his trade. "What shape were you looking for?"

"I wanted it to go that way," says the student, indicating a rounded vase with a small opening, "but it just kept going up."

Perez dips his hands in water and leans over the clay, almost like an offensive guard at the scrimmage line, a position he played in his own high school days. He stands feet apart, leaning forward, his shoulders directly on top of the malleable material. As the wheel spins, he applies pressure and the clay suddenly turns wobbly and warped.

"He'll fix it," assures another student. "Calm down."

By now, a group has gathered to watch Perez work. Their faces are a mixture of respect and astonishment. They smile and whisper to each other as their teacher turns the cylinder into a beautifully shaped vase with a rounded body and lipped opening, all within seconds.

Senior Tobi Scrugham can't disguise her disbelief: "Wow, it took two periods to get as tall as it did, and he just takes one pass." ▶



Sal Perez is a rarity these days—a public school arts teacher with a flourishing classroom. In an era of severe funding cuts for the arts, Perez reigns over a roomy, well-equipped new studio on the high school campus in the San Gabriel Valley, halfway between Claremont and downtown L.A. With its rows of wheels, array of kilns and thriving enrollment, Monrovia High’s award-winning ceramics program would be the envy of any community college, and even some four-year institutions.

“For me, you can’t really have a good education unless you’re doing art,” he says. “Art is a way for students to be creative, and use the right side of the brain which also helps develop the left side.”

The son of Mexican-American field workers, Perez, 60, is an unlikely hero of arts education. Studies show that students from the socio-economic status of his youth are the least likely to be exposed to arts classes. As a child, his art instruction was grass roots. Perez’s father did sketches which he admired. And his cousin Ernie had a flair for painting cool flames on the sides of orange crates converted into go-karts. Perez didn’t discover his love of ceramics until he came to Pomona as the first in his family to go to college.

But his talent was evident from the start.

“Sal is by far the best student that I ever had, in terms of being a pure potter,” says Professor Emeritus Norm Hines ’61, his former arts teacher and mentor at Pomona. “Nobody came near him in terms of his ability as a ceramicist. To watch him on the wheel *is* like watching magic. But it’s *not* magic, it’s skill, acquired as a result of hard work and observation. And that’s what he transmits to his students. They don’t come out of his class thinking it’s magic. They come out thinking that they can do it, if they work hard and if they apply themselves. And I think that’s a really important thing to learn, especially for the kids he’s working with.”

AT MONROVIA HIGH, more than half the students are Latino, one of the groups hurt the most by cuts to arts classes. A 2011 report published by the National Endowment for the Arts showed that participation in childhood arts education has been on the decline since the early 1980s. Latinos have the lowest levels of arts training, 26 percent compared to 59 percent for their white peers, according to NEA’s 2008 Survey of Public Participation in the Arts.

“When a school takes away art, it’s really doing an injustice to the students because they’re not getting a complete education,” says Perez, who built his program by hook and by crook through grants, donations and plenty of his own resources. “It’s actually hurting the students, but somehow that’s what they believe they should take away.”

When it comes to providing long-term educational benefits, the arts do not discriminate. Longitudinal surveys have found an overall correlation between arts instruction and academic success. Low-income students with high arts participation have much lower drop-out rates and are twice as likely to graduate from college, compared to those with less arts involvement, according to another NEA report, “The Arts and Achievement in At-Risk Youth,” published last year.

Among the benefits, researchers note that “the arts reach students who might otherwise slip through the cracks.” That could well apply to 17-year-old senior Jonathan Bailey, who joined Monrovia High’s ceramics class last year. He was having family problems, with three separate moves to different homes. The imposing teenager was cutting class and getting into fights, his teacher recalled.

Ceramics turned out to be his therapy. The physical work shaping clay at the pottery wheel, a process known as throwing, relieved his stress. The creativity increased his confidence.

“Whenever I’m angry I seem to throw better because I take it out on the clay,” says

Jonathan, who now wants to get his own wheel for his backyard. “I love hands-on work where I can build something and be proud. Ah, it’s the greatest feeling on the planet!”

Perez says he can relate to students because he’s seen his share of troubles too. Like trying to fit in at Pomona among more privileged white kids back in the early ’70s. Of the 35 Latinos accepted in his freshman class, he recalls, only 15 graduated. For Perez, the oldest of three brothers, the social pressure was heightened by being the family role model. He couldn’t fail because he had to set the example for those who would come after: “Hey, if Sal can do it, we can do it.”

“As a student at Pomona I was very alienated, because here I was living with people who were better economically off than I was, who had gone to private schools,” he recalls. “But I overcame that isolation through my work in ceramics. I would spend two or three days at a time in the studio, which was opened 24 hours a day. I had found a niche where I was comfortable. And as I got better in making the ceramic work, I found people started respecting that.”

SALVADOR RODRIGUEZ PÉREZ, as he is named on his college diplomas, was raised in one of the concrete homes built for Mexican workers by the San Dimas Packing House, a citrus farm company. There was no hiding the hostility of the time: As recounted in *The Lie of the Land: Migrant Workers and the California Landscape*, some believed the housing was too good for Mexicans. The farm’s manager argued it helped stabilize a workforce that arrived here “in a certain state of savagery or barbarism.” The goal of good housing was to encourage strong families, with the benefit of adding women and children to the labor pool. So it is not by chance that his mother, Clara, and father, Antonio, met at the packing house where they both worked.



As kids, Sal and his two younger brothers were always with their parents in the fields, which is where he learned the ethic of hard work. “I ate more oranges than I picked,” he

jokes, “but we were never without any food. And I saw the sacrifices they made.”

Though his parents only had elementary schooling, they both stressed the importance of education. But being studious didn’t win him many friends in La Colonia, the barrio south of the tracks in San Dimas. “I was like the Latino nerd,” says Perez. “Everybody else was going to parties except me. My brothers would get invited, but they’d say, ‘Don’t invite Sal because he’s not one of us.’”

After graduating from Bonita High School, where he was co-captain of his football team, Perez attended Pomona, partly on scholarships, and ceramics quickly became his passion. His hours in the studio paid off, and before he turned 20, his ceramic work was already being featured in national exhibitions. He went on to get his MFA in 1977 from what was then The Claremont Graduate School. His goal was to teach at the college level, but when he failed to land a permanent appointment, he worked multiple jobs and saved money to open his own studio.

By the late ’70s, when rapid development devoured the old workers’ housing in La Colonia, Perez used his savings to buy his parents a new home in San Dimas, this time on the north side of the tracks. Tragically, his mother passed away just four months later and his father was left alone. So Perez, then 26, moved in with his father, and they lived together for the next three decades. When Perez got married, his wife Leticia also moved in,

and they soon added a son, Seth, and daughter, Alana, to the extended family.

