

COLLEGE MAGAZINE

Pomona

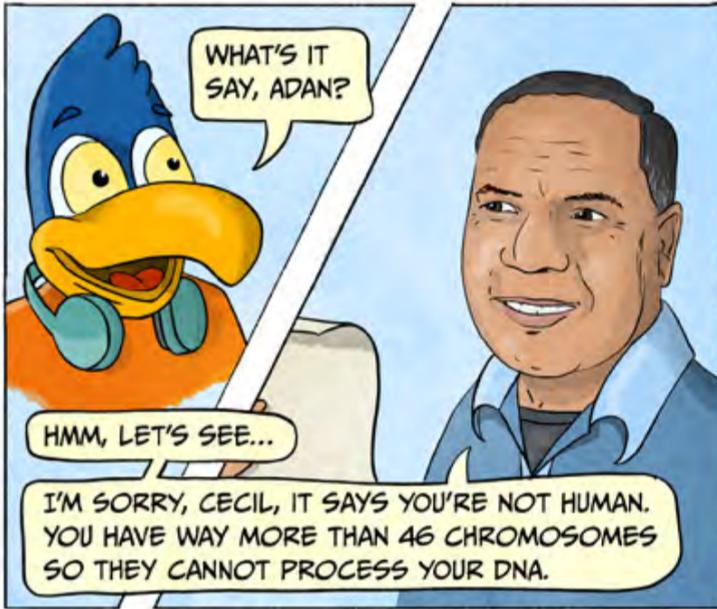
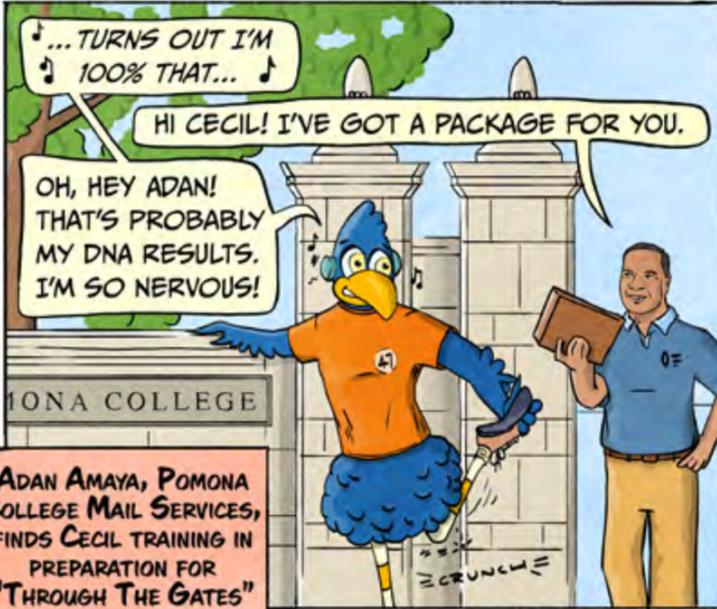
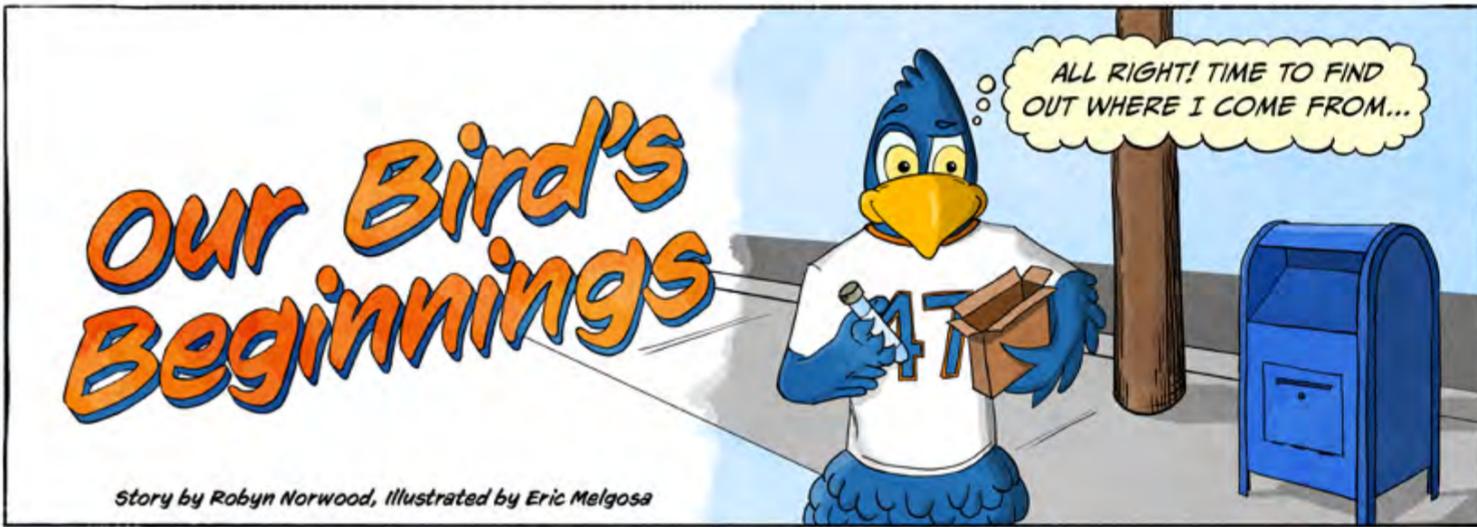
Spring 2022

A New Take on the Old West
The Coop Reinvented
The Art of Climate Activism

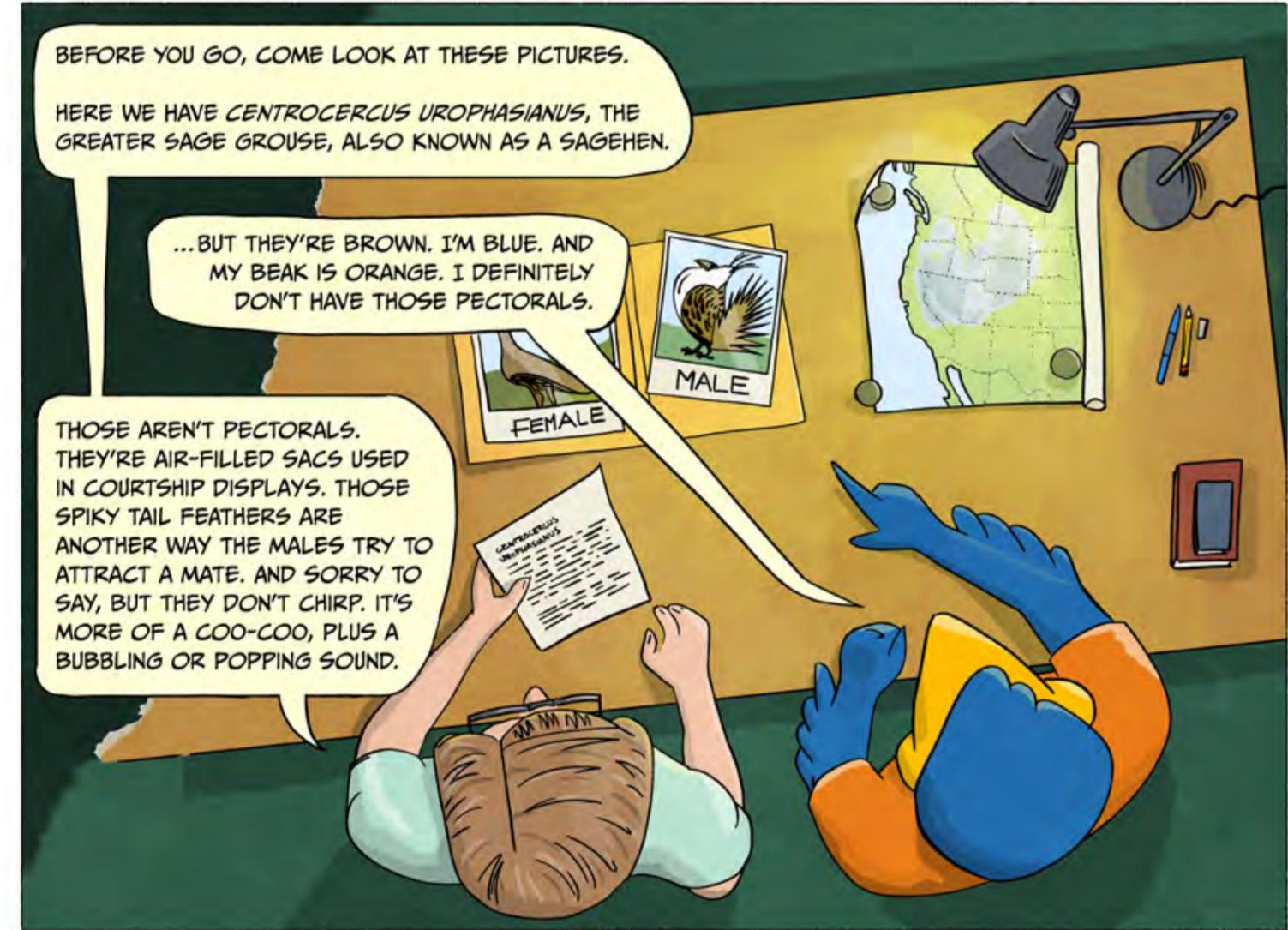
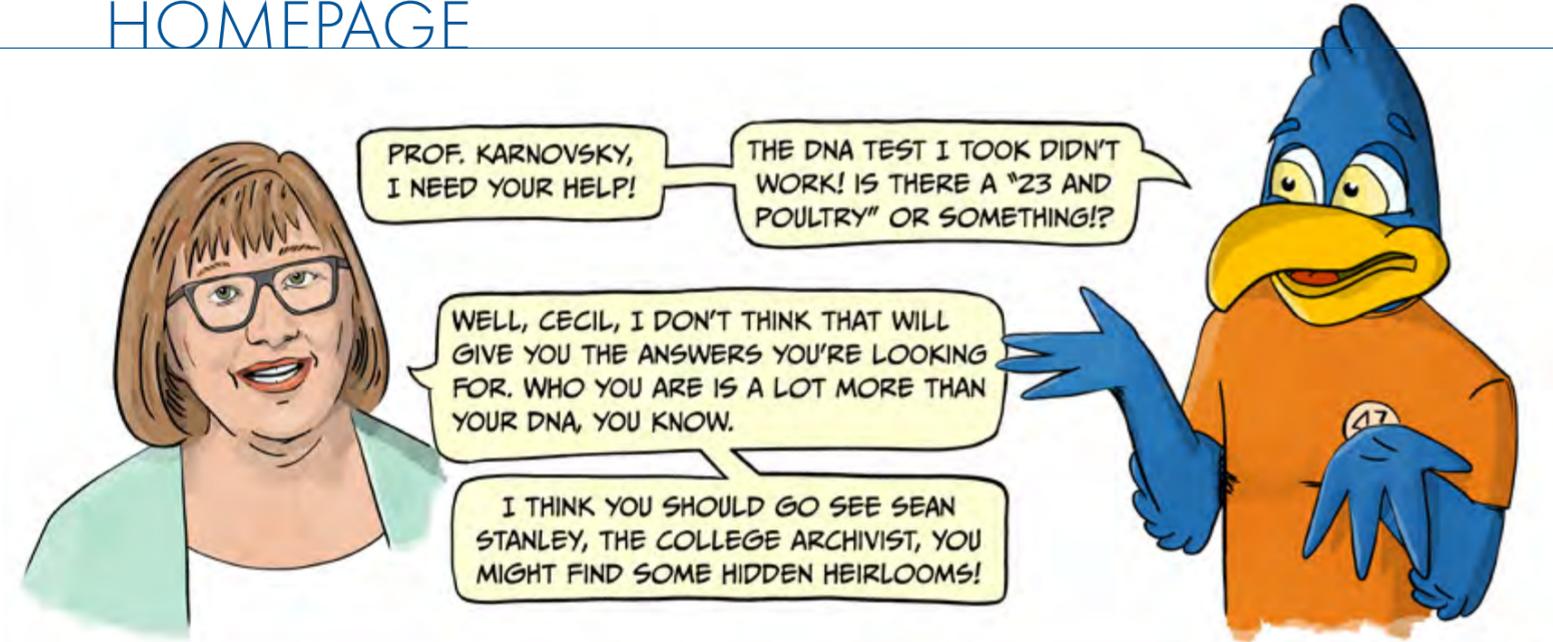
ORIGINS

Our Bird's Beginnings

Story by Robyn Norwood, Illustrated by Eric Melgosa



HOMEPAGE



FIRST THING THE FOLLOWING DAY, CECIL VISITS THE COLLEGE ARCHIVIST, SEAN STANLEY, TO FIND OUT WHAT HE KNOWS ABOUT CECIL'S ORIGINS.

AH, EARLY BIRD GETS THE WORM. HI CECIL!

THAT'S DISGUSTING!

NEVER MIND. I HAVE SOMETHING I THINK YOU'D LIKE TO SEE.



WHO'S THAT SUPPOSED TO BE?

I AM YOUR FATHER

DO YOU THINK THAT'S MY FATHER?

NO, NO, THIS PENNANT IS ESTIMATED TO BE FROM THE 1930s OR '40s. THAT WOULD BE MANY HEN-ERATIONS AGO.

OK, SMART ALECK! BUT HE'S SO... THIN. SCRAWNY. HE LOOKS NOTHING LIKE THE GREATER SAGE GROUSE. WHAT'S THAT HAT, ANYWAY?



THERE WAS A TRADITION THAT FIRST-YEAR POMONA STUDENTS HAD TO WEAR A BLUE BEANIE WITH A P ON THE FRONT. THEY SAY THAT ENDED WITH THE GREAT FRESHMAN BEANIE REVOLT OF 1967.

THE '60s. I THOUGHT THE PROTESTS WERE ABOUT MORE IMPORTANT THINGS.

THEY GENERALLY WERE. SO BACK TO THE ORIGINS OF THE SAGEHENS...



IN THE EARLY 1900s, POMONA'S ATHLETIC TEAMS WERE CALLED VARIOUS NICKNAMES, INCLUDING HUNS, ONCE A REFERENCE TO WARRIOR NOMADS BUT LATER AN UNFORTUNATE PEJORATIVE TERM FOR GERMANS DURING WORLD WAR I AND WORLD WAR II.



THOUGH SAGE HENS APPEARED IN THE L.A. TIMES AS EARLY AS 1911, ACCORDING TO ONE LEGEND A WRITER FOR THE STUDENT LIFE IN 1913 MIGHT HAVE MEANT TO TYPE HUNS BUT TYPED HENS, AND IT STUCK.

SO I'M A TYPO?!

IF YOU ARE, YOU'RE A TYPO WITH STAYING POWER. SINCE 1918, THE SAGEHEN HAS BEEN THE ONLY SYMBOL OF POMONA, POMONA-CLAREMONT AND NOW POMONA-PITZER ATHLETICS.

HAVE YOU BEEN TO SEE MIRIAM MERRILL, OUR ATHLETICS DIRECTOR? SHE MAY HAVE USEFUL PERSPECTIVE.

NO, BUT THAT'S A GOOD IDEA. I'LL GO SEE HER NOW.

IF IT ISN'T OUR 2021 NATIONAL CHAMPION SAGEHEN!

YES! MEN'S CROSS COUNTRY AND MEN'S WATER POLO!

YOU'RE REALLY SOMETHING, CECIL.

THANKS, MIRIAM... BUT WHO AM I REALLY?

YOU'RE THE SPIRIT OF THE COLLEGE, CECIL.

YOU ARE ONE OF A KIND!



The Night the Trees Fell

The winds roared, the lights went out and the great trees came down, one after another.

Ronald Nemo, Pomona’s longtime grounds and landscaping manager, was on the scene by 6:30 a.m. after an unnerving Friday night in January brought the worst windstorm to rip through Claremont and the region in many years.

Nemo quickly shut off water flowing near Marston Quad after the lifted roots of fallen trees burst pipes. A once-towering eucalyptus lay across College Avenue. Stover Walk was covered in a tangle of branches; Clark I had taken minor damage from a pine.

In all, Pomona lost 17 trees, with hundreds more down across the city. The native coast live oaks, Pomona’s most prevalent tree, took the most losses on campus. Notable among the fallen were five oaks dating back to the early 1900s and now gone from along Stover Walk, where for decades they helped shade graduating seniors lined up for Commencement ceremonies. (The Wash, home to Pomona’s oldest oaks, was largely unscathed.)

Nemo, his crew and outside contractors called in to help set right to work on cleanup. He was grateful that nobody was injured, as he remembers the tragedy of 1998, when a eucalyptus fell on a car on College Avenue, killing two Pomona students. Nemo notes Pomona today has an extensive tree management program, with a regular cycle of inspections.

The trees lost in the January storm amounted to a tiny fraction of the 4,000 or so on campus. But they were concentrated in familiar spots such as Marston, and the sudden change in the landscape stunned many Sagehens.

Directing the cleanup along Stover, Nemo was philosophical regarding the plants: “The trees have a lifespan,” he says, “just like everything else.”

They will find a new purpose. Some of the timber is going to sculptor and Professor of Art Michael O’Malley, who recently taught a Critical Inquiry class, Trees and Wood. He too was on campus the morning after the windstorm.

O’Malley notes that because of their age, the trees downed in the wind are a size that makes them rare. Most will be used in his Wood Sculpture course and, if possible, for a few benches for the campus. The hope, he says, is to find a way for the wood to be shared and celebrated by the community.

What can’t be used for other purposes will become mulch to feed the landscape, according to Nemo.

Replacement trees will be chosen with care, Nemo promises, with some campus plantings set for April 29, which is both Arbor Day and the first full day of Alumni Weekend 2022. Time will bring new trees and new memories.

— Mark Kendall and Marilyn Thomsen

For more on the history of Pomona’s trees, see the 2014 PCM story “The Tale of the Trees” at magazine.pomona.edu/2014/spring/the-tale-of-the-trees.

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FSC MARK



ORIGINS



Cover: Ron Nemo, Pomona’s longtime grounds and landscaping manager, holding coast live oak acorns. —Photo by Jeff Hing

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A New Take on the Old West 21

Tom Lin '18 challenges the mythology of the West with the tale of a Chinese American laborer out for vengeance in *The Thousand Crimes of Ming Tsu*, winner of the Carnegie Medal for fiction.

The Coop Reinvented 26

Lorraine Wu Harry '97 returns to campus and delves into the history and continuing evolution of the Coop Fountain.

The Art of Climate Activism 30

GiGi Buddie '23, a student of American Indian descent, traveled to COP26 in Glasgow after curating an exhibit of portraits of Indigenous climate activists from around the world.

Crossing Boundaries 34

A trailblazer for the trans community, magazine publisher Virginia Prince '35 left a complicated legacy.

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Trying to break mental health stigmas, Kasey Taylor '15 creates The Scooty Fund in memory of her brother.

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'Artifact' Stirs Athletics Memories



As someone who practiced the gridiron arts on Merritt Field for several years—toiling beneath the torrid San Gabriel Valley sun, stately oak tree, and watchful eye of legendary coach Roger "RC" Caron—I greatly enjoyed the "A Drum Falls Silent" piece in the Fall/Winter 2021 edition. My mother and uncle, who were taken to the bonfire rallies during the 1950s by my grandfather, former Dean of Men Shelton Beatty, confirm that they were, indeed, a "huge tradition," if a bit haphazardly staged—one year, the inferno almost toppled onto the fieldhouse that preceded the Rains Center. Speaking of the Rains Center, its walls and display cases are [of course] adorned with a veritable cornucopia of similarly absorbing artifacts. I recall in particular the 1984 Summer Olympics posters strategically placed around the complex, along with the panoramic photograph, across from the laundry room at the west entrance, depicting the scene at the Los Angeles Coliseum during one of those 1920s Pomona-USC football games. I, for one, would not complain, if this "Artifact" item became a running feature, exploring a different Rains Center piece of memorabilia each issue!

—Doug Meyer '01
Watertown, Massachusetts

Renaissance People

Reading the Fall/Winter 2021 issue of PCM, I noticed diverse, contrasting interests and pursuits of individual Sagehens.

Among the Fulbright award recipients, I was struck by physics major **Adam Dvorak '21**, who planned to conduct research in Denmark studying the effects of extreme weather events. Then comes the 21st century Pomona Renaissance quality: "While in Denmark, Dvorak aims to teach violin."

Jarrett Walker '84 is an international expert on the vital issue of public transportation, and a "Renaissance man." He was a math major at Pomona and has a drama, literature and humanities Ph.D. from Stanford. I also discovered some real human gems in the obituaries. **Chalmers Smith '51** practiced law in San Jose while playing viola in the San Jose Symphony and in string quartets. **Elizabeth "Betty" Kohl Hendrickson '60**, a chemist, cared full-time for her

three children until they were in high school, published 20 chemistry research papers with her husband, and learned to play the hammered dulcimer at age 61.

Julia "Judith" Moore '66, Pomona magna cum laude graduate, Peace Corps volunteer, graphic designer, Stanford MBA and a vice president in marketing at Marriott, left the corporate world to focus on painting, exhibiting at galleries and a museum. We tend to occupy ourselves with big things, big dreams, big bank accounts, great estates, statistics, information systems, huge data banks, numerous vehicles, mass production, globalization. If we can locate what is small and of genuine interest and high quality and not just what is great or popular and famous, we can give the small the attention it is due such that it flourishes, and everyone benefits.

—Alan Lindgren '86
North Hollywood, California

Farewell to a PCM Storyteller



Photo by Rick Loomis/
Los Angeles Times

Agustin Gurza, whose writing appeared in PCM for more than a dozen years, died unexpectedly in January at 73. A former *Los Angeles Times* columnist and critic, Gurza wrote in the *Times* that "I can't go anywhere without gathering stories, like lint on a coat." Stories about people helping out, moving up, fighting back." His first piece for PCM, "El Espectador" in 2009, was about Ignacio Lutero Lopez '31, groundbreaking founder of a Spanish-language newspaper covering Pomona Valley barrio communities. Gurza's final PCM story, "American Crossroads," about UCLA Professor Genevieve Carpio '05, appeared in our last issue. PCM's editors appreciated Gurza's writing talents, his deep commitment to telling the stories of his subjects and his friendship from afar. We send condolences to his loved ones, including two siblings who are alumni, Piti Gurza Witherow '73 and Roberto Gurza '80.



