Reed welcomes letters from readers concerning the contents of the magazine or the college. Letters must be signed and may be edited for clarity and space. Our email address is reed.magazine@reed.edu.

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THE DOYLE OWL IN THE FIFTIES

From David Lapham ’60
In the summer of 1950 I had been a Reed student for two years. I was living in a two-room apartment with Gary Snyder. As I was moving out, Don Berry, who had been waiting for space at 1414 SE Lambert Street, moved in. I had been offered the heating plant job at Reed: starting it in the morning, shutting it off at night, keeping proper temperature, and heating the swimming pool with the under-water pipe. The job came with a sleeping space. I was living frugally on the GI Bill and was happy to have it. I was supposed to sleep upstairs at the gym. The previous occupant of the job had stayed in a small loft room in the heating plant itself, but that space had been condemned. I took a look at the little room in the heating plant, anyway. There in the top bunk was the Doyle Owl. How long it had been there and how long it remained there I do not know. I never mentioned the Doyle Owl to anyone. I was a history major and felt that such things should be left to people in physics and chemistry. As a side note: I was pleased to find that the heating plant had a large sandstone grinding wheel. I used it to sharpen woodcarving and engraving tools for Lloyd Reynolds and his students. (I had learned this in pattern shop at Benson High School). The wheel may still be there.

I hope it is.

[Ed. Note. Don Berry ’51 died this past February; his obituary can be found on page 50. The grinding wheel left Reed for parts unknown many years ago.]

IS SUCCESS FOR ALL A SUCCESS?

From Jo McNaughton ’90
How ironic that the very same program that drove me away from the teaching profession was invented by two Reedlings.

Slavin and Madden’s Success For All has indeed been a lifesaver for many troubled schools, but not because of any particular characteristic of the program itself. Instead, the program’s success has to do with elements that could be repeated using any combination of teaching practices. Success For All works because of three things: leveling, consistency, and articulation.

As your article stated, all children in Success For All schools are placed in reading classes according to their skill level, rather than their chronological age (this practice is known as leveling). Give any good teacher a group of 10–15 children whose skills are about the same for an hour and a half every morning, and the likelihood that their reading skills will improve is extremely high.

Of course, no school would be able to undertake the project of leveling without a high degree of commitment from school personnel, which brings us to the second point: consistency. In a Success For All school, everyone’s on the same page. They’re teaching the same way, using the same terms, having the same expectations of the kids.

In this kind of environment, kids can move right to the work of learning to read without having to learn about their teacher’s management system (or personality, for that matter). This saves a lot of time and structures the kids’ learning very effectively.

Thirdly, Success For All is articulated over the grades. There’s no overlap or redundancy from level to level. The program takes kids from kindergarten to fifth grade, and everybody knows exactly where they are and where they’re going.

The most enthusiastic proselytizers of SFA are invariably teachers who didn’t know anything about best practices in the teaching of reading or cooperative learning before coming across the program. And in my experience, SFA is driving the most thoughtful, experienced, creative teachers away from the schools that need them most. Success For All is an easy way out for districts that don’t want to train and pay their teachers to use their own smarts and initiative to develop their own reading programs.

By the way, Mr. Slavin, don’t be so quick to compare your reading program to the “structured enjoyment” of Disneyland. Remember that the employees are throwing up and passing out inside their Goofy suits, and that the children are being told what and how to imagine.