Perez was drafted into teaching, recruited in 1986 by middle school principal Linda Harding in Monrovia to teach ESL and bilingual classes. She offered an art class to sweeten the deal, and Perez accepted because he needed the money. His first year in the classroom was trial by fire, but four years later he was hired at the high school.

As his domestic responsibilities expanded, his dream of opening a studio faded. But he never stopped working, setting up a ceramics shop behind his house in a chicken coop with dirt floors, churning out pots for sale at festivals. Though it had been years since his student days, he still did his kiln work at Pomona, where Professor Hines kept the doors open for his former student, now his friend.

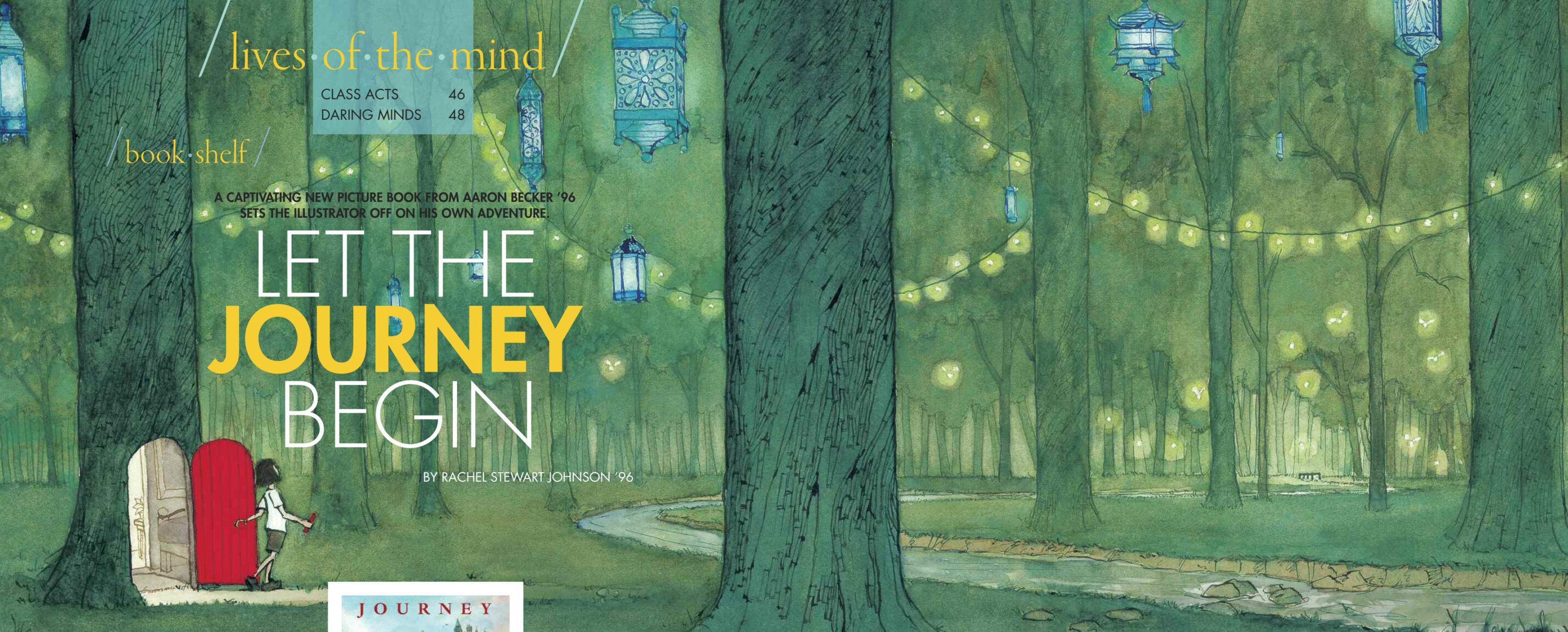
It’s a kindness Perez today passes on to his own graduates, who regularly return to Monrovia High, where he moved into a roomy new studio two years ago. That open-door policy is only one of the classroom practices he inherited from his former professor. Hines, for example, always kept a full supply of what he called “the people’s clay,” for anyone who wanted to use it. Perez emulates the communal approach, assuring his students they don’t have to pay for materials if they can’t afford it.

“You can’t be selfish if you’re a teacher,” he says. “You make personal sacrifices and your own work has to take a back seat. What I find satisfying is when my students get recognition for what they’re doing here. There’s a different type of satisfaction that you get from that. In a sense, you live on through their work.”

A CAPTIVATING NEW PICTURE BOOK FROM AARON BECKER '96
SETS THE ILLUSTRATOR OFF ON HIS OWN ADVENTURE.

LET THE JOURNEY BEGIN

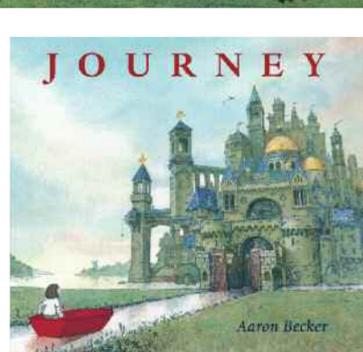
BY RACHEL STEWART JOHNSON '96



As a boy growing up in Baltimore, Aaron Becker '96 knew a trick: when he drew pictures, he became all-powerful. "Drawing was a way of making sense of what life was about," Becker says, "On a piece of paper I could make all the rules that I wanted to."

This year, with the release of his debut children's book, *Journey*, Becker has created a world that invites its audience to follow the spirit of that child of years ago.

Journey features a girl who uses a magical pen to slip from her distracted family to a rich world of her own timbre. With not a single word of text, *Journey* unfolds over 40 pages of captivat-



Journey

By Aaron Becker '96
Candlewick, 2013 / 40 pages
/ \$15.99

ing illustrations, detailed but not busy. The book has won widespread positive notice. Amazon included it among its "Best Books" for young readers in summer 2013 while the *New York Times* called it a "masterwork." *School Library Journal* placed the book on its list of contenders for the Caldecott Medal, the most notable award for picture books.

Comparisons to the 1955 classic *Harold and the Purple Crayon* have been numerous. *People Magazine*, for example, called Becker's work "a descendant" of the earlier book. But Becker says that it

was not until he completed *Journey* that he sat down with a copy of its predecessor—and was startled by the similarities. After mentioning a few of the plot parallels, he jokes, "Obviously I read the book when I was 3 and it entered my subconscious." Becker feels he owes a greater debt to someone like Bill Watterson, creator of the popular comic Calvin and Hobbes, both for the quality of Watterson's art and for his ability to authentically evoke childhood.

Becker eyed the possibility of writing a children's book for years, but his path toward the goal was indirect. "I never had an art class," he says of his K-12 education. He did briefly try one out in sixth grade, but found the approach was rote. Having drifted away in his teens from his artistic interests, Becker arrived at Pomona with a plan to study the Japanese language and Pa-

cific Rim politics. When that desire dimmed, he considered designing his own major before settling on media studies, a newly offered concentration. His coursework led him to renew his interest in the visual arts.