2021-2022

POMONA COLLEGE
ENGAGEMENT CALENDAR

Spring 2022

Editor's note: The Pomona College Engagement Calendar is sent out in late summer to members of our Sagehen community. Alumni, families and friends of Pomona who have given to the Annual Fund in the previous year automatically receive the calendar. The first year the calendar was published is unknown.

—Lewis Perry '43
Oakland, California

1943 Alumnus Cherishes Calendars

Today I received my new calendar, The Pomona College Engagement Calendar. I graduated in the Class of '43. Pomona has sent me seventy or more.

I am guessing there were no calendars in the war years, '44 and '45. I think the development function was resumed in '46.

As a fund-raising technique it has really worked with me. I never forget my alma mater when I write my dates on the calendar.

I do a month-at-a-time
On one perfect page.
I can see where I am going
And know where I have been.

I have never lived in Southern California since my college days, But I love the recollections Of life around the Quad.

I worked nights and weekends
In Harwood for the girls.
I ate my meals in Frary
Along with all the other boys.

Chemistry was learned with Tyson
And calculus with Jaeger.
Basic botany with Munz
Was an outstanding privilege.

It's hard to remember all
The names, but I'll never forget,
"Let only the eager, thoughtful
And reverent enter here."

It's the calendars that have
Provided the yearly stimulation
To give back and to feel
And express gratitude.

'The Capacity to Ask Questions'

Angela Davis, considered a radical in the 1970s and now Distinguished Professor Emerita at UC Santa Cruz, returned to the Pomona campus as the Ena H. Thompson Distinguished Lecturer for two events in October. In 1975, Davis was appointed to teach in The Claremont Colleges' Black Studies Center only to be forced out after two semesters by resistance from administrators, trustees and donors who objected to her activism and notoriety as a former prisoner on charges for which she was later acquitted.



Angela Davis, left, at The Claremont Colleges in 1975-76, and during her October visit at right.



In a Q and A with *The Student Life*, Davis addressed the role of education in activism. "The challenge, I think, is to guarantee that students acquire the capacity to raise questions. And as far as I'm concerned, that is the very heart of education, not only teaching students how to conduct research and acquire information, but what we do with it. So it seems to me that the most crucial aspect of education is teaching and encouraging students how to constantly engage in that process of questioning. And that involves also questioning those things we take for granted."

OA, Local Version

The traditional multi-day Orientation Adventures as Yosemite National Park and various coastal spots for camping, surfing or kayaking have been on a pandemic hiatus. But students arriving on campus for the first time had opportunities to go on more local orientation experiences last fall, including a rock-climbing day trip to Joshua Tree National Park, a dog-walking outing with four-legged friends from the Priceless Pets rescue group in Chino Hills and a trip to Long Beach.

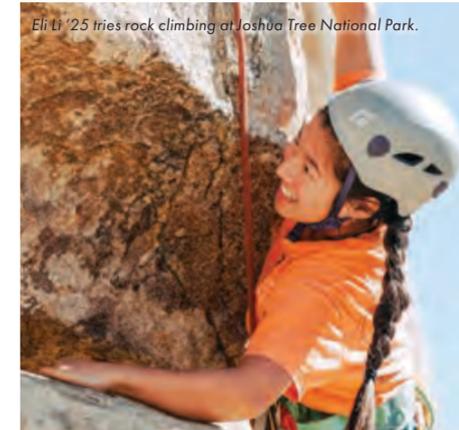


Ella Novy-Marx '25, left, and Brody Eggert '25 playing with a dog.



Pomona College Magazine

Eli Li '25 tries rock climbing at Joshua Tree National Park.



Protesting is part of the college experience—even perhaps an essential element of a well-rounded education.

But the small protest that materialized outside of Frary Dining Hall one November morning was unexpected to say the least. Several students, armed with camp stoves and spatulas, were whipping up made-to-order omelets for yawning students before class.

Their cause? Weekday morning omelet service had been suspended because of pandemic-related staffing issues. The students published a "Das Omelettistisch Manifesto" with an apropos slogan: "You can't make an omelette without breaking a few eggs."

Campus administrators said the omelet stations would resume as staffing allowed—and they did, with daily made-to-order omelets returning to Frary and Frank as indoor dining resumed for the spring semester.



John Haith works the re-opened Frary omelet station.



Portrait of the Artist as a Young Grad

Each year, Art Professor **Lisa Anne Auerbach** gives graduating art majors something to take with them as they leave Pomona.

For more than a decade, she has photographed the department's seniors in individual portraits, capturing them in a setting they choose themselves on campus or nearby. The resulting portraits are colorful and sometimes playful, often capturing the students' artistic sensibilities.

"It's an interesting time to make a portrait when most of our students are on the precipice of this new time in their lives," says Auerbach, who started the project in 2010 during her first year at Pomona. "The images reflect who they are at the moment and maybe a bit of who they aspire to be, going forward."

Last fall, her work resulted in an exhibit in the Chan Gallery on campus: *Senior Portraits—The First Decade*. Grouped by class year, the individual portraits created a moving history of the department and subtle changes in student styles.

Auerbach persisted with the project through the pandemic graduations of 2020 and 2021, driving as far as Ojai to photograph a student, taking another photo via Zoom and creating one with a photograph of a photograph. With any luck, *Senior Portraits—The Second Decade*, is ahead.

"It has a very positive effect on

the relationship that I'm able to build with these students going forward," Auerbach says. "We're relating as people in the way that one relates to their professors after they graduate, sowing the groundwork for a future relationship when we can be just people in the world together—collaborators or friends."



Sana Javeri Kadri '16
Instagram @sanajaverikadri



Este Sanchez '17
Instagram @este_ojo



Jacky Tran '16
Instagram @jackettrain

The Highest Beam

The new athletics, recreation and wellness center adjacent to Bridges Auditorium topped out with the raising of the highest beam in November.

Scheduled to open this fall, the 99,925 square-foot building will feature not only facilities for Pomona-Pitzer Athletics but also a vastly expanded fitness area, plentiful locker rooms, three classrooms, two weight rooms and two large studios for activities such as yoga or spinning.

"This is part of how we reinvent wellness on our campus," says **Miriam Merrill**, director of athletics and professor of physical education, noting that wellness is a component of the College's 2020 Strategic Vision.

Once it opens, visitors to the athletics center may notice a small detail that gives Project Manager Brian Faber pride. The room number of the first-floor studio is a nod to Pomona lore: Studio 147.



Legacies

Dr. Martin Hyung-II Lee

Lee, the father of Pomona College Trustee **Bobby Lee '02** and **Jenny Lee '07**, immigrated to the U.S. from South Korea in 1974, becoming the first in his family to graduate college before going on to medical school with the help of scholarships supplemented by student loans.

As a doctor, Lee for decades served immigrants in Los Angeles' Koreatown, sometimes even accepting copayments in windowsill chili peppers from elderly widows with limited incomes. Now students on Lee's same path to the American dream will benefit from a \$1 million gift to Pomona College devoted entirely to scholarships. The Dr. Martin Hyung-II Lee Scholarship Fund is for students

facing financial hardships who come from immigrant families, are first-generation college students and/or are pursuing careers in science or medicine.

Lee's son Bobby and daughter-in-law Sophia Whang established the fund to honor Dr. Lee, who died in 2021 at the age of 64.

"My father lived the American dream, and this is a way to carry on his memory and ideals," says Bobby Lee, president and COO of Los Angeles-based JRK Property Holdings.



Barbara Barnard Smith '42

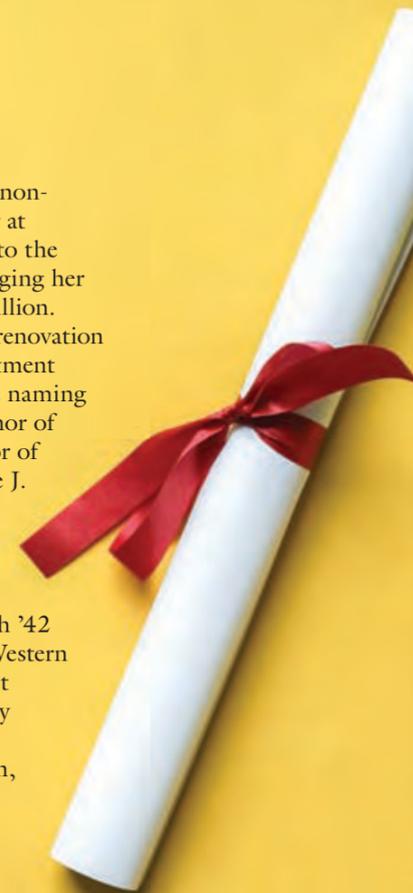
Smith's remarkable support for the College and non-Western music continued at her passing last year at the age of 101. She left more than \$3.5 million to the Music Department through a planned gift, bringing her support to the College over the years to \$5.7 million.

Half of her final gift will support the future renovation of Music Department facilities and the naming of a space in honor of the late Professor of Music Katherine J. Hagedorn. The other half will further endow the existing Barbara B. Smith '42 Fund for Non-Western Music to support ethnomusicology curriculum and other instruction,



programming, equipment and performances of non-Western music at the College. Smith's support made possible Pomona's non-Western music ensembles, including the Balinese gamelan, West African and Afro-Cuban ensembles.

After graduating from Pomona, Smith studied at the Eastman School of Music at the University of Rochester before embarking on a career teaching at the University of Hawaii at Mānoa from 1949 to 1982. Noting the university's diverse student body, Smith introduced classes in hula and Hawaiian chant, Korean dance, Chinese dulcimer and Japanese gagaku (court music). She founded UH Mānoa's ethnomusicology program and established its master's and Ph.D. ethnomusicology degree programs.





A Final Farewell for Pomona's Ambassador of Kabuki

A memorial conference in honor of Leonard Pronko, a beloved member of the Pomona College faculty for 57 years and one of America's leading experts on kabuki, is planned for April 1-3.

The weekend will feature an academic conference on Japanese theatre and performance as well as three performances of kabuki in English on the Seaver Theatre mainstage. Both the conference and the production are open to the public free of charge. The fully staged, English-language production of *Gohiki Kanjincho* (Great

Favorite Subscription List), one of kabuki's most beloved plays, will be at 8 p.m. on April 1-2 and at 2 p.m. on April 3.

The weekend will conclude with a memorial service and reception in honor of Pronko at 10 a.m. on April 3 before the final kabuki performance that afternoon.

The scholarly gathering—Tradition and Innovation in Japanese Theatre: A Conference in Honor of Leonard C. Pronko—is planned as a

hybrid event on Zoom and in person. It will feature presentations of papers by international scholars, with special support for younger scholars and graduate students in honor of the lifelong commitment to mentoring students demonstrated by Pronko, who died in 2019. In addition, the conference includes a special, live lecture demonstration by members of the Fujima Kansuma Kai Japanese Dance Troupe.

The conference is led by Carol Fisher Sorgenfrei '69, a professor emerita of theatre at UCLA who studied under Pronko as an undergraduate, Pomona Professor of Theatre Thomas Leabhart and Mark Diaz '22, who was Pronko's last kabuki student and will direct and perform in the Seaver Theatre production.

"Meeting Leonard and taking his classes literally changed my life," Sorgenfrei says. "Leonard was without doubt the most brilliant and charismatic teacher I ever studied with. Before taking his class in Modern French Theatre, I knew nothing about Japanese performance, but he showed us how Japanese and other Asian theatres had transformed modern French theatre. After that, I wanted to learn everything I could about Japan."

"This conference is a very small way that many of us who admired, loved and learned from Leonard can pass on his passions. I sincerely hope that future generations of Pomona students will continue to have opportunities to be inspired by Japanese theatre. There will never be another Leonard Pronko, but hopefully, his legacy will live on."

For more information, call (909) 621-8186.



A Winner of Prince William's Earthshot Prizes

Gator Halpern '12, who works to save the world's coral forests, became one of the inaugural recipients of the Earthshot Prize, a global award for groundbreaking solutions to environmental challenges. The honor, presented by Britain's Prince William and the Royal Foundation, includes £1 million prize money as well as a professional and technical network to scale up environmental solutions to repair our planet.

As president of the company Coral Vita, Halpern works with co-founder Sam Teicher from their base in the Bahamas to expand coral farming and reef restoration efforts in the face of global warming. By growing coral on land to replant in oceans, they work to give new life to dying ecosystems. The methods pioneered by Halpern and Teicher grow coral up to 50 times faster than traditional methods and improve resilience to climate change.

Five Earthshot Prize winners were selected for the first year of the awards. Halpern's Coral Vita received the prize in the Revive Our Oceans category.

Halpern previously was recognized as one of Forbes' 30 Under 30 Social Entrepreneurs for 2018, sharing the distinction with Teicher. The two met while earning master's degrees in environmental management from the Yale School of Forestry and Environmental Studies, where they received Yale University's first Green Innovation Fellowship.

Marshall Scholar

The desire to bridge disciplinary divides and write about disease are what led **Nina Potischman** '21 to apply for the prestigious Marshall Scholarship, becoming Pomona's latest recipient. She will spend two years in the United Kingdom pursuing graduate studies.

An English major, Potischman knew she wanted to eventually become a professor. But looking at American programs left her torn. Should she pursue her interest in creative writing through an MFA program or take the route of a Ph.D. in literary criticism? Looking at scholarships in the UK, she says she learned that the disciplinary divide between creative and critical writing was more distinctively American.

"Because creative writing programs in the UK predominantly emerged in the '90s alongside the rise of theory, theory is more directly integrated into institutional practice. As a result, UK creative writing programs are more interdisciplinary than their American counterparts, less bound by institutional orthodoxy, and more open to integrating critical and literary writing," Potischman says.

Potischman will spend her first year at University of Exeter and her second at University of Sussex and will build on her undergraduate research surrounding autoimmune illness.

"When I was diagnosed with ulcerative colitis my sophomore year of college, I lost control of my body. Yet through writing—about my body, pain, taboo and food—I held onto my sense of self," Potischman says.

After being hospitalized multiple times for a severe flare of her illness, she decided to combine writing about her experiences with

literature focusing on autoimmunity. That work became her thesis, in which she explored how "chronic pain caused by an autoimmune disorder reconfigures prevailing models of self and body." With the scholarship, Potischman plans to convert her thesis into a book-length piece of autotheory, a form of writing that combines autobiography and prose with theory.



After the Flood

A century has passed since the 1921 San Antonio flood, a disaster that devastated the city but also sparked a movement.

With the coming release of the paperback edition of Environmental Analysis and History Professor Char Miller's 2021 book, *West Side Rising: How San Antonio's 1921 Flood Devastated a City and Sparked a Latino Environmental Justice Movement*, PCM's Sneha Abraham talked with Miller about what happened when the waters receded—and the issues that remain more than a hundred years later. The interview has been condensed and edited for length and clarity.

PCM: In relation to the 1921 San Antonio flood, you examine spatial inequities, ethnic discrimination, environmental injustice. How are those things revealed?

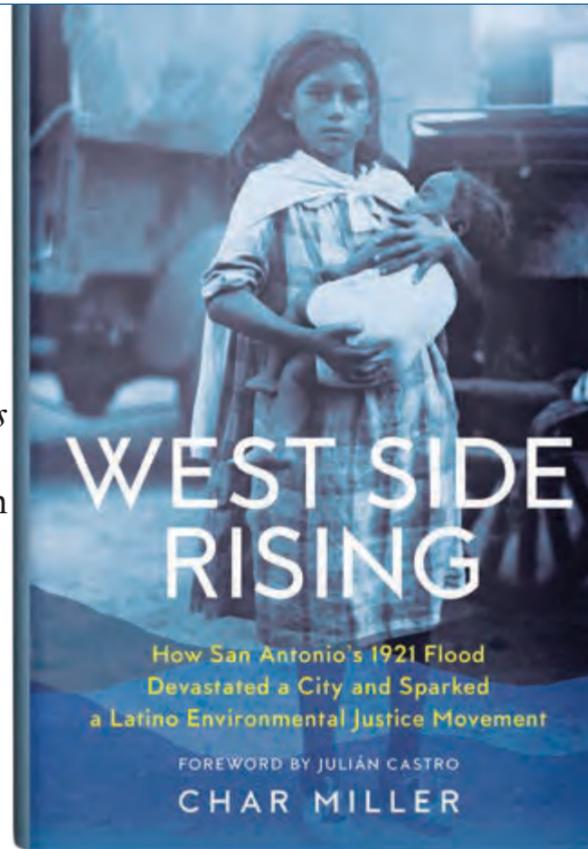
Char Miller: One of the things that I'm really fascinated with regarding this flood and hurricanes and other similar disasters is that these events are ephemeral. A flood comes, it goes, and then it's gone. A flood just runs downriver until it heads into, in this case, the Gulf of Mexico. But what it reveals are all of the social issues that may not be talked about, but which are very evident on the ground. For example, the spatial inequity in a place like San Antonio is evident if you ask a pretty simple question, "Who died, and where did they live? And who didn't die, and where do they live?"

And, in this case, you can, like an archaeologist, do a very quick schematic. Those who lived in the flood plain tended to be poor, tended to be Hispanic, but not exclusively, and tended to live in a landscape that repeatedly flooded. It's not just the 1921 flood, there are floods dating back to the 18th century when the Spanish arrived. Those who did not die even though their streets flooded tended to live in much more substantial homes that were designed to withstand periodic moderate flooding—almost invariably in all-white neighborhoods.

Then you start to look at the physical geography. And it's not just that one group is in the flood plain; the other group is elevated. By 1921, the spatial differentials were that in San Antonio the people who were dying or getting injured or whose homes were getting destroyed tended to be black and brown, and those who didn't tended to be white. So that's one way to see it. If you look at the second layer, which is political inequity, that's built into the system also. And so, although Spanish-surnamed residents and African Americans voted, they were voting for white candidates because that's who dominated the political arena. So even if you had the power of the vote, you didn't have power.

The third issue is economic inequities. Those who lived in victimized neighborhoods were themselves manual laborers and, therefore, had little-to-no money to cushion themselves as a consequence of one flood after another, after another, after another. And so, with the '21 flood, you can see that although the downtown core got ravaged and the West Side barrio got splintered, downtown recovered and the West Side barrio didn't.

And those are post-flood examples of political disempowerment, of political and environmental injustice and the linked spatial inequities. The city grieved for those



who died and then immediately turned its resources, its public funds, to support and protect the downtown core, which it believed was the only economic activity and social life that mattered. The Anglo power elite built a big dam and then straightened out the river and did all sorts of work over the next decade, virtually none of which was useful to anybody whose family had been destroyed in the 1921 flood.

PCM: Similar to Hurricane Katrina in 2005 ...

Miller: Yes, totally right. Katrina, Hurricane Maria in Puerto Rico. Name your hurricane and they reveal that same kind of story. It's dramatic in a sense, but also predictable. And that's the piece that, I think, drove me crazy while working on the book, which is that there are really two stories. One of which is the disaster as a disaster. The other is the repeated disasters that go back to the 18th century.

Even though I don't talk about climate change in the book, it's actually an analog for what happened in San Antonio for decades. "We had a flood; let's do something."

"Nah, let's not." "We had a flood; let's do something." "Nah, it's too expensive." And they kept delaying, calculating that in the short term it's cheaper not to do anything. In the long term, if people died, the elite could say to themselves, well, they're not our bodies. They were other people who were going to bear that burden disproportionately. So that's one part of the story.

The other part of the story is that, yes, there was a disaster, and yes, it solidified for a period of time the control of Anglo domination over the city's budget, over its politics, over its social life, and managed to even further segregate Spanish-surnamed communities, the West Side barrio.

But—and this is a piece of the story that is crucial—out of that disaster came a local Latino environmental justice movement that quickly became one of the most dominant grassroots organizations of any city in the United States. And it was another flood that turned that story around. The flood in 1974 spurred the West Side to say, "All right, enough of this —." You can quote me on that one.

Two years prior, the West Side had been organizing a group called COPS, Communities Organized for Public Services, a parish-based, largely female-led organization that is in and of itself fascinating.

And they flipped the narrative so rapidly that it's almost impossible to believe. They used the 1974 flood to challenge the political status quo, secured half a billion dollars over the next 10 years to turn ditches into flood-control channels, repair street infrastructure, and build better houses, water and sewer hookups, a set of connected resources the West Side had wanted for 50 years since the '21 flood. They fought such that the city had to create a new charter so that city council representatives were no longer elected by at-large elections but via single-member districts. This new format gave people like Henry Cisneros, who was later mayor of San Antonio and then U.S. Secretary of Housing and Urban Development, a chance to get onto the city council and take its budget and start moving it to disempowered neighborhoods, African American and Mexican American. They broke the back of the power elite and came up with a whole political system. And then COPS became sort of the University of COPS, training and sending

activists to Los Angeles and Houston, Tucson, Phoenix, Denver and Chicago.

San Antonio was for Mexican American/Chicano political development what Atlanta was for the Black Civil Rights Movement. It was the incubator and the galvanizing force that then sent people across the country. And, you know, you can't have that story without the '21 flood. And, in a way, what COPS' victory represented for me was a kind of homage to those who died in 1921. They were going to better the landscape—built and natural—than the flood-prone one their parents, grandparents and great-grandparents had endured, and they did it.

PCM: Why did you choose to examine the 1921 San Antonio flood?

Miller: Partly because I lived in San Antonio for 26 years. I lived near the Olmos Dam and was totally puzzled by it, but it taught me about watersheds. I also worked for what was called the Open Space Advisory Committee for the City of San Antonio, and everyone was thinking watersheds there, too.

