

Pomona

COLLEGE
MAGAZINE
SUMMER 2015

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A View Through the Bars

Bill Keller '70 and criminal justice in America

Helping Out With Speaking Up

Jessica Ladd '08 pits an app against sexual violence

Pomona

/UNTOLD STORIES/

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With former *Times* editor Bill Keller '70 on board, the Marshall Project is shining a light into the dark corners of America's criminal justice system.

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By ADAM CONNER-SIMONS '08

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—PHOTO BY CARRIE ROSEMA



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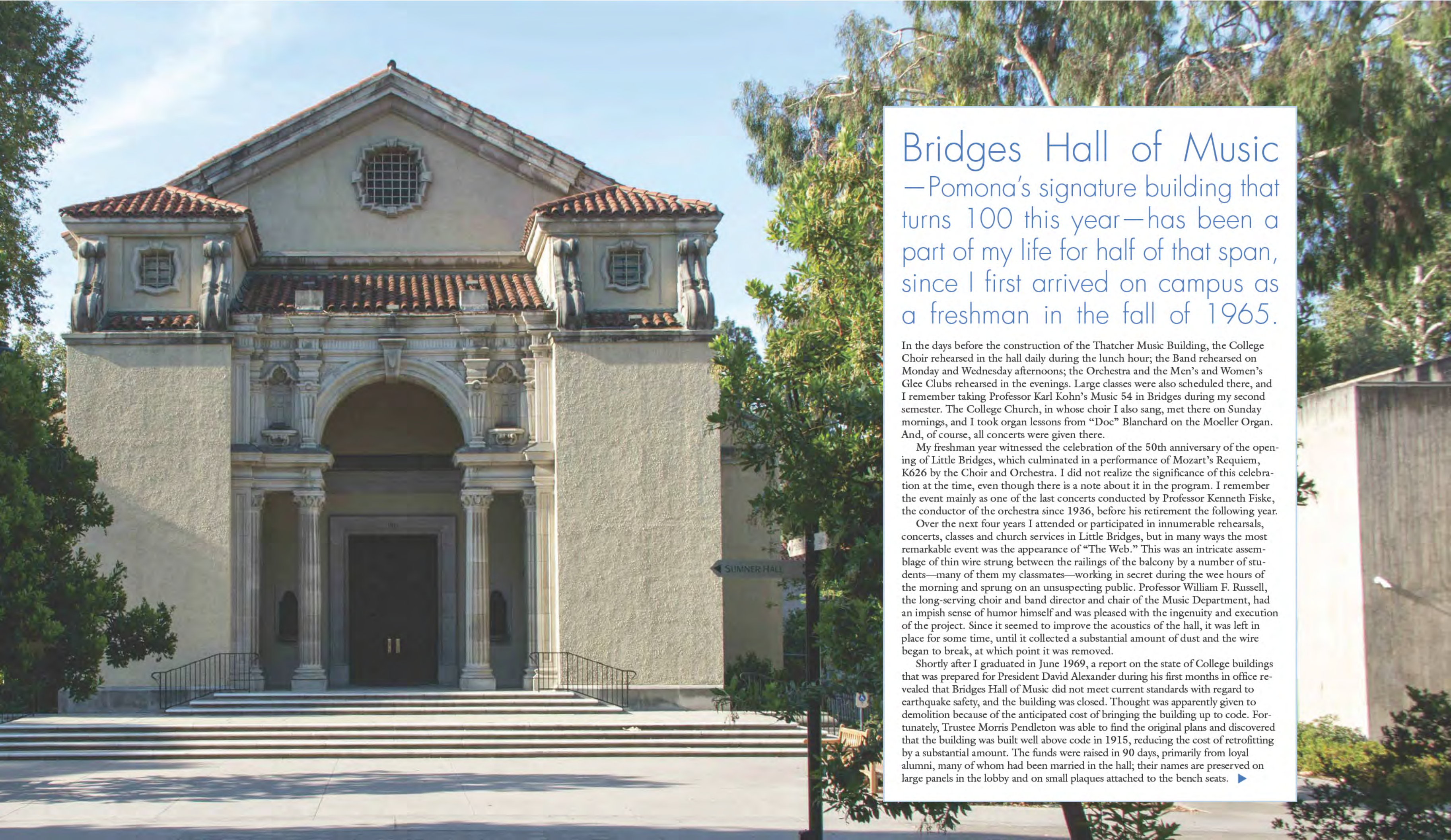


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Bridges Hall of Music celebrates its 100th birthday

Little Bridges at 100

Essay by Graydon Beeks '69 | Photos by John Lucas



Bridges Hall of Music

—Pomona's signature building that turns 100 this year—has been a part of my life for half of that span, since I first arrived on campus as a freshman in the fall of 1965.

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

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

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

Shortly after I graduated in June 1969, a report on the state of College buildings that was prepared for President David Alexander during his first months in office revealed that Bridges Hall of Music did not meet current standards with regard to earthquake safety, and the building was closed. Thought was apparently given to demolition because of the anticipated cost of bringing the building up to code. Fortunately, Trustee Morris Pendleton was able to find the original plans and discovered that the building was built well above code in 1915, reducing the cost of retrofitting by a substantial amount. The funds were raised in 90 days, primarily from loyal alumni, many of whom had been married in the hall; their names are preserved on large panels in the lobby and on small plaques attached to the bench seats. ►



Professor Graydon Beeks '69 recalls singing with the Choir at the 50th anniversary of Little Bridges in 1966. A member of the music faculty since 1983, Beeks has also served as building manager since 1984. ▶



▶ Professor Tom Flaherty (here performing with his wife Cynthia Fogg), has composed dozens of pieces to be performed at Little Bridges, including "Millenium Bridges" a crowd-participation piece written to celebrate the re-opening after the 2000-01 renovation.



▶ Noted composer and Professor Emeritus Karl Kohn and his wife Margaret Kohn came to Pomona in 1950 and gave their first two-piano recital in Little Bridges 65 years ago.

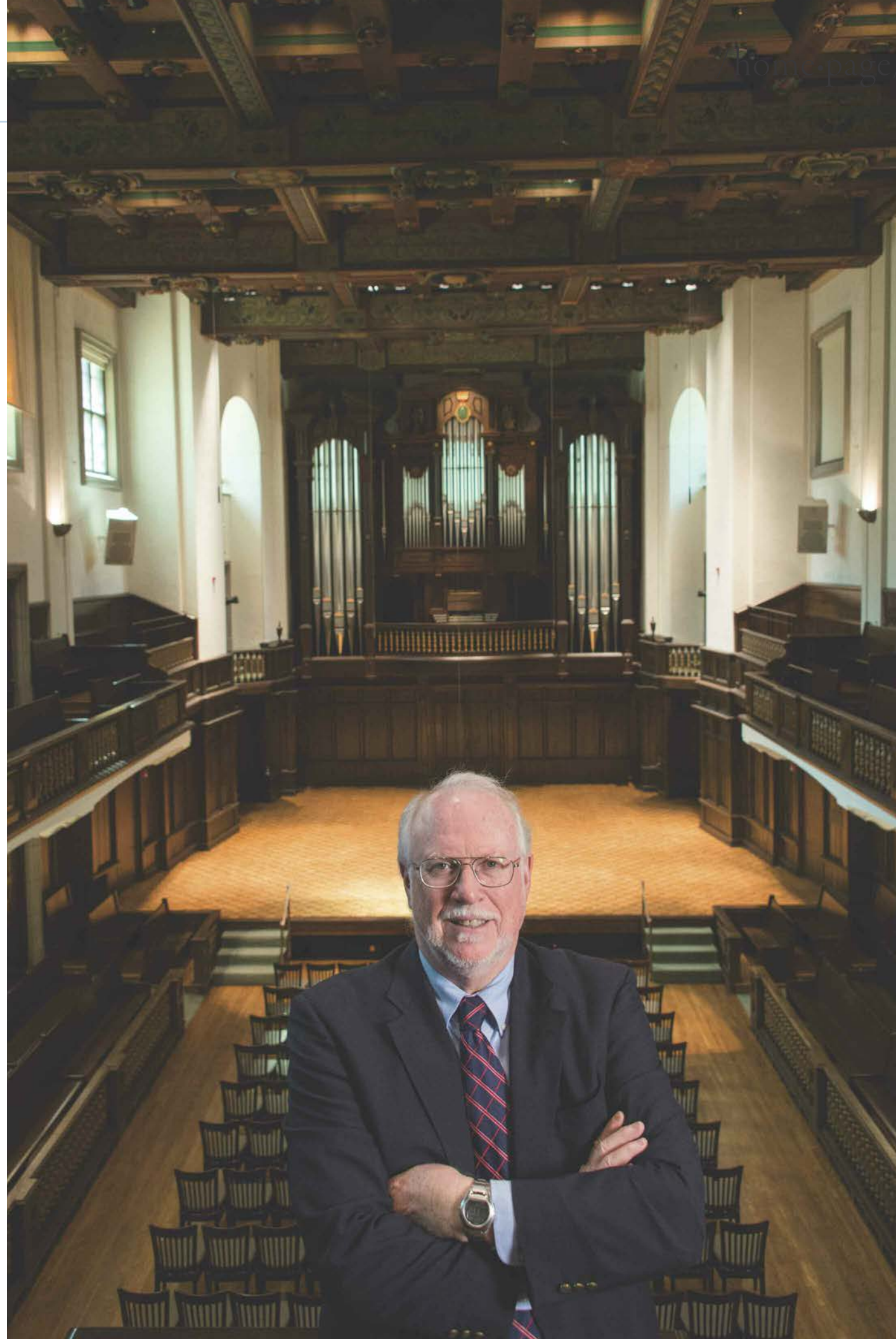
In addition to seismic retrofitting, acoustical work was done to increase reverberation and prevent the loss of bass frequencies. The stage was enlarged to better accommodate collaborations by the Choir and Orchestra, which had become an annual feature since 1962. A loading dock was added on the west side, eliminating the need to load pianos and other large instruments via a temporary ramp. The hall also gained air conditioning, a new lighting system and new chairs on the main floor.

This was the state of Little Bridges when I returned to Claremont in 1981 and resumed playing in the Band and singing in the Choir. In 1983, I was hired to conduct the Band, and the next year I also took over the supervision of the scheduling and maintenance of the Music Department facilities, including Little Bridges, which I have continued to do until the present.

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

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

There have been many distinguished concerts in Little Bridges in the years since my return to Claremont, but what stands out most clearly in my mind are the concerts related to the celebration of the College's Centennial in 1987-88. These included performances of newly composed works by Pomona College alumni and a performance by the Pomona College Choir and Orchestra of the Requiem by



Maurice Duruflé and of a new work, "To the Young," commissioned from Pomona alumnus Vladimir Ussachevsky '35, who had also written the work commissioned to celebrate the College's 50th anniversary. The Centennial concert was conducted by distinguished alumnus Robert Shaw '38 and featured Professor Gwendolyn Lytle as soprano soloist.

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

It has been a great privilege for me to work in Little Bridges for what has now been just over half my life. I have appeared on the stage as a conductor, singer, percussionist and harpsichord player. In the course of facilitating appearances by others, I have also made appearances as an announcer, a gaffer, an audio engineer, a lighting technician and a caretaker—jobs that are generally done these days by far more qualified people. In the early years, the light settings would occasionally change of their own accord—sometimes during concerts—and we attributed this to the ghost of Mabel Shaw Bridges 1908. Her ghost has not been as active in recent years, and I hope that is because she is happy about the current state of the hall and the way the College maintains and uses this gift that her parents provided in her memory just over a hundred years ago. I hope to have the opportunity to oversee that legacy for a few more years.

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/stray•thoughts/ *The subversive power of stories*

Stories Matter

Stories make us better.