THE REAL FALLOUT OF WORLD BANK POLICIES

From John E. Peck ’88
I was rather dismayed to read Marlaine Lockheed’s take on the recent protest in Washington, D.C. (“End Note,” November 2000), especially since I was among those “well-meaning (but) poorly informed” demonstrators below her ninth-floor window! I guess my B.A. in economics from Reed College and my own (albeit brief) experience as a subcontracted World Bank researcher in Zimbabwe didn’t serve me very well. More disturbing is the thought that current World Bank employees like Ms. Lockheed were either not allowed or felt too intimidated to engage in actual one-on-one dialogue with the taxpaying citizens to whom their agency is democratically accountable. The “global village idiot” comes from media spindoctor fancy—courtesy (continued on page 52)
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The contents of this magazine are selected to stimulate thought and discussion, to demonstrate the range of opinion and activities prevalent at Reed College and in its broader community, and to provide news about the college and its alumni and friends.
José Brown ’71 died May 1, 1996, in Portland, Oregon, of AIDS. He was a professional dancer, choreographer, and teacher. He attended Reed for two years, then transferred to the California Institute of the Arts, where he majored in dance. He danced in the New York companies of Pearl Lang, Kei Takei’s Moving Earth, and Rudy Perez and Rael Lamb’s Dance for a New World. As director of his own company, Changing Dance Theatre, he choreographed and performed in New York, Japan, Denmark, Spain, Italy, and Greece. His last work in Copenhagen was King Lear, translated by novelist Peter Hoeg and performed in the National Museum. In Tokyo he performed in the Noh Theater of Hideo Kanse, and in New York his choreography was seen at Hundred Grand, P.S. 122, the Merce Cunningham Studio, La Mama Theatre, and St. Mark’s Church, where his production Satyricon 2000 was performed. His last performance in Portland was a solo dance concert, Soldiers, given on April 1, 1995.

—Reed, November 1996
Dance is an ephemeral art: when the dancer and choreographer vanishes, what remains is the memory of the dancer, the memory of the dance. I wanted, in this article, to celebrate the memory of José Brown ’71, as well as consider some of the questions provoked by his untimely death. Since I began this journey—interviewing some of his friends, reading his journals and letters, viewing videotapes of him dancing—I have been inspired and saddened, exasperated, elated, and amazed. Most of all, I have been haunted by the question “What if?” As his beloved Reed dance teacher Judy Massee put it, “José was really thinking about Big Things all the time. All the time. What if? What if some angel had really come with some big foundation grant? What if there had been a MacArthur grant for José?”

Program notes to José’s last performance
The title of this program, Soldiers, was suggested to me by casting the I Ching. Soldiers at their worst are murderers and despots, and at their best they are defenders and liberators. In either case, a soldier risks his/her life in combat. Even a nonviolent soldier.

My dance and my life are one. This program is improvised solo dancing. I would like to offer a program of choreography and dancers, but my economic condition prohibits this.

Coincidentally, I am black, gay, Native American, and HIV positive. Technically I have AIDS, as my T4 cell count is 9. I have been HIV positive for over 11 years. I do not expect to die of AIDS but I have come close to dying of poverty. Poverty is the greatest danger to our nation and to the world. Political organization is the only way to power. I am too independent to stay in an organization. Religion has always been my support. I cannot give my faith a name any more than I can describe my dance in one word.

I dedicate this program to Judith Massee, because she has remained my friend and encouraged me and because of the significant contributions she has made to the world of dance.
In 1977, then a fledgling dance writer, I reviewed one of José’s solo performances. In it I wrote, “He begins a demonic counting of an eight-beat phrase, pushing himself almost into a frenzy. Up into the air and down again—sometimes he doesn’t even land on his feet. I wonder, how many lives does José Brown have, anyway?”

Akemi Masaki, choreographer and dancer, first saw José dance in 1975, in Tokyo. “I was struck by his passion. Technique is very important but passion is more important. He had power and he knew how to control it. His movement was like ice skating. No one in Japan had ever seen anyone move like that. He danced to Michael Jackson music. A three-year-old brought him flowers. He danced with her in his arms. He was a sensation in Tokyo. José was always running. He was always moving so quickly. He hardly slept. Just 2–3 hours. It made me think he would have a short life. He lived dance.”

Reed outdoor instructor George Cummings’s first memory of José was in the Reed commons: “He got up and started to dance. He was so fluid and beautiful. I was entranced. I was just fascinated watching him. So fluid and elegant. Young and vital.”