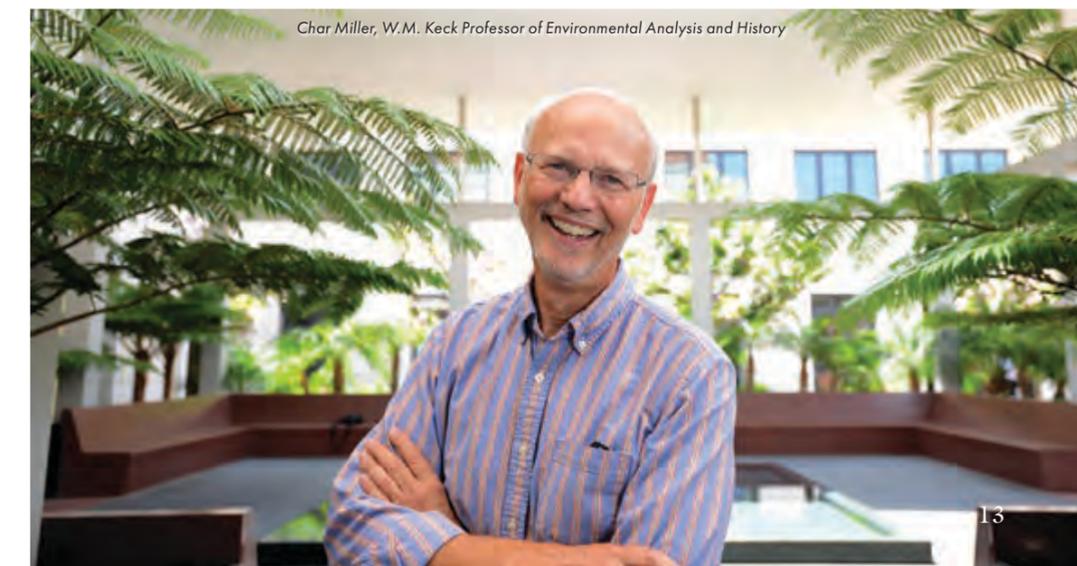
Talking to the committee's representatives from the west and south side was a lesson in politics. They knew all about the local watersheds and what flood control had achieved and what it had not accomplished. That hit home, literally, because the community in which we lived was built at the exact same time the dam was dedicated. It was a high-ground lure for the elite who wanted to get out of town, literally, and get elevated above and behind the dam. It was then a white enclave and an automobile suburb—the first car-dependent subdivision

in San Antonio. It was these people who helped fight for the dam's construction so that it would protect their downtown businesses and other economic assets—using public funds to protect private capital.

In 1939, New Deal photographer Russell Lee captured a key outcome of this skewed public spending. He set up his camera on the bank of Apache Creek, which in 1921 ripped through the barrio. In the foreground is a shack much like those throughout the West Side. In the middle ground is San Fernando Cemetery, where many of the 1921 flood's victims were interred. In the background, no more than 1.5 miles away, tall post-flood skyscrapers rise up. Lee doesn't need to say a word: He has perfectly caught the systemic injustices that prevailed in San Antonio two decades after the 1921 flood.

These strategies to withstand disasters normalized class and race and injustice. They weren't just normalized; they were set in concrete. If you had concrete, you were protected even more. And if you still had an earthen ditch, you were utterly at the whim of nature. And its whim was felt in 1935, 1946, the 1950s through the mid-1970s, as floodwaters poured through the West Side. Running through the 1960s it was pretty nasty on the West Side. Most of their streets through the early '70s were hard-packed dirt. Many areas were without potable water. They had to walk to find a faucet somewhere. The Peace Corps trained volunteers in San Antonio so they would understand what they might encounter when they arrived in South America.

COPS, the Communities Organized for Public Services, which emerged in the



1970s, is one expression of the West Side's anger and the ultimate success of its grassroots activism. But you have to backdate that a little to 1960 when Henry B. Gonzalez, also a West Side resident whose family had gone through the '21 flood, became the city's U.S. congressman. He used his seniority to start channeling money to the West Side. COPS did the same thing with local dollars.

The combination of bottom-up and top-down pressure meant that West Side residents themselves disrupted, even destroyed, some of the markers of systemic racism. It doesn't mean racism and classism have been fully vanquished, but since the 1970s Spanish-surnamed politicians have dominated the public arena.

PCM: You talk about these calamities not being natural disasters. What do you mean by that?

Miller: Disasters, whether hurricanes, tornadoes or a flood like that which wracked parts of Tennessee last year, blast through human communities. We want to call them natural disasters so that we can say that we have no control over them. But, in fact, we do have control. If we build houses in fire zones and they are incinerated, that's not natural. It's a result of policymaking. The same is true when communities greenlight subdivisions in a flood plain, riparian or coastal. Human decisions have human consequences.

The argument in *West Side Rising*, much as it is when I write about wildfires, is that because these are human actions they can be reversed. As an example, in 1998 San Antonio experienced yet another mega-flood. All local flood control infrastructure worked as planned. But this inundation revealed that there were other unprotected watersheds; a lot of people lost their homes. The city and the county acted swiftly, committing local funds to buy floodplain-sited houses from willing sellers.

I had been tracking that story and realized that the same strategy could be applied in the wildfire zones in California. Why not buy people out before their houses burn or buy them out after a firestorm swept through a community? The Golden State could replicate San Antonio's success, which depends on a simple insight: that human-made disasters can be prevented. Equally so with climate change.

PCM: You're a mentor for many students. For this project, how did you bring San Antonio home to Claremont?

Miller: *West Side Rising* and a companion documentary volume, *The Tragedy of the San Antonio Flood*, benefited enormously from the talents of a team of Pomona and Scripps students. I received a wonderful grant from the Digital Humanities at The Claremont Colleges initiative funded by the Mellon Foundation and used the funds to hire Anam Mehta '21, Natalie Quek SC '19 and Katie Graham SC '19 to digitize a large collection of photographs and aerial maps that the U.S. Army had produced in the immediate aftermath of the 1921 flood. Anam also created several maps that appear in the two texts. Nicole Arce '21 pored through Spanish-language documents and newspapers and provided a number of key translations. It was a blast working with them and being schooled by their insights—as happens with their peers every day in class.

PIT

Art Professor **Lisa Anne Auerbach** collects photographs she took at Chicago punk and hardcore shows—in particular in mosh pits—in 1985 when she was a teenager.

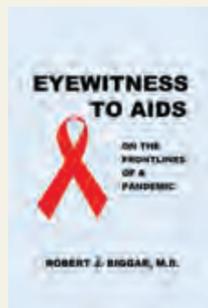


What Is Love?

In this picture book, **Mac Barnett** '04 and illustrator Carson Ellis present a fable about the nature of love, told from the perspective of a child.

Don't Wait, Create: How to be a Content Creator in the New Digital Revolution

Erica Berry '19 writes about the changing nature of the entertainment industry and how successful digital content creators found their creative voices, providing a roadmap for aspiring content creators.

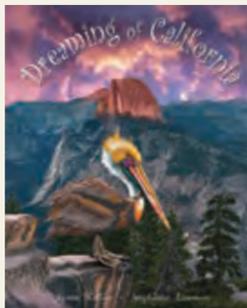


Eyewitness to AIDS: On the Frontlines of a Pandemic

Bob Biggar '64, a physician-epidemiologist from the U.S. National Institutes of Health, tells the story of AIDS and the HIV epidemic from its earliest discovery in 1981 to 2021, giving insight into how science brought this pandemic under a measure of control.

Dreaming of California

Grant Collier '96 spent many months taking photos in California to capture the images for this children's book about Pandora the Pelican and her exciting journeys through California past and present.



HOW TO BECOME POMONA'S CIO

Chief Information Officer is a C-suite job that didn't exist until the 1980s, when the term was coined by business experts in recognition of the extraordinary growth of the role of computer technology. That means there wasn't much of an established career path until more recently—and José C. Rodriguez, Pomona's new vice president and CIO, took the scenic route in a journey that embraces the liberal arts.



- 1** Grow up in New York City and develop an unexpected appreciation of bugs—and not the computer programming type. “Even as a child, I just loved being outside. I loved turning over rocks,” says Rodriguez, who has a deep affection not only for insects but also for animals and the outdoors.
- 2** Earn a bachelor's degree in entomology from the University of Georgia and move cross-country for a master's at Washington State. Get to know Western bugs like the bombardier beetle, which shoots a noxious spray from its lower abdomen when disturbed.
- 3** Take a job in a molecular biology lab at Emory University, working on mosquito transmission of malaria. Encouraged by a principal investigator with large amounts of data to analyze, take courses in database management and data programming. Launch your new tech career as an IT support specialist and manager at the university.
- 4** Learn Arabic on the side during a 10-year role as director of technology for Emory's new language center as it transforms traditional teaching methods with a multimedia approach. Travel to Italy with a professor to film cultural scenes, art and architecture for new digital learning content.
- 5** Move to Emory's Candler School of Theology and become a very early adopter of Zoom, around 2015. Introduce streaming weekly chapel services and co-develop an online program that lets pastors work toward doctor of ministry degrees while still serving their congregations.
- 6** Begin to see technology with new eyes. “I really started to think more broadly about what an institution does and what it needs from technology, not just support of technology,” Rodriguez says.
- 7** Move to Memphis in 2018 to become CIO at Rhodes College, joining an institution's top leadership group for the first time. Help shape the pandemic response and lead the pivot to online learning.
- 8** Continue to embrace online communication for its less obvious benefits. “We take in-person for granted. There's a group of society that can't be in person or doesn't function easily that way,” Rodriguez says. “I think it's important to remind ourselves that this is about accessibility as well as about an emergency response.”
- 9** Join Pomona and the 7CIOs, a rare community of campus technology leaders with opportunities to innovate together. “I would love to just express how happy I am to be here as part of the Pomona and Claremont Colleges community and I want to do everything in my power to improve on the teaching and learning of the schools. I'm very approachable. If people want to reach out, I am available to chat.”
- 10** Back to the bugs. There's one insect common in the South that Rodriguez won't miss. “Mosquitoes,” he says. “Someone was telling me you won't have a lot of mosquitoes in California. I said, ‘Well that is fine with me.’”



Cross Country Repeats as NCAA Champions



The sophomores on Pomona-Pitzer's men's cross country team were fired up for a repeat national championship last November—even though they weren't on the Sagehens team that won the 2019 NCAA Division III title.

"When we got to the course, I remember Derek Fearon was like, 'We can win this,'" says Ethan Widlansky '22, who led the team to the 2019 title with a seventh-place national finish. "I was like, 'It's *hard*. It's going to be tough.' But they had that confidence and vision. And I think that was the energy that me, Dante [Paszkeicz] and Paul [McKinley] needed—the old guard, the skeptics."

As it turned out, the rookies led the way to the 2021 NCAA title, the second in a row for Pomona-Pitzer after what amounted to a gap year for the Division III championships because of the pandemic. The sophomores spent their first year of college studying online as the 2020 season was canceled.

Colin Kirkpatrick '24 led the way to the 2021 title with a 10th-place finish in a time of 24:01.8. Fearon '24 was 12th in 24:02.5 and Lucas Florsheim '24 was 14th in 24:04.9. Widlansky, Dante Paszkeicz '22 and Paul McKinley '22 finished 24th, 30th and 31st as six Sagehens earned All-American honors with top-40 finishes in the eight-kilometer race in Louisville, Kentucky.

Kirkpatrick and Fearon, despite their excitement, didn't go in feeling their best after cold symptoms set in on the flight to Kentucky.

"We were starting to cough but we had just tested so we knew it wasn't COVID," Kirkpatrick says. "But we were roommates and we knew whatever one of us had, we had given to the other. I think that almost gave a couple of us a little bit of an edge, like, 'Hey, I might be a little bit sick, so there's really not a whole lot to lose. So as we got into that last mile, all of the

normal concerns of trying to preserve ourselves, those weren't really there."

It was a victory that stamped Pomona-Pitzer as a cross country power, even after losing 2019 National Coach of the Year Jordan Carpenter to a Division I associate coaching job at Boston University before the season. Kyle Flores, previously Carpenter's assistant, took over the head coaching duties. After the title, he was selected national coach of the year too.

"It was an amazing day for our program," Flores says.

Widlansky says race officials even learned to pronounce and spell the team's name after spelling it *Pamona* in 2019, and at times leaving off Pitzer. Now the stage is set for more. The sophomores will be back, and Widlansky took a gap semester during the year of online instruction to return next fall for one more cross country season—and a chance at a three-peat.



Colin Kirkpatrick '24 (No. 209) led the way for Pomona-Pitzer, taking 10th in a time of 24:01.8.

Make Room in the Trophy Case

Water Polo Wins its 1st National Title



The pandemic stole the senior seasons of six players on the Pomona-Pitzer men's water polo team during the 2020-21 academic year—a season they thought could have ended in a USA Water Polo Division III National Championship. One by one, five of them decided they wanted that year back, taking advantage of an NCAA ruling allowing athletes to return for an extra season of eligibility.

Those five "super seniors" got what they were after in early December, winning the USA Water Polo Division III Water Polo Championship in front of a rollicking overflow crowd at Pomona's Haldeman Pool. Even better, the tournament final was against Claremont-Mudd-Scripps, making it a Sixth Street Rivalry meeting like no other.

Noah Sasaki '21 spoke for the other December graduates after the game, players who had taken gap semesters to return for a final season.

"Very, very worth it. Worth every single second."

The Div. III water polo national championship isn't an NCAA title because college sports' governing body sponsors only a single-division title in water polo, meaning that the qualifying teams from Div. III used to end up opening-round losers to Div. I powerhouses. But in 2019, USA Water Polo stepped in to sponsor a Div. III title to offer meaningful postseason competition at the non-scholarship level.

Pomona-Pitzer and CMS, the top-two ranked teams in Division III, met in the final. After winning, the Sagehens were ranked No. 16 among all college teams by the Collegiate Water Polo Assn. in a poll led by the California Golden Bears, the NCAA Div. I champions.

Goalkeeper Kellan Grant '21, who made 17 saves in the Sagehens' heart-pounding 13-12 overtime victory for the championship, was chosen the Div. III national player of the year by the Assn. of Collegiate Water Polo Coaches. Pomona-Pitzer's Alex Rodriguez

was named coach of the year and five other Sagehens were All-Americans, including first-team selections Dylan Elliott '21, Noah Sasaki '21 and Sam Sasaki '22. It was a quite a year for the Sasaki brothers, whose brother Ben Sasaki '22 scored the title-clinching overtime goal after recording a hat trick in regulation.

The brothers combined for nine goals in the 13-12 victory. Ben scored four, Sam three and Noah two, making Jennifer and Russell Sasaki MVPs: Most Valuable Parents.

Without the decision by the super seniors to return, the championship probably wouldn't have happened. Grant decided to come back first, and the others followed.

"I think all of us had a desire to," says Elliott, the SCIAAC offensive player of the year for a team that swept the regular season and tournament titles without a conference loss. "Once we realized that we all had a shared desire, it made the decision a lot easier."



From left: "Super Seniors" Kellan Grant, Keegan Coleman, Dylan Elliott, Adam Gross and Noah Sasaki.

A Namesake Fossil for Geology Prof. Robert Gaines *by Alexa Block*

After years of uncovering fossils and discovering species from millions of years ago, Pomona College Dean and Geology Professor Robert Gaines now has one named after him.

It's a doozy.

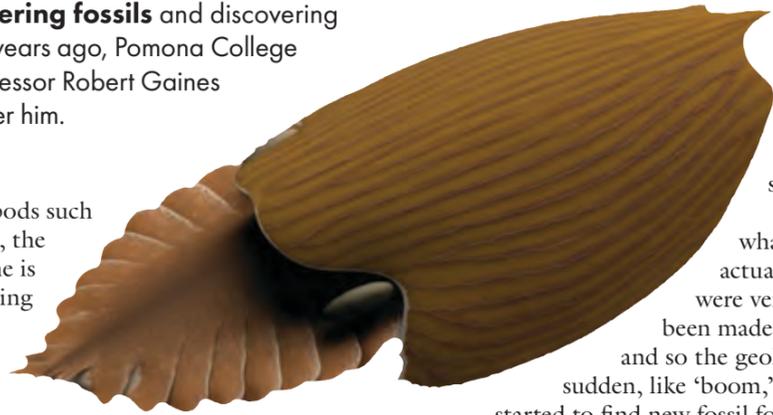
An ancestor of arthropods such as crustaceans and insects, the long-extinct animal's name is *Titanokorys gainesi*, meaning "Gaines's titanic helmet."

It lived during the Cambrian Period about 500 million years ago, when animal life was brand new and had not yet crawled out of Earth's oceans and onto land.

Described as one of the largest animals of its time, *Titanokorys gainesi* was about two feet long with large, multifaceted compound eyes, a pineapple-slice shaped mouth, a pair of spiny claws at the front of the head to capture prey, and a body with a series of flaps for swimming.

"It feels tremendous to be honored in this way with a fossil that is so special in terms of its size and its ecology," Gaines says. "As a child, I noticed that many fossils are named after people and I often marveled at the contributions that those individuals made to science. I think this is really moving and I feel so fortunate to be a part of this project."

The newly discovered species comes from the Burgess Shale, a rock formation found high in the Canadian Rockies that preserves fossils of soft-bodied creatures, such as jellyfish and worms that decompose rapidly and don't normally fossilize. It was discovered more than a century ago and became a watershed for understanding the origins of complex life on Earth. Gaines and a small team of



researchers began working there in 2008, with the support of Parks Canada.

In pursuit of new discoveries, Gaines and the team began exploring outside the original discovery site and eventually settled about 30 miles southeast in Marble Canyon in 2012.

"We were not expecting to find what we had found in 2012. We were actually expecting to see strata that were very different, but the maps that had been made a generation ago were incomplete, and so the geology was confusing. Then, all of a sudden, like 'boom,' things snapped into place and we started to find new fossil forms hand over fist," Gaines adds.

Gaines says the team began to find fossils of organisms that were completely new to science. With subsequent years of work and exploration in the region, that list of dozens of new species would grow to include what would become known as *Titanokorys gainesi*, discovered in 2018 during an excavation that included three geology students from The Claremont Colleges. These fossils can help scientists answer many questions about the origins of animals and the fundamental structure of the animal family tree.

"The questions are about the origin of complex life on the planet," Gaines says. "The interesting thing about the era that we work on is that the origin of animals didn't happen slowly or gradually as Darwin would have predicted, but instead our fossil record is really clear that there's sparks of diversification that happened incredibly rapidly, almost instantaneously from a geologic point of view."

Gaines also works on similar fossil deposits around the world, including in China, where he was part of a team that announced a major discovery of new fossils in 2019.

Gaines hopes to continue his research in Canada in the summer of 2022.



Spring 2022

STILLED BEAUTY

The object below is a small bust of Viola Minor Westergaard, the wife of a professor and the only person from the Pomona College community known to have died in the 1918-1919 flu pandemic. Her parents made numerous gifts to the College in her memory, including this bust by artist Burt Johnson, kept on display in the Special Collections Reading Room of The Claremont Colleges Library.

Born in San Francisco, Viola Minor was the daughter of Danish immigrant Capt. Robert Minor, a pioneer of the Pacific shipping industry, and his wife Hansine. Viola married Waldemar Westergaard, a professor of history at Pomona, on August 21, 1917.

The couple lived in an apartment in Smiley Hall during their first year of marriage, on at least one occasion chaperoning a group of young men on an outing to nearby Live Oak Canyon. They later moved to a cottage on Ninth Street.

Much admired among what was once called the faculty circle, the young Mrs. Westergaard was described in contemporary accounts as someone of "choice spirit ... with a genuine thoughtfulness of others."

Although World War I ended in November 1918, a worldwide flu epidemic first identified in the U.S. among military personnel took hold, tempering the celebration. Unlike the early stages of the COVID pandemic, the virus often struck down the young and the fit.



On a Christmas visit to Northern California to visit her parents, Viola fell ill and died at her parents' home in Alameda on January 7, 1919, at the age of 30 years, 11 months and 24 days. Hers was one of an estimated 675,000 U.S. deaths, a figure now surpassed by COVID.

Viola's widower, Prof. Westergaard, moved on to UCLA in 1925 and taught there until 1949, specializing in Scandinavian and European history. He did not remarry until 1941 and died in 1963.

Viola's parents made the first of many gifts to Pomona in her memory the year she died, a collection of valuable art books and pictures first kept in Rembrandt Hall.

They continued to contribute valuable items throughout their lives and Capt. Minor left \$25,000—about \$500,000 in today's dollars—on his death in 1934, as did his wife in her will.

Story by Sneha Abraham

A NEW TAKE ON THE OLD WEST

Tom Lin '18 challenges the mythology of the West with the tale of a Chinese American laborer out for vengeance in *The Thousand Crimes of Ming Tsu*, winner of the Carnegie Medal for fiction.

Photo by Michael Chess: White Sands, New Mexico





Photo by E. Pia Struzzi



Tom Lin '18 is too old to be a child prodigy.

But he's young enough that the attention and praise he has received for his first novel, *The Thousand Crimes of Ming Tsu*, is extraordinary. To garner the critical acclaim it has—and to be selected a *New York Times Book Review* Editors' Choice and win the 2022 Andrew Carnegie Medal for Excellence in Fiction—is certainly not typical for a writer who only recently turned 26.

Sometimes compared to Cormac McCarthy's work, Lin's novel is a classic Western that features a Chinese American assassin as its protagonist. Lin started his book as a student at Pomona College, guided by professor and novelist Jonathan Lethem and advised by the late Professor Arden Reed. Lin says with all the accolades, he keeps "expecting to wake up" from what seems like a dream.

Now a Ph.D. student at UC Davis, Lin is working on a science fiction project while continuing his graduate work.

But every story, written or lived, has its beginning.

Lin grew up in New York and got his first car while at Pomona. Unsupervised at the wheel, he crisscrossed the Southern California landscape, most notably the Mojave Desert and Joshua Tree National Park. Lin had never seen anything like those places in his life. (Actually, he was corrected in a family text thread: He traveled to the West Coast when he 4. But college was the first time he was sentient in the Wild West, he says.)

Inspired by the scenery, Lin thought he should write a Western as a tribute. But it was a tribute with a twist. The main character would be Chinese American. For Lin, this wasn't just a matter of preference; this was a matter of urgency, never mind history. The California public schools curriculum includes the history of Chinese laborers on the Transcontinental Railroad, but Lin's East Coast curriculum had not.

“As for Tom Lin, I would simply say that if he hadn't been one of my most attentive and fluent and compassionate workshop students I'd probably claim now that he had been, simply to associate myself with the marvelous achievement of his first novel and all the next gifts he promises to eager readers, such as myself. But he was!”



Jonathan Lethem

“I was learning this new history, getting more involved in it, and it more and more would seem like a story that I had to tell,” he says. “I had to do it right as well.”