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

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

As human beings, we're simply not geared to sympathize with groups of people, especially groups that are, in some seemingly significant way, different from

ourselves. In fact, the opposite may well be true. We fear the collective other. We eye them with suspicion and jealousy. We create stereotypes to rationalize our fears. Some of this may even be written into the darkest corners of our genes.

Statistics—the ultimate in thinking about human beings as collectives—can bring an informative bit of reality into play, and they may nudge us in-

GOOD STORIES ARE SUBVERSIVE—THEY INTRUDE UPON OUR NEATLY BUILT THEORIES WITH HUMANE SYMPATHIES. THEY PUT HUMAN FACES ON OUR STRAW MEN. THEY'RE THE BULLDOZERS IN OUR HEADS THAT MAKE ROOM FOR GROWTH.

tellectually in a new direction, but they don't touch our emotions. As someone once said, a million deaths is a statistic, but one death is a tragedy.

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

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

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

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

The theme of this issue, "Untold Stories" might be said to be an oxymoron. After all, isn't a story by definition something that's told? But there are so many stories—potential stories anyway—that for one reason or another we never hear. Sometimes they're untold because of fear or embarrassment. Sometimes because of the walls we build to keep them in. Getting them out into the open is sometimes essential therapy for those who have been keeping them inside, but it's also good therapy for those of us who need to hear them in order to expand our own capacity for complex and humane sympathies.

—MW

In Defense of Amazon

In “Preston vs. Amazon” (PCM Spring 2015) Douglas Preston makes some good points, but in at least some respects his viewpoint is based on an outmoded author/publisher model.

He states: “If authors couldn’t get advances, an awful lot of extremely important books wouldn’t get written.” While this may be true of some books, it is also true that many great books have a terribly difficult time getting past the gatekeepers at publishing houses, who are increasingly looking for blockbusters and who are increasingly unwilling to nurture beginning authors. The list of highly-rated authors who spent years receiving rejection letters before getting published is a lengthy one. These authors weren’t getting advances, and they had to spend countless hours struggling to get published instead of researching and writing books. (William Saroyan, for example, received 7,000 rejections before selling his first short story; Marcel Proust got so many rejections that he gave up and self-published.)

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

If publishers are “venture capitalists for ideas,” venues like Amazon are virtually cost-free incubators for individual thinkers and entrepreneurs (i.e., writers) trying to get their concepts produced and marketed without having to impress a patron. This is not a bad thing.

—David Rearwin ’62
La Jolla, Calif.

Museum Musings

The College has preliminary plans to build an art museum at Second and College where the cottages now stand, across the street from the Seaver Mansion/ Alumni Center where the Claremont Inn, a real community center, used to be located. As a planner and a donor with a long interest in the College, I would like to see a transparent planning process in which this building project serves the broadest possible cultural goals. We have been constructing single-purpose buildings, and they have created a banal, sometimes isolating cityscape of a college, which for the most part hasn’t deployed architecture to generate a cultural edge. I would argue that Pomona students suffer from this deficit. As a college, we need more cultural energy: a Medici city palace with artist residencies, Claremont fellows, comfortable places for visiting dignitaries and scholars should generate this kind of cross-fertilization and nourish the art of conversation. Maybe we would produce more Rhodes Scholars with this conversational energy and the self-confidence it breeds.

Close to the city center, this site is too important just to be an art museum housing a modest collection, including many Native American artifacts now stored at Big Bridges. With the largest endowment per student in the country, Pomona is rich enough to build new buildings without soliciting big donors or their advice. But I would argue that rather than giving administrators the credit for a single-purpose building that can be done quickly, this site is strategically important for constructing a stronger culture with ties to the community and to the other colleges. It requires real leadership to build those ties and a cultural confidence that many academics lack. An elegant dining room serving the trustees, literary and artistic societies (yet to be formed as they are at Harvard and Yale), community leaders and donors, a cinema café (acknowledging that filmic literacy is part of a Pomona education), community rooms that host endowed lecturers, as at the CMC Athenaeum, and perhaps a used book store will give the site a more dynamic spirit.

It took protests from Yale students in the 1960s to change the plans of the award-winning architect, Louis Kahn, and the donor, Paul Mellon, to transform the Yale Center for British Art on Chapel Street into a lively street presence, with café and book store. Pomona is less urban and, I would argue, less urbane, and there may not be a student constituency that could demand more of the building than an architectural prize or many trustees that care about these values, but let’s try with at least an open discussion. Culture is a sense of mutual responsibility between centers of power. It is time that these centers started having a conversation at Pomona. Now, that is a project for “daring minds,” the current slogan used to raise money for that conservative and safe goal of scholarships. Let’s go further. Let’s make Pomona a scintillating place. Mixed-use buildings are a beginning.

—Ronald Lee Fleming ’63
Cambridge, Mass.

Remembering Jean Walton

The latest issue of *PCM* introduced Professor Ami Radunskya and a story about women and math. I wonder if she knows the name, Dean Jean Walton, a woman of major importance to Pomona College and its education of women? Part of me wants to write a long piece, but if I try, this will never get sent. Besides, just a quick review of old issues of your magazine will provide information as to how old I am and how old the story of the unique issues of women and the College truly is: *Pomona Today Illustrated* for July 1973 has an article called “Choices,” and the summer 1990 issue of *Pomona College Today* has an article called “Rethinking Roles: Women’s Studies Challenges Belief Systems.” My files also include an article from the Winter 2005 *PCM* titled “End of the Weigh-In,” by Helen Hutchison ’74, remembering a Jean Walton experience.

What I have tended to forget, partly because I never took a math class at Pomona, is that Jean Walton’s Ph.D. was in mathematics from the University of Pennsylvania. I actually have a copy of her thesis.

Although it is unreadable to the likes of me (words like “and,” “but” and “to” were the few I recognized), I love having it. If any of you, including Professor Radunskya, are curious about Dean Walton, (she retired as a vice president, but during my years as a student and when we did the early Choices weekends, she was Dean) one interesting book that has a whole chapter written by Jean is: *The Politics of Women’s Studies; Testimony from 30 Founding Mothers*, edited by Florence Howe. The heading of her chapter, which is in Part I, is “‘The Evolution of a Consortial Women’s Studies Program,’ Jean Walton (The Claremont Colleges).” I write all this because somehow it is important that these sorts of connections don’t get lost. It might make the newer faculty a little wiser and more compassionate about their aging ground-breakers.

—Judy Tallman Bartels ’57
Lacey, Wash.

Remembering Jack Quinlan

Professor Quinlan was appointed Dean of Admissions in 1969, a critical time in the college’s history. Chicano and African American students felt we were vastly underrepresented in the enrollment at the time. Members of MECHA, including myself, and the Black Students Union were pressing the College to increase its diversity. I had the privilege of serving on a sub-committee on Chicano admissions with Dean Quinlan. Although our relationship was initially adversarial, I soon found John to be genuinely committed to the goal of diversity.

The fact that the enrollment of Pomona College today roughly mirrors that of the nation as a whole is in great part due to Dean Quinlan’s commitment to “quality and diversity,” first demonstrated all those decades ago.

—Eduardo Pardo ’72
Los Angeles, Calif.

Athletes and Musicians

The *PCM* reported in the Spring 2015 issue that Kelli Howard ’04 has been inducted into the Pomona-Pitzer Athletic Hall of Fame, a well-deserved honor. It is worth noting that Kelli and her doubles partner, Whitney Henderson ’04, were also four-year members of the Pomona College Band, playing tenor saxophone and trombone respectively. Combining intercollegiate athletics and serious music-making is difficult at a school like Pomona, with its heavy academic demands, but as Kelli and Whitney demonstrated, it can be done.

—Graydon Beeks ’69
Professor of Music
Director of the Pomona College Band
Claremont, Calif.

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



Under Prometheus

President David Oxtoby welcomes the members of the Class of 2015 to a Senior Dinner on April 7 beneath José Clemente Orozco’s fresco of Prometheus in Fray Hall.

1



HAVE A JOLLY HOLI

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

2



Edible Elements

Each summer, the students working in their work on ultra-thin assemblies to create a dessert version of the periodic table for one of their weekly barbecues. Past efforts have included cookies and cakes—this year, it was brownies, complete with rainbow sprinkles for the radioactive elements. Posing with their creation are: (from left, front row) Carlos Hernandez '18, Devin Gladys '17, Zi-Chen Liu '18, Samuel To '18, (back row) Kavoos Kolehndouzan '18, Vanessa Machuca '18, Conner Kummerlowe '16 and Hannah Wayment-Steele '15.

3

Eclectic Electives

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

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

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

4

2019's Got Class

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

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

5 Save the Date: October 3, 2015 FOUNDERS DAY AND THE NEW MILLIKAN

The focus will be on the wonders of physics, astronomy and mathematics during Pomona's 2015 Founders Day, which will feature the official opening of the beautiful new Millikan Laboratory and the renovated Andrew Science Hall. The dedication ceremony is set to begin at 1:30 p.m., and to be followed by a range of interactive science and math activities for all age groups throughout the afternoon, ending around 7 p.m. Food trucks will be available for dinner from 4:30 to 6:30 p.m. The event is free and open to the public.



6



Cathedral Song

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

"To sing music in a space that is like what the composer thought about really brings the music to life in a way that we can't recreate here on campus," says conductor and Professor of Music Donna Di Grazia. "From an educational perspective as well as an artistic one—those things go hand in hand—there's nothing like that experience for our students. ... And then you also get to give this gift of music to those who come."

7

Turf Wars

Drought is changing the face of Southern California, as more and more green lawns give way to desert plantings requiring a fraction of the water. At Pomona, turf removal hit a new high this summer, with the replacement of an additional 140,000 square feet (3.4 acres) of grass, according to Head of Grounds Kevin Quanstrom. Among the swaths of grass to be removed were areas around Alexander, Oldenborg, Hahn and Wig halls. Grass-lovers can take heart, however, that the broad, grassy lawn of Marston Quadrangle will remain green—at least for now.



8

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

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

9



Puppy Love

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

10



Celebrating the Class of 2015

Members of the Class of 2015 show support for a classmate who just received a diploma during Pomona's 122nd Commencement in May. During the ceremony, Michael Dickerson '01, Andrew Hoyem '57, Judge Stephen Reinhardt '51, and France Córdova spoke and received honorary degrees from the College. Videos of the speakers are available at www.pomona.edu/events/commencement/archive/2015.aspx.

Champion Times Nine

A familiar cliché for highly successful athletes is that they may need bigger mantelpieces to hold their many trophies. Vicky Gyorffy '15 may need an extra fireplace.

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

And that's not all. Gyorffy also advanced to the NCAA Division III Women's Swimming and Diving Championships in 2014 and 2015, earning honorable-mention All-America honors, and she was an honorable mention All-America selection in water polo, while helping the Sagehens to the NCAA Championships in 2012 and 2013.

It is easy to see how Gyorffy got hooked on water sports. Her older sisters were swimmers and water polo players in high school, with Janelle graduating from Pomona in

2009 after playing both sports and Rachele graduating from Princeton in 2013 after focusing solely on water polo. Both competed in the NCAA Women's Water Polo Championships in 2012 and 2013.

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

"I wasn't even sure I wanted to compete in sports in college, which is sort of ironic since I ended up competing in two of them," she says. "I was just looking for a small school that was great academically, and I didn't want to be too close to home. I think Janelle probably convinced me that the 5C environment was unique and that choosing Division III sports was a nice way to go. It's really competitive, but not the super-intense environment than larger schools can be."

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

"The Girls Who Code internship came about through the [Career Development Office's] Claremont Connect program," says Gyorffy. "Pomona was amazing, the way they helped fund that internship and make it

a reality. The internship only offered a small stipend and the Bay Area is expensive, so I don't think I could have done it without Pomona's assistance."