Reed dance professor Judy Massee first saw José in the dance studio at Reed. He returned to Reed several times to teach dance workshops. “How awful that choreographers can’t make a living in America. He needed an angel. He had a constant fear of being homeless. It’s a shame how dancers who are independent choreographers are treated in this country.”

José was born in Gary, Indiana, and came to Reed on a scholarship. His father died when he was seven. His relationship with his mother was never easy. “He was very lonely as child,” says Akemi. His mother refused to accept that her son was gay. Among José’s spiritual, aesthetic, and political mentors were Gandhi, Martin Luther King, Martha Graham, Alvin Ailey, Bergman, Fellini, and Marcus Garvey.

José had incredible loyalty to friends, and they to him. Their kindness sustained him more than once; they loaned him money and he slept on the floors of their apartments. He also worked menial jobs—dishwashing and clerking, ushering—to survive. Homelessness was not just a fear, but often a reality.

Journal entry, 1988

Letter, 1988
I shall be in Berlin from late June into July. And after my performances here I believe I may be out of this country. It is necessary to earn money. I have earned about $2,000 in 10 months here. “Changing” is my group. I am the director, founder, choreographer, producer, et cetera. Two of the members remain here in New York. Two are back in Copenhagen. We plan to continue to work together but just now I am in limbo, as I wait for funding. The last production cost over $10,000 for 7 days of performances. I owe $2,000.
En Garde. I am jealous, but somehow it missed the mark. The audience was grooving on the decadence of naked bodies, perverted sexuality, violence and depravity. Instead of being sensitized, people were mesmerized and indulged in sexual fantasy. Without patronage I will travel solo for a time and try to get stronger without compromise. If there is anything I have learned, it is not to expect to become part of the mainstream, ever. I have limited time, so I must do exactly what I feel and nothing else.

Cummings: I would say that José was incapable of dealing with the physical world. He used and destroyed my record of Rachmaninoff’s “Vespers.” He would pick up the needle and drop it onto the record over and over again. From his point of view, it was easier to drop the needle on the record. At times I was very angry with him. He borrowed things from me, and if he did, I never got them back in one piece—if I got them back at all. Everything he touched ended up in shreds. He was very hard on things. He paid them no attention. The refrigerator door handle was sticky with honey. That was how José lived. He created chaos.

Reed friend and classmate Mark Johnson ’73: José just seemed to have a faith that in leaping forward without an apparent plan, there would be arms there to receive him. And, from my distance, it so often seemed to be true. I find that my feelings now for him and about him are even stronger than they were when I was in touch with him. Then it was just José. Now there’s something of the Reed heritage of the Bodhisattva about his memories. I’ve no doubt romanticized his life a great deal, knowing so little about it. But I wonder for how many people of our time, in Portland and at Reed, José’s life functions as sort of a condenser or intensifier of our dreams, aspirations, and fantasies. He lived out so many aspects of our notion of the artist’s life.

Letter excerpt, 1988

Hudson Street playground, bright sun warm. Lovely young man on the bench in the distance, Fuji blimp overhead. I’ve been up all night. The 24-hour porn movie house, $6—can stay until 7 a.m. 7–8:15 walk by the Hudson to the parks. To the bank, 8:15—draw money. 8:30–8:45 breakfast. Engage man at the next table in conversation about Greece, Denmark, and the play he is writing. 10 a.m.—visit Minet at Vital Arts Studio where I was supposed to teach. 10:30 a.m.—Open mailbox—must return at 11:30 to see if letter has arrived from Berlin—money. Hole in my shoes—shoes stink. Will take a table now.

In the spring of 1996 José came home to Portland to die, though he never admitted he was dying. He came here because there were people here who loved him, offered to help him, and urged him to leave New York. He arrived in February, staying first with choreographer and teacher Vin Marti and his wife, Anna, then moving to the home of his friends Deborah Einbender, an artist, and Brian Heald, an architect. On March 26 he moved to Our House, an AIDS hospice.