After Pomona, Becker settled in the San Francisco Bay Area with a job in web design. Still, he felt uneasy to sink into a desk job for the long haul. He left his position to travel and work with kids as a camp counselor. Next he decided on a further leap of faith: he would invest in classes at the Art Center College of Design in Pasadena, Calif., a move that paid off when it led to a job as a concept designer in the film industry. His work on such films as *The Polar Express* and *Cars* offered him artistic challenges and the opportunity to design for a children's audience.

The moniker "kid at heart" is an apt one for Becker, who ▶



describes himself as a happy-go-lucky child who became a young man determined not to take life too seriously. Friend Aaron Rhodes PI '97 says, "Aaron's always had a playful side, and a very creative, active imagination. He's never lost the ability to connect with his inner child."

Becker has never been one to let life grow too routine. He and wife Darci Palmquist '96 moved from California to the town of Amherst, Mass., in their mid-30s with plans to buy a house and start a family while telecommuting to their jobs back on the West Coast. When his company folded, Becker found himself the father of an infant daughter, living where he wanted to be—but with no job. That's when he turned to children's literature. It was a natural fit.

"Children are not jaded," he says. "I'm not a jaded person. I don't like cynicism." He goes on: "I *get* that part of being a human being, when you're young. The world can be scary, and it can be adventurous, but it's something to be explored and something to find some wonder inside of. I think that wonder and enchantment are very much things that belong to the realm of childhood and children's books. It's its own emotion—wonder."

In an online posting, he recounts how reading to his daughter reminded him of the comfort he gained as a boy from the pages of a book. It was not so much the story, but the color of the pages, the characteristic hue in the pictures. "Certainly, the experience of a good children's book is far more interesting for kids than for adults who quickly assign meaning, judgment and structure," he writes. "As kids, it can all just float and mingle."



"THE WORLD CAN BE SCARY, AND IT CAN BE ADVENTUROUS, BUT IT'S SOMETHING TO BE EXPLORED AND SOMETHING TO FIND SOME WONDER INSIDE OF."

—Aaron Becker '96

dimensional scenes that can be rotated and manipulated like a physical model before being brought to life by hand with watercolor and ink.

Journey, which landed on the *New York Times* bestseller list for picture books, is the first installment in a three-part collection. The second book, an extension of the dreamscape developed in the first, is completed and due out next year. Another project in the works features new characters set amid a "pirates and knights" tableau. Determined to make this stick—"failure is not an option," he says, in a rare gritty departure from his usual buoyant manner—Becker is also learning the ropes of marketing and promotion. He secured a spot as the "Artist of the Month" at the Amherst gallery Hope and Feathers this fall.

Becker is "elated" at the warm welcome his work has received. It's been a journey in itself, one that began with a boy and pages of drawings, and a drive to map his own route. "I think that's the lure for learning how to draw better," he says. "I don't want to learn how to draw a house, I want to draw the house *I want to live in.*"

Becker is pleased with his publisher's decision not to pursue an electronic version of the book. "Even on a big computer screen you don't really see everything that's going on," he says. "The book is meant to be held. The other thing a physical book does is it brings the child toward the book as opposed to the book coming toward the child." Becker is far from a technophobe, however. He makes frequent use of software to create digital images of three-

THE NATURAL SKEPTIC

Nathanael Johnson '01, an award-winning journalist who has written for *Harper's* and produced stories for NPR, says he spent his whole life preparing for his latest book, *All Natural*. Raised in an "all-natural" family, Johnson is



ALL NATURAL:
A Skeptic's Quest to Discover If the Natural Approach to Diet, Childbirth, Healing and the Environment Really Keeps Us Healthier and Happier
By Nathanael Johnson '01
Rodale Books, 2013 / 352 pages / \$26.99

drawn to the controversies over natural birth, diet, the environment and alternative medicine. He examines both the polarization and nuances involved in determining whether the natural approach to living really is best for humankind.

What inspired the book?

"I grew up in a family that really believed that many of humanity's attempts to protect itself from nature were misguided. For instance, my dad insisted that I go diaper free as a baby because he thought that the natural perfection of my developing pelvis would be deformed if I constantly had a big wad of absorbent material between my legs for two to three years. Part of me starts to scoff, but then I'd think, 'That actually is a plausible hypothesis.' It's hard to assess because stories in the popular press written about the all-natural constellation of concerns are usually utterly dismissive or utterly credulous."

What was the most challenging aspect of writing it?

"I had no idea how to organize it at first, and if I'd been lazy it would have just been a series of essays without any narrative through-line, and without any larger argument. So I resolved to build the book around the development of my thinking—to tell stories from my all-natural childhood, then bring the reader along as I fact-checked the family ideology. I spent days cutting chapters apart with scissors and moving the sections around. The process is like working on a big puzzle, but all the pieces are invisible—you have to hold them in your mind. And to complicate things even more, you can change the shape of any piece, or decide that it's actually part of a different puzzle."

Were there any startling realizations during your research?

"Lots! I was surprised to learn that childbirth is getting more dangerous in this country, and that more U.S. citizens are killed by unnecessary medical care than the numbers who die because they can't get access to care. I was shocked and bemused by the way the demands of modern America have reshaped the bodies (and the mating habits) of pigs. I expected to find at least one blind spot in the orthodoxy about vaccination, because so many intelligent, admirable people are worried by shots, so I was amazed when every fear and theory about the dangers of inoculation led to scientific dead ends."

book·marks

The Captain and Mr. Shrode



Tony Johnson '68 recounts his two-and-a-half-year circumnavigation of the world with friend Terry Shrode on their sailboat *Maverick*, with stops in Tahiti, Spain and beyond.

Moonmaid, 2013 / 432 pages / \$16.95

Your Hands: How They Shape and Reveal Your Nature



Drawing on scientific research, **Connie Leas '58** "explains how our hands and brains imprint each other in ways that ultimately find expression in our gestures, handedness, palms, prints, handwriting, and more."

Mill City Press, 2013 / 197 pages / \$16

Peacebuilding in Practice: Local Experience in Two Bosnian Towns



In this case study of conflict resolution efforts and their contrasting outcomes in two towns in Bosnia, **Adam Moore '98** examines why some peacebuilding projects succeed in some communities and are stymied in others.

Cornell University Press, 2013 / 240 pages / \$45

Becoming Big League: Seattle, the Pilots, and Stadium Politics



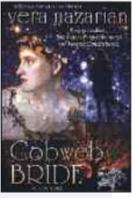
Bill Mullins '68 unwinds the civic story of how Seattle got a big-league team for a single season before the Pilots left and became the Milwaukee Brewers. Along the way, he "documents their on-the-field exploits in lively play-by-play sections."

University of Washington Press, 2013 / 320 pages / \$26.95

Cobweb Bride

This historical fantasy by **Vera Nazarian '88** tells the story of a village girl who is swept up in the mayhem that follows when Death makes an ultimatum to humanity and comes to claim his Bride.