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

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

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

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

She won the 200 by just four-hundredths of a second, as she finished in 1:53.77, almost a second and a half ahead of her finals time from a year before. The next day, she added a more comfortable win (by 2/3 of a second) in the 100 with a time of 52.67, a full second faster than a year prior.

Gyorffy had a storybook ending to her swimming season, but she ended her water polo career with the opposite feeling. After winning the SCIAC title outright their first three seasons, she and her six classmates all had visions of making it four in a row and returning to the NCAA Championships. But after going undefeated in the SCIAC during the regular season, they were upset in the finals of the SCIAC Tournament by Whittier 7-6. The two teams were officially co-champions, but the loss brought Pomona-Pitzer's season to a premature end.

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

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

Much less nine times.

—Jeremy Kniffin

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

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

The Sagehens ranked 49th nationally (out of 332 NCAA Division III institutions) jumping from 63rd last year and 117th in 2012-13 and placing them second among SCIAC institutions. It is the highest finish for Pomona-Pitzer Athletics in the Director's Cup standings since a 33rd-place finish in 1996-97.

Sponsored by the National Association of Collegiate Directors of Athletics (NACDA), the Director's Cup is a program that honors institutions maintaining a broad-based program and achieving success in many sports, both men's and women's. The standings are calculated via a points system based on how teams finish in their national tournaments.

Pomona-Pitzer had a successful academic year from start to finish, with five teams, as well as numerous individuals, qualifying for the NCAA Championships.

In the fall, men's soccer won the SCIAC Postseason Tournament to advance to the NCAA Division III Championship for the first time since 1980. Men's cross country earned a team qualification to the nationals for the third year in a row, by taking a second-place finish in the NCAA West Regionals, and ended in 17th place, the team's highest finish since 1982. Maya Weigel '17, meanwhile, earned All-America honors for the women's cross country team with a 22nd place finish, after claiming first place at the West Regionals.

The winter saw a strong season from the men's and women's swimming and diving teams, which both finished second in the SCIAC and had national qualifiers. In his first year, Mark Hallman '18 earned All-America honors by qualifying for the finals in the 200-yard freestyle. For the women's swimming and diving team, the 800-yard freestyle relay team of Vicky Gyorffy '15, Maki Tohmon '17, Kelsey Thomas '18 and Victoria Vanderpoel '18 earned All-America honors as well.

The Sagehens made their biggest leap in Director's Cup standings during the spring semester, thanks to three teams that advanced to the round of 16 in the NCAA Division III tournaments.

Women's lacrosse reached the round of 16 with its first-ever NCAA tournament win, defeating SCIAC rival Occidental at home after winning its first-ever SCIAC title by four games. Men's and women's tennis both moved on to the NCAA Regional Finals in May after earning top-10 rankings in the regular season, with the men reaching as high as third and the women as high as seventh. Men's tennis defeated Texas-Tyler in the regional semifinals to reach the round of 16, while women's tennis earned a win

over Whitman. In addition, Connor Hudson '15 qualified for the NCAA Division III Championships both in singles and in doubles after he and doubles partner Kalyan Chadavalavada '18 reached the finals of the ITA Small College nationals in the fall, earning All-America honors. On the women's side, Lea Lynn Yen '16 and Grace Hruska '18 qualified for the NCAA Championships in doubles.

Women's water polo, which is not calculated in the Director's Cup standings due to the small number of participating teams, added to the spring success for Pomona-Pitzer by tying for the SCIAC title with a 10-1 league record, the fourth year in a row that it has earned at least a share of the conference crown.

In addition to team successes in the spring, Weigel completed a fall-spring All-America sweep by finishing in seventh place nationally in the 800 meters for the women's track and field team, while John Fowler '16 earned a top-10 finish (ninth) in the 5,000 meters. Tiffany Gu '16 also earned a national qualification for the women's golf team, finishing 30th out of 110 at the NCAA Division III Championships.

The late push in the spring enabled the Sagehens to pass Redlands (56th place) among SCIAC schools.

—Jeremy Kniffin



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

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

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

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

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

If you had asked that younger Sisneros whether she thought her career would involve computers, she'd have laughed. "I hated computers when I was little!" she exclaims. "We had this horrible Tandy 1000 RadioShack-brand piece of junk that I could never get to work right. When I got to college, I was quite surprised that I ended up liking computers." She attributes this interest in part to the late Professor of Psychology William Banks, who was responsible for the acquisition of Sisneros's first computer of her own, an all-in-one black-and-white Mac with a power supply problem. "That's when I really started to play and discover," she recalls.

Sisneros's method of discovery was entirely her own. "My high school job was working at Long John Silver's, a fish shop, where I started drawing a comic strip about these little cartoon

Melanie Sisneros '94 is playful with her space and serious about her work.



fish," she explains. "So once I discovered SuperPaint, an illustration software on my Mac, I started making it on the computer instead. I would print it out and tape it on the door of my dorm room, and people would walk by and read the latest installment."

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

Now, she works as part of ITS's six-person Client Services team, where her job includes providing desktop support for several academic departments. One of these is the Department of Classics, in which Sisneros was a major. "I've always felt that at liberal arts colleges, you learn how to think," she says. "Regardless of what you study, you learn how to look at things critically. I use that training every day in doing IT support."

Sisneros spends a big part of her day answering the phone at the ITS service desk, taking walk-ins and responding to help requests submitted through the College website. Much of her job consists of configuring computers, which can either mean connecting remotely or taking time to visit the offices of professors and administrators across campus.

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

"What does that mean?" she laughs. "You don't 'learn computers;' you use them for something. I don't want to learn vacuum cleaners. I want to clean my floor."

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

—Feather Rose Flores '17

88
YEARS AGO



ITEM: The Marjorie Maude Bell '28 Scrapbook

DATE: 1924-1928

COLLECTION: One of 37 scrapbooks currently in the Pomona College Archives collection, ranging from the Class of 1901 to the Class of 1972.

DESCRIPTION: 240-page scrapbook (12" X 9" X 6"), jammed with pasted-in invitations, dance cards with attached pencils, tickets, programs, clippings and other memorabilia from Southern California college life in the 1920s.

ORIGIN: The scrapbook was donated by Karen McDaniel, Ms. Bell's niece, who explained: "She graduated in 1928, and her brother Gilbert Clyde Bell, (my grandfather) graduated in 1927. She was a very involved student: secretary of her senior class, president of Phi Kappa Sigma literary society, sorority sister of Alpha Chi Omega, among other positions."

If you have an item from Pomona's history that you'd like to see preserved in the Archives, please call 909-621-8138.

With former *Times* editor Bill Keller '70 on board, the Marshall Project is shining a light into the dark corners of America's criminal justice system.

A VIEW THROUGH THE BARS

BY ALEXANDER GELFAND

It's a chilly March morning in Manhattan—the kind of grey, slushy Wednesday that can make even the most optimistic New Yorker wonder if winter will ever end. But for Bill Keller '70, it might as well be spring. ¶ The previous weekend, Keller's former employer, *The New York Times*, ran a 7,500-word article about the brutal beating in 2011 of an inmate by guards at the Attica Correctional Facility in upstate New York. Three of the guards were scheduled to stand trial on Monday for multiple felonies, including first-degree gang assault. All had rejected plea bargains. ►

The story was reported by investigative journalist Tom Robbins for The Marshall Project, the nonprofit digital news outlet dedicated to criminal justice issues that Keller has edited since it launched in November of last year;

and it was posted to the *Times* and Marshall Project websites before appearing on the front page of the newspaper’s Sunday print edition, complete with striking photos by *Times* photographers Chang Lee and Damon Winter. (Keller, who has been a trustee of the College since 2000, says he spent “a lot of time” dashing in and out of a board meeting in Claremont the previous Friday, shepherding the piece through publication.) On Tuesday, Robbins and *Times* reporter Lauren D’Avolio filed another story: all three guards had suddenly accepted a deal from prosecutors, pleading guilty to a single misdemeanor and quitting their jobs in order to avoid jail time.

From a purely journalistic perspective, the two articles packed quite a wallop, reverberating across the Internet and stimulating commentary in a variety of other media. And it’s not inconceivable that the first, lengthy story helped create the environment that made the second, shorter one come to pass; maybe, Keller mused in his Midtown office, a series of masks representing former Russian leaders gazing down at him from the wall, the guards decided to accept a plea deal because the weekend feature made it clear that prosecutors had a strong case against them.

The Marshall Project was founded by Neil Barsky, a former *Wall Street Journal* reporter, documentary filmmaker, and hedge-fund manager whose interest in criminal justice was piqued a couple of years ago by two books: Michelle Alexander’s *The New*

“Bill’s hiring put us on the map right away with funders and with other reporters and editors who wanted to work with us,” Barsky says. It also stirred up a great deal of media attention, with articles about Keller, Barsky and The Marshall Project appearing long before the site actually launched.

This should come as no surprise. Keller is one of the most familiar and respected figures in American print journalism: Over the course of his 30 years at the *Times*, he won a Pulitzer for his coverage of the fall of the Soviet Union; served as bureau chief in South Africa during the end of apartheid; held the position of executive editor for eight years; and ended his run at the paper as a columnist. His decision to move to a nonprofit digital enterprise evoked comparisons with Paul Steiger, who left his job as managing editor of the *Wall Street Journal* to found ProPublica, now the largest and best-known nonprofit digital newsroom in the country; and it generated a commensurate amount of buzz.

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

“THE STATUS QUO IS NOT DEFENSIBLE. THE COUNTRY NEEDS TO SEE THIS ISSUE LIKE THE HOUSE IS ON FIRE.” —NEIL BARSKY

Jim Crow, which examines the mass incarceration of African Americans; and Gilbert King’s *Devil in the Grove*, about Thurgood Marshall’s defense of four young black men who were falsely accused in 1949 of raping a white woman. (The Marshall Project was named for the late Supreme Court justice.) Barsky was raised in a politically active household—both parents were involved in the civil rights movement—and he retains a belief in the power of journalism to effect social change. He also feels that the American public has become inured to the fact that the nation’s criminal justice system is, as he says, “scandalously messed up.” So he decided to use digital journalism to lend the subject of criminal justice reform the urgency it deserves. “The status quo is not defensible,” Barsky says. “The country needs to see this issue like the house is on fire.”