Doing it right was a challenge. Lin knew very little about traditional Westerns. What he did know were books by authors such as Cormac McCarthy, who subverted the genre.

“I think I got to know Westerns through this kind of meta-Western universe, which is interesting—to read around a thing but never actually encounter the thing,” Lin says.

He didn't let that hinder him.

“The Western as a genre has a set of affordances and is so deeply ingrained in American culture,” he says. “It's hard to get away from the skeletons of the Western even in stuff that wouldn't appear to be Westerns, because we just love them so much as a country. And so paradoxically I felt quite well prepared to write a Western. I never felt that anything was lacking because I hadn't read Westerns, because I felt as though I had been reading Westerns all my life in these other forms.”

Lin's novel had humble beginnings; it started as homework. His work was a submission for a creative writing workshop with Lethem, the much-celebrated novelist and Pomona College's Roy Edward Disney '51 Professor of Creative Writing and Professor of English.

“My peers were very kind to me, because I turned in something that was way beyond the length cutoff for what you would give for a workshop,” Lin says. “It had a main character named Ming Tsu and it was a Western, but it was set in the present day. My thinking was that this was just a chapter, and I would go and work on it more. But at the end of it, Ming Tsu, he gets in his car and he says, ‘I'm going to drive across the country,’ because I was about to do that at the end of that year, just to go home. And I remember someone in the class during feedback they said, ‘Oh, it won't take that long to drive across the country. I've done it in two days.’ And I almost out of spite put [Ming Tsu] on a horse to see how long it takes for him to get anywhere.”

Lin worked intermittently on the manuscript throughout his time at Pomona. He loved that his professors treated him as a peer. But he admits he didn't complete the novel in college because he was "having too much fun. And of course, as soon as I graduated, that ceased to be a problem almost instantly."

So Lin finished the book in the year that he took between college and grad school. Following that were a host of revisions and a return to his mentor Lethem. Although Lin had only taken the beginning fiction workshop with the professor, not the advanced workshop, Lethem offered an open door and critical eye for the young graduate's manuscript. While Lin was prepared for feedback, he wasn't prepared for Lethem's "incredibly generous blurb," he says.

"I was bowled over. That was something that I could then take when we were showing the manuscript to editors. That helped immeasurably. I don't think any of this would have been possible without his generosity."

Writing is often difficult for him, Lin says. Some of his productive days produce a grand total of 250 words. But because writing is so hard, he does a lot of research.

"That is much more satisfying and also there's less hair-pulling and heartache involved," he says. "I tend to think and imagine and ultimately write in short scenes, just bursts of description or action, and I produce what I consider to be fragments. And then when I want to start stitching the whole thing together, it becomes a process of bricks and mortar, rather than weaving out of whole cloth. But my writing process I think in a word is 'slow.'"

Lin remembers that he would Google "famous writer, process," to see if he was doing something wrong.

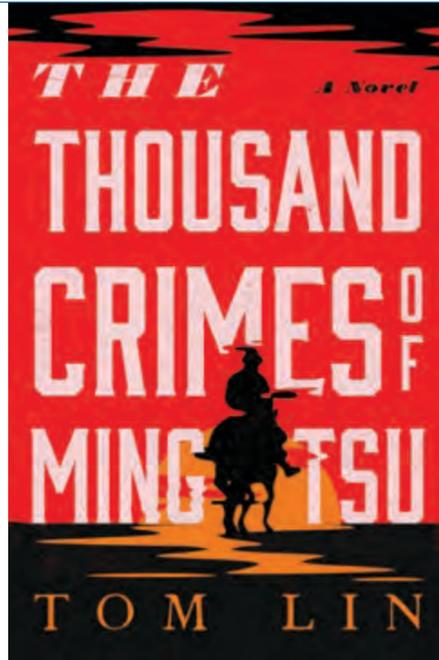
"There are these writers who wake up at 5 a.m. and they go for a run, and they take the kids to school, and then they write for eight hours and ... I don't know how you do that day after day."

As an English major, Lin was trained in looking for sources first and then building an analysis.

"I think when it comes to writing fiction, it's almost the exact same process except that at the end what I built isn't an interpretation, but actually something that seems to attend to all of those issues that came up during research."

Lin claims he is "slow." That said, his first novel was published a mere three years out of college. But what seems like a rapid turnaround was actually a long-desired realization. He had always been writing in some form or fashion but wasn't so sure he could make a living with words. It was akin to the "When I grow up, I want to be an astronaut" dream, he says. But he had been hyping this project to his friends, so it was finally self-imposed social pressure that brought him to the finish line.

Of course, writing isn't really a race; it is a craft. While Lin typed, he kept history at the forefront of his mind as well as the



concept of invisibility that Ralph Ellison brilliantly illuminated in *Invisible Man*. Chinese immigrants essentially built the Central Pacific Railroad line, but they faced both ugly racism and its manifestation in the Exclusion Act, the 1882 federal law that barred the immigration of Chinese laborers and required Chinese residents to carry special documents. As a result, Chinese immigrants were both hidden and hated.

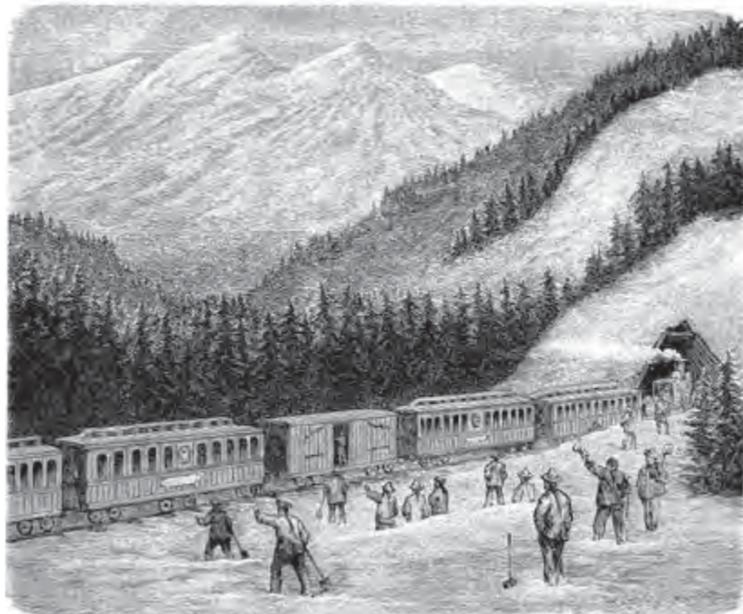
Reading newspapers from that time period, Lin learned of an epithet of the era that at first puzzled him.

"The train is coming around the tracks, and 'John takes off his hat and whoops with joy' or 'John is driving ties,' and I realized that is short for John Chinaman," Lin says. "That is how everyone who even looked Asian in that time was referred to. And so that to me seemed like a double kind of elision. Not only were these human beings being compressed into a single identity, but then

even that was moved into just John. The racial epithet is implied."

Historical research for the novel was difficult because instead of being described as individuals in U.S. history, Chinese immigrants were described as masses—even an anonymous mass, as indicated by the name John. But Lin continued his deep dive into research and tried to write an individual back into that historical milieu, he says.

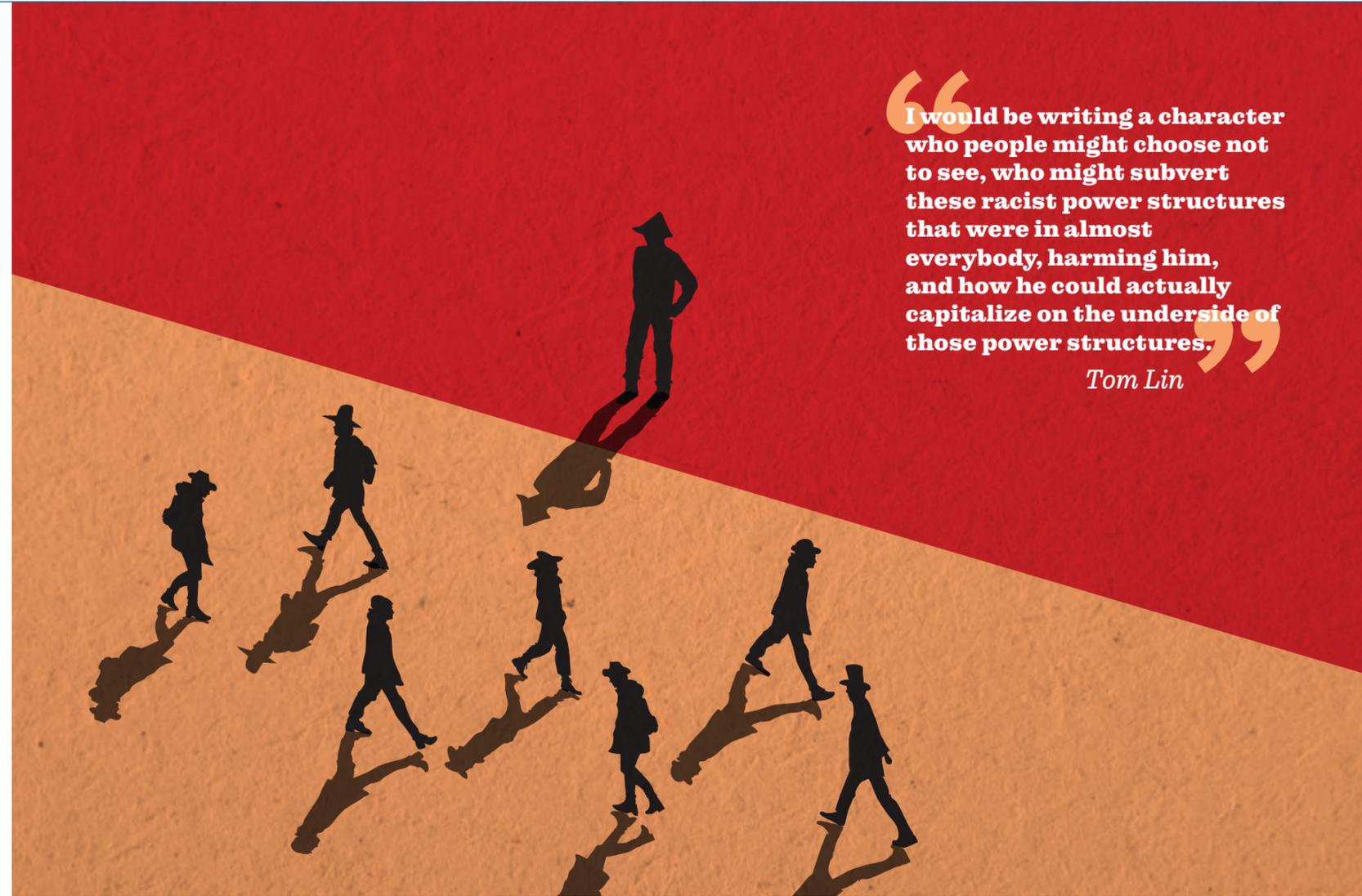
"I would be writing a character who people might choose not to see, who might subvert these racist power structures that were in almost everybody, harming him, and how he could actually capitalize on the underside of those power structures."



Tom Lin's novel is set during the building of the Transcontinental Railroad, depicted here shortly after its completion in 1869.

"I would be writing a character who people might choose not to see, who might subvert these racist power structures that were in almost everybody, harming him, and how he could actually capitalize on the underside of those power structures."

Tom Lin



The racist power structures against Asian Americans have been around as long as Asians have been in America, Lin says. To write as an Asian American today is to provide a vital voice. And a voice that reveals the false perception of a monolithic Asian American diaspora as it gives utterance to specificity, solidarity and even the act of speech itself.

For example, Lin notes that his parents emigrated to the United States from Beijing. The Chinese Americans who emigrated here in the 1800s emigrated from the south of China.

"I often had thought if I were to go back in time and meet Ming or his parents, we would have nothing in common between the two of us," he says. "We would be both Chinese but we wouldn't speak the same language; we would be mutually unintelligible. And yet we would both be reduced to being Chinese American because we were Chinese in America. That we're trying to show solidarity and agitate as this kind of fictitious group I think is something that we should never forget."

Lin says the task of Asian American representation in literature is to show the full gamut of the Asian American experience. Not just the strife and struggles of immigrants. For Lin, those kinds of stories are for white consumption.

He recalls his first year at Pomona when Chimamanda Ngozi Adichie, author of *Americanah*, had come to give a talk.

"She was telling us about the danger of the single story," Lin says. "And I think that's extremely apt to describe what representation can do because it can add more stories, and it expands the field of possibility for what people of color can be in the white American imagination."

For Lin, it wasn't all about people of color or white Americans. Writing this story brought another satisfaction as well.

"It was just so cool and so satisfying to be working on this story and know that it was a kind of story that I never got a chance to read as a kid. I would have loved this as a kid." **PCM**

Lorraine Wu Harry '97 returns to campus and delves into the history and continuing evolution of the Coop Fountain.

The Coop *Reinvented*



See more photos of the Coop through the years at magazine.pomona.edu.

As an alumna working at the College, students often ask me, “How has the campus changed since you were a student?” Without hesitation, I always answer, “The Coop Fountain is completely different.”

Smith Campus Center didn’t exist when I was a student (construction began the fall after I graduated); the Coop Fountain was a standalone building. If a contemporary of mine from 1993-97 were to return to campus for the first time today, the Fountain would be unrecognizable to them.

I started wondering, “What was the Coop Fountain like in the generations that came before me?” With the help of Sean Stanley, the College’s archivist, I discovered a long history of the Fountain reinventing itself every 10 to 20 years, in an effort to meet students’ evolving needs in a world that has changed despite the seemingly insular bubble of campus.

First, I needed to know, where does the name “The Coop” come from? Is it a reference to where Cecil Sagehen roosts? Sadly, it is not. The Coop finds its origins in the Student Cooperative Store, established during World War I as an army canteen for Pomona’s Student Army

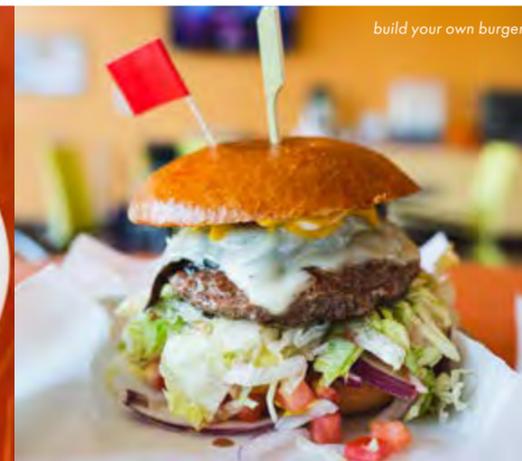
Training Corps. After the war, the Coop continued to sell merchandise and served as a place to rendezvous between classes and as a clearinghouse for used books.

In 1929, a student union building was proposed by both the administration and students, but the Depression put those plans on hold. By 1936, economic conditions were improving, and the desire and need for a building to house student activities and to serve as a social center were strong. The increased use of cars had led to a fragmentation of the college community as students traveled long distances to hotel and club ballrooms off campus for diversion. Many students at the College were involved in car accidents during this era of open cars. A student union containing a ballroom and gathering spaces seemed like a non-negotiable.

The first student union was erected in 1937. Enough funds were raised to build the main building and the west wing, and a soda fountain and sandwich facility were part of this new gathering space. The building was unnamed until 1948, at which point it was named Edmunds Union. “For most, however, the union would always be ‘the Coop,’” according to the book, *Pomona College: Reflections on a Campus*.



chopped salmon
sesame noodle salad



build your own burger



avocado toast

After World War II, in 1950, construction began on the east wing. The soda fountain and restaurant moved to this new addition, which provided larger facilities to serve 100 people. A covered patio was added, providing an outdoor dining area. During this era, students would roll a juke box onto the patio for Wednesday and Friday night dances, and the Fountain furnished the nickels to play the records. Men would play bridge at the Fountain, and shouts of “fourth for bridge?” were a common refrain.

“It was like our local soda fountain,” Louann Jensen ’55 says. “I would always go through there going to class to see who was there, see who was hanging out. It was the social center because the boys were in one campus up north and we were down south. We didn’t see boys except in classes, so it was a place to intermix.” She adds, “I had one friend who worked there, and I always envied her for working there.”

By the late ’60s, however, the facilities were deemed “unsatisfactory for today’s concerned generation” by a committee appointed to work on the improvement of the student union. While the building served the needs and interests of students in the ’40s and ’50s who were “more interested in dances and intercollegiate activities,” a press release stated, “students today are more involved in social and academic issues.”

The renovations to the student union, completed in 1970, enlarged the Fountain considerably once again and included an outdoor deck facing Stover Walk to the south instead of College Way. A game room with Ping-Pong and pool tables was added just off the restaurant. A full-time manager was brought on to supervise the Fountain, to hire and train student workers and to purchase food. Hours were extended, with the Fountain open from 9 a.m. to midnight Monday through Friday, 4 p.m. to midnight on Saturday, and, for the first time, on Sunday too.

Hopes were high to “reestablish the Coop as the center of campus activity, not only recreational but intellectual as well,” a letter from the committee to faculty and staff proclaimed. The Fountain had lost much of its popularity during remodeling and in competition with The Hub at Claremont McKenna College. To bring back business, the service would be faster at peak periods and

the menu would be more appealing, including healthier foods such as a hamburger that was entirely “vegetable-derived.”

Apparently, those hopes weren’t realized. In 1979, *The Student Life* published an article with the headline, “Is the Coop Alive?” According to the article, three years prior, “people didn’t know about the place,” “the empty tables required a wipe down about once every three weeks” and it was “soundless as a catacomb sanctuary.”

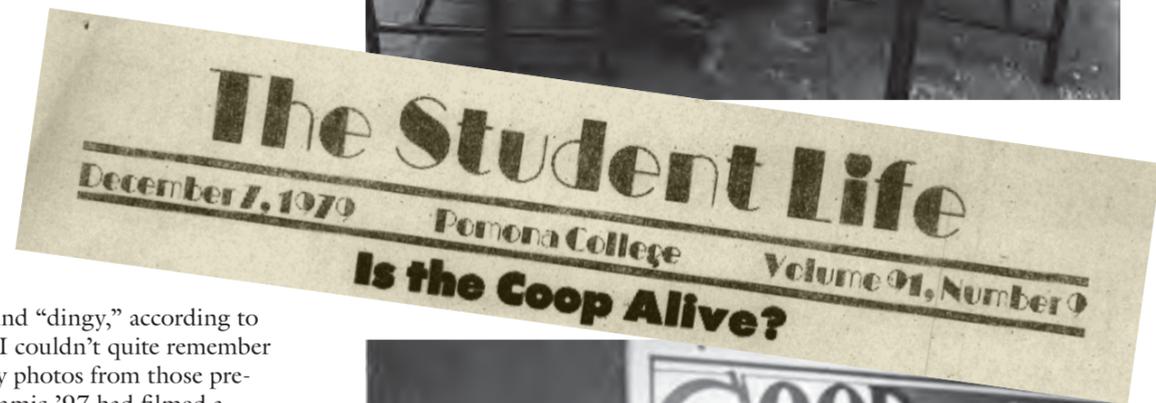
The Fountain had been run by an outside food service contractor, but in 1976 two students struck a deal to take it over. They brought in pinball machines and video games, dimmed the lights and cranked up the music. They expanded the menu to include more grill items, and the Fountain staff thought up new ideas for a wide variety of shakes. The Fountain had “become a social center, a recreation area, and a superior restaurant” according to Dave Bennett ’80, a student manager, in the *TSL* article. “Students have a better idea of what students want. They order things that will sell,” according to the staff manager of the student union in another *TSL* article published in 1980.

The attitude of innovation continued during this era of student management. During the ’80s, the Fountain opened The Courtyard Restaurant, with waitstaff and a limited menu, for lunch and dinner. The staff also experimented with iced coffee, brewing it in the morning and combining it with ice cream to create the Coop’s famous coffee shakes. Lian Dolan ’87, who worked at the Fountain from 1983-86, says, “We started buying gourmet coffees. We’d make super strong coffee in the morning and then pour it over ice. We cared deeply about the coffee.” Through the ’80s and ’90s, popular menu items as recalled by alumni were shakes, curly fries, mozzarella sticks and quesadillas loaded with lettuce, tomatoes, sprouts and salsa.

While I was a student, one could use two meal swipes each week at the Fountain. The two I relied on were the grilled turkey sandwich meal, which included a side of chips and salsa, and the “meal” of curly fries and a shake. My go-to shake was the Orange Caesar, a riff on the Orange Julius, made with vanilla ice cream and orange juice.

Physically, the Fountain was “grungy” and “dingy,” according to people who were around during that time. I couldn’t quite remember what it looked like and failed to turn up any photos from those pre-cellphone days, but fortuitously Chris McCamic ’97 had filmed a movie for his senior project, calling it *Tales from the Coop*. His campy horror film provided a time capsule of the final days of the Fountain. Indeed, the space was a bit run-down and in need of updating.

In the fall of 1997, the existing student center was demolished; all that was spared was the ballroom. When President Peter Stanley arrived in 1991, he had professed his desire for a new center which would bring together the entire college community. No longer would it be a student union; the new building would be the Smith Campus Center, serving students, faculty, administrators and staff.



The Coop’s courtyard restaurant offered table service, pictured here in 1983. ▲
The ever-changing menu displays favorites of another era, including the Orange Caesar shake. ▶

Two years later, the Coop Fountain took on a shiny new form with chic metal café tables inside the looming campus center. As different as it was in appearance, however, it retained largely the same menu of burgers, sandwiches, fries and shakes. It turned out, though, that students weren’t inhabiting the new campus center. So, seven years after its completion, the building—and the Fountain—got a facelift to the tune of \$9.7 million. The Coop Fountain was furnished with booths and sofas, and its white walls were painted red. The game room, which had been placed upstairs, rejoined the restaurant downstairs. An additional room with glass doors was added to the Fountain, doubling its size and connecting it to Sixth Street via a north patio.

Since its founding, the Fountain had been financed by student funds, but it almost never turned a profit. At best, the Coop Store would make enough profit to cover the restaurant’s deficit. Over the last decade, the combined shortfall from the Fountain and Store hovered around \$100,000 each year, according to Associate Dean of Student Life Ellie Ash-Balá, who oversees the Student Senate as the director of the Smith Campus Center. Faced with losses that cut into the ability to fund clubs and other activities, the Student Senate made the difficult decision in Spring 2021 to turn the Fountain over to dining services.