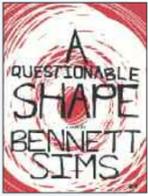
Leda, 2013 / 342 pages / \$24.95



A Questionable Shape

A young man scours the streets of Baton Rouge, Louisiana in the aftermath of a zombie epidemic, racing to find his missing father before hurricane season strikes in this novel by **Bennett Sims '08**.

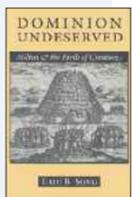
Two Dollar Radio, 2013 / 218 pages / \$16.50



Dominion Underserved: Milton and the Perils of Creation

Eric B. Song '00 analyzes the works of English poet John Milton, arguing that Milton's view of creation as perpetually divided between order and chaos inspired his critical commentary on "the political and theological tensions of his age."

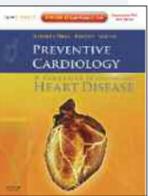
Cornell University Press, 2013 / 232 pages / \$49.95



Preventive Cardiology: Companion to Braunwald's Heart Disease

Nathan Wong '83 is a co-editor on this text that covers "the epidemiology of heart disease, risk assessment, risk factors, multiple risk factor-based prevention strategies, and developments in genetics and personalized medicine."

Elsevier, 2011 / 632 pages / \$184



ENTREPRENEURSHIP & SOCIAL JUSTICE

In Class with Professor Jerry Irish

In today's small group

discussion for the class, Religion, Ethics and Social Practice, six college students and three residents of Pilgrim Place discuss social entrepreneurship, which combines ideas and practices from both the business and nonprofit worlds to solve problems such as poverty and inequality. The group focuses on whether social entrepreneurs, who seek to create social value rather than wealth, are compromising their values by working within the capitalist system.

Miranda: I'm really interested in exploring the debate about whether social entrepreneurs are a Band-Aid, because you're working within a corrupted system, or are they about trying to change that system and using the tools effectively to do so.

Eleanor: I just heard a woman over at Pilgrim Place earlier this morning, who spoke about being in China. She said she asked one of the men there, who teaches Marxism at the university: 'Do you think Marxism has a future?' And he said back to her: 'Do you think capitalism has a future?' I think if there is a possibility of envisioning a future for capitalism, it has to do with something like social entrepreneurs.

Karl: I've found out from my younger radical community organizing days that there is a place and a need for Band-Aids; there is a need for cooperating with the system at some point, even if you're not altogether happy with it, and there is a need for trying to find innovative ways to bring things together that seem to be diametrically opposed—like business and community organizing. I think you come to a healthy understanding of what is the

best thing to do for the most common good at the time.

Christian: I don't see it as a Band-Aid at all. I see business and profit-seeking and these sorts of drivers as extraordinarily powerful tools. Some advancements, such as electricity and drugs like penicillin, have come about because of capitalism, because we incentivize them. If you have the motivation from the get-go to do something for the social good, a social entrepreneurship can be a truly amazing tool that can be used in really cool ways. That's the way I see it, but I come from a family that is very pro-business, very different from a lot of people in this room.

Irish: In Bangladesh, Muhammed Yunus tried a Band-Aid. He found that for \$27 dollars he could relieve 42 women stool makers in Jobra of their indebtedness. But just for one week. And then the loan sharks would come right back. It was his idealism about trying to overcome the poverty gap he saw in this village that alerted him to the fact that he needed to go beyond a Band-Aid. He rallied his students and took them to talk to people in the community to see what they needed. That's when he got the idea that maybe he could leverage the banks. When he discovered he couldn't, he created his own bank.

Do any of you see in either your placements or project proposals the seeds of something like this in the future? Are there ingredients that you could imagine one day that you would employ or work off of as a social entrepreneur?

Christian: My proposal is trying to understand the adherence to medication in Third World companies. One of the major issues is the way the pharmaceutical system works. Drug companies send HIV

The Co-Instructors:

Jerry Irish

A member of Pomona's faculty since 1986, Jerry Irish is professor of religious studies, emeritus. Irish served for seven years as vice president and dean of the College before becoming a full-time professor in the Religious Studies Department. A three-time recipient of the Wig Award for excellence in teaching, Irish received a B.A. from Cornell University, a B.D. from Southern Methodist University and a Ph.D. from Yale University.

David Mann

David Mann, a retired United Church of Christ minister and community organizer, is vice chair of the Napier Initiative at Pilgrim Place, which provides annually three \$10,000 post baccalaureate fellowships for justice work around the world to students of the five Claremont Colleges.

and TB medication to Third World countries as window dressing, without any analysis of what's needed. It's extraordinarily expensive, especially when you deal with adherence issues, which means the disease becomes resistant and then you can't use first-line drugs. And these programs don't even come close to offering second-line drugs.

Becca: This is about the Coronado Garden project I work on with the Draper Center. It's an organic garden and a curriculum on food justice and environmental justice at Coronado, an alternative high school in West Covina. The teacher has expressed an interest in selling plants, which could be a way to make the whole project self-sustainable. It would also get merged into a small business class. I'm struggling with envisioning this transition.

Mia: Why do you struggle?

Becca: I think it's the idea that we've been very much trying to cultivate the garden as this safe green space and connect food justice and environmental justice with greater societal injustices and connect that with students' everyday lives, so encouraging them to use the garden as a tool for money—although it would create a self-sustained project, it feels hypocritical to me.



The Class: Religion, Ethics and Social Practice

is a learning partnership of faculty and students from The Claremont Colleges and residents of Pilgrim Place, a local retirement community where many have devoted a lifetime to service. It takes up questions such as: What are the religious, ethical and/or simply humane elements that motivate and sustain our social practice? How does our own personal development facilitate or inhibit our capacity to deal effectively with injustice? The course culminates in student proposals for three to nine-month social change projects.

Samples from the Reading List:

Saul Alinsky, *Reveille for Radicals*
David Bornstein and Susan Davis,
Social Entrepreneurship
Gregory Boyle, *Tattoos on the Heart*
Albert Camus, *The Plague*
Robert Coles, *The Call of Service*
Thich Nhat Hanh, *Being Peace*
H. Richard Niebuhr, *The Responsible Self*
Parker Palmer, *Let Your Life Speak*
Helen Prejean, *Dead Man Walking*
Mary Beth Rogers, *Cold Anger*

Miranda: I don't think that is hypocritical because when you're incorporating funding into a closed loop, self-sufficient system, you're ultimately benefiting the project for the future.

Irish: You're changing the definition of investment, that the capital gets invested in a social purpose. What you're exhibiting are the skills that are entrepreneurial, and I don't think some of these skills need to be understood simply in terms of a profit. This gets closer to this issue that you brought up in your reflections, a new kind of citizenship and—I hate to bring in my friend Niebuhr (laughter)—the notion of responsibility to a larger social group.