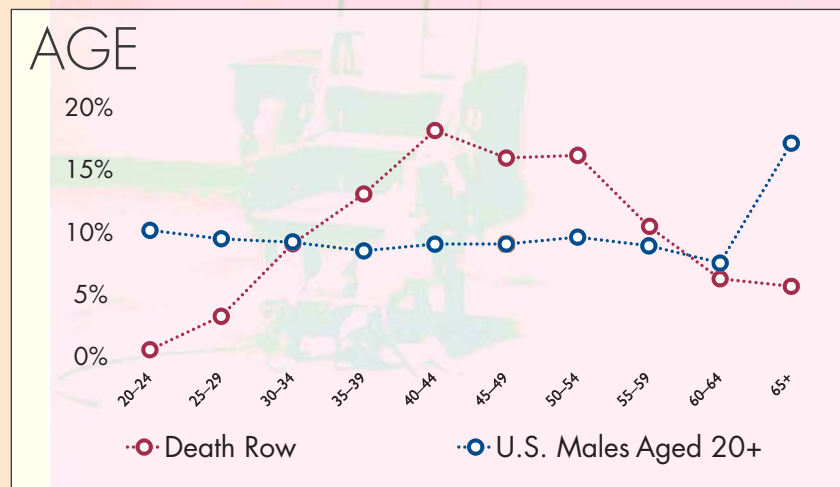
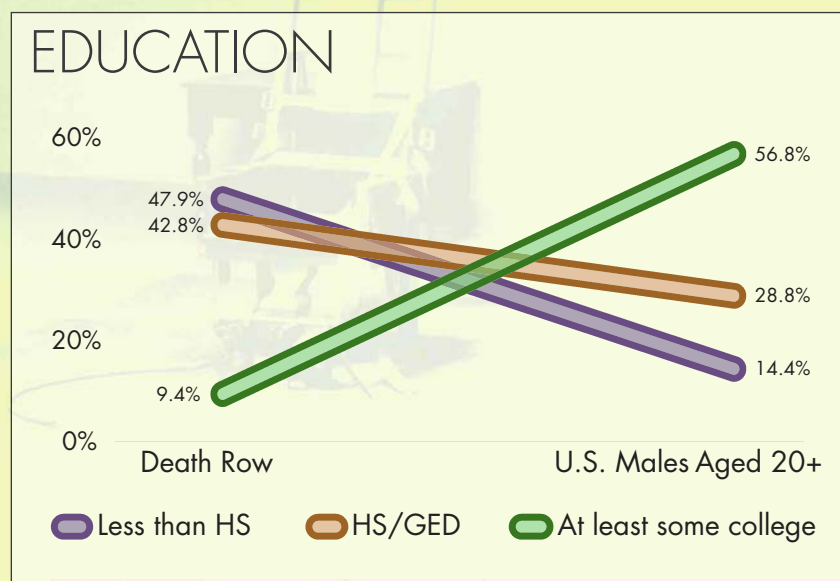
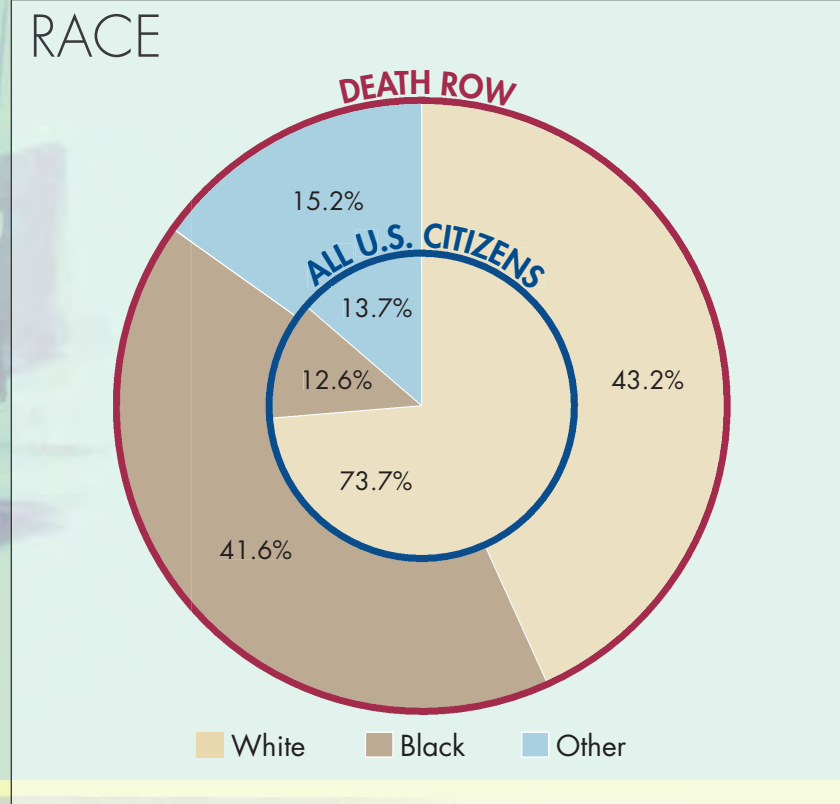
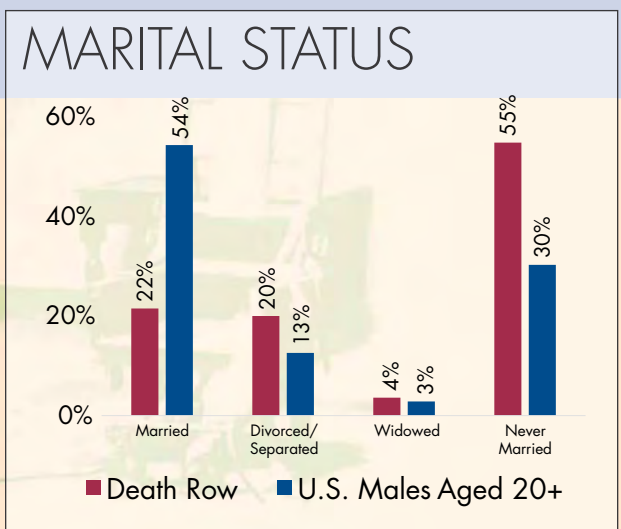
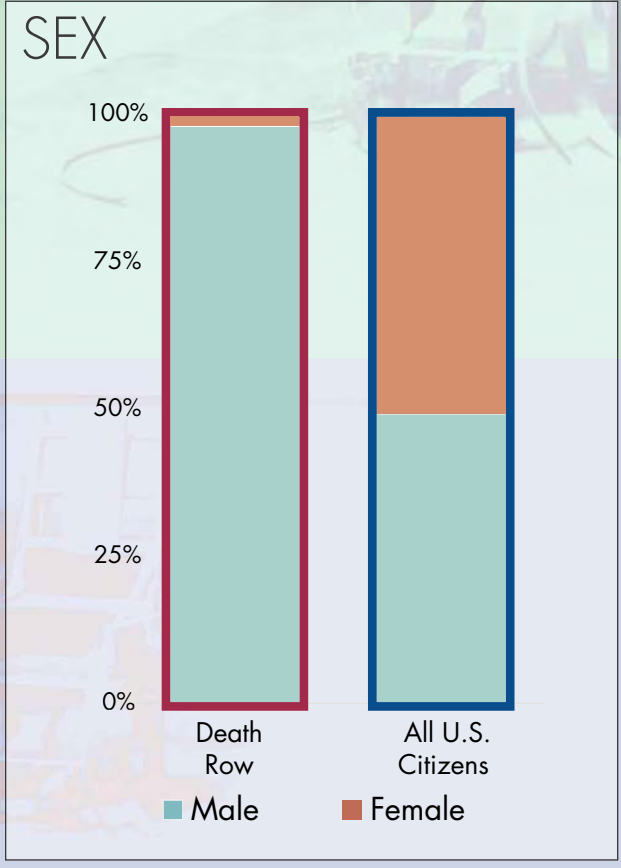
Barsky didn’t know Keller personally, but in June 2014, he shot him an email to see if he might be interested in signing on as editor-in-chief. The two met for breakfast; Keller agreed; and then, as Barsky puts it, “all hell broke loose.”

There was also, Keller says, a certain appeal to building an organization from scratch, without the ample safety net afforded by *The New York Times*, and in managing a relatively small operation. “I can talk to pretty much everyone on my staff if I want to, which is nice,” Keller says—and presumably quite different from the *Times*, where he edited a staff of 1,250.

In fact, Keller had just come from The Marshall Project’s weekly editorial meeting. A clutch of reporters and editors crowded into Barsky’s office in his absence, some sitting on the floor, others taking up positions on top of a low-slung filing cabinet. Keller presided with genial authority, asking questions, soliciting opinions, and sifting the criminal justice news of the day for potential stories.

That news, as anyone with eyes to see or ears to hear can attest, has been coming thick and fast of late. The Marshall Project was conceived before Eric Garner died while being subdued by police officers in New York City; before Michael Brown and Walter Scott were fatally shot by police officers in Ferguson, Mo., ►

Who’s on Death Row?



Infographic compiled by Seth Kadish '06, based on data from the Bureau of Justice Statistics



Bill Keller '70 at the New York office of the Marshall Project

and North Charleston, S.C.; and before Freddie Gray died of injuries sustained while in police custody in Baltimore. And it came into being as those and similar events sparked what has been described as the most significant American civil rights movement of the 21st century, inspiring a concomitant deluge of stories about crime, punishment and America's failure to manage either one particularly well.

But criminal justice has always represented an unusually rich vein of material for investigative journalists, and that, too, appealed to Keller. The sheer scope of the topic was evident at the Wednesday meeting: Andrew Cohen, who edits "Opening Statement," the site's morning e-newsletter, talked about the release of a report by the President's Task Force on 21st Century Policing; news editor Raha Naddaf described a possible collaboration with a highly regarded print magazine on deteriorating conditions at New York City's Rikers Island jail complex; and Keller brought up the case of the Kettles Fall Five, a group of medical marijuana growers in Washington State who face federal drug charges. There was talk of immigration law, of data-driven reporting, and of recent revelations regarding just what kinds of in-

FROM THE ARCHIVES:

A Time for Experiments

This excerpt is lifted from an essay on the future of journalism by Bill Keller '70 in the Spring 2009 PCM titled "Not With A Bang."

... Where does this end?

An NYU professor named Clay Shirky writes about this subject with considerable common sense, although he is more pessimistic than I am about newspapers. His analogy for the disruptive power of the Web is the Gutenberg printing press, invented in the 15th century. Gutenberg's press is credited with being an important factor in the spread of literacy that produced the Renaissance. But in the years immediately after the invention, Shirky points out, there was chaos. All the accepted philosophers, faiths and accounts of history were open to challenge, and nobody quite knew whom to trust.

"As novelty spread," Shirky writes, "old institutions seemed exhausted while new ones seemed untrustworthy; as a result, people almost literally didn't know what to think. ... This is what real revolutions are like. The old stuff gets broken faster than the new stuff is put in its place."

So how will things work when the Internet finishes shaking our world? "I don't know," Shirky replies. "Nobody knows." Now is the time for experiments, "lots of experiments, each of which will seem as minor at launch as Craigslist did, as Wikipedia did. ... For the next few decades, journalism will be made up of overlapping special cases ... No one experiment is going to replace what we are now losing with the demise of news on paper, but over time the collection of new experiments that do work might give us the journalism we need."

On that uncomfortable truth, I agree.

formation federal prosecutors are obliged to share with defense attorneys.

Several of those stories would make their way onto the site over the next month or so, as would a dizzying array of others. Indeed, in a single week in late April, The Marshall Project ran pieces that dissected the career of Baltimore police commissioner Anthony Batts; examined the treatment of transgender inmates and investigated standards of care for diabetic ones; considered the miserable record of the FBI's forensics labs and the long-term efficacy of reforms imposed on local police forces by the Department of Justice; and invited readers to take a quiz to find out which are killed more humanely: pets or prisoners. (Answer: pets.) "For a niche subject, this is a very big niche," says Keller, who together with staff writer Beth Schwartzapfel filed a story in mid-May about Willie Horton, the convicted murderer and rapist whom George H.W. Bush used to pummel Michael Dukakis in the 1988 presidential election.

Much of the site's original reporting covers topics that remain underreported elsewhere, or provides added context to ones that are already trending. There's no denying that the latter have pro-

"THE AIM IS TO GET THESE ISSUES ONTO A LARGER STAGE. AND FOR THAT, YOU NEED A MEGAPHONE." —BILL KELLER '70

liferated wildly over the past year or so: "Opening Statement" typically includes links to pieces produced not only by other criminal justice outlets like *The Crime Report* and *The Juvenile Justice Information Exchange*, but also by publications such as *The New Yorker*, *The Atlantic*, *The Guardian*; a host of independent blogs and progressive news sites; and just about every major newspaper in the United States.