Heald: He was such a pain in the ass about food. At times you’d have to trick him. I talked to a friend, a chef, who’d cared for people with AIDS for a long time. I put the problem to him, “How do you get someone to
eat when whatever they see
on the plate is so unappealing?"
He said, "Hunger begins with
the eye. Food is actually a story.
There's always a narrative peo-
ple have behind their eating."
So we'd take José to Nature's.
It was his dinner. He could
preside. He could choreograph
the meal. He would push the
shopping basket, so he could
lean on it. He'd tell us what to
get, and we'd run around the
store, come back asking "Is this
the right kind?" His require-
ments were very specific. The
whole evening would be this
meal. Then we'd come back
and cook his supper. We'd try
to get it right. We'd bring it to
him about done. He'd say, "Yes,
that'll do." It was a whole pro-
duction, and he was the direc-
tor. Then it became the time
in the story for him to take his
role, time for him to pick up the
fork and put some food in his
mouth. It worked. Yes, it did.
It was good having him here.
He was good company. It was
stimulating to be around him.
His perspective as a citizen of
the planet was truly singular.
I just can't imagine anybody
else with his intelligence, his
incredibly broad self-education.
From reading, from travels.
He'd been in Tehran just before
the revolution. He'd been to
Afghanistan. He went to India
to make a presentation to Kalu
Rinpoche on behalf of the
Tibetan group here in Portland,
which led to the lama coming
to reside. José was the
emissary and danced for Kalu
Rinpoche, a special dance that
was very well received. He had
a great eye as a contemporary
anthropologist. He was outside
of everything. There was no
scene that he was in anywhere
that he wasn't on the outside of
in some way. He was an astute
political observer.

Journal, 1988
Train 49
Grand Central Station—have arrived in Chicago
$30 in hand, 4 bags, in two hours I meet my mother
Sunrise Lake Erie—entering Cleveland
North American van—snow—every tree
Stripped bare. Could be Denmark but
For the color of the sky, slag, airplanes
Cool water every object a tool of labor
No gardens here, no earthworks, smoke
And fire. Trees without limbs. Toledo.

65 cent coffee. No person to be seen from this
window: frame houses, pointed roofs, square windows,
silent cars, movie house, birds against the sky upon the water.
6000 horses pull two city blocks of us over 1300 miles of steel.

Really, I am shocked at the squareness, the bareness,
The ugliness. Have we no imagination?
Terminal locks, transmissions, c-clamps
Radial tires, fuel-injection
Tools of labor men in nylon parkas,
Men in tractor trucks, men in insulated booths,
Men in ice cream vendor trucks, men in tanks
Men in glass and steel offices, men in
White-ridged rooms, men in sit-coms,
Men in designer jeans tools of labor
Organized tedium.

From this window, rusting sign: TOLEDO
Pigeon with a twig—nest building in the steel tree.

What is a bird seeking: food? Seeking
A mate, seeking a home? It breaks another
Twig to the right size, it grooms itself, it
Drinks, it is in no hurry. Why should
I feel superior? Sitting idle in this
Two city block long train. If the engine
Breaks, I could not fly these concrete
Bridges, these endless wires, these turning
Wheels, these men protect me, serve me
Feed me, transport me. 79 miles per hour,
Could do 100 miles per hour. Cumulus clouds give way to
Cirrus clouds, haze and blue expansion
White concrete blocks, silos, aluminum mobiles
Homes, just like the trailer trucks, rows
Of automobiles, a camp of gas stations
Holland, Ohio, woods, windowless ware
Houses, grocery store, gift shop, eatery
School the boxes of homes—dwellings insulated
From the vacant prairie. Engines for hoisting
Tall men, broad men, cropped hair. Blond women,
Easy voices, animated, black women fleshy quick eyes.
A hawk—barns, the TV aerial, fields, the biosphere.
In the summer the wind—the clouds
The thunder the lightning the colors of
The sky at sunset, the stars. 2nd hawk.
I have never had love or sex in the Midwest.
Heald: He talked about America as choosing the wrong dream. He'd run the whole thing out in dream terms. The heritage of vision, and letting it degrade instead of kicking it up to the next level. The vision of Thoreau and Whitman and Marcus Garvey—all the people who had great vision. He'd talk about it in those terms.