Christian: You have to play it like a community organizer and trust that people will tend to do the right thing most of the time. By allowing capitalism to inject itself into these social entrepreneurs, we worry

about becoming tainted, but it leverages all you can do. If you were to talk about Bill Gates in the late '90s, you'd say he was completely co-opted by the capitalist system, but look at the way he's leveraged the funds he produced. The Bill and Melinda Gates Foundation is a great example; it does really good stuff and is extraordinarily efficient, much more efficient than any other charity or nonprofit group.

Karen: I'm learning a lot from hearing the stories from the elders and the things that we've all experienced about having a vision for some sort of project and then having the initiative to do it. I feel I don't have a full grasp of all of that yet, but I'm definitely learning. I really like the idea that social entrepreneurship is contagious. You start something and then the people you work with are empowered to do their own thing. I feel like I'm catching the bug here.

—Mary Marvin

JOHNNY HUYNH '14

Changing the Equation

When he started thinking about college,

Johnny Huynh '14 had two goals—to leave his hometown of Claremont and to attend a large research university. That all changed after a weekend visit to Pomona, where he says he “fell in love with the College.” A first-generation college student and son of Vietnamese immigrants, Johnny balances a demanding academic schedule as an economics and mathematics double major with weekly outings to Pomona’s Organic Farm, where he can practice the gardening skills he learned from his mom.

Johnny Huynh '14

- ▶ **DOUBLE MAJOR:** Economics and Mathematics
- ▶ **SUPPORTED BY** Financial Aid, Faucett Catalyst Fund for the Summer Undergraduate Research Program

It all starts with lunch

“Before I came here, I thought that having lunch with professors was just a marketing spiel—I figured they had their research and classes and wouldn’t have time to talk to students. I was really surprised. I’ve had lots of dinners and lunches with professors. I think it complements your learning, and because you know them, you’re not afraid to ask questions.”

Digging deeper

“I was really motivated by a course on labor economics I took with Professor [Michael] Steinberger and approached him about doing summer research. The project we worked on was evaluating a specific conditional cash transfer (CCT) program in Malawi that targets schoolgirls 13 to 22 years old. CCTs are welfare programs, mostly in developing countries, that distribute cash to families to encourage more schooling and to increase test scores. The current literature finds that on average the conditional cash transfers are more effective than unconditional transfers, but what the research hasn’t looked at yet is the heterogeneity—whether some students respond differently than others.”

Changing the equation

“What we found when we crunched recent data from the World Bank is that the subsidies are more effective at increasing attendance to the 80 percent benchmark if a student is already attending at high rates of schooling, say, 70 percent or more. Raising attendance from 10 to 80 percent is much harder, because so many children from poor families have to work. Giving that up to attend school means a lot of lost income for their families. “One of the things we’re proposing as a way to improve educational opportunities for these students is that the threshold for attendance be lowered from 80 to 50 percent. Another alternative would be to increase the cash subsidy to offset the income these girls would be giving up to be students.”

Learning to roll with the punches

“As a researcher, you can’t anticipate what you’re trying to find. If you’re looking through the data or building a theoretical model, the outcome might be different from what you expected, so you have to learn to change gears and roll with the punches. You’re not entirely sure what you’re going to write about because it’s new research, something no one has ever done before. It’s difficult, but it’s really, really rewarding.”

Not just theoretical

“Both my parents were immigrants from Vietnam, and neither of them attended high school, let alone college. They both still work for the minimum wage, and our housing is subsidized. Being on welfare affects me personally as well as theoretically, and I think it’s valuable to have a perspective that a lot of researchers don’t have, especially when it comes to public policy programs and finding out which ones work and which ones fail.”

A message to Pomona

“Thank you, thank you, thank you. That’s the first thing I would say. That dominates everything else. I’m grateful I had the chance to come here, and that Pomona does so much to help students in need. After I graduate, I’d like to somehow help reform the social safety net, so other people can get the help they need to succeed.”

—Mary Marvin

STRENGTHENING SUMMER RESEARCH

Johnny Huynh '14 was among the more than 220 Pomona College students who spent last summer conducting research on topics ranging from organic solar cells to Joseph Haydn’s keyboard sonatas. About 80 percent of the students were supported by the College’s Summer Undergraduate Research Program (SURP), which provides funding for up to 10 weeks of collaborative research in the natural sciences, social sciences, arts and humanities.

Expanding and strengthening summer research is one of the goals of *Campaign Pomona: Daring Minds*. Since the start of the campaign, the number of students participating in supervised summer research has grown by about 26 percent, thanks in part to 20 new endowed and expendable funds established by foundations, alumni and other donors. The funding is critical to the program, permitting students of all income levels to take part without sacrificing summer income.

Economics Professor Michael Steinberger, who worked with Huynh last summer, says the grants “help brilliant students, like Johnny, to spend the summer producing high-quality research. Instead of trying to find time to research while working another job, Johnny was able to focus entirely on our project. He learned a lot about the process of research, and I learned some new econometric techniques while working with him.”

While much of the research was conducted on campus, students also traveled across the country to work in labs at Tufts University in Boston and the National Center for Atmospheric Research in Boulder, Colo., and to conduct research in 14 countries, including Sweden, India, China and Chile.

In September, students lined Stover Walk to present the results of their research to the College community at the 26th annual SURP poster conference. For some of these students, their projects will develop into senior theses or continue on as the basis for co-authored papers with faculty and presentations at local and national conferences.

“Johnny’s supported summer research will be essential to help him get into a high-tier graduate school,” says Steinberger. “I expect our project will place in a top journal, and I’m excited for the real-world policy implications of our findings.”

www.pomona.edu/daring-mind



SOCIOLOGIST NICKI LISA COLE '02 CONSIDERS THE ETHICS BEHIND BUYING COFFEE, OFFERS TIPS ON UNDERSTANDING THE VARIOUS LABELS AND—OUCH!—SUGGESTS YOU JUST MIGHT WANT TO CUT BACK ON CONSUMPTION.

COFFEE with CONSCIENCE

STORY BY BRENDA BOLINGER / PHOTO BY CARRIE ROSEMA

Sociologist Nicki Lisa Cole '02 carries

around an accordion file stuffed with empty, flattened coffee bags she has collected from cafes across the U.S. over the last several years. Each item in her collection, begun when a package of coffee at Starbucks caught her eye, bears imagery or prose that hints at the ethical considerations behind the beans' journey across the world and into your cup.

As the labels pile up, it's a lot of information for Cole to parse. And so it is for everyday coffee-drinkers as well. With so many coffee-with-a-conscience practices operating—fair trade, direct trade, organic, shade grown, bird friendly—understanding the different approaches to ethically-sourced coffee, each with pros and cons, would seem to require pursuing dissertation-level research on the topic.