The attention currently being paid to criminal justice represents a sharp reversal following years of declining coverage. That decline, says Stephen Handelman, who edits *The Crime Report* and directs the Center on Media, Crime and Justice at John Jay College of Criminal Justice, resulted from two principal phenomena: falling crime rates, which made the topic a "spectator sport" for many middle-class Americans; and turmoil in the news business, which led to a reduction in resources, including the number of reporters with the knowledge and experience required to tackle complex criminal justice stories. Despite the proliferation of digital tools for gathering and distributing news and information, solid investigative reporting still requires old-fashioned shoe-leather, which in turn requires both time and its correlate, money. And investigative reporting that focuses on criminal justice stories that may unfold over weeks or months or even years—stories that require reporters to scrutinize sprawling institutions like the federal court system or state correctional facilities and that involve untangling the complex web of legal, social and political factors at play in issues like the mass incarceration of black men, the detention of undocumented immigrants, the war on drugs and the use of prisons as holding pens for the mentally ill—requires a lot of both.

Which brings us, inevitably, to the "nonprofit" part of

"nonprofit digital news outlet." The word is by no means a synonym for impoverished; some of the most robust news organizations in the country (NPR, The Associated Press) are nonprofits. Nonetheless, there are concerns about the long-term prospects of the smaller digital nonprofits that sprouted like mushrooms in the wake of the Great Recession, when the short-term prospects of traditional news media appeared to be particularly dismal. A 2013 study of 172 nonprofit digital news outlets by the Pew Research Center suggested a guardedly optimistic attitude, with most reporting that they were in the black. But the study also found that many of those same outlets were reliant on one-time seed grants from foundations, and lacked sufficient resources to pursue the marketing and fundraising activities that could help them become more financially stable. "Nonprofit journalism isn't going away any time soon," says Jesse Holcomb, a senior researcher at the center who worked on the report. "But that doesn't mean there's been a tipping point in terms of achieving a sustainable approach."

Research by the Knight Foundation indicates that the most successful nonprofit news organizations seek to diversify their

funding; invest in marketing, business development and fundraising; and build partnerships with other organizations to expand their audiences and bolster their brands. Judging by those criteria, The Marshall Project appears to be on solid footing. The site has a long list of donors, some of whom have committed funds for two or three years, and a dedicated business staff. Keller and Barsky are considering a wide range of alternative revenue sources, including memberships, conferences, and sponsorships—though advertising might be a tougher row to hoe. ("Advertisers aren't dying to advertise their products next to stories about prison rape," Keller says.) And thanks no doubt in part to the Keller Effect, the site is not hurting for partners.

In addition to the Attica piece, The Marshall Project has published stories in conjunction with *The Washington Post*, *The Chronicle of Higher Education*, and *Vice*, which Keller describes as "a direct pipeline to a younger audience." It also has projects in the works with *60 Minutes* and *This American Life*, and is in talks with several other outlets, including *Stars and Stripes*, The Weather Channel, and the statistics-driven news site 538.org.

In some ways, Keller says, it's easier to do everything yourself. But collaborations with other outlets help build the site's credibility, and allow it to leverage the resources of different organizations. (The *Times*, for example, contributed photography to the Attica piece, which can be costly, while other partners might provide legal services or help cover travel expenses.) Most importantly, such partnerships ensure that The Marshall Project's reporting, which Keller describes as "journalism with a purpose," will reach the largest possible audience.

"The aim," says Keller, "is to get these issues onto the larger stage. And for that, you need a megaphone."

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

HELPING OUT with SPEAKING UP

STORY BY ADAM CONNER-SIMONS '08 | PHOTOS BY CASEY KELBAUGH

Let her going, and Jessica Ladd '08 will talk effusively about her many positive Pomona memories, from late-night sponsor-group discussions about free will to sunny study sessions on Walker Beach.

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

Perhaps most pivotally, and certainly most traumatically, Pomona was also the place where she was sexually assaulted.

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

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

As founder and CEO of Sexual Health Innovations (SHI),

Ladd has developed a tool called Callisto that is aimed at making survivors feel more comfortable reporting their experiences. This fall, two institutions will adopt the technology, including the very place where Ladd's frustrating but illuminating journey first started.

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

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

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

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

"If authorities could stop perpetrators after their second assault, 60 percent of assaults could be prevented," Ladd says. "Callisto isn't the complete answer, but I think it can be a valuable piece in the puzzle."

One reason to bet on Callisto is that it was developed with direct input from more than 100 college sexual-assault survivors and advocates, in the form of several months' worth of surveys, focus groups and interviews.

Among the participants was Zoe Ridolfi-Starr, who last year organized a Title IX federal complaint against Columbia University arguing that the institution treats survivors and alleged assailants unequally. She says that, with Callisto, it was clear from the start that SHI truly understood its audience's needs.

"Survivors can find it overwhelming enough to try to maneuver through all that red-tape before you even add things like PTSD and depression into the mix," she says. "SHI has shown that they want to go about the process in a way that's inclusive, intuitive and intentional."

Callisto's sleek interface is designed to make it easy to wade through the murky waters of bureaucracy. Questions have explanatory "help text" to clarify why they are being asked and how answers will be used, while the language is chosen with care and sensitivity. For instance, a question about how much the victim had been drinking is couched in reassurances that such answers do not put her or him at fault and will not, say, get her or him in trouble with the school for violating its alcohol policy.

The system's development has coincided with sexual assault emerging as perhaps the most-discussed issue in all of higher education, from President Obama's recent "It's On Us" initiative to the Columbia University student who carried a mattress all year to protest the school's handling of her assault allegations.

"As far back as 2013, we realized that if there ever was a time for schools to change their programs, it's now," Ladd says. "In the past, adopting this might have seemed like an admission that assault is prevalent on campus. Today, it's seen as forward-thinking."

The issue has gained prominence even beyond academia, particularly with the many allegations against comedian Bill Cosby. Ladd says that, while such visibility can be valuable, the growing list of women who have spoken out only further highlights the importance of systems like Callisto for survivors who don't want to go public, or whose assailants aren't famous entertainers.

"People shouldn't have to out themselves to the world to get justice," she says. "Callisto is a service that we'd eventually like to

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AND HEALTHIER, TOO?"**

—JESSICA LADD '08



listo is a very creative mechanism for doing so, in a way that puts a lot of control in the survivor's hands."

Ladd says she didn't come into SHI with particularly entrepreneurial intentions, but simply with a problem that she wanted to solve.

"This is something that I have long believed should exist in the world," she says. "At a certain point I realized that, while I can't change what happened to me, what I can do is build something that will hopefully help the next person who's in that same situation."

make available to anyone who needs it."

Ladd's interest in sexual health evolved from her upbringing on San Francisco's Castro Street, where she says that it "always seemed like the city around me was dying of AIDS." An early clouds-parting moment happened in a high school production of "The Vagina Monologues," when she first learned that there was such a thing as a clitoris.

"It felt as though the world had been conspiring to not let me know about it," she says. "It made me wonder, 'what else are they hiding from me?'"

Since then she has dipped her toes into several different sexual-health-related sectors—as an educator, an academic, a policy advocate and even a White House intern—but says that she became disenchanted with all of these approaches as means to actually effect change.

Instead, she looked at companies like Facebook and Google, and realized that a key way to influence people was through technology.

"The Internet allows people to do things that they would normally find socially awkward, from looking at porn and buying sex toys to propositioning threesomes on Craigslist," she says. "We've harnessed that power to make ourselves happier, but why not use it to make ourselves safer and healthier, too?"

Callisto is the flagship initiative for SHI, which Ladd founded while enrolled full-time in Johns Hopkins' public-health MPH program. SHI has grown from a makeshift website coded by volunteers to a full-fledged 501(c)(3) nonprofit with bi-coastal offices and more than a quarter-million dollars in funding from Google.

This fall, in efforts that are more than a year in the making, Ladd will launch Callisto at two "Founding Institutions"—Pomona and the University of San Francisco.

"We want to make sure that students feel comfortable reporting sexual assaults when they happen," says Pomona Associate Dean and Title IX Coordinator Daren Mooko. "Cal-

Retiring... But Not Shy



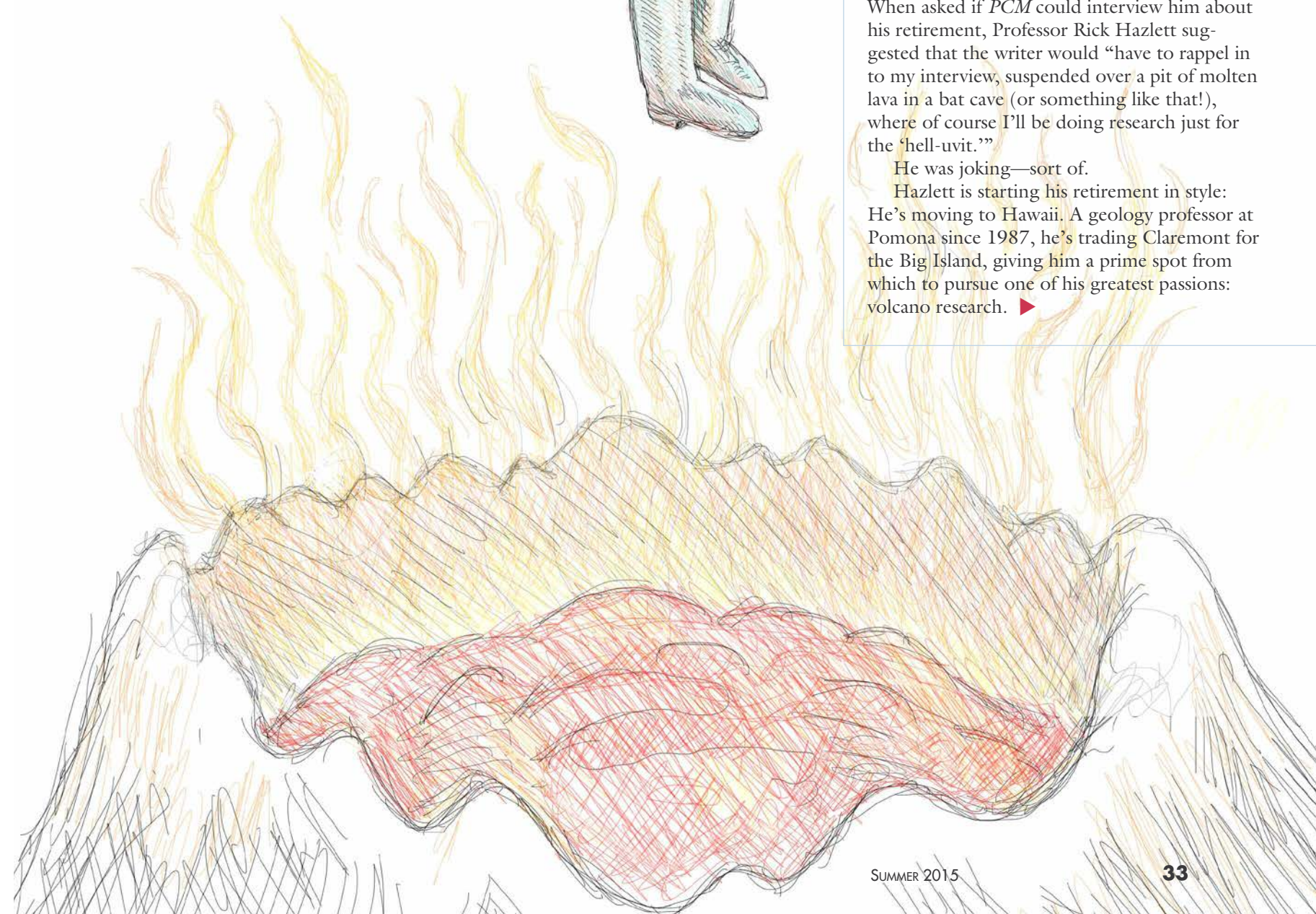
Six popular Pomona professors are calling it a career, but none of them plans to become a couch potato...