Letter to Reed classmate
Aron Faegre ’71, 1994

Dear Aron and Kathy: Gary, Indiana, is devastated with every fourth house in ruin—burned out or torn down. No economy. My mother refused to open the door to me. So I returned to NYC. Tired from bus rides and nervous exhaustion. From tomorrow I can piece together my "new life." Not all is clear. But the weather is now in my favor to work outside if the police permit.

Faegre: I think part of José’s brilliance was his willingness to approach and engage the chaos of the universe, at a time when chaos was a word of little meaning in our culture. Now we know that chaos creates El Niño and La Niña, which in turn perhaps drives all the world’s climates. For José there was no distinct line between modern dance and jazz and Jimi Hendrix and Bach. José and I shared a dream early on, of creating a traveling modern circus—of dance and mime, of clowns and classical music. Recently I saw Cirque du Soleil, which landed here in Portland for a month along a contaminated vacant shore of the downtown Willamette River. It was of the spirit that José and I had imagined 29 years ago. It was about entertaining people, and surprising them, and mesmerizing them. His dance did that too.

José’s professional career included holes in his shoes and homelessness, but it also included performances all over the world: Amsterdam, Florence, Greece, Turkey, India. He performed for the Queen of Denmark. He performed in Hamburg, Germany, and in the Philippines and in Tokyo and in Copenhagen.

Einbender: To get started somewhere he would dance on the streets. He would gather a troupe from that act. He would just dance. Put a hat out. I remember him telling that’s how he got started in Barcelona. First it was just him. And then there would be 10 of them on the street. And then they’d get a studio. And then they’d rent a hall. And then they’d get a grant.

Heald: In Barcelona he was trying to put a performance together. He couldn’t pay anybody. It was an ambitious piece, and the dancers weren’t quite good enough, but he’d shuffle things around and tweak it and provoke people in key ways to get them to come out how they needed to be. And in the middle of this—he needed the right costumes. And he saw in the window of a boutique some special dress. So he went into the boutique and told the woman that, for no charge, she could get her dresses shown in a live performance. So he gets the dresses. And of course the performance is totally bizarre. Two of the key people blow up at each other and don’t show up, a big snafu, and he just goes and barrels ahead and the woman from the boutique came and José knew she’d be completely befuddled by the whole thing, but no less
gave her the proper attention as a patron of the show. Just the gall that was required to implement the drive that he had to do these things.

From a review in Village Voice, September 15, 1987

“Brown rings dazzling changes, shifting in mid-phrase from balletic poses to Graham genuflections, from Indian classical dance to the dreamy concentration of the Japanese artist who assumes you can see into his mind. ... Homo mobilis, an aboriginal dancer, he carries in his muscles imprints of thousands of years, thousands of miles of journeying to be here now. The impact of his hour and a half of exploring is to restore my confidence in arte povera, in the simplicity of materials required to create theatrical magic.”

Massee: Reed served José because it gave him a start, and that’s what college is for. It set him on a path, and—for those of us who are artists—it’s a fantastic path. At Reed he was encouraged to keep the open mind that he already had when he arrived here. And to keep the inquisitive mind, the mind that was always exploring new ways of thinking, new ways of moving, new ways of dancing.

Cummings: José refused to take protease inhibitors. He said they made people sick. He never said to me, “I’m going to die.” He always denied it, in fact. He was determined to get better and carry on with his work. A few weeks before he died, he asked me to take him to Mt. Tabor. It was a warm, sunny day. I parked about half way up, and then we walked on trails toward the top. José used a cane and moved very slowly. We stopped to rest several times and turned back without reaching the top. José was very pleased with what he had done. It was a beginning, he said. He was making his legs and lungs work again. We finished our excursion at a coffee shop. Both of us hoped that we would soon be able to walk on a beach at the coast. José wanted to go to the beach more than anywhere else. In the optimism of that afternoon, neither of us could have known that we would not walk together again. By the next weekend, he was bedridden permanently.