Cole did just that. She became so fascinated with the messages being sent to consumers about ethically marketed or produced coffee that the issue came to drive her doctoral research. Now a lecturer in sociology at Pomona, Cole writes blog posts (*21centurynomad.com*) on coffee sourcing that are broadly followed, and her expertise has been sought by *The Nation*, *Conducive Magazine* and others.

As part of her Ph.D. research, Cole queried 230 coffee drinkers, all of whom identified themselves as regular consumers of some kind of ethically-produced coffee. "Uniformly, people have a very vague, surface-level knowledge of what's going on," says Cole. "They tend to recognize the fair trade label, for instance, and know it stands for something good, but most have not done much research."

With this hazy awareness, the heart of the matter can get lost. Cole wants to remind us why ethical sourcing for coffee is neces-

ALUMNI NEWS	52
CLASS NOTES	53
BIRTHS/ADOPTIONS	59
OBITUARIES	59
MIND GAMES	64
POMONA BLUE	64



PHOTO BY CARRIE ROSEMA

sary. The reasons include historically low prices that make life a struggle for small producers, fluctuating prices because coffee is traded on the commodities market and price gouging of small producers by large transnational buyers.

So what can coffee drinkers do?

No system is perfect, but Cole says ethical coffee practices do, in fact, make some positive differences around the world. And so her one cup of coffee and one double espresso per day is always fair trade or direct trade. "While I have critiques of all the models out there, I always advocate for picking one that resonates with you and going with it, because it's better than not," she says.

The first step: "Ask about the coffee where you buy it: What are the sourcing practices behind this coffee?" Cole says.

The café or coffee shop owner might tell you that they import fair trade certified coffee because they value how the higher price supports community development, or that the certification standards require environmental practices such as minimized use of agrochemicals and water-conserving irrigation systems. Or, you might learn that they happily pay an even higher cost for direct

trade coffee (also "relationship coffee"), purchased directly from a grower they trust, as opposed to a cooperative of producers, like in fair trade.

And if they clam up?

"If they can't tell you what their sourcing practices are, that's generally a bad sign. It's probably not the place to get your coffee," says Cole, a Pomona sociology major who earned her Ph.D. in the same field from UC Santa Barbara. "Most people in the industry who are using some sort of ethical sourcing are proud of doing that and want to share that with you."

Cole points to the transparency of Portland-based Stumptown Coffee Roasters, which practices the direct-trade approach. "They claim 'our books are open,'" Cole says. Want to learn exactly what price was paid to what producer practicing what methods? You got it.

But even if your coffee vendor provides evidence of ethical sourcing practices, how do you know which system is best? Cole says that depends on what you value. For example, fair trade certification requires a premium be paid on top of the minimum

price per pound, which is then used to help workers, farmers and their families through such projects as school improvements, student scholarship provisions or the establishment and maintenance of healthcare clinics. The direct trade model does not provide for this kind of community betterment, according to Cole.

On the other hand, Cole notes, the democratic structure of fair trade cooperatives, where leadership constantly rotates, makes it difficult for buyers to nurture long-term, trusting relationships with producers. Since direct-trade buyers work directly with producers instead of cooperatives, it's possible to cultivate close, symbiotic relationships in which both parties benefit—buyers pay a higher price for the assurance of high quality coffee, which in turn affords growers a higher level of economic stability.

Also worth considering is Fair Trade USA's 2012 split from Fair Trade International for the explicit purpose of including large-scale plantations in the fair trade system. When the decision was made, Cole stirred up quite a bit of discussion by declaring "Fair Trade is dead" on her blog, referring to the ramifications of this decision. She still has plenty to say on the matter: "I fear that it's very bad for small producers, squeezing them out of a market that was supposed to be a fair market."

Fair Trade U.S.A. officials have defended the move as a way to benefit more farmers and workers, and to allow more consumers to buy Fair Trade products. Cole, though, says there is not nearly enough of a market to

support current fair trade coffee production, so adding larger plantations will harm existing fair trade producers.

True to her small-is-good approach, Cole frequents the independent Last Drop Café, located in the Claremont Village just a block or two from campus. "We usually talk about coffee, and it's been interesting learning about her opinions and insights," says owner Mike Manning. "Her students have definitely learned a lot from her."

One thing you might be surprised to learn about Cole, considering the depth of her knowledge and the hundreds of coffee shops she's visited over the years: She is not a voracious coffee drinker. She is definitely a fan, but has reduced her consumption in consideration of the intense physical efforts that go into cultivating, harvesting and processing coffee beans.

Cole says choosing the higher-priced fair or direct trade coffee, but consuming less coffee overall, is one way to make a difference: "If we change our orientation to the value of goods and to respecting the labor that goes into them, paying a truly fair and just price for those goods, we would see different conditions."

Alumni Board Welcomes New Members

Brenda Peirce Barnett '92

Lives in: Carlsbad, Calif.

Education: Barnett majored in psychology at Pomona and has since taken classes in nutrition and wellness.

Career: Barnett is currently focused on raising her two girls. She spends her free time playing tennis and occasionally finds time to teach tennis to elementary aged children.

Alumni involvement: Barnett has been involved in the planning of her class reunions, as both a fundraiser and event organizer. On the tennis team during her Pomona days, she has worked closely with athletics staff to organize events for Sagehen tennis alumni. She also has served as an Alumni Council representative.

Community involvement: Barnett serves as a volunteer in her local elementary school's parent teacher organization. She recently stepped down from the executive board, and has served as art docent coordinator, treasurer and president.



Community involvement: Farmer has volunteered for many local organizations, and served as the state president for the California Jaycees, a nonprofit leadership training and civic organization for young professionals.

Peggy Schuler Olson '61

Lives in: San Marino, Calif.

Education: Olson majored in psychology at Pomona. She was in the Mortar Board honor society, and was a four-year member of the Women's Glee Club. She also served terms as director and moderator for the Associated College church choir. She is married to Marty Olson '60.

Career: Olson has worked as a vocal soloist in Presbyterian and Christian Scientist churches.

Alumni involvement: Olson has served a term on the Alumni Council, and has been a committee and fundraising chair for several of her alumni class reunions.

Community involvement: She has volunteered as a member of the Palos Verdes Peninsula Committee for the L.A. Philharmonic Orchestra. Olson has served a term as the president of Parents, Families and Friends of Lesbians and Gays, Los Angeles (PFLAG-LA) and her local PTA, where she was a long-time member and volunteer. She has also been involved in musical theatre, playing the lead in a number of musical productions in the South Bay area of Southern California.



Community involvement: Along with playing on the football team, he also served as President of Ghosts. Prestwich was named to the Sagehen Athletic Hall of Fame in 1975. He met his wife, Carolyn Tranquada Prestwich '54, at Pomona.

Career: Worked in sales and marketing management for IBM in aerospace and public sectors.