Rick Hazlett

When asked if *PCM* could interview him about his retirement, Professor Rick Hazlett suggested that the writer would "have to rappel in to my interview, suspended over a pit of molten lava in a bat cave (or something like that!), where of course I'll be doing research just for the 'hell-uvit.'"

He was joking—sort of.

Hazlett is starting his retirement in style: He's moving to Hawaii. A geology professor at Pomona since 1987, he's trading Claremont for the Big Island, giving him a prime spot from which to pursue one of his greatest passions: volcano research. ▶



Hazlett calls the move a “bittersweet denouement” because of his deep affection for Pomona College and its students. But he has a long-running connection to Hawaii, having done many research projects there over the past 40 years, stretching back to the time he was a student.

“In a sense, I’m not really moving to a new landscape or an entirely new social circle,” he says. “It’s a bit of going home, in a way.”

A four-time winner of the Wig Distinguished Professor award, Hazlett chaired Pomona’s Geology Department for nine years. He helped establish the school’s Environmental Analysis Program and became its pioneer coordinator.

Hazlett is moving into a historic house in north Hilo, 30 miles away from the Hawaiian Volcano Observatory. His research will likely involve “looking at a prominent fault zone near the summit of the [Kilauea] volcano.”

“That sounds like work, but honest to God, it’s recreation for me,” he says with a laugh.

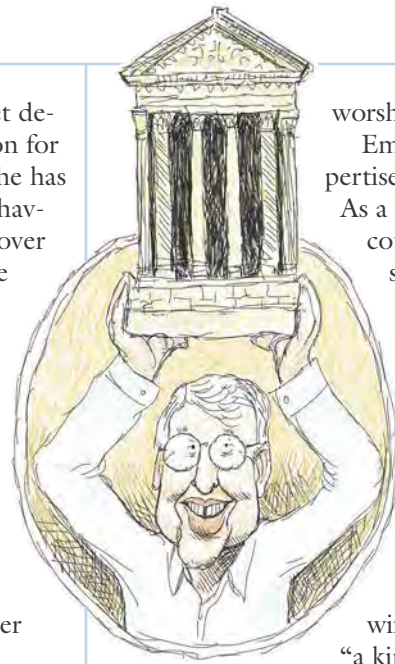
In addition, Hazlett will be working on two book projects. One is a new edition of a popular textbook, *Volcanoes: Global Perspectives*, that he co-wrote in 2010. He was also appointed senior editor for a research encyclopedia of environmental science, to be published by Oxford University Press. His focus will be the impact of agriculture on the environment.

“I’m really quite concerned about, and deeply committed to, solving environmental issues that I can impact. I figured this was a great way for me to pursue that mission while moving into retirement.”

Jud Emerick

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

“I’ll be doing art history for the foreseeable future,” Emerick writes in an email from Rome, where he’s spending the summer. The current focus of his research, he says, is “how architecture from early Christian and early medieval times in the Euro-Mediterranean world set stages for



Emerick

worship.”

Emerick’s areas of expertise are wide-ranging. As a professor, he taught courses on subjects such as prehistoric and ancient Mesopotamian, Egyptian, Greek and Roman art; classical art in the Mediterranean; and painting in Italy during the 14th century.

Emerick and his wife have made Rome “a kind of second home”

for the last 46 years. You can sense his passion for the place as he describes attending lectures at landmark sites, eating in local restaurants with friends, and talking art. After all these years, he says, he and his wife “still find that being in Rome is tantamount to being at the center of our art historical world.”

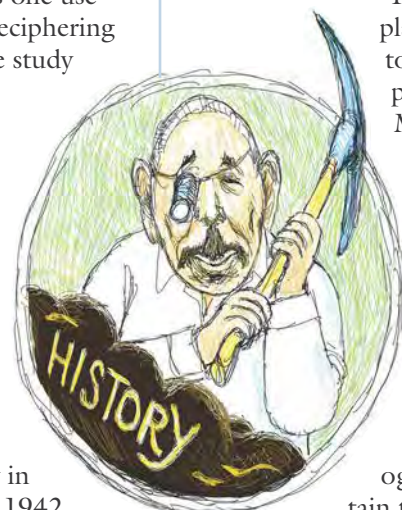
Emerick is also a music buff and says one of his greatest joys is his home music center. (His eclectic musical interests range from American blues to European chamber music to Seattle grunge.) In an age of digital recordings, the self-described audiophile says he hopes to do some online reviewing of new recording formats and equipment.

Honing his language skills is another goal. Emerick says he plans to “learn modern Italian verb tenses (how does one use the subjunctive?), get better at deciphering medieval Latin and even start the study of ancient/medieval Greek.”

Sidney J. Lemelle

As Sidney Lemelle heads into the future, he’s also revisiting his past. Specifically, Lemelle, a professor of history and black studies, is delving back into his 1986 Ph.D. thesis to expand it into a new manuscript.

His thesis chronicled the history of the gold-mining industry in colonial Tanzania, from 1890 to 1942. Now he’s exploring the post-colonial pe-



Lemelle

riod, taking the subject up to the present. “I originally looked at gold, for the most part; now I’m looking at gold, diamonds and gemstones,” says Lemelle.

He adds that it’s difficult at times to re-examine his earlier work. “You’re going back to something you’ve written many years ago, and your ideas have changed since then. It takes a little humility.”

Lemelle joined Pomona’s faculty in 1986. A four-time winner of the Wig Distinguished Professor award, he chaired the Intercollegiate Department of Black Studies from 1996 to 1998 and the History Department from 2002 to 2004. His areas of expertise include Africa and the African Diaspora in North America, Latin America and the Caribbean.

Lemelle says he’s also looking forward to teaming up with his son, Salim Lemelle, a 2009 graduate of Pomona College, who is a screenwriter and writing intern at NBC/Universal. The two plan to collaborate on screenplays.

“I hope we can write historical dramas and that sort of thing,” says the senior Lemelle. “We’ve been tossing ideas back and forth for a long time. Now I’ve got the time where I can actually do it. I’m excited about it, and so is he.”

Laura Mays Hoopes

Laura Mays Hoopes is writing a second act to her long career in science: She’s transitioning from biology professor to novelist.

In her retirement, Hoopes plans to put the finishing touches on a novel she penned while earning her MFA at San Diego State University in 2013. The book’s working title is *The Secret Life of Fish*, and it’s about a girl growing up in North Carolina who develops an interest in science and environmental issues.

“It’s not really autobiographical but it has certain things in common with my life, because I grew up in

North Carolina, and I love the beauty of the state,” says Hoopes. “And I know a lot of strange stories about North Carolina history that I was able to weave in.”

Besides exploring the topic of women in science, she tackles issues of ethnicity and Native American identity in the book. There’s also a love story.

Hoopes came to Pomona College in 1993 and served as vice president for academic affairs and dean of the college until 1998, when she moved full time to the faculty. She taught both biology and molecular biology. In 2010 Hoopes wrote a memoir, *Breaking Through the Spiral Ceiling: An American Woman Becomes a DNA Scientist*.

Hoopes is also working on a nonfiction book. It’s a biography of two major female figures in science: Joan Steitz, a professor at the Yale School of Medicine, and Pomona graduate Jennifer Doudna ’85, a professor at the University of California, Berkeley.

“The two entered science about 20 years apart—Joan when there was a lot of discrimination against woman, and Jennifer when pretty much all the doors were open and everyone was just enchanted with her,” says Hoopes. “The whole idea is to look at key stages in their careers. It’s kind of a fun project.”



Hoopes

Ralph Bolton ’61

Just as he did 53 years ago in the Peace Corps, Ralph Bolton ’61 will be spending his post-Pomona years helping impoverished people in Peru.

The anthropology professor, who began teaching at Pomona in 1972, is president of the Chijnaya Foundation, which aids people in poor, rural communi-

ties in southern Peru. Created by Bolton in 2005, the organization designs and builds self-sustaining projects in health, education and economic development. Bolton does the work entirely on a volunteer basis.

“It’s extremely gratifying,” he says. “The people are very grateful. Many of these communities where we work are totally abandoned by any other non-profit organizations or by the government agencies, and it’s one of the poorest areas of South America.”

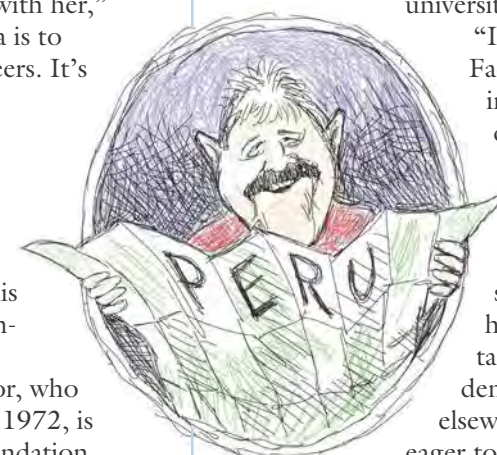
His powerful connection to Peru first took root when he was a 22-year-old in the Peace Corps. In the small highland village of Chijnaya, he brought agrarian reform to the farming families, improving their lives dramatically.

Hands-on service has always been part of Bolton’s approach as an applied anthropologist, whether he’s helping the destitute or advocating for HIV prevention.

His very popular Human Sexuality class at Pomona pioneered undergraduate discussions on AIDS and HIV when he began teaching it in the late 1980s. In 2010, he was honored with the Franz Boas Award for Exemplary Service to Anthropology, considered the most prestigious award in his profession.

Bolton says he’ll be spending about half the year in Peru, where he’s also working with fellow anthropologists and helping develop anthropology programs in universities.

“I can barely sign in to Facebook without having a Peruvian student or colleague begin to chat with me. So while I regret the loss of my Pomona students, the slack has certainly been taken up by other students of anthropology elsewhere who are very eager to continue to benefit from whatever I have to offer.”



Bolton

James Likens

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

“I’m very big into family history. I have more than 17,000 names in my file,” he says. “Genealogy is fun for me perhaps because it’s so different from economics. Economics is driven by numbers and theory; genealogy is driven by documents and stories.”

Likens also served as president and CEO of the Western CUNA (Credit Union National Association)

Management

School, a three-year program spread over two weeks each July on the Pomona College campus. Since he joined the school in 1972, its annual enrollment has more than tripled from less than 100 to more than 300.

Likens, a winner of the Wig Distinguished Professor award, chaired Pomona’s Economics

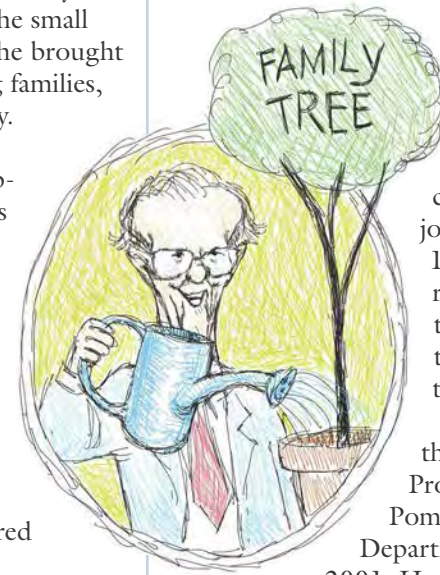
Department from 1998 to 2001. He also directed the

yearlong celebration of Pomona’s Centennial. Likens has long been involved in community service—he has served on nonprofit boards and task forces—and says that will continue. “I will always be involved with service. I don’t know what it will be, but I will do something. It could be a board, or it could be a soup kitchen.”

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

“I have mixed feelings, of course, about retiring,” says Likens. “I have been at Pomona a long time, and it’s very much a part of my life. On the other hand, I now have the opportunity to do new things, and I look forward to that.”

—Paul Sterman ’84



Likens

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

INSPIRED

Andrea Diaz '15 has found inspiring role models throughout her life, starting with her parents and continuing with the professors at Pomona College.