Beginning this fall, the Coop Fountain has once again been reinvented. While there are still burgers, curly fries and shakes on the menu, options have been updated to include items



such as a Middle Eastern sweet potato wrap, vegan Korean fried chicken and a chopped-salmon sesame noodle salad.

Students still have the opportunity to work at the Fountain, alongside dining services staff. Faith Henderson ’25, a first-year student, enjoys meeting people as she takes orders as well as engaging with the campus dining workers. Fredrick Omondi ’25 loves the social aspects of working there—meeting people, interacting with the chefs and fellow student workers—as well as the satisfaction of serving people. He especially appreciates being able to choose his own hours. Additionally, a Coop Committee has formed to give student input on the Fountain and to “maintain the service, culture and traditions associated with the Coop Fountain,” according to Adeena Liang ’23, who served as vice president of finance for the Associated Students of Pomona College (ASPC) during the 2020-21 academic year and continues to serve in that role this year.

One Monday afternoon, I ventured over to the Coop Fountain to try a shake to see how it compared to the ones I remembered. It turned out I didn’t really remember what the old shakes tasted like. In my mind, they had been sublime, but without really remembering, I decided to enjoy the strawberry shake for what it was. [PCM](#)



The Fountain now serves strawberry, chocolate and vanilla shakes, but no more Orange Caesars.

The Art of Climate Activism

Story by Robyn Norwood

GiGi Buddie '23, a student of American Indian descent, traveled to COP26 in Glasgow after curating an exhibit of portraits of Indigenous climate activists from around the world.



On the other side of the Atlantic last November, Pomona College student GiGi Buddie '23 stood behind a dais marked with the familiar United Nations logo and the words "UN Climate Change Conference UK 2021." She was in Glasgow as a youth delegate to COP26 representing Human Impacts Institute, a nonprofit that uses art and culture to inspire environmental action.

The stage, and the microphone, were hers.

"I am Mescalero Apache and Tongva Indian," Buddie began as she spoke at a joint event with the Bolivian delegation inside the Blue Zone, the vast area managed by the United Nations where negotiations and other events took place.

"I am a daughter, sister, student, artist, warrior and caretaker of this earth," Buddie continued, the beaded earrings crafted for her by Chickasaw student Coco Percival '21 dangling from her ears. "I am standing here before you on behalf of my ancestors who fought to give me life, give me a voice, give me a home and a community to remind me of my roots that extend deep into this earth. For it is because of my ancestors that I am here. It is because of them that I can see light in a world that seems to grow darker each passing year. They give me hope. They give me strength. It is because of them that I fight so hard here, though we must all confront the truth that this shouldn't be a fight."

"There is no debate on human lives and history. There is no debate on the hurt and grief and the immense loss that my people have suffered. There is no debate on what's right and wrong because colonial and capitalist morals are rooted in greed and corruption. There is no debate. There can only be what do we do now? How do we move forward more knowledgeably? How can we share the seats at a table with voices that know this earth?"

Buddie grew up as what is sometimes called an urban Indian, living with her family outside San Francisco. What she learned about her heritage came mainly from stories and rituals introduced by her mother, Kaia, and from visits to the annual Stanford Powwow, one of the largest such gatherings on the West Coast. At Pomona, Buddie's understanding of the experiences of other native peoples has deepened with her involvement in the Indigenous Peer Mentoring Program on campus and lessons learned from local Tongva elders such as Barbara Drake and Julia Bogany before their recent passings.

It is as a theatre major and environmental analysis student at Pomona that Buddie has found the place where her heritage melds with her talents and the urgent need for action in the

Severiana Domínguez González (Mexico)
illustrated by Sino Ngwane (South Africa)



Gabriella Sakina (DRC)
illustrated by Maryam Lethome (Kenya)



See complete series at
humanimpactsinstitute.org/climatecrossroads



Artwork selection from Human Impact Stories: The Climate Crossroads exhibit curated by GiGi Buddie '23.

Saraswati Dhruv (India)
illustrated by Radja Ouslimane (Algeria)



Raquel Cunampio (Panama)
illustrated by Astrid "Lotus" Caballeros (Guatemala)



Growing up in the Bay Area, GiGi Buddie often attended the Stanford Powwow (shown here), the largest student-organized powwow in the nation.

face of climate change. She has become an environmental warrior whose chosen weapon is art, whether it is the spoken word, a poem, visual art or a performance onstage.

The work that took her to COP26 with Human Impacts Institute was the multimedia exhibit she curated as an intern, *Human Impact Stories: The Climate Crossroads*, highlighting 10 Indigenous women and youth from around the world who are environmental activists.

On display at Glasgow's Centre for Contemporary Arts and later inside the COP26 Blue Zone, the exhibit featured oversized prints of the activists' portraits—each created by an Indigenous or Afro-descendant artist—along with the stories of their work and the ways of life they seek to protect.

Brazil's Watatakalu Yawalapiti, founder of the Xingu Women's Movement, works to increase Indigenous women's political voices in battling such issues as deforestation in the Amazon region. Indonesian teenager Kynan Tegar fights with a camera, using film and storytelling to show the effects of environmental changes on his Dayak Iban people of Borneo. Vehia Wheeler, cofounder of Sustainable Oceania Solutions Mo'orea, is an academic, consultant and activist working to teach youth in Oceania to combine ancestral knowledge with STEM methods to protect the environment.

Buddie collaborated with Tara DePorte, the founder and executive director of Human Impacts Institute, to select the featured activists from nominations from around the world, focusing on

the Southern Hemisphere. Buddie then identified Indigenous artists to commission for the striking, colorful portraits that drew people into the exhibit. She also interviewed the featured leaders—sometimes requiring a translator—and wrote brief biographies to accompany transcripts of the interviews, all of which are available at humanimpactsinstitute.org/climatecrossroads.

The point was to amplify their work and their voices, so that others trying to find solutions to climate change recognize that many Indigenous people already are experiencing effects from environmental change—and that the wisdom of their elders provides ideas to combat it that aren't being heard.

"Indigenous communities usually have very close ties to nature, living with the land rather than on the land, taking advantage of what is there and always giving back," Buddie says, noting that such practices as using controlled burns to prevent wildfires have been practiced by native peoples for thousands of years. "The sad part is that the climate crisis most often affects Indigenous communities and minority communities in greater ways than it does in more wealthy communities. They're the first impacted and hardest hit."

During her time in Scotland, Buddie experienced both exhilaration and frustration.

"Everything was so new and overwhelming, mostly in a good way," she says. "When we got the exhibit all set up and the video was playing, the music was on and people started to trickle in, I just

realized: It's real; we're here. All the work that we've done, it's here at COP26."

Listening to those who visited gave her a sense of meaning.

"I got a lot of, 'This was eye-opening. I didn't know this,'" she says.

Her varied work in the Indigenous climate movement has expanded during her time at Pomona. As a first-year student, she took an acting course with Prof. Giovanni Ortega that introduced her to *This Is a River*, a play being written by Pomona Theatre Prof. James Taylor and Isabelle Rogers '20. That summer, Buddie joined them on a research expedition to Borneo, the play's setting, where she was stunned to see how deforestation, palm oil plantations and the building of dams affected the Indigenous people who make their homes along the Baram River.

Her efforts to convey the urgency of climate change through art have included work with the nonprofit The Arctic Cycle and its Climate Change Theatre Action project, a worldwide series of performances of short climate change plays that Buddie has been part of on Pomona's campus. Last fall, she acted as producer for the Pomona event and brought in speaker Chantal Bilodeau, the Arctic Cycle's founding artistic director, now one of Buddie's mentors.

A play, Buddie has come to believe, is a perfect way to reach people.

"You quite literally have a stage," she says. "I think what's so beautiful about theatre and other forms of art, visual and performing, is that anything that has to do with scientific jargon or academia can be so



Watatakalu Yawalapiti (Brazil)
illustrated by Helton Mattei (Brazil)



Kynan Tegar (Indonesia)
illustrated by Shaun Beyale (Navajo Nation)



Vehia Wheeler (Mā'ohi Nui)
illustrated by Sarah Ayaqi Whalen - Lunn (Inupiaq)

scary," she says. "However, when you take the science of it and put the issue into a play, you're making it more accessible and you're creating an environment where people can absorb and interact with this material in a way that they're able to connect with and understand. It's also a way to tug at the heartstrings a little bit. When you see the IPCC [Intergovernmental Panel on Climate Change] Report, it's scary. But taking it and putting it into art creates an avenue where anybody can come to it, and it can be accessible. That's really powerful."

Ortega, the theatre professor who traveled with the Borneo research group, praises Buddie's acting in roles in campus productions including 2019's *Metamorphoses* and *Circle Mirror Transformation* last fall.

"Not only is she very keen on these issues, she's also a phenomenal actress," Ortega says. "But I think what's really important about her is the amount of empathy that she carries, as a person who identifies as Indigenous and someone who cares about the environment. She's more passionate than ever, and that was really evident when she came back from COP26. You could tell that this is a fire that's inside of her, because this generation is just really exhausted with the pace that we are going regarding environmental change."

Inside the Blue Zone in Glasgow, Buddie caught glimpses of activists such as Al Gore and Leonardo DiCaprio. Yet at the same time, she felt a simmering resentment toward world leaders and corporations she feels aren't acting quickly enough to address climate change.

"It was so painful and eye-opening to sit there knowing that these world leaders were not truly listening, or if they were listening, it was some scheme to make themselves look better by saying, 'We're listening,'" she says. "They're saying that they're throwing coins in a wishing well for how we want the planet to change. I'm thinking, 'You have the power. You are the power that makes the change. Do it.'"

It was, after all, COP26, meaning that the Conference of the Parties, the decision-making body responsible for the implementation of the United Nations Framework Convention on Climate, had met 25 times before, since 1995. António Guterres, the U.N. Secretary General, opened COP26 by saying the top priority must be to limit the rise in global temperatures since pre-industrial times to just 1.5 degrees Celsius. Already, the world has warmed 1.1 degrees.

"I think that especially at this climate summit, it was just so real and in your face that we don't have time," Buddie says. "Like Joe Biden and Boris Johnson falling asleep in the middle of negotiations. The entire world is watching you. The entire world is listening. And that's what you do?"

What she wants most desperately and is trying to encourage through art is for people to listen, and to act.

"Which, seeing it at COP, everywhere you looked, it was just people pretending to listen." [PCM](#)

British Prime Minister Boris Johnson and U.S. President Joe Biden were accused of nodding off because of photos such as this.





CROSSING BOUNDARIES

Story by Michael Waters '20

A trailblazer for the trans community, magazine publisher Virginia Prince '35 left a complicated legacy.



In April 1952, an unusual ad appeared in the classified section of the music and entertainment magazine *Billboard*. "Female impersonator magazine in preparation; articles and pictures needed from amateurs and professionals," the ad read. It included an address in Long Beach, California, where readers could send their submissions.

A month later, a small set of subscribers received a 26-page, mimeographed magazine in the mail, called *Transvestia: Journal of the American Society for Equality in Dress*. The magazine was unlike anything else in circulation at the time. *Transvestia* self-consciously positioned itself as a publication by and for people who cross-dressed. "Perusal of this publication is primarily intended for complete as well as partial transvestites," the first issue declared. *Transvestia*, the editors wrote, was designed so its readers could "obtain at least a modicum of mental security and adjustment" about their identities. Even Alfred Kinsey, the famed sexologist, wrote in to offer his support for the publication.

The small group of California women who co-founded *Transvestia* included a Pomona College graduate, Virginia Prince '35, who helped launch the magazine alongside Joanne Thornton and the trans activist Louise Lawrence. Though Prince worked as a chemist at the time, she would eventually take over *Transvestia* and lead it through its decades-long run. Prince would go on to become one of the most prominent early activists in the trans community, publishing multiple books on her life and frequently appearing on television and radio shows in the 1960s and '70s. But that foray into activism began, in many ways, with the 1952 magazine.

When the first issue of *Transvestia* appeared, the U.S. had little by way of a queer movement. An organization called the Mattachine Society had sprung up in 1950, but it was focused mainly on the needs of gay men. Aside from a few informal social groups, no organization existed for people who had a more varied experience of gender—meaning people who cross-dressed, people who lived as a gender other than the one they'd been assigned at birth, and so on. The term "transsexual," a precursor to the modern label of "transgender," was not coined in English until 1949.

Prince sparked a more nuanced conversation about gender identity in an era when that dialogue was almost entirely taboo, yet her legacy today remains complicated. Throughout her life, she rebuffed large swaths of trans people, dismissing those who opted for gender-affirmation surgeries as well as those who slept with members of the same sex. Anyone whose relationships would be seen as gay, she wanted to keep at a distance.

Prince was born in 1912 to a prominent Los Angeles family. Her father, Charles LeRoy Lowman, came from a long line of doctors. From birth, the world perceived Prince as a boy. But Prince quickly took a more nuanced view of her gender. Though she later pinpointed the beginning of her cross-dressing to when she was 12, Prince said she couldn't remember all of the reasons she started wearing women's clothes. "All I know was that by the age of 16 it was full blown," she wrote in 1979 in the 100th issue of *Transvestia*, which can be found in the collection of the University of Victoria's Transgender Archive. (A collection of Prince's personal papers is archived at Cal State Northridge.) The teenager dressed mostly in stolen moments,

Photo of Virginia Prince courtesy of Louise Lawrence Transgender Archive.



A complete collection of *Transvestia* magazine issues is held by the University of Victoria's Transgender Archives.

saying that “by the time I was 18 I had accumulated a small wardrobe” of women’s clothes, “and when I could assure myself that my parents were going to be away long enough I would go into the garage and dress there and then sneak out.”

Prince enrolled at Pomona in 1931, joined a fraternity and dressed in coat and tie for class photos in the *Metate* yearbook. After graduating with a degree in chemistry, Prince—still going by the name Lowman—moved to San Francisco to pursue a Ph.D. in pharmacology. There, working as a medical researcher, Prince visited libraries across San Francisco in a professional capacity and on the side began combing through medical papers on trans people, eager to understand more about others who cross-dressed. At one point, Prince attended a psychiatric conference at which Barbara Ann Richards, a trans woman who received press coverage in 1941 after petitioning to have her name legally changed, described her relationship to gender. Prince was floored. Though the two had never met, Prince recognized Richards from their time at Pomona—the two had been in the same first-year class, both dressing as men at the time. Seeing Richards “had reached into my head where I kept all of my secrets and then revealed them to the world,” Prince said later. “I blushed deeply and became very nervous.” But Prince couldn’t get enough. “At the end of that session they announced that next week they would present another

transvestite,” she wrote later. “Naturally you couldn’t have kept me away.”

In the early 1940s, Prince met Louise Lawrence, a trans organizer who was embarking on a speaking tour at medical schools across the country. Through Lawrence, Prince became connected with other people in the community. In the late 1940s, when Prince moved back to Southern California, she started meeting in a friend’s apartment with a small group of other people who were perceived as men but who lived, at least part-time, as women. That “ratty little place in Long Beach,” as Prince described it later, “became a mecca for all the TVs [transvestites] who knew about it.” Together, the women would create the first incarnation of *Transvestia*.

The original run of *Transvestia* fizzled out quickly, however. Only two editions were published in 1952. The third wouldn’t reach subscribers’ homes until May 1960. By that point, Prince was the magazine’s sole publisher and editor, a title that she held on top of her multiple business ventures.

A born entrepreneur, Prince launched a pet care wholesaler she called Cardinal Laboratories, which manufactured and sold beauty products to pet salons. Later, she created a chemical lab called Westwood Laboratories. The money she earned from the ventures helped subsidize her forays into activism. When *Transvestia* re-launched, Prince had only 25 subscribers, paying \$4 each. The original co-founders were no longer involved in the publication. But

Prince was determined to make it work.

For those people who knew about it, *Transvestia* quickly became a lifeline. Not only did it feature advice on how to dress, how to talk to partners about gender, and how to find others in the community, but it also teemed with personal stories of people who gravitated toward genders other than the ones they’d been assigned at birth. The publication featured a rotating cast of “cover stars”—a group that either identified as femme cross-dressers or as trans women—who sent in photos of themselves, plus short essays describing their experiences. The cover star from Issue No. 8, an Australian woman named Kate Cummings, wrote of her gratitude to *Transvestia*. “When it arrived I was overwhelmed by the potential wealth of transvestite material available to me by subscribing,” she said.

Transvestia didn’t reach a wide audience. Prince once claimed it never surpassed 1,000 subscribers, and only a few newsstands seemed to stock it. Ms. Bob Davis, a longtime researcher and the founder of the Louise Lawrence Transgender Archive in Vallejo, California, said that she once saw issues of *Transvestia* on a stand at a leftist bookstore in Philadelphia. But few other retail stores stocked *Transvestia*.

Transvestia had other problems—namely, its membership restrictions. In the early days, *Transvestia* featured a broad spectrum of gender minorities. Cover stars would talk about sleeping with partners of multiple genders, and some of those underwent gender transitions of their own. But as the publication evolved, it became more restrictive.

In 1961, Prince created an organization of her own: First it was called the Hose & Heels Club, then Foundation for Personality Expression, then eventually Tri-Ess, for Society for the Second Self. Yet in all the organization’s incarnations, Prince limited membership

to people like her: heterosexual-identified people who cross-dressed. Anyone else, including gay or bisexual people as well as any trans person who had undergone gender-affirmation surgery, was barred from joining. New members had to apply to be accepted, and on the group’s application, Prince asked questions about their sexual and surgical histories. (Tri-Ess still exists today, and its website identifies it specifically as a “group for heterosexual crossdressers.”)

Dallas Denny, a trans writer and activist, remembers writing a letter to Tri-Ess in the 1970s after seeing representatives from the group on TV. “I told them I understood I was not eligible to be a member but that I had been searching for community for my entire life unsuccessfully, and would you please put me in touch with someone who knows about transsexualism so I can get some support?” she says. A few weeks later, she received a handwritten letter from Virginia Prince, which ended up “explaining to me I could never be a female,” Denny says. “It just devastated me.”

Still, according to Davis, the Louise Lawrence archivist, some people who had undergone gender-affirmation surgeries did join Tri-Ess; they simply lied about their histories. In the 1970s especially, Prince’s organization was “pretty much the only game in town,” Davis says. “Certainly the only national organization and the one that

was easiest to find information about.” Davis adds that, though other trans organizations existed at the time, they weren’t as large or well known—meaning some trans people had every reason to lie to get into Tri-Ess.

By the 1960s, Prince herself began living full-time as a woman, as she would continue to do until her death in 2009. She published a series of books, first *The Transvestite and His Wife* (1967) and then *How To Be a Woman Though Male* (1971), which doubled down on her opposition to gender-affirmation surgery. After *Transvestia* found some stability, Prince began bundling a selection of news about cross-dressing and gender identity in what she called her *TV Clipsheet*.

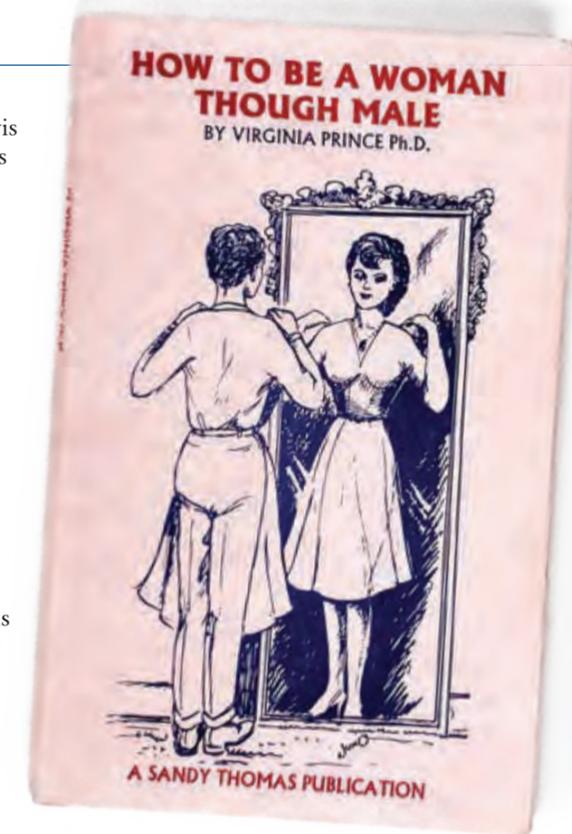
Even so, she kept her distance from trans people who opted for a surgical transition.

In 1959, Prince received a letter in the mail that would change her life. A pen pal sent her a photo of two women having sex with the caption “Me and You.” Prince replied with a detailed description of her own fantasies for the woman. Inspectors for the U.S. Postal Service, which at the time was actively prosecuting people who sent sexual content through the mail, flagged the letter. Weeks later, they showed up to the lab where Prince worked with an ultimatum: They wanted to charge her with obscenity, a federal crime, but they would drop it if she agreed to stop printing *Transvestia*. Prince refused. “She told him yes, she wrote that letter,” says Denny, who interviewed Prince in the 1990s. “They came back and arrested her in her place of business and led her out in handcuffs.”

Prince was charged with a felony. At trial in Los Angeles Superior Court in February 1961, Prince pled guilty to a smaller charge and was given five years of probation. Though prosecutors pressed to have the judge ban *Transvestia* altogether, Prince convinced the judge that the magazine wasn’t obscene.

“That gives me ambivalent feelings about her because, while she kept me out of the community for 10 years with her needlessly restrictive membership policies, she also took a big one for the community in not giving in to the postal authorities,” Denny says.

Prince, in that way, was a person of contradiction. Both her magazine and her organization made space for a more nuanced conversation about gender identity and presentation in the U.S. Prince stood



up for people like her even when it meant facing the vicissitudes of the U.S. legal system, which was especially cruel to queer people. At the same time, Prince didn’t want to open up her new organization to a full spectrum of trans people.

“Virginia was the person who had a vision of expanding the community coast to coast, and indeed beyond,” Davis says, noting Prince’s influence in early trans groups in Europe.