Alumni involvement: He served on the Alumni Council and as an alumni area representative, and has been involved in fundraising for the College over the years. He has also interviewed prospective students for admissions as an alumni representative.

Roger Reinke '51

Lives in: Tustin, Calif.

Education: A physical education major at Pomona, Reinke went on to earn an M.A. in education from Claremont Graduate University. At Pomona he served as vice president of the Associated Male Students and was a member of Ghosts, the service honor society, and Kappa Delta fraternity. He also played football and ran track. He is married to Joyce Reinke '51.

Career: Reinke served as an officer in the U.S. Navy from 1953 to 1956. He spent 34 years in elementary education as a teacher and administrator in Anaheim, Calif.

Alumni involvement: In 1956, Reinke was selected for the Pomona Athletic Hall of Fame in football and track and was a member of the Athletic Hall of Fame selection committee for several years. He served as an alumni rep in fundraising efforts for the Robert Strehle '19 and Earl "Fuzz" Merritt '25 Fund. His eldest son, Don, graduated from Pomona in 1980, and his grandson, Jim, is in the Class of 2014.

Community involvement: Reinke has volunteered as a naturalist with the Upper Newport Bay Ecological Reserve, where he taught new volunteers about the botany of the bay. His hobbies include nature photography.



Bruce Prestwich '55

Lives in: Prestwich was born in Idaho and raised in Cardiff-by-the-Sea, Calif. He lived in the greater Los Angeles area, the Bay Area and Carlsbad, Calif., before recently moving to Mt. San Antonio Gardens in Pomona.

Education: B.A., economics, Pomona College. Prestwich sang in Men's Glee Club for four years, serving as the club's busi-



Sasaki Portrait Unveiled at Yale

Clarence T. Sasaki '62, the Charles W. Ohse Professor of Surgery at the Yale University School of Medicine, was recently honored with a portrait painted by Robert Alexander Anderson and commissioned by past Yale residents Jane Clark and Jonathan Gertler of the Julia and Seymour Gross Foundation. The portrait, which incorporates seals for both Pomona and Yale, hangs in the John A. Kirchner Library at the Yale University School of Medicine. Pictured are: (from left) Peter Sasaki '91, Carolyn Sasaki, Clarence Sasaki '62, Gordon Sasaki '64, Lindsey Sasaki '00, Joanne Sasaki.



ANSWERS from Page 64

/ travel·study /

Walking Tour of Sicily

With Professor of History Ken Wolf and Environmental Studies/Geology Professor Rick Hazlett

May 25–June 5, 2014

Sicily's location in the center of the sea whose name means "in the middle of the world" makes it the perfect venue for a trip designed, in part, to appreciate the interpenetration of the Greek, Latin and Arabic civilizations that dominated the Mediterranean basin in the ancient and medieval periods. Join Pomona Professors Rick Hazlett and Ken Wolf on a tour of this fascinating tour of the region, focusing on the area's rich cultural and geologic histories.



Polar Bears and the Midnight Sun

With Associate Professor of Biology Nina Karnovsky

June 6–16, 2014

Travel under the midnight sun aboard comfortable, ice-strengthened ships as we travel through a land of deep fjords, snowcapped mountains, and massive ice sheets to encounter the kings of the Arctic—polar bears. Experience in this region along with a flexible and unhurried itinerary allows us to maximize sightings. *National Geographic* photographers help us best capture every encounter and Pomona's Nina Karnovsky, associate professor of biology, will teach us about the wonders we will see.

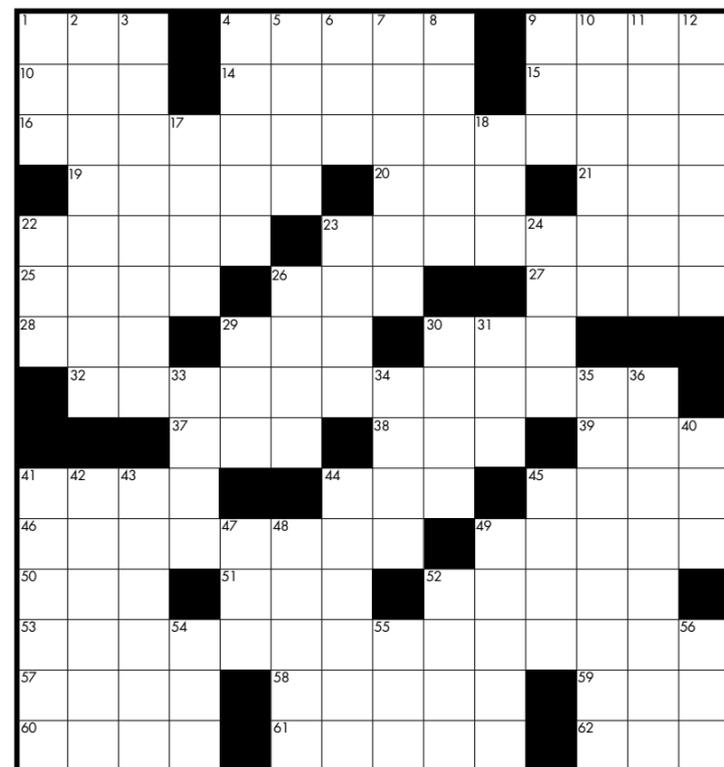


For more information about these or any of our other trips, please contact the Pomona College Alumni Office at (909) 621-8110 or alumni@pomona.edu.

Mark Your Calendar for Alumni Weekend May 1–4, 2014

The College invites classes celebrating their five-year reunions and young alumni planning to "Crash the Party" back for Alumni Weekend 2014 on May 1-4, 2014. Weekend activities begin on Thursday, May 1 at 5 p.m., and continue through Sunday, May 4 at noon. More information: www.pomona.edu/alumni/alumni-weekend. Follow chirps from the Alumni Office on Twitter: @SagehenAlumni