Vin Marti: Talk about tilting at windmills. He was talking about his next performance while he was dying in the hospice.

Cummings: Seven of us, including Akemi, took José’s ashes to Cannon Beach and scattered them in the Pacific Ocean at the mouth of Ecola Creek. José had planned to go there to perform a ceremony. He didn’t tell anyone what it was.

Louise Steinman ’73 is the author of The Knowing Body: The Artist as Storyteller in Contemporary Performance, and her articles appear frequently in the Los Angeles Times and L.A. Weekly. Her new book, The Souvenir: A Daughter Discovers Her Father’s War is forthcoming from Algonquin in fall 2001. She curates literary and performing arts series for the Los Angeles Public Library and is a consultant and creative adviser to the Sundance Writers Fellowship Program. Her last article for Reed was about Lew Welch ’50.
MAKING VISUAL SENSE
SEVEN ALUMNI ARTISTS

By Nadine Fiedler ’89

Reedies are notoriously creative, and this is especially true in the visual arts. In almost every city in the U.S. you can find Reed alumni working in art, and many are noted for their innovation, their integrity, and, in true Reed style, for the added cerebral content of their work—that extra intellectual frisson.

The following is just a sample of the many notable artists who have attended Reed College. The seven visual artists profiled here all have achieved national or international reputations and have exhibited their artwork in museums and galleries nationwide and worldwide. Some are relative newcomers to the art world, and some are established figures. They are working in different mediums and in different styles, from traditional to minimal and beyond. All have dedicated their careers and lives to art, although not all of them studied art at Reed. They all help us remember how much art adds to our lives—beauty, ambiguity, color, shape, richness, texture—and how its puzzles and questions keep us thinking.

Nadine Fiedler ’89, assistant editor of Reed, has been a freelance art writer for several years. Her last article for Reed was about Monica Serrano ’01, “The Engines of Idealism,” in the February 2001 issue.

MELINDA HUNT

Melinda Hunt is a sculptor, an installation artist, a public artist; a woman whose work resonates with social concerns, a set designer, a producer, a teacher, a chronicler. Hunt worked for many years in public art projects that dealt with memory and landscapes. Her extensive work in public parks included Letters to a Forest, wherein New York schoolchildren asked authors to write a letter to Brooklyn’s last remaining woodland, in Prospect Park; the results were installed in the park. She became aware in 1991 of Hart Island, New York’s potter’s field, where the poor, unknown, and unwanted—mostly children—are buried in mass graves that are bulldozed every 25 years. This led Hunt to research and commemorate the history and stories of the island. This art project—still ongoing—led to the 1998 publication of the book Hart Island (Scalo), in collaboration with photographer Joel Sternfeld. Hunt’s Hart Island installations have been shown in Germany, Wales, England, and New York, where she lives. “I don’t consider my work to be political activism,” she said. “The image of the artist standing outside looking in on society and then placing oneself in that context is both documentary and self-reflexive.”

David Curt Morris’67
Sculptor David Morris began his career as an architect after graduating with a master of architecture degree from MIT, working in such renowned firms as Marcel Breuer Architects in New York (where he now lives) and Skidmore, Owings, and Merrill in Chicago. These experiences gave him the tools he needed for both small and large-scale sculpture when he moved on to create and teach art. (Morris grew up with art: he is the son of painter Carl Morris and sculptor Hilda Morris.) He has created many pieces of public art in locales that include Santa Barbara; Chicago; Portland; and Palm Springs, California, site of his newest piece. He was invited in 1997 to submit a design for the San Francisco Bay Bridge. A defining feature of his sculptures is the interplay of liquid and solid, water and hard materials. “Water is a shimmering backdrop, a distorting glass, or a glistening skin for his work; as palpable and vivid as polished steel,” wrote an Oregonian art critic. Morris was a mathematics major at Reed, and his complex, mechanical work demands a high level of engineering expertise. His work has been shown since 1970, most recently in cities including New York, where he is represented by the Kraushaar Galleries; Philadelphia; and Portland, where he is represented by the Laura Russo Gallery.