Trans publications and zines didn’t explode in number until the 1980s and 1990s—until then, community members had to rely on only a minuscule subset of media to find others like them. *Transvestia* was usually the most prominent among them. That progress is more evident today, as trans people grace the cover of magazines like *TIME* and are the creators of TV shows like HBO’s *Sort Of*.

For all *Transvestia*’s flaws, “it brought so many people together,” Davis says. “It gave so many people the idea of, they’re not alone.” For Prince, too, it offered a path to embrace who she was. “In trying to help you, my readers, I have learned and grown myself,” she wrote in her farewell issue of *Transvestia*. After decades of activism, “I am now a whole person, completely self accepting and at ease.” **PCM**



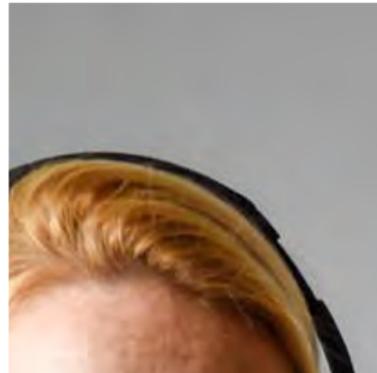
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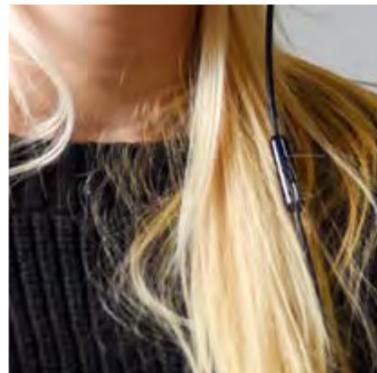
Out of Pain, a Way to Help

Story by Carla Maria Guerrero '06

Trying to break mental health stigmas, **Kasey Taylor '15** creates The Scooty Fund in memory of her brother



Self-care is how you take your power back
-Lala Delia



5 different types of grief



tsf The Scooty Fund @thescootyfund

Nobody knows what you're going through—be gentle with yourself.

Suffering in silence with no hint or clue to the world, 21-year-old Will Taylor aka "Scooty" died by suicide in March of 2017, just a few months short of graduating from Santa Clara University.

For big sister Kasey Taylor '15, the shock and pain were nearly unbearable. His death left her dumbfounded. A two-week leave of absence from her job at a Los Angeles art gallery was not enough time to process his death nor her complex emotions that ranged from grief to abandonment.

"He and I had been so close," she says. "Even though I know he didn't choose to leave anyone in his life, it was hard for me not to feel that way—to feel I had been left."

In the months after her brother's death, Taylor sought solace and connection with some of her longtime high school friends. Together, they shared their frustrations about the stigma surrounding mental health.

"To be openly honest, since the age of 16 I had been struggling with mental health issues of my own. I had always felt a lot of shame about that, and because of that shame, I didn't want to talk to other people," says Taylor. "What I had seen at work with Will's situation were similar forces. He didn't share with anyone that he was going through anything, how he was feeling—however he was feeling—I don't know. His death came as a huge shock to his family and friends."

If that shame weren't so present, if Will had spoken to someone, perhaps things might have turned out differently, she can't help but think.



Kasey, Will and Michael Taylor

Born in Santa Monica, Taylor is the oldest of three children. Will came two years later, and soon after the family moved to the Seattle area. Their youngest brother Michael was born when Taylor was 6.

"Growing up, with Will and I being so close in age, we spent a lot of time together," she says. "We would play at the beach club; we did a lot of Rollerblading with the neighborhood children and during the winter did a lot of skiing."

As a freshman in high school, Taylor met with some older students who were off to Pomona College and offered nothing but praise for the school, she says. "I knew I wanted to be challenged academically and I didn't necessarily want to stay in Washington state. I was looking at liberal arts colleges in the sunshine, or where I could ski. When I visited Pomona, the campus blew me away. It was so beautiful and the people I interacted with were friendly, seemed generally upbeat with a laid-back attitude."

At Pomona, Taylor did some intellectual exploring. Going in as an economics major, she took two econ courses right off the bat—and soon realized they were not a fit for her. She considered sociology and eventually landed in some media studies classes that resonated with her and led her to settle on the major. All the while as she tried on different majors, Taylor continued her minor in art, which served as a baseline to her then and to this day.

Yet even while she thrived academically, Taylor was dealing silently with an eating disorder. After calling Monsour Counseling and Psychological Services (MCAPS), the mental health resource for the seven Claremont Colleges, she was given an appointment with a date that was one week out, not unreasonable for a non-emergency appointment. But by the time her appointment rolled around, Taylor had already talked herself out of going.

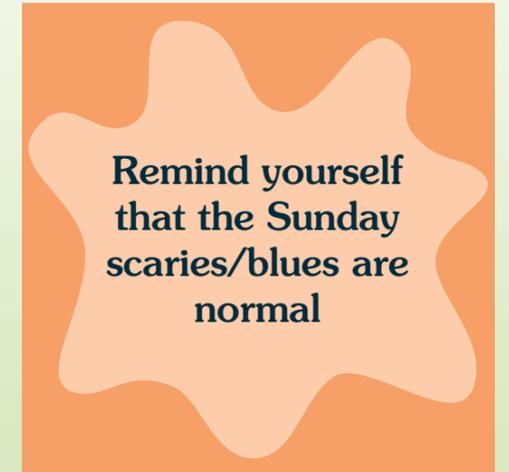
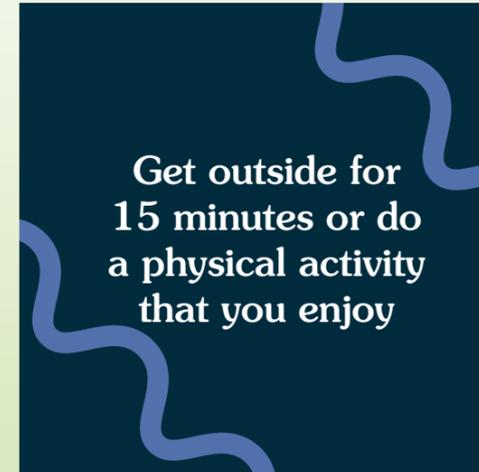
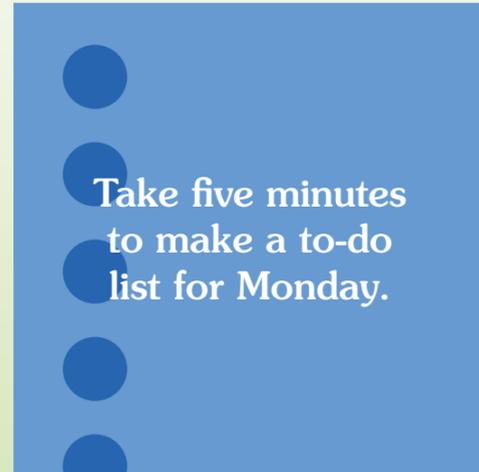
Taylor tried once more during her time at Pomona, but the same scenario played out a year later. She got an appointment, but once again lost her resolve. "I told myself I could deal with my mental health issues on my own; I just needed to try harder," she says.

The impetus to seek help was there, but the moment of willingness to can fade for any number of reasons, including such barriers as health insurance issues, finding an open appointment, or not wanting to be seen entering a building others recognize as a mental healthcare or counseling facility—the exact sort of stigma Taylor wants to erase.

After graduating, Taylor traveled for a few months before settling into her new job as an assistant director at an art gallery in Los Angeles. She'd been working there for more than a year and was living in Santa Monica when on a Saturday morning—March 4, 2017—she received the devastating news about Will.



Tips for managing Sunday scaries



After sharing her grief and frustrations with her friends, Taylor knew she wanted to do something to honor her brother's memory. Thinking beyond a one-time fundraiser, she was searching for longer-term impact.

On March 4, 2018, one year after Will died, The Scooty Fund was founded in honor of Will Taylor by his sister and a friend, Tara Nielson. "Scooty," as Will was called, had been known for his quickness up and down the basketball court during his time at Mercer Island High School.

In the beginning, The Scooty Fund focused on raising money for hands-on crisis resources such as those provided by Didi Hirsch Mental Health Services in Los Angeles, an organization that has operated free programs for suicide prevention, substance use disorders and other mental health issues since the 1940s. The Scooty Fund helped support the center's training for teachers and administrators to learn

how to better help young people going through mental health crises. In less than four years, The Scooty Fund has raised more than \$260,000 and has expanded its funding to support research related to suicide among young people, beginning with a two-year University of Washington study that seeks to

analyze different personality characteristics and environmental factors to determine their impact on suicide ideation and attempts in adolescence through early adulthood.

Social media has been a big focus from the start to reach The Scooty Fund's target demographic: young people. Every Wednesday, The Scooty Fund Instagram account is "taken over" by a Wellness Warrior who shares their story about dealing with mental health in an open and transparent manner while also engaging in real-time with followers.

By partnering with other organizations, The Scooty Fund has also led panel presentation events for high school students as well as college and graduate students. Taylor shares her story in hopes that it resonates and connects with others suffering in silence.

"[The goal] is to help young adults better cope with issues, or better support their friends in crisis. To be better equipped to deal with mental health issues when they arise," says Taylor, whose media studies background from Pomona College gave her the foundation to see how culture plays a huge part in how someone deals—or doesn't deal—with mental health.

"My upbringing in Seattle included a pretty intense achievement pressure. I've spoken to researchers who study this, and it seems that achievement pressure is only increasing for children growing up

now," she says. "Getting into colleges is increasingly competitive and many parents are packing their children's schedules so they have all the boxes checked. Social media adds to that pressure—we see our peers having *'great lives'* and we compare that to our own lives and feel lacking."

There's no real break, she adds. When someone goes home, they are still inundated in their own rooms and their own spaces, often through social media. A relief from this pressure is imperative, Taylor believes, and she says she senses some movement in the right direction.

"I've seen a shift toward speaking about mental health and wellness more often, but the onus is still on the individual who is suffering," she says. "There's a lot of verbiage like 'go to therapy,' 'go for a walk.' I think it's important for people to engage in their own wellness but when clinical mental health issues are present, we need an emphasis on how [people close to them] can reach out to someone they are concerned about."

Normalizing these topics of discussion and having more peer-to-peer conversations can create room for people who are struggling to ask for support, explains Taylor. "It creates a space to discuss the topic."

But how do we change achievement culture? "Through educating people— young adults—about not just taking care of yourself but taking care of their peers and friends," Taylor says.

The Scooty Fund counts on 30 volunteers to help run things behind the scenes. Both of the co-founders are working full-time jobs and also going to graduate school. Taylor, who lives in Sun Valley, Idaho, is an art advisor for a consulting firm—an interior designer who selects artwork for luxury hospitality projects and corporate buildings—and is working on her master's degree in marriage and family therapy.

With a full social media team in place, The Scooty Fund's Instagram account has grown, their Wellness Warrior take-overs are a hit, and the overall feedback is positive:

"Seriously though. Thank you. The page honestly saved me when I was at rock bottom about a month ago. What you started is honestly making such a major impact on so many people whether you see it or not. So thank you."

With a new podcast, "Scoot with Kasey Taylor," launched in September 2021, The Scooty Fund is now also sharing expertise from people working in different mental health spaces, including researchers, founders of organizations, journalists, coaches and others.

"I can't say enough positive things about the volunteers in our organization. They are really the people doing the work, and who are motivated to get these projects completed and out there," Taylor says. The podcast has been a labor of love for all involved,

with a team of eight spending countless hours to produce the first 12 episodes.

More is in the works for the future, including an app for young adults to journal their feelings day by day, with mental health educational content provided as well.

Over the past three years, Taylor has poured many hours into The Scooty Fund. As its president, she has led its growth and with her co-founder, brought together a strong team that is passionate about educating and connecting with young people to destigmatize mental health. Taylor hopes to see The Scooty Fund continue to grow and reach more young people, but she'd also like to take a step back from her leadership role. She plans to focus her energies on building a strong infrastructure that would allow The Scooty Fund to thrive as she shifts careers—she wants to practice therapy and bring mental health discussions into the workplace. The Scooty Fund's slogan that "together there is a WILL and a WAY" is one she will always take to heart. **PCM**



Connect with The Scooty Fund

Instagram: [@thescootyfund](#)

Email: hello@scootyfund.org

The *Scoot with Kasey Taylor* Podcast is available on Apple Podcasts, iHeart Radio, Amazon, Spotify and wherever you listen to podcasts.

Spring Greetings from Nathan Dean '10, National Chair of Annual Giving

Dear Fellow Sagehens,

I hope your start to the new year found you and yours safe and healthy. I am thrilled that spring semester is well underway and that the campus is buzzing with students once again. I'm also glad to see alumni events and programs happening, both in person and online. The restart of Regional Alumni Chapters is fantastic, and I was happy to host a gathering for the Los Angeles Alumni Chapter myself this past fall. If you haven't looked to see which chapters are up and running already, I encourage you to check them out and get involved.

As the National Chair of Annual Giving, I'm so pleased to see the support for the Pomona Annual Fund that has been coming in from our alumni community around the world. Giving Tuesday 2021 was such a fun and meaningful opportunity to make an impact for Sagehens, and it was exciting to see the \$10,000 bonus gift unlocked when we hit our goal of 447 donors! 47 CHIRPS to the Alumni Board who rallied their classmates and contributed to help us surpass our goal!

With spring here, the clock is ticking. As we already know, Pomona offers an educational experience that drives students to explore their intellectual passions and immerse themselves in problem-solving for the world today. Our gifts help to create that experience.

So if you haven't already, please join me in giving before June 30. Let's finish 2021-22 strong!

Wishing you an enjoyable and healthy spring,

Nathan

To learn more about Regional Alumni Chapters, visit pomona.edu/alumni-chapters.

To give to Pomona's Annual Fund, visit pomona.edu/give-today.



Thank You for Making Giving Tuesday a Success

Shout-out CHIRPS to everyone who made A Sagehen Giving Tuesday a success this past fall! Thanks to the generosity of Sagehen alumni and families, Pomona's 24-hour Giving Tuesday campaign surpassed its goal of 447 donors to finish with 451 donors. In addition to raising \$57,001, donors also unlocked a \$10,000 bonus gift by hitting the campaign goal, bringing the total raised to \$67,001. A big thank you to Nathan Dean '10 for his generosity in providing the \$10,000 unlocking bonus gift challenge! Sagehens do wonderful things when we come together as one Pomona. Visit the Sagehen Giving Tuesday campaign at pomona.edu/giving-tuesday.

Pomona Reunion Classes Are Revving Up to Celebrate

Classes ending in 2 or 7 are celebrating reunions this year. Chirp! As Alumni Weekend draws closer, class committees are busy planning for the fun festivities for classmates to reconnect and reaching out to build strong Reunion Class Gifts. If you are celebrating your reunion this year, we hope that you can join others from your class in giving back to current Pomona students. Watch your email and mailbox for reunion messages from your class committee!

To keep up with what is happening with your class's reunion and to contribute to your Reunion Class Gift, visit pomona.edu/reunion-class-pages.

For questions or information, please contact Laura Wensley, director of leadership annual and reunion giving, at laura.wensley@pomona.edu or call 909-706-5626.



Alumni Weekend is Just Around the Corner

Join us for Alumni Weekend 2022, April 28–May 1. All alumni are invited, and we look forward to spending time with our alumni community, celebrating class reunions and enjoying the many special programs and activities in the works for a fun filled weekend! We'll also recognize our 2022 Blaisdell and Distinguished Service Alumni Award recipients for their remarkable achievements and contributions to Pomona. Hope you'll be joining in the Alumni Weekend fun!

Are you registered for Alumni Weekend? Be sure to check the Alumni Weekend website for registration details and all things Alumni Weekend, including up-to-date Pomona COVID-19 safety protocols. For questions, please contact Alisa Fishbach, director of alumni and family engagement, at alisa.fishbach@pomona.edu. Visit pomona.edu/reunion-weekend to register.



Upcoming Events

Watch your email and mailbox for more information on these upcoming events. To update your contact information, please email engagement@pomona.edu or visit pomona.edu/update-your-info.

April 7 | 4/7 Celebration of Sagehen Impact

April 28-May 1 | Alumni Weekend and Reunion Celebrations

May 15 | Commencement

May 20-22 | Take Two: A Celebration of the Classes of '20 and '21

BIKE FOR SALE

John Boutelle '81 has completed his 17-year quest to pedal through each of the 50 United States. Often accompanied by fellow Sagehen Peter Pitsker '81 and/or multiple family members, Boutelle finished the journey in Rhode Island (now Rode Island) on September 16, 2021. Here is an update to the piece he wrote for the Spring/Summer 2009 issue of *Pomona College Magazine*, with answers to your burning questions.

Q: Why? Just ... why?

A: To quote a favorite line from Richard Powers' *The Overstory*: "Makes you feel different about things, don't it?"

When you experience the sights, smells, weather and terrain of a place on a bike, over back roads, it's amazing what you learn.

There are small surprises: Who would have guessed that Arizona has more cotton fields than Georgia? That there are big herds of buffalo in Kentucky? Or that the world's stupidest birds are in Florida?

There are eye-opening revelations: I had no idea how many people live in mobile homes. How friendly and helpful people can

be to random bike-riding strangers. Or how cold a 40-degree rainy day actually is.

You also discover new idiosyncrasies and eccentricities in people you've known for decades, and they all become fodder for good-natured teasing. Peter Pitsker's dad can talk for hours about corn tassels and thinks you have to squeeze chickens to get eggs (inside joke). My sister Liz is scared to death of irrigation equipment (inside joke). My dad rode 133 miles in a day at 74 years old, on an ancient Schwinn, and he refused to

Photo by Jeff Miller



Spring 2022

Class Notes Also Available Online

To view notes online, visit sagehenconnect.pomona.edu.

Continue to send submissions to pcmnotes@pomona.edu.

wear "fancy schmancy" bike shorts because they're too expensive (no joke—ask me for a copy of "Weapons of Ass Destruction," the story of our ride across Minnesota).

A study found that the average adult male laughs 15 times per day. On bike trips, we laugh at least 15 times per hour—and much more at meal stops. That alone should explain why we do this.

In the end, your memories of the adventures are also transformed. Each trip involves adversity, suffering, cruel weather and exhaustion, but somehow a few weeks later all the memories are good. And the worse the adversity, the better the stories about it later on.

Q: Which state was the hardest?

A: Oregon. Peter Pitsker and I had carefully planned our route along the coast from north to south—because in August there are always strong winds from the north. But nature doesn't always cooperate. As it turned out, the wind was 20-30 mph from the south, and it rained constantly for four days. In fact, Oregon's weather that week made national news. A headline in *USA Today* was "Freak Storms Pound Oregon's Coast." Riding into this tempest, with stinging needles in my eyes, was the closest I've come to crying in my adult life.

Q: Which state was the most fun?

A: Alaska. My wife Jane and I drove from Madison, Wisconsin, to Fairbanks, crossing British Columbia and the Yukon Territory along the way. In Fairbanks we picked up my brother Dan and Peter Pitsker at the airport. Jane flew home, and the three riders then drove 400 miles north on a mostly gravel road to Dead Horse, a town at the very top of the state, on the Arctic Ocean.

From there we pedaled back to Fairbanks in small chunks. Along the way we saw herds of caribou, wild musk ox, moose, bears, foxes, eagles and the most spectacular scenery you can imagine. This was a case where the weather did cooperate. No snow. Mild winds. Even the mosquitoes were not that bad.

Q: Now what?

A: If I don't get any reasonable offers on my bike, it may be time to consider riding the Canadian provinces. My daughter is also bugging me about biking the U.S. Territories. When I told her I had completed the 50 states and Washington, D.C., she said "What about Guam? What about Puerto Rico? What about the Virgin Islands?" Oy.