The daughter of two pediatricians, she came to Pomona with an interest in the sciences and began doing research in Professor Mal Johal's lab as a first-year student. She also became a mentor herself, working with international students, Pomona Science Scholars, Students of Color Alliance and as a pre-health liaison. Last spring, Andrea received two extraordinary awards—a Fulbright Fellowship to conduct research in Paris and the David Geffen Medical Scholarship to attend the David Geffen School of Medicine at UCLA.

Parents, Role Models and Inspiration

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

Andrea Diaz '15

Home: Hidden Valley Lake, Calif., and Lima, Peru

Major: Molecular Biology

Minor: French

SUPPORTED BY CAMPAIGN POMONA: DARING MINDS

- Summer Undergraduate Research Program
- International Programming
- The Annual Fund

The Fight Against Drug-Resistant Bacteria

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

Three Professors Who Made a Difference

"Professor Johal has been my strongest supporter and was very influential during my time at Pomona. He sparks something that makes you take responsibility and ownership over your research and work as a collaborator with him in the lab. That is very empowering. Professor Selassie is a wonderful, strong role model of what a woman of color in science should be like. I hope one day I can be that for someone who wants to enter the medical field. And Professor Sandoval, who taught my Intro to Chicano/Latino history class, is inspirational and challenges students to re-think traditional narratives. After his last class, I honestly just wanted to stand up and applaud because he's an incredible lecturer and really calls you to action."

Recognition for Pomona as a Fair Trade College

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

Language, Humanities and a Year in Paris

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

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

UCLA and Beyond

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

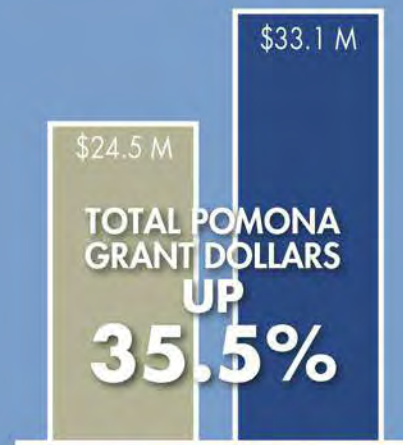
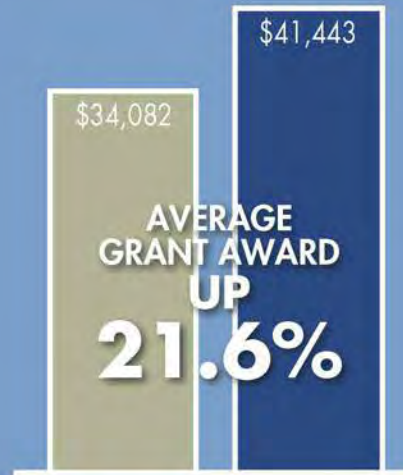
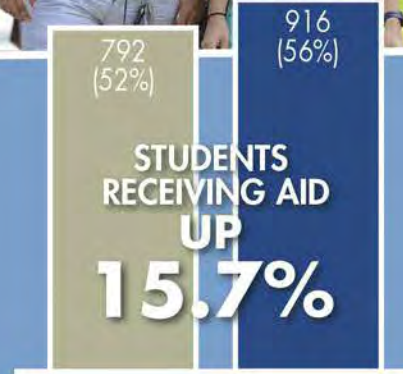
The Greater Good

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

—Mary Marvin



GROWTH IN FINANCIAL AID



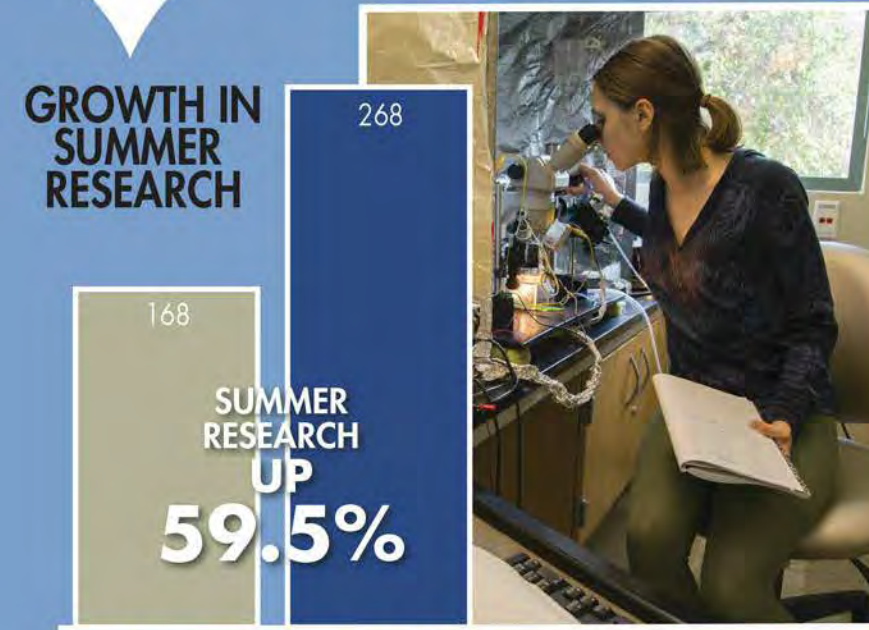
2010 → 2015

SOURCE: COMMON DATA SET

HOW THE DARING MINDS CAMPAIGN IS CHANGING POMONA



GROWTH IN SUMMER INTERNSHIPS



GROWTH IN SUMMER RESEARCH



2010 → 2015

CONSTRUCTION OF NEW FACILITIES



NEW STUDIO ART HALL, 2014



NEW MILLIKAN LABORATORY, 2015

HOW YOU CAN HELP

There's still time to join the many alumni and friends of Pomona who are taking part in the most significant campaign in the history of the College. *Campaign Pomona: Daring Minds* ends Dec. 1, 2015. Until then, every gift to the Annual Fund will count toward Campaign totals. Join us.

Food as Story

Story by Mark Wood | Photos by Eric Wolfinger '04

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

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

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

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

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

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





He learned fast, but after a couple of years, he was convinced the life of a chef wasn't for him. Writing still beckoned, but there was one more thing he wanted to accomplish before moving on. "Before I leave San Francisco and leave cooking," he told himself, "I want to learn how to make the Tartine croissant, which was the most amazing thing I'd ever tasted and the most amazing thing I could afford, working on a cook's salary of \$8.25 an hour."

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

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

"Days before leaving, it occurred to me that nobody was going to give me my dream job of a travelling food journalist," he says. "I was going to have to give it to myself first and kind of prove that I could do it."

So he bought a digital camera and started a traveling food blog.

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

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



As time went on, however, his blog didn't seem to be opening any doors. "Gourmet magazine did not call me and tell me they wanted me to write a feature for them." But when he got back to the States, the opportunity he'd been waiting for came from an unexpected source.

It seemed that his mentor and surfing buddy at Tartine Bakery had followed his blog with interest. Impressed by his food photography, Robertson, who was preparing to write a cookbook of his own, had an epiphany. "Coming off of an experience of a previous cookbook that he did with his wife," Wolfinger recalls, "he realized that rather than having a professional photographer come in and shoot for two weeks, why not have his buddy—who takes beautiful pictures, who knows his bread better than anybody else in the world—do the pictures while we're baking?"

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

But it wasn't until the book came out that his career really took off. "The photography ►



Photos

Page 40: Untitled, from *Manresa*, by David Kinch with Christine Muhlke (Ten Speed Press 2013, 336 pages, \$50.00)

Page 41: Sea Bream, Almond and Orange, Fennel Jam, from *Manresa*

Top left: Untitled, from *Flour+Water: Pasta*, by Thomas McNaughton (Ten Speed Press 2014, 288 pages, \$35.00)

Bottom left: Thousand-year-old quail egg, potage, ginger, from *Benu*, by Cory Lee (Phaidon Press 2015, 256 pages, \$59.95)

Top right: Wild bamboo fungi and shoots, from *Benu*

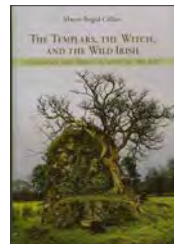
Bottom right: Untitled, from *Mallmann on Fire*, by Francis Mallmann (Artisan, 2014, \$40.00)

Back cover: Untitled, from *Manresa*

Bookmarks

The Templars, the Witch, and the Wild Irish

Vengeance and Heresy in Medieval Ireland



In a detailed case study of witchcraft and heresy, based on Celtic sources, **Maeve Brigid Callan** '92 examines the competing forces that guided Irish history during the story 14th century. Cornell University Press 2014 / 304 pages / \$46.00

Downstream

A Witherston Murder Mystery

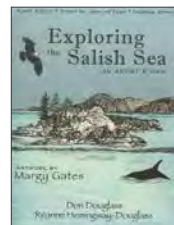


In her 18th book and first novel, **Betty Jean Craige** '68, professor emerita at the University of Georgia, folds a potent environmental message into a timely and down-home whodunit that promises to be the first in a series. Black Opal Books 2014 / 318 pages / \$12.99

Exploring the Salish Sea

An Artist's View

Réanne Hemingway Douglass '63



and her husband, Don Douglass, celebrate the beauty and ecological diversity of the inland sea of Washington state and British Columbia in a text written to accompany the artwork of Margy Gates. Cave Art Press 2014 / 104 pages / \$10.95

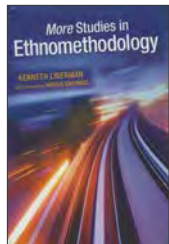
Behind the Mask

Embrace Risk and Dare to Be Better



Donald F. Hastings '51, with daughter and co-author Leslie Anne Hastings, offers a memoir of his career as CEO of Lincoln Electric Company that is full of shrewd business wisdom and inspiring, outside-the-box ideas. XLibris 2014 / 210 pages / \$16.51

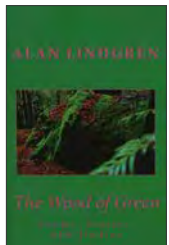
More Studies in Ethnomethodology



Kenneth Liberman '70 introduces his readers to this a sociological approach rooted in phenomenology, with a focus on the understanding unspoken rules people use to create order in unstructured situations, from game-playing to map-reading. SUNY Press 2014 / 312 pages / \$26.95

The Wood of Green

Poems, Stories, and Studies



Alan Lindgren '86 offers a collection that varies in style—poetry, fiction and philosophical essays—and in language—poems in English, German and Spanish and stories in English and in German, with English translations. Sun Sings Publications 2014 / 558 pages / \$18.95

Tokens on the Table (A Tip is Not Enough) and Contrary Mary (All in Good Time)



In this double book, **J. Cris Miller** '59 offers a romance set in the 1870s in New Mexico and a mystery set in the Illinois/Indiana casinos of the 1990s. Each is the first in a planned series. JCMA 2002 / 500 pages / \$11.95

Soundtracks of Asian America

Navigating Race through Musical Performance



Grace Wang '95 considers the experiences of Asian Americans in Western classical and popular music, as well as "Mandopop," to explore how they use music to construct narratives of self, race, class and belonging. Duke University Press 2015 / 272 pages / \$23.95

in that book was nominated for a James Beard Award, which is kind of like the Oscars of food," he says. "It was a huge deal. Since that first year, things have gone gangbusters, really—beyond my wildest dreams."

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

He attributes his meteoric success not only to his hard-earned skills behind a lens, but also to the fact that he understands the dynamics of the kitchen as only an experienced cook and baker can. "For me, food has a feeling," he explains. "There's a story behind it. There's a person who made it. I see food a little differently—not as an object to be photographed but as a story to be told. Chefs call me because they've cooked something and they want a pretty photo of it. I think they sense in me an understanding of where they've come from and what they've put into it."