Groupings by Joel Fagliano '14



- ACROSS**
- Inquire
 - Hogwarts potions professor
 - 5'7" Spud who won an NBA Slam Dunk contest
 - "The Golden Girls" actress Arthur
 - Cougars
 - Wheel attachment
 - Devout group of fish?
 - Alternative to MSN
 - Cultural Revolution leader
 - "Falling Skies" network
 - Move like a baby
 - Homosexual group of lions?
 - One of the Ivies
 - Put on, as a cap
 - Like some coffee
 - 2012 Taylor Swift album
 - Optima maker
 - ___-A-Fella Records
 - Group of ants in the buff?
 - Neither his nor hers
 - Strange
 - ___ Lingus
 - Two pills a day, eg.
 - Letters spelled out in rocks on a beach, say
 - MasterCard rival
 - Poorly behaved group of wolves?
 - With 52-Across, small European dog
 - Look through crosshairs
 - ___ loss for words
 - See 49-Across
 - Group of bacteria near a sink?
 - Swiss painter Paul
 - Winter wear
 - Partner of improved
 - Put on the market
 - Conical home
 - Fix a tear
 - "Modern Family" network
 - Shade akin to turquoise
 - Capital of Nepal
 - Ruin, as a surprise
 - Partner of void
 - Friend of François
 - Video game with four ghosts
 - Writing assignment
 - Sound of a crying baby
 - Strange and rare
 - Light-headed?
 - Hit extremely hard
 - Goldie of "Laugh-In"
 - NYPD employee
 - Part of a lifeguard's training
 - Billy or nanny
 - Puerto ___
 - Insult, slangily
 - First-aid ___
 - Retina cells
 - Bygone
 - South Beach or Atkins
 - Frary employee
 - Roofer's tools
 - "You betcha!"
 - "Go team!"
 - Arizona ballplayers, slangily
 - Orange-and-black bird
 - Founding Father Adams
 - In short supply
 - Ramp found at the X Games
 - Console nonverbally
 - Warning: "This is not ___"
 - "Electric Kool-Aid Acid Test" author Tom
 - Treat, as meat
 - ___pomeriggio ("in the afternoon," in Italian)
 - The "stool" of a toadstool
 - "That's disgusting!"



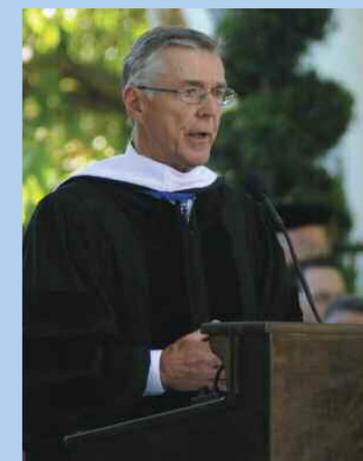
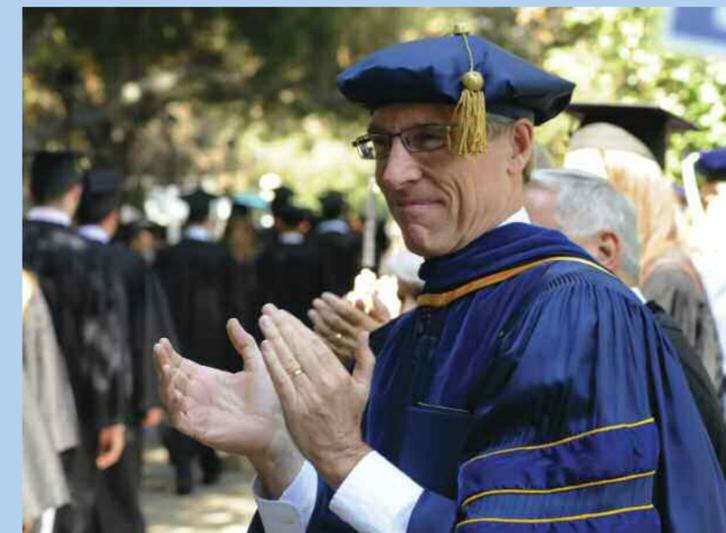
COMMENCEMENT 2013

On May 19, with proud families

and friends watching, approximately 370 members of the Class of 2013 received their diplomas during the College's 120th Commencement ceremony on Marston Quad. The keynote speaker was Walter Isaacson, author of the influential biography, *Steve Jobs*, and CEO of the Aspen Institute. Honorary degrees also were conferred upon philanthropist Ranney E. Draper '60 and Sharon Camp '65, CEO and president of the Guttmacher Institute.



In her commencement speech, senior class speaker Katherine Bent '13 left new graduates with the insight that every superhero—even those at Pomona College—has bad days, but these struggles don't undermine the hero's ability to accomplish great things. "I'd like to invoke the most fundamental tenet of superheroing," she said in closing, "the one that's basically written on the back of our College Gates—with great power comes great responsibility. Whether you're TheaterMan or Chemistry-Woman or Dismantlingthe-GenderBinaryPerson, get out there, kick some butt, take some names. The world won't know what hit it. But we will." (Watch her speech online at www.pomona.edu/kbspeech.)



Nikki Becich '13:

CARING IN THE WILD

Starting this June, Nikki Becich '13 launched into a year-long journey to pursue her passion for conservation medicine. Over the summer, Becich cared for injured birds at the hospital of the National Aviary, before venturing out on a career-building trip to work and learn at wildlife centers throughout Latin America.

FINDING HER PASSION

Becich had several jobs and internships in zoo and avian medicine under her belt by the time she graduated. She knew she wanted more experience, and found a great match in the National Aviary, an indoor zoo home to more than 500 birds in Pittsburgh, Penn., and where she first volunteered in middle school.

At the Aviary, Becich worked with the center's two veterinarians as a hospital intern. She helped them with surgeries, medications and daily caretaking, looking after birds brought in from the wild along with the zoo's regular residents on exhibit.

Becich went into the internship with a focus on treating captive animals, particularly species that are endangered or extinct in the wild. Looking back, she says the experience inspired her to consider the bigger issue of environmental protection.

GETTING THE BIG PICTURE

Knowing she needed more hands-on training, Becich spent part of her senior year mapping out a trip to practice wildlife care at nature preserves in Central and South America. After graduation, she set off.

"I planned out the trip to apply for the Watson Fellowship, and when I didn't get that, I decided to blow my savings and do it anyway, because it's incredibly important for my future career to work and learn abroad," she explains.

Becich started the first leg of her trek in September as a volunteer at an ecological center in the Amazon rainforest in Ecuador. She also is pitching in at Bioparque Amaru Zoo, developing preventative medicine protocols for a new veterinary clinic. In coming months she will intern at wildlife sanctuaries in Peru and Guatemala, helping to rehabilitate injured animals and promote local conservation projects. Becich says her connections from earlier programs were essential in helping her network and make contacts overseas.

She aims to learn first-hand how communities and organizations in the region are coping with threats like oil drilling, which, she says, can contribute to pollution and deforestation. "Meeting real people and seeing for myself what is happening has been extremely informative, but an emotional roller coaster," Becich says, speaking from Ecuador. "What's encouraging to see is how there is still protected forest here. We have time. We need serious action, though, and fast, if it's going to survive."

THE PATH FROM POMONA

A biology major, Becich mentions Professor Nina Karnovsky as an important mentor who "encouraged me to pursue my love for birds and go after work in conservation." She also points to the influence of her semester abroad in a tropical ecology program in Costa Rica, which shifted her focus toward environmental protection.

At Pomona, Becich explored her interests in other parts of the community. She got involved in caring for chickens at the Organic Farm, even raising a few chicks in her dorm in Harwood one year until they were ready to join the flock.

Becich is already looking ahead to her vision of combining medical practice with international research in ecology, with plans to attend veterinary school in the U.S. "I really came into my life's passion this summer. I am so excited to be here doing what I am doing, and I am so grateful to Pomona for helping to get me there."

—Daniel Gould