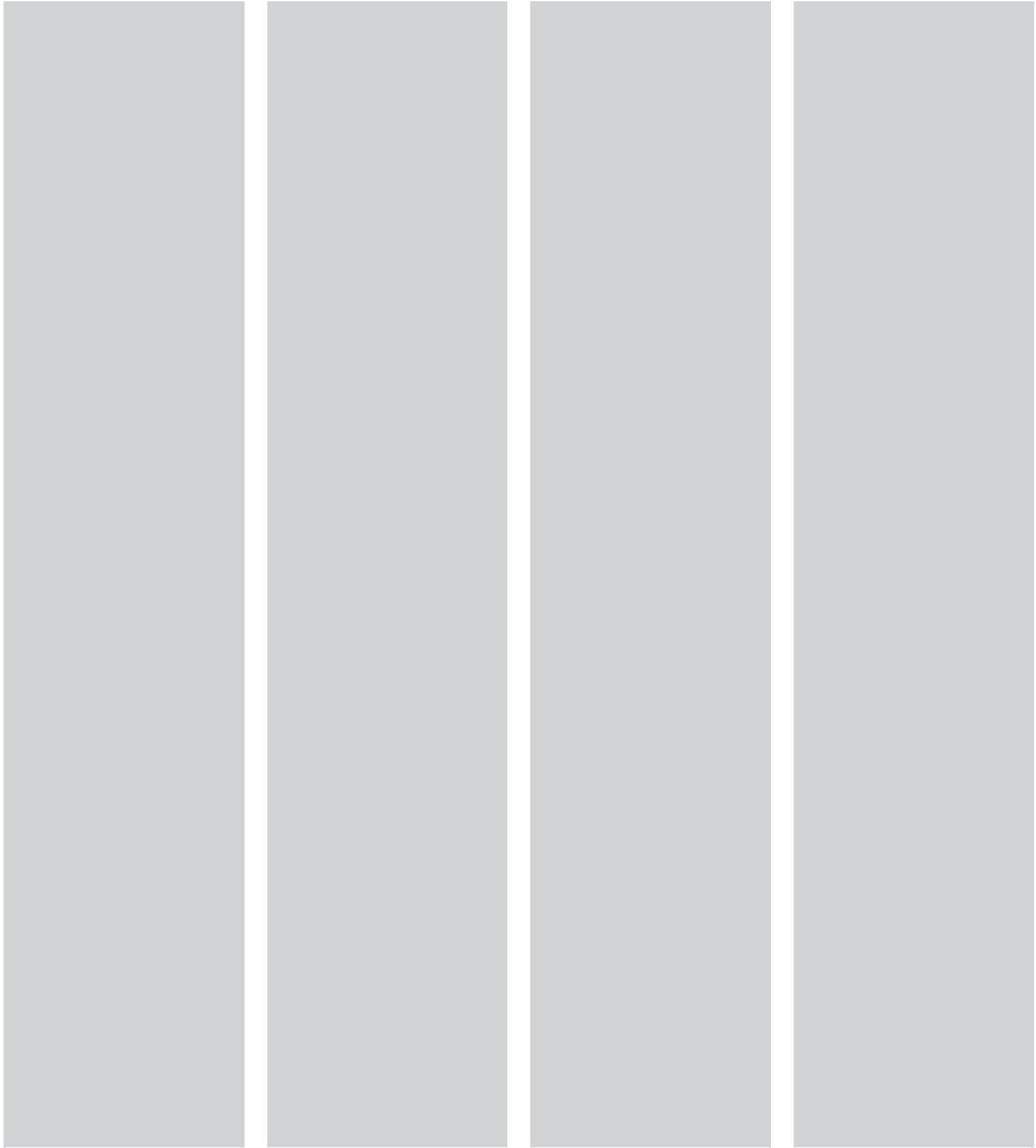
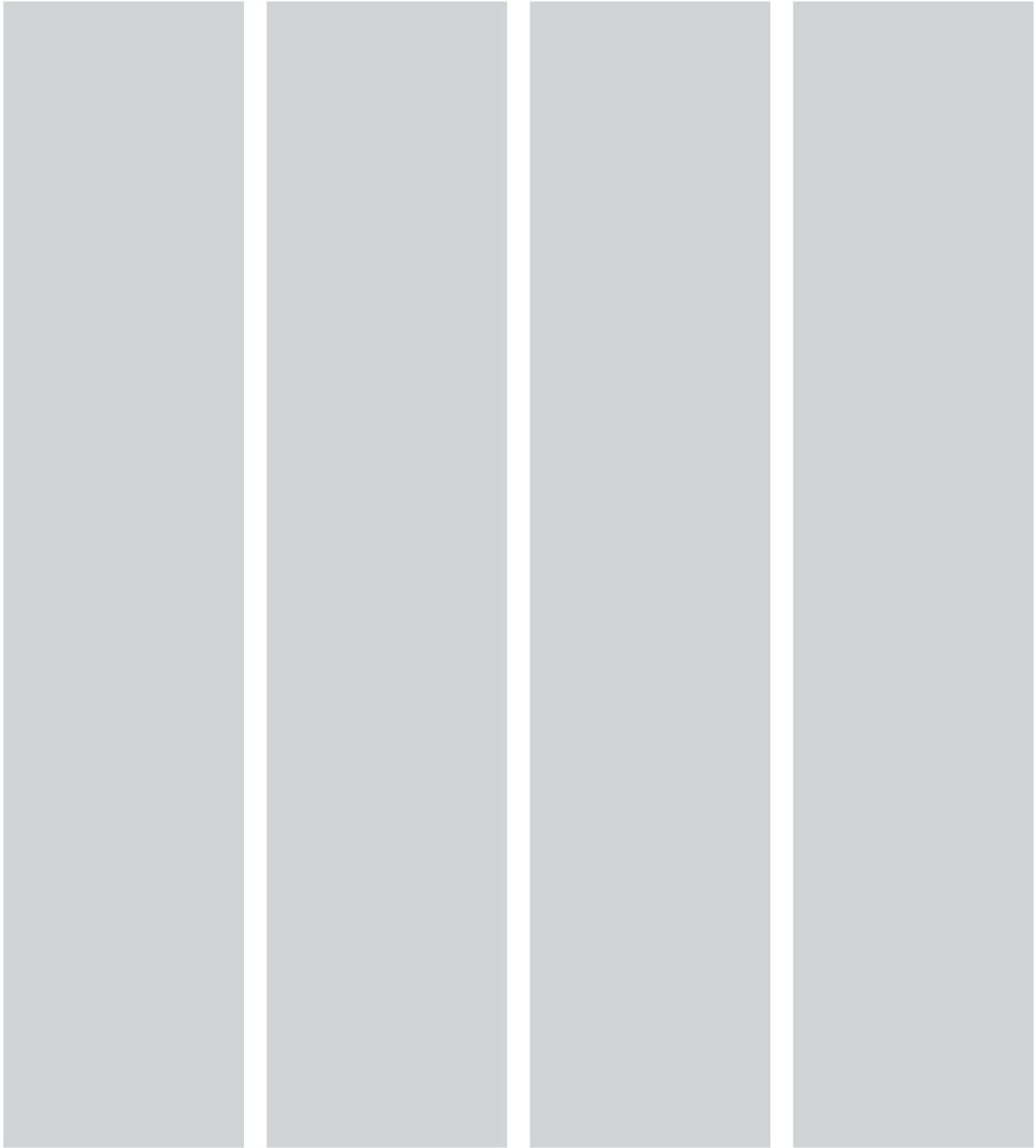
I'll tell you the truth: As I was finishing up my final ride in Rhode Island, I wasn't thinking about new possibilities or reminiscing about all the great times with friends and family. I just wanted a nice bowl of chowder.

Want more stories or details? Just send me an email at johnboutelle@gmail.com. Many thanks to Sagehens Peter D. Pitsker '81, his wife Marilou Quini Pitsker '85, his mother Polly Dubose Pitsker '56 and his dad Peter B. Pitsker for all their help and companionship during this quest.

Pomona College Magazine

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 Pomona College Magazine
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 Claremont, CA 91711





"My donation to the College is only a small token— but every penny expresses my tremendous gratitude for the stellar experience that my daughter had at Pomona. Her life was enriched and supported in every way, and her work and pursuits today reflect the opportunities, environment and humanity she encountered over her four years at the College.

—Karen Garlick P'18

"Why do I give back to Pomona? Because Pomona is one of a handful of colleges that practice need-blind admissions, creating an even playing field for all applicants by providing generous financial aid for every student who needs that support. Alumni stewardship of the Annual Fund allows Pomona to continue to provide exceptional financial aid and a world class education to all students."

*—Megan Kaes Long '08,
Alumni Association Board Member*

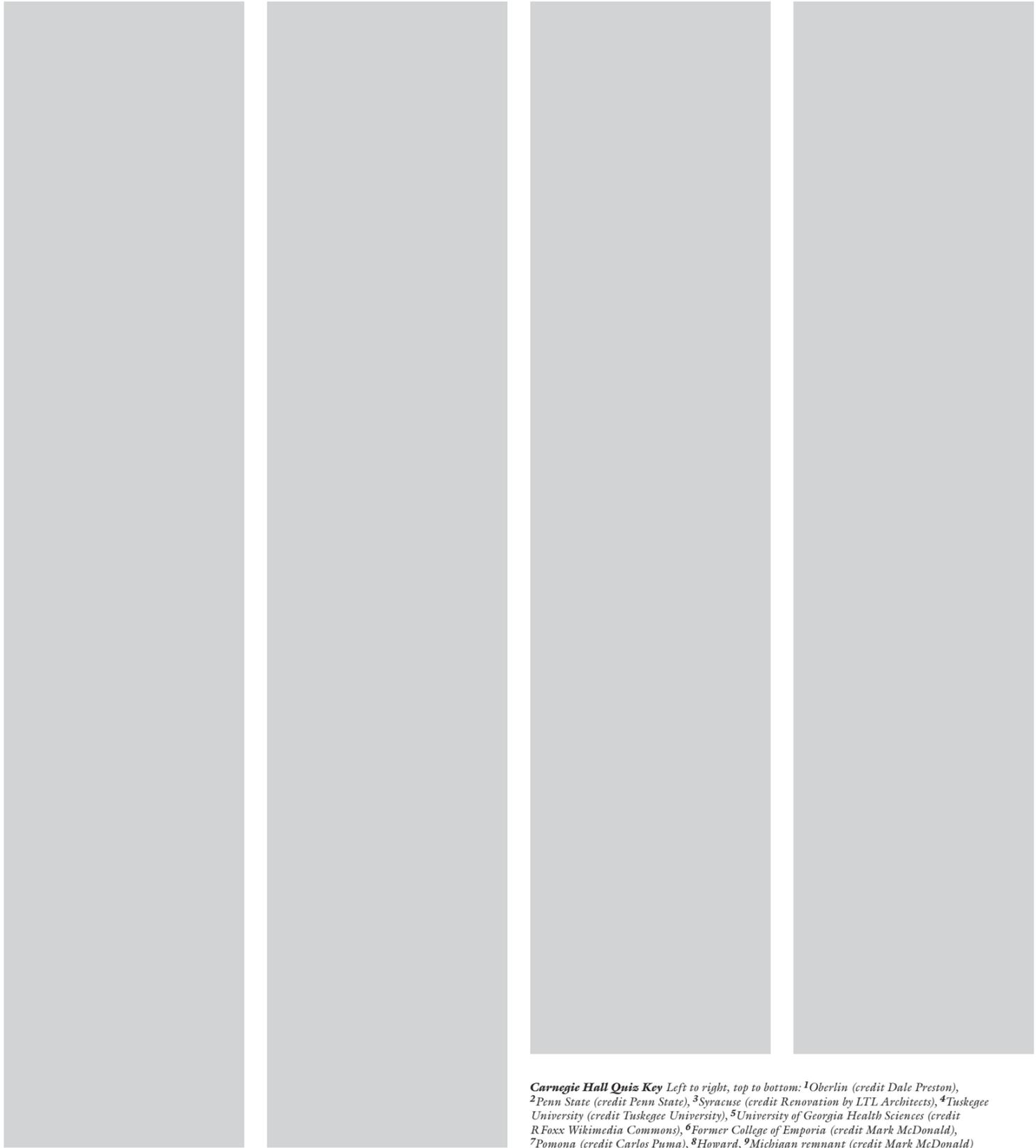
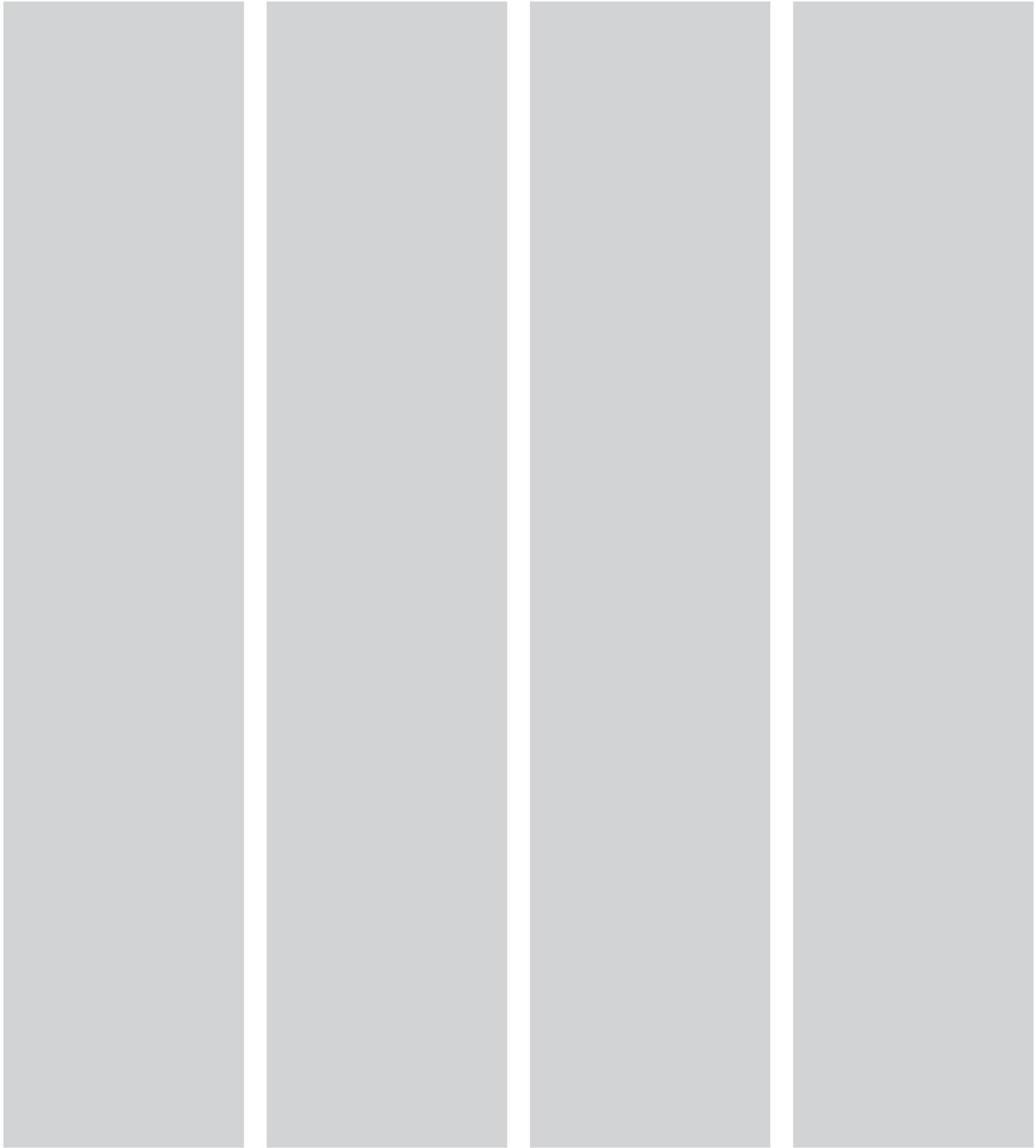
The Pomona College educational experience inspires intellectual passions and drives creative real-world solutions, guiding the next generation of leaders, scholars and artists who will bear their added riches in trust for all across the globe.

Give to Pomona's Annual Fund at pomona.edu/give-today

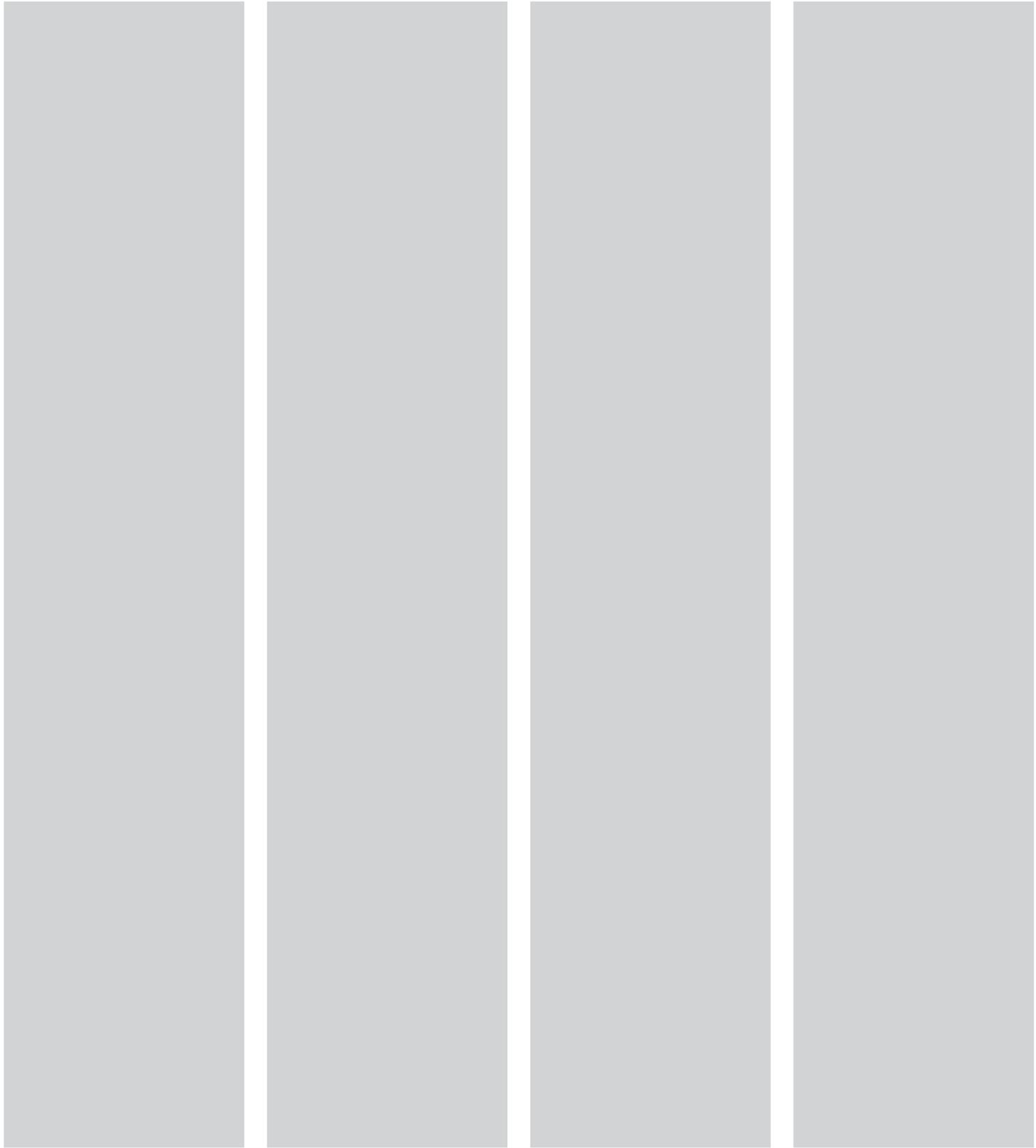
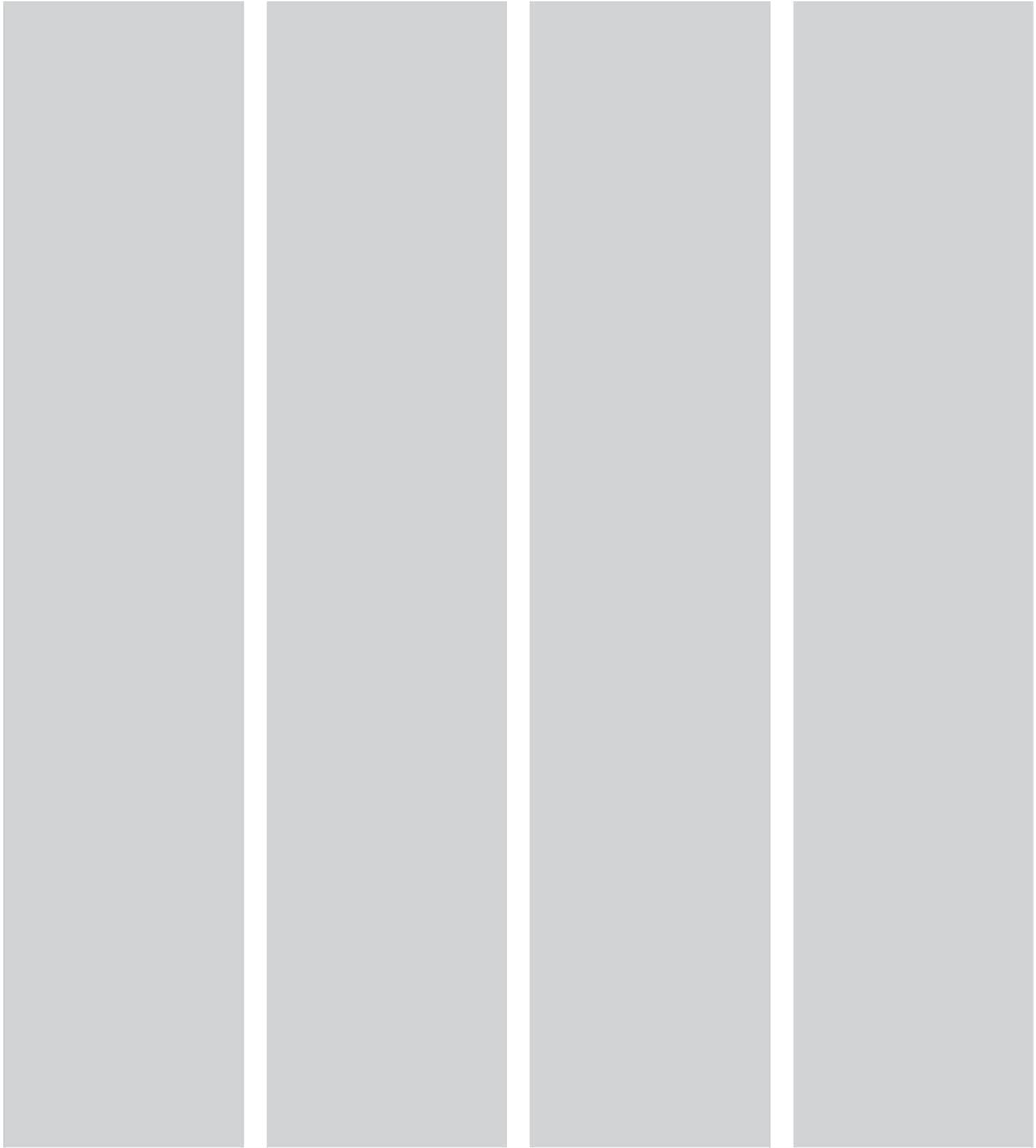