Looking back, he also believes Pomona played a huge role in preparing him for the unique challenges of his chosen profession. "I wouldn't be doing what I'm doing and it wouldn't be going as well if I hadn't had that rigorous, yet very open-ended education at Pomona. You learn not to put anything out but your best. Even if that means I'm shy a few photos, I'm not interested in putting out anything but my best."

But when he remembers his college years, what he thinks back to most often isn't the classroom—it's his three years as a member of the improvisational comedy group, Without a Box, which he spent, he says, in a constant state of terror.

"What you learn in improvisation is not necessarily how to be funny on the spot but how to think creatively under enormous amounts of pressure. And how to trust that instinct of where you think a scene should go. So many times I'm on set and a problem arises, and if you listen for that inner voice—what if I did this?—it's helped countless times as I've moved forward as a photographer. I'm always improvising in this business."



Eric Wolfinger '04



Tetrasetp Reunion

Members of the Class of 1968 were on campus in early May for Pomona's first-ever 47-year reunion, an honor they richly deserve as the originators of Pomona's ongoing fascination with the number 47. [STORY ON PAGE 47](#)

PHOTO BY CARLOS PUMA

Celebrate!

together in record numbers—both in person and on-line—to learn, mingle and make a difference.

Alumni Weekend 2015

This year's Alumni Weekend brought together more than 1,600 alumni and guests for a weekend of fun, celebration and hundreds of campus activities, including performances, open houses and lectures. Highlights included the Daring Minds Speakers Series, featuring Blaisdell Award winners James Turrell '65, Bill Keller '70 and Mary Schmich '75, the first-ever 47th Reunion, held by the Class of 1968 (see story on page 47), and a Claremont in Entertainment and Media panel featuring Richard Chamberlain '56. At the gathering in Little Bridges preceding the Parade of Classes, Alumni Distinguished Service Award winners Jeanne Buckley '65 P'92 and Stan Hales '64 were recognized, class volunteers were celebrated and over \$3 million in reunion class gifts were announced. (For more photos, see Last Word, page 64.)

Winter Break Parties

In January, Sagehens around the world flocked together in growing numbers to take part in a favorite community tradition. Winter Break Parties brought nearly 1,000 Pomona alumni, parents, students and friends together in 15 cities from Kansas City to Shanghai for laughter and libations, stories and Sagehen spirit. Interested in hosting a Winter Break Party in your city this season? Contact Kara Everin in the Office of Alumni & Parent Engagement at kara.everin@pomona.edu for more information.

Daring Minds Events

Pomona's yearlong celebration to wrap up *Campaign Pomona: Daring Minds* kicked off last spring with a series of events designed to help Sagehens learn, mingle and make a difference. Highlights this spring included:



- **Daring Minds Lectures:** On campus (including nationally noted poet Professor Claudia Rankine in April) and across the nation (including the East Coast lecture series in March, featuring Professors Amanda Hollis-Brusky and Char Miller).

- **4/7: A Celebration of Sagehen Impact:** This social media-driven effort celebrated the good work and good will of a community full of “everyday Daring Minds.” More than 150 civic-minded Sagehens and friends posted about their good deeds, and the good deeds of Pomona friends, while hundreds more chirped their encouragement through “likes” and comments. Community members also pledged and performed service as part of the celebration, including 16 Seattle Sagehens who came together on a rainy Saturday to plant 447 trees at a local nature preserve. It's not too early to start planning: What will you do to make a difference by next 4/7?

- **Senior Send-Off:** For 47 hours leading up to Class Day and Commencement, hundreds of alumni, parents, faculty, staff, students and friends rallied for the College's first Senior Send-Off, a mini-campaign to honor the graduating Class of 2015 and support Pomona education for all current students. Nearly 500 donors gave more than \$80,000, and dozens more alumni, students,

faculty and friends took to social media and the campaign web site to offer their “sage advice” to graduates as they make their life-changing transition.

- **Daring Minds Videos:** Watch for your invitation to tune in for a series of Daring Minds videos to be made available starting in September. On the playlist are Professor Claudia Rankine and alumni James Turrell '65, Bill Keller '70 and Mary Schmich '75.

Career Networking Events

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

To make sure you hear about exciting events and opportunities yet to come, update your contact information by emailing alumni@pomona.edu or calling 1-888-SAGEHEN.

Travel/Study

Hawaiian Seascapes (Big Island to Molokai)

With Professor Emeritus Rick Hazlett

Dec. 5–12, 2015

Board the Safari Explorer for a seven-day cruise from the Big Island of Hawaii to Molokai, with stops on West Maui and the “private island” of Lanai. Enjoy dramatic volcanic backdrops and marine life sightings. (NOTE: At publication, there was only one cabin left on this cruise.)



From Angles to Angels: The Christianization of Barbarian England

With History Professor Ken Wolf

May 18–29, 2016

The eighth in a series of alumni walking trips with a medieval theme, this is the first involving the United Kingdom. Its purpose is to appreciate the fascinating history (captured by the Venerable Bede) of the conversion of the barbarian conquerors of England, starring the Irish and Roman missionaries. In Scotland, you will visit Kilmartin, Dumbarton and Loch Lomond; in England, Lindisfarne, Hadrian's Wall and Durham Cathedral.

Inner Reaches of Alaska

June 4–11, 2016

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

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

The Tetrasept Reunion

The Class of 1968, which launched the College's ongoing fascination with the number 47 years ago, has now given birth to a new tradition—the 47-year reunion. During Alumni Weekend, members of the class flocked back to Pomona for the first such gathering, and in honor of the occasion, they even created a new genre of poetry, which they dubbed the “tetrasept.”

At the center of it all was Bruce Elgin '68, who—as a student in class with Professor Donald Bentley back in 1964—was one of originators of Pomona's ongoing 47 search (along with Laurie Mets '68). Elgin defines a tetrasept as a poetic form with “either four

lines of seven syllables or seven lines of four syllables,” adding: “There are no rhyme or meter restrictions.”

During the build-up to the reunion, members of the class submitted tetrasepts about the reunion itself, the Class of '68 or the cult of 47, for publication in a 32-page booklet. The submissions ranged from nostalgic to acerbic to esoteric, but they had one thing (in addition to their unique form) in common—they're characteristic of the extraordinary inventiveness of one of Pomona's most innovative classes.

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

From “Tetrasepts”

We call four score and seven
Oratory from heaven.
But other way 'round ... not close:
Seven score and four—just gross!
—Bruce Elgin '68

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

Why wait 'til number fifty?
Let's meet now, and let's meet then.
Twice the fun! (Like letters here
Are two times forty-seven).
—Ruth Massaro (Henry) '68

Forty-seven
Since sixty-four
Has proved to be
Unlikely lore;
So now 'hens fete
What shall endure
Forever more.
—Mary Jane Gibson '68

Forty-seven
Have come and gone
My liberal
Education
Still a solid
Deep foundation
For a good life.
—Jill Kelly '68

Where art thou forty-seven
Our class seeks you everywhere
In proofs, in ads, or even
A silly verse—on a dare.
—Diane Erwin '68

They only are loyal to
this college who, departing,
bear their added riches in
trust for mankind. James Blaisdell
—Kathleen Wilson Selvidge '68

Bentley proved all
Numbers equal
Forty-seven;
Hence Pomona
Class reunions
Always are the
Forty-seventh.
—Brian Holmes '68

Prince of LEGOs

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

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

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

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

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

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

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

Before he could start building his prototype, however, he had to decide what to include. "My thought was, in the books you

spend so much time on the asteroid, so I had to have the asteroid in the prototype. Originally, I came up with more of a two-dimensional asteroid. And then talking to a friend of mine, he was telling me about how to make a three-dimensional, six-sided box that looks like a ball made of LEGOs. It's a technique they call S.N.O.T, which sounds gross but it stands for 'Studs Not on Top.'"

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

Of course, even if Walle gets his 10,000 votes, there's no guarantee that an actual Little Prince LEGO set will ever hit the market. Winning prototypes for sets based on the TV comedy "The Big Bang Theory" and the movie "Wall-E" are now in production, he says, but others winning projects didn't make the cut. Three projects based on the videogame "The Legend of Zelda" hit the 10,000 mark, but no set has emerged, possibly because of licensing difficulties.

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

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

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

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

—Mark Wood

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

"I HAD BEEN SUCH A BIG FAN OF THE BOOK FOR SO MANY YEARS, AND THE BOOK PRIZES A CHILD'S IMAGINATION AND THE EMPHASIS ON ADULTS NOT FORGETTING WHAT IT'S LIKE TO BE A CHILD. AND SO I THOUGHT, 'WELL, WAIT A MINUTE—HERE I AM, 46 YEARS OLD AND INTO LEGOS.' AND IT'S THE PERFECT STORY TO BE MADE OUT OF LEGOS."

—Colin Walle



A	R	U	B	A		C	A	T		Z	E	A	L		
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Puzzle Answer (from page 64)

**Class Notes
available
in print version**

are only
in the
of *PCM*.

RAW TRUTH AND OPTIMISM: Chris Burden '69 (1946-2015)

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

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

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

In 1979, "The Big Wheel"—in which an eight-foot flywheel made from three tons of cast iron was powered up by a revving motorcycle, then allowed to spin in silence for several hours—marked a dramatic shift in Burden's artistic approach, combining

performance with the kind of witty, inventive and monumental sculptural creation for which he would later become best known. Today, "The Big Wheel" remains in the collection of Los Angeles's Museum of Contemporary Art (MOCA).

"The Big Wheel" was followed by other monumental works, almost always involving some jaw-dropping surprise, such as "The Flying Steamroller" (1996), in which a counterbalanced steamroller did exactly what the title suggests, and "What My Dad Gave Me" (2008), a 65-foot skyscraper made entirely of parts from Erector sets.

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

Back at Pomona, where it all started, that yellow and black sculpture now looks fairly tame. And yet, Howe notes, "In this early work you can see the interplay of his engage-

ment with sculpture and aspects of performance. It is a remarkably assured piece from a young artist who was working through the issues that would engage him for the rest of his career."

Pomona College Museum of Art senior curator Rebecca McGrew worked closely with Burden on the "It Happened at Pomona" exhibition, spending many hours with him in his studio. "Meeting Chris Burden and getting to know him is one of the biggest honors of my career," McGrew says. "In addition to being brilliant, warm and amazingly easy to work with, Chris is one of the most important artists of the 20th and 21st centuries because his visionary and internationally renowned artwork challenges viewers' beliefs about art and the contemporary world. I am so sorry to not be able to work with him again."



Crossword by Kevin Tidmarsh '16

Editor's Note: PCM's long-time puzzle editor, **Lynne Willems Zold '67**, who created a variety of witty puzzles for this publication over the past 14 years, passed away in June (See Obits). Her infectious joy and energy will be sorely missed. —MW

1	2	3	4	5		6	7	8		9	10	11	12	
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59					60					61				
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64						65				66				

ACROSS

1. Caribbean vacation destination
6. Stimpfy or Garfield
9. Gusto
13. 1-Across locales
16. Coastal flier
17. Misleading lead
18. Gyro bread
19. Gin flavoring
20. Drink garnish
22. Start to function?
24. Expert finish?
25. Cowardly
32. U.N. member
34. Flow bloomers
35. "___ To You" (Grammy-winning Lady Antebellum song)
36. Flair
38. LAX inspectors
39. ___ Gay (WWII plane)
40. Arrived
41. Impeccably dressed
43. "Illmatic" rapper
44. Extremely covetous
47. "Norma ___" (Sally Field movie)
48. Chemical suffix
49. Picasso had his from 1901 to 1904
55. "Never ___ sentence with a preposition"

DOWN

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

Answers on page 52





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Food as Story

The Appetizing Photography of Eric Wolfinger '04

—Story on Page 40