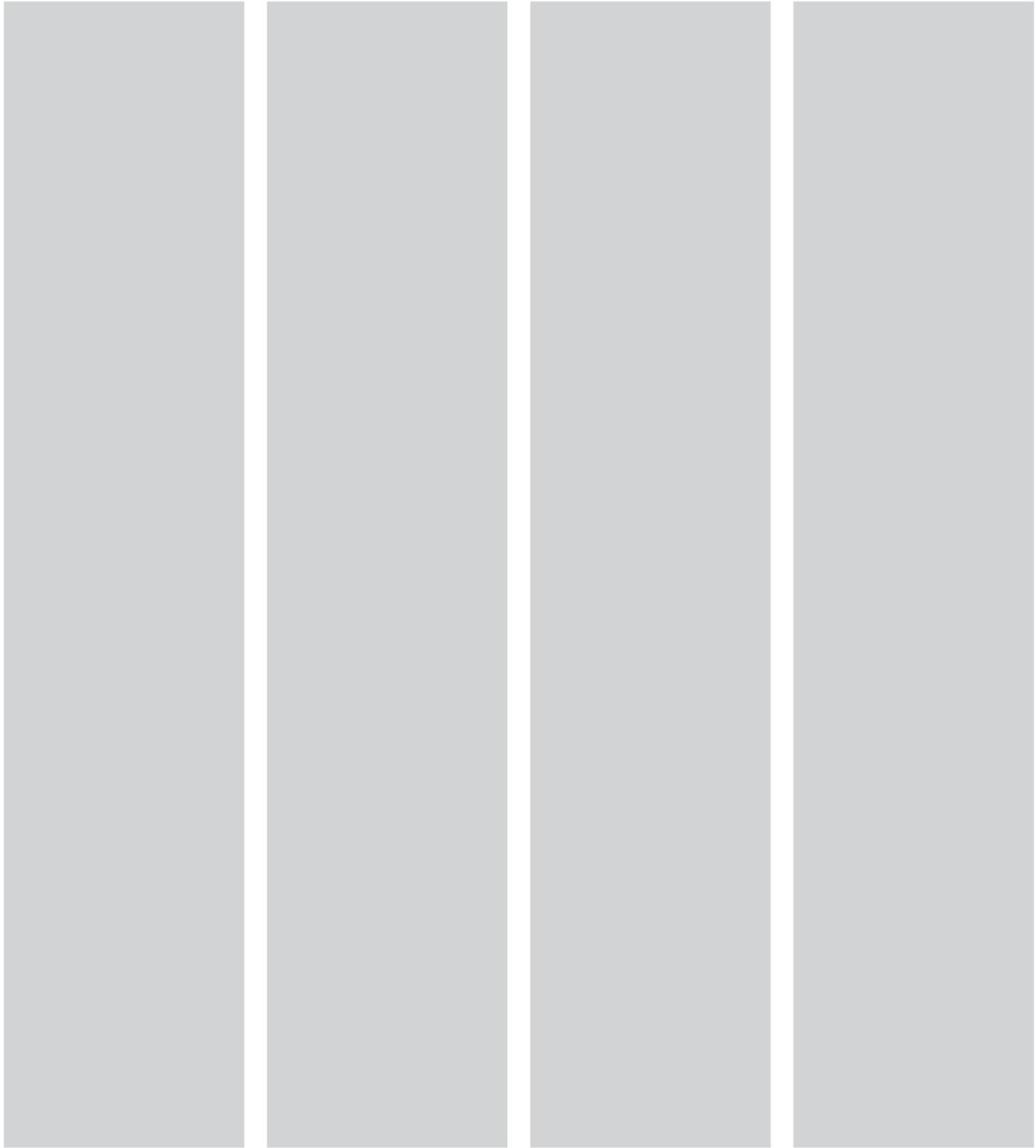
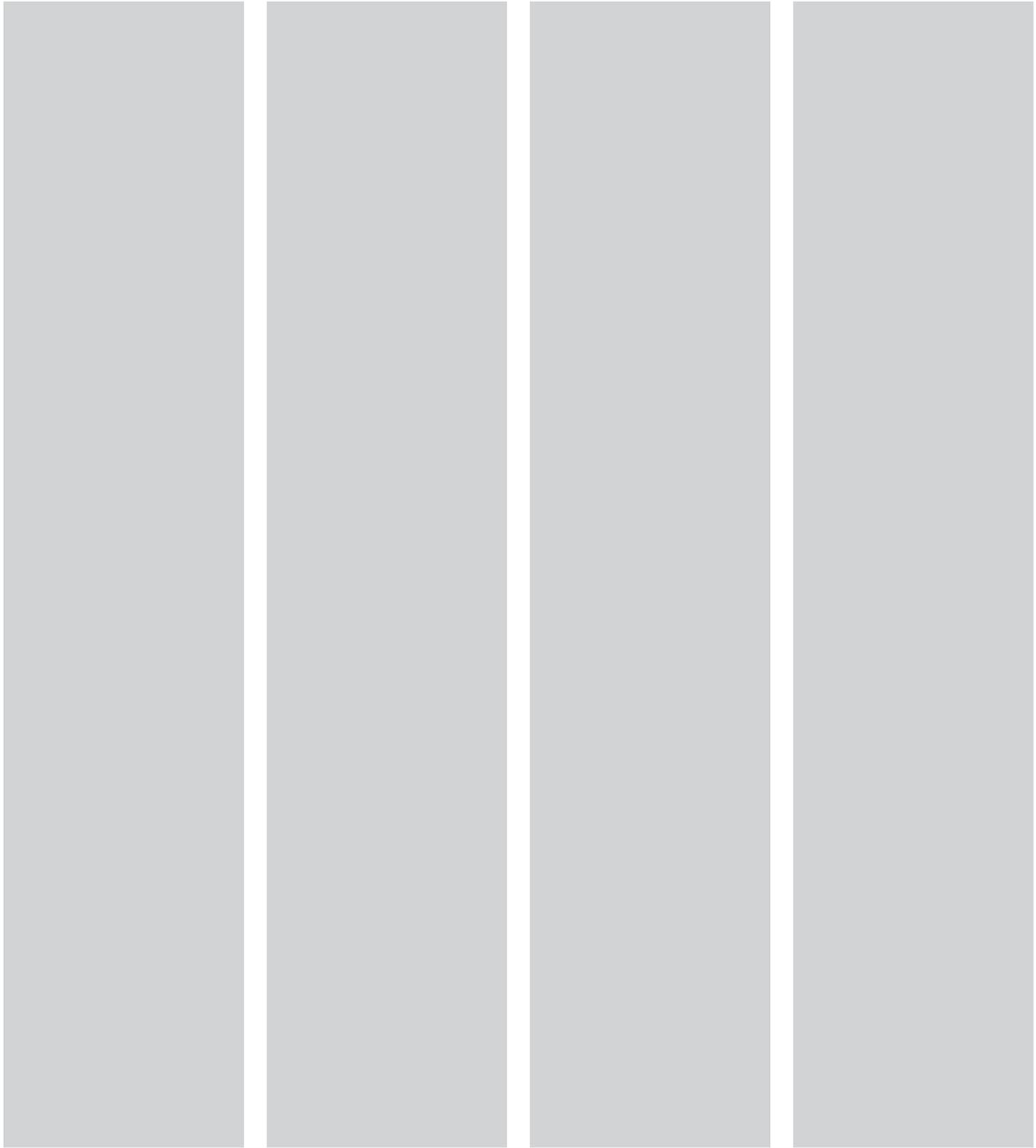
Spring 2022





Carnegie Hall Quiz Key Left to right, top to bottom: ¹Oberlin (credit Dale Preston), ²Penn State (credit Penn State), ³Syracuse (credit Renovation by LTL Architects), ⁴Tuskegee University (credit Tuskegee University), ⁵University of Georgia Health Sciences (credit R.Foxx Wikimedia Commons), ⁶Former College of Emporia (credit Mark McDonald), ⁷Pomona (credit Carlos Puma), ⁸Howard, ⁹Michigan remnant (credit Mark McDonald)





Darlene Hard '61

International Tennis Champion
1936–2021

Darlene Hard '61, winner of three major singles championships and a two-time Wimbledon finalist hailed by Billie Jean King as “a major influence on my life as an athlete, teammate and friend,” died December 2, 2021. She was 85.

Ranked as high as No. 2 in the world, Hard won the precursors to both the French Open and the U.S. Open, taking the French title in 1960 and the U.S. championship in 1960 and '61.

Though her heyday came before the dawn of the Open Era in 1968 when professionals were first allowed to compete in the four major tennis championships known as the Grand Slam, Hard reached the pinnacle of the sport on its grandest stages.

In 1957, she fell to Althea Gibson in a historic Wimbledon final as Gibson became the first Black player to win a major tennis championship. Side by side with Gibson as Queen Elizabeth presented the trophy at Centre Court, Hard pecked Gibson on the cheek and then teamed with her to win the women's doubles championship.

For all Hard's success as a singles player, it was as a doubles player that she etched her name on Grand Slam trophies most often: She won 18 major doubles championships, 13 in women's doubles and five in mixed doubles. Seven of her doubles titles came at Wimbledon, four in women's doubles and three in mixed doubles, including two with Rod Laver, winner of 11 Grand Slam singles titles.

Inducted into the International Tennis Hall of Fame in 1973, Hard nevertheless was “the most under-publicized, underappreciated, possibly underrated tennis player of the last half-century,” a *Los Angeles Times* columnist lamented on her death. Hard's accomplishments were so under-the-radar in her retirement that she worked for 45 years at USC with little fanfare as an employee in the student publications department,



Darlene Hard '61, right, lost to Althea Gibson in the 1957 Wimbledon singles final, then teamed with Gibson to win the doubles title.

where her duties included designing parts of the USC yearbook *El Rodeo*.

Raised in Montebello, a suburb of Los Angeles, Hard played tennis with her mother on public courts as a girl but soon became so good she would take the long bus ride to the Los Angeles Tennis Club almost daily to hone her skills.

In 1957, she enrolled at Pomona College to study chemistry and biology in hopes of becoming a pediatrician. Already a touring international player, she won the inaugural U.S. collegiate singles championship in 1958 before leaving Pomona short of her degree to continue her athletic career. In 1974, Hard was inducted into the Pomona-Pitzer Athletic Hall of Fame, the first woman to be honored.

The young Pomona student made a big impression on another girl growing up on the public courts of Southern California: Billie Jean Moffitt.

Moffitt, now Billie Jean King, was a teenager in Long Beach when Hard, seven years her senior, agreed to hit with her at the request of Clyde Walker, who coached Moffitt and knew Hard from the Southern California youth circuit. By

then, Hard had already played at Wimbledon. Moffitt was starstruck.

“Playing one-on-one with Darlene, who wound up in the International Tennis Hall of Fame, changed my outlook because I got my first extended taste of what it meant to play at a high level,” King wrote in her recent autobiography, *All In*. “The pace and depth of her shots were a revelation.”

Hard continued to practice with the young prodigy, often driving 40 miles from Pomona to pick up Moffitt at her house.

“I would be jumping out of my skin as I waited to hear her coming down 36th Street in her red Chevy convertible. It had a twin-pipe hot rod muffler that announced she was near,” wrote King, adding that she sometimes imagined she would

follow Hard to Pomona.

On occasion, Hard would join the Moffitt family for a meal after the two practiced.

“It was my chance to barrage her with questions about all the things I longed to know,” King wrote. “What’s it like to play a major? Is Wimbledon as great as they say? Tell me about some of the places you’ve been!”

Years later, the two players teamed up in 1963 to help win the first Federation Cup, an event created to give women an equivalent of the Davis Cup international competition for men. The Fed Cup—renamed the Billie Jean King Cup in 2020—pits qualifying teams from 16 nations against each other. Hard and Moffitt clinched the championship with a doubles victory over Australia’s Lesley Turner and Margaret Smith, later Margaret Court, the dominating champion who won a record 24 Grand Slam singles tournaments, one more than Serena Williams has claimed.

On Twitter after Hard's death, King recalled Hard's influence on her life, their friendship and that Fed Cup victory.

“She was the best doubles player of her generation,” King wrote. “This was something we would both remember always.”

Laura Mays Hoopes

Emerita Professor of Biology
1942–2021

Laura Mays Hoopes, a former dean of the College and the Halstead-Bent Emerita Professor of Biology, died on October 24, 2021. She was 78.

An avid advocate for women in science, Hoopes served as Pomona College’s vice president for academic affairs and dean of the College from 1993 to 1998. The first scientist and the first woman appointed to that role, Hoopes was known for her high standards, candor and generosity. Her deanship received high praise.

“If I were going to design a dean from the ground up, the qualities I’d aim for are intelligence, integrity, wit, warmth, courage and a real love of teaching and scholarship,” Peter Stanley, then the Pomona College president, wrote in *Pomona College Magazine* in 1998. “These are exactly the qualities that Laura Hoopes brought to Pomona’s deanship. A scientist, a musician, a dancer, an outdoorsperson and one of the best-read people I know, she has really understood the College and honored its commitment to the liberal arts.”

Prior to joining the faculty at Pomona College, Hoopes served in several roles at Occidental College, as faculty in the biology and biochemistry departments as well as associate dean of faculty. She also was president of the Council on Undergraduate Research, a professional organization that promotes quality mentored undergraduate research.

Hoopes wrote and co-authored several books and articles in the fields of genetics and molecular biology and on DNA-related issues. Many of her research papers were co-authored with her undergraduate students.



She also was known for her impact in the classroom.

Ann Zhao ’09 says she wanted to join the Hoopes lab after learning about the professor’s passion and commitment to women in science.

“As a young woman who felt insecure about science research, I needed a mentor like Dr. Hoopes,” Zhao says. “She helped me be brave and resilient—qualities that have and will continue to help me reach my goals.” Zhao says Hoopes was “a tremendous role model for women (and men!)” who dreamed of being pioneers and leaders.

Gloria Yiu ’08, a rheumatology fellow at the UCLA David Geffen School of Medicine,

worked with Hoopes in her lab for four years at Pomona. More than a decade after graduating, Yiu firmly believes that the experiences she had in the lab and the encouragement of her mentor provided her with the confidence to pursue science and medicine.

Hoopes earned a bachelor’s degree in biological science from Goucher College and completed her Ph.D. in biology at Yale University. Years later, as her career in molecular gerontology career wound down, Hoopes prepared for writing in her retirement. She completed a creative writing certificate at UCLA in 2009 and an MFA in English at San Diego State in 2013. She retired from Pomona in 2015.

Hoopes published her memoir on becoming a woman scientist, *Breaking through the Spiral Ceiling*, in 2010 and *Opening Doors: Joan Steitz and Jennifer Doudna, Two Women of the RNA World* in 2019. She also published more than 20 stories and articles in magazines and newspapers.

For her contributions to her field, Hoopes received an honorary doctorate from Goucher College in 1995 and was elected a fellow by the American Association for the Advancement of Science Council. In addition, she won several writing awards, including the Jack London Award from the California Writers Club in 2013.

She is survived by her husband, Deacon Michael Hooper, son Lyle Mays, daughter Heather Hoopes Seid, son-in-law Sammy Seid and two grandchildren, Winnie and Max.

Lee C. McDonald ’48

Emeritus Professor of Politics
1925-2021

Lee C. McDonald ’48, a former dean of the College and emeritus professor of politics, died on December 29, 2021. He was 96.

A professor at Pomona for nearly 40 years, McDonald taught government and political theory from 1952 to 1990, serving as dean of the College from 1970 to 1975. His daughter Alison McDonald ’74 recalls that during his years as dean, McDonald enjoyed working closely with President David Alexander and other administrators. But he always said that being an administrator meant “saying no” and he found it hard to say no. After five years, he returned to teaching, which he loved.

McDonald won Wig Awards for excellence in teaching—voted on by students—in very different student political eras, one amid the turmoil of 1968 and another in 1989, the year George H.W. Bush succeeded Ronald Reagan as president, even though students knew McDonald was a staunch Democrat. He is remembered each year at commencement with the Lee Cameron McDonald Prize in Political Theory, which is awarded by the Department of Politics to the best senior or junior in the major.

His talents as a dean and colleague were also greatly appreciated, remembers Emerita Professor of Politics Betsy Crighton.

“Lee was one of the first people I met when I interviewed at Pomona College in 1975. He was the dean of the College, and I was a young candidate for a faculty position. Memorably, he said almost nothing during the interview: just sat quietly and listened. That quality of attentiveness—accompanied by wisdom, good humor, and restraint—built deep trust in his leadership. He was a gentle yet powerful force in the politics department, in the College and in Claremont.”

Born in Salem, Oregon, McDonald started college at the University of Oregon but joined the Army as soon as he turned



18. The year was 1943. He spent the rest of World War II training as a fighter pilot and while stationed at Santa Ana Army Air Base in Orange County, he visited a high school friend at Pomona College. There he struck up a friendship with a student named Claire. The two wrote to each other for the duration of the war before marrying in August of 1946. McDonald joined Claire Kingman McDonald ’47 at the College and finished his degree at Pomona, where he was inducted into Phi Beta Kappa and graduated *magna cum laude*.

Afterward, McDonald used GI Bill benefits to earn a master’s degree in political science from UCLA and a Ph.D. from Harvard. In 1952, McDonald was offered a position teaching government

at Pomona. He and Claire happily returned to Claremont, where they would spend their lives, raise their children, and remain active in the life of the College even after retirement. He was awarded an honorary doctor of laws from Pomona in 1998, and he and Claire received the Alumni Distinguished Service Award in 2009.

McDonald’s students have continued to write to him for years. As recently as August, Jon Fuller ’60 wrote to congratulate McDonald and Claire after reading about their 75th wedding anniversary in the *Claremont Courier*. In his letter, Fuller recalled how McDonald phoned him after his graduation to tell him and a friend about opportunities to serve as volunteer drivers at the 1960 Democratic Convention even though “you knew very well that we both then identified as Young Republicans.” Fuller called the convention “one of the most memorable experiences of my life,” recalling how he briefly sat next to Eleanor Roosevelt, who handed him a campaign souvenir as she left.

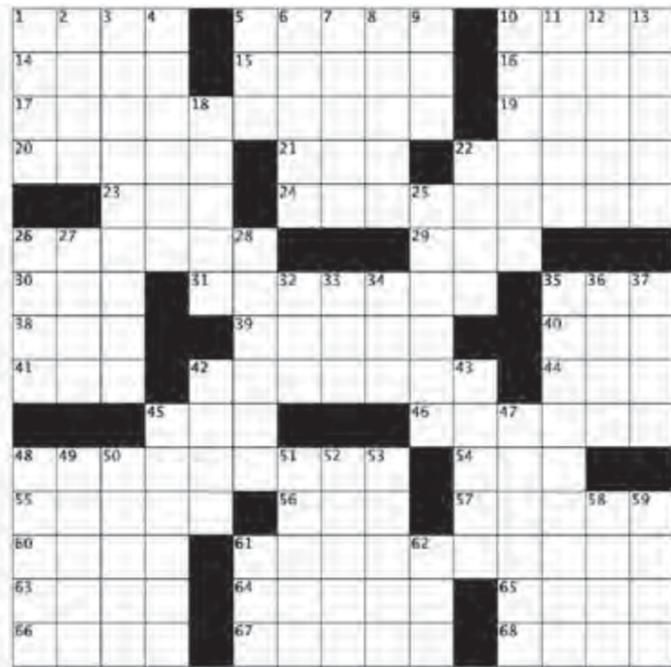
As a professor, McDonald loved wrestling with complex ideas. Among his many publications was a textbook, *Western Political Theory*, which was used in colleges for many years.

As members of the community, McDonald and Claire were founding members of the Claremont Presbyterian Church in the mid-1950s. In 2003, the couple moved to the Mt. San Antonio Gardens retirement community in Pomona.

McDonald is survived by his wife Claire, daughter Mary ’71 and son-in-law Jack; daughter Alison ’74 and daughter-in-law Sandy; son Paul and daughter-in-law Susan; five grandchildren and two great-grandchildren. His daughter Devon died in 1957, daughter Julie ’74 died in 1996 and son Tom in 2010.

“O-O” by Joel Fagliano '14

- ACROSS**
- Perched upon
 - Dumbledore's first name
 - Play divisions
 - Shape of many a dog treat
 - Bank robbery
 - Pirate's treasure
 - Who said "The best color in the world is the one that looks good on you"
 - Curbside call
 - Curry who leads the N.B.A. in all-time three pointers made
 - C.I.A. : U.S. :: ___ : Soviet Union
 - Luxurious fabric
 - The "A" of I.P.A.
 - Rock the baby or walk the dog
 - "Is that so?"
 - Possesses
 - Gymnast Sunisa who won the 2020 Olympic all-around gold
 - London letter getter
 - Pained cries
 - Battery type
 - Alcohol, slangily
 - Sports league with the recently added Seattle Kraken: Abbr.
 - President on the dime, for short
 - "Man, oh, man!"
 - In addition
 - "Thank you, Captain Obvious"
 - Donkey's cry
 - Popular '60s footwear
 - Comedian Wong
 - Chris who plays Captain America
 - Country music's ___ Brown Band
 - App for paying back friends
 - It's just a curd to me
 - "I mean, it was alright," for example
 - Something swapped in a game of Yankee Swap
 - Skip ___ (Netflix button)



- Subj. with supply curves
 - Praiseful poems
 - Itsy-bitsy
 - Tab on a Google search
- DOWN**
- Kindergarten basics
 - ___ one's own horn
 - Annually
 - Sexiest Man Alive magazine
 - "That hits the spot"
 - Not watertight
 - Term for a Scrabble play that uses all seven tiles
 - Words before an expiration date
 - Home to the Gateway Arch: Abbr.
 - Places for wedding vows
 - Raccoonlike animal
 - Like chocolate, to dogs
 - Smell bad
 - Like restaurants rated "\$" on Yelp
 - Record label for Otis Redding
 - "Call on me! Call on me!"
 - Snowman in "Frozen"
 - Where a shrimp's heart is located
 - Santa's laugh
 - Another name for our sun
 - Output of Santa's workshop
 - Include secretly on an email
 - In a risky situation
 - "You just blew my mind"
 - School zone sign
 - Busy airports
 - Hairstyle option
 - Hole foods?
 - Number of players per team in a soccer game
 - Beginning, informally
 - Egg-shaped
 - Faux pas
 - Upper atmospheric layer
 - Small bite
 - Treat disdainfully
 - Copy cats?
 - Possesses
 - Command to a dog
 - Family name on "Succession"



Crossword Challenge

This crossword puzzle was designed by Joel Fagliano '14, a senior puzzles editor at *The New York Times*. The solution is available on page 49.

How Do You Get to Carnegie Hall?

Practice our quiz, of course. Pomona's Carnegie Building, inevitably called Carnegie Hall, was one of more than 2,500 Carnegie libraries built around the world between 1883 and 1929 with the largesse of industrialist Andrew Carnegie. Of nearly 1,700 libraries built in the U.S., 100 or so were on college campuses. Many have gone on to other uses, including Pomona's 1908 building, which once served as a library for both the town and the campus and is now home to offices and classrooms for politics, international relations, public policy analysis and economics. Match the former Carnegie libraries pictured here with their campus locations. Solution available on page 51.

Coming up: A Major Career Quiz

Liberal arts students often major in areas of academic interest that don't necessarily match their future careers. A philosophy major might become a physician, for instance, or an art major an entrepreneur. Contribute to a future quiz by submitting your major, career outcome and a photo from either college or your professional life to pcm@pomona.edu.





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