Loren Madsen’s current sculptures look like formal experiments, but there’s more to them than that. Madsen, inspired by the differences in the cost of living for artists now and when he first began working in art, began consulting the Statistical Abstract of the U.S. He soon began translating data into graphs, and then converting them into three-dimensional laminated wood sculpture. He went on to investigate and make concrete other topics, including world population over time, the murder rate in the U.S. in contrast to the rate of incarceration, and the historical relationship of defense spending versus social spending in the U.S. Previously Madsen mostly created large sculptural works, using wire, wood, metal, bricks, and stone; he still occasionally creates on this large scale. He has been commissioned to create permanent sculpture installations in the U.S. and Japan and has shown his work nationally and internationally in museums and galleries—including the David McKee Gallery in New York, where he now lives—since 1973. His work is in the collection of museums that include the Georges Pompidou Center in Paris, the Hirschhorn Museum and Sculpture Garden in Washington, D.C., and the Museum of Modern Art in New York.

Laminated basswood, 44”h x 21”w x 26”deep
Each layer = 1 year (1960–1994)
Horizontal dimension = fuels costs
Vertical dimension = food costs
Center line = housing costs

Columbia River Crystal, 1997
Fabricated bronze, 12’h x 12’w x 4’depth
(Commissioned by Mark Properties, Portland, OR, for Crown Plaza)
David Reed ’68
“David Reed is one of America’s best painters,” wrote a critic in 1999 in Art Papers. The New York Times wrote in 1991 that he “has become one of the most respected abstract painters of his generation. . . . His best work is independent in its response to the history of art, fresh in its approach to such categories as nature and style, and mature in its ability to communicate ideas through a sensual response to paint.” Since then Reed, known for bringing the present into his work, has continued to update his paintings; most recently, he recreated the bedroom sets from Alfred Hitchcock’s Vertigo, installed them in the Max Protetch Gallery, hung his paintings in the bedroom, and digitally inserted his paintings into key scenes in the movie, which play on a continuous loop. Reed says that he has always thought of his paintings in terms of film techniques—cuts, pans, and flashbacks. He majored in art at the college and often cites teacher Willard Midgette as a mentor and a seminal influence. Reed has been represented since 1977 by the Max Protetch Gallery in New York; his work has been shown continually for the past 26 years in museums and galleries in the U.S. and throughout the world. He lives in Manhattan.

Above photo: David Reed, by Pamela Reed

Robert Morris ’58
Artist and philosopher Robert Morris is one of the most influential figures in art since the 1950s. Art In America wrote in 1995 that he “was a key participant in the development of Minimalism, Neo-Dada, anti-form, earthworks, installations, and their various postmodern progeny; at the same time, his writings . . . did much to shape the critical consensus which continues to dominate our understanding of these movements today.”

During his immensely varied career he has been in the center of other movements as well, including dance and performance—both as a performer and choreographer—conceptual art, and process works. Morris has worked in sculpture, drawing, and prints, always exploring and reformulating concepts of the meaning and purpose of art, the way viewers experience art, and the role of the artist. Morris’s work has been included in numerous important national and international exhibitions over the past 40 years. A major retrospective of his work was shown at the Guggenheim Museum (both uptown and downtown buildings) in 1995. Morris lives in New York and is represented by the Sonnabend Gallery.

Above photo: Robert Morris
Photos courtesy Sonnabend Gallery

David Reed ’68
“David Reed is one of America’s best painters,” wrote a critic in 1999 in Art Papers. The New York Times wrote in 1991 that he “has become one of the most respected abstract painters of his generation. . . . His best work is independent in its response to the history of art, fresh in its approach to such categories as nature and style, and mature in its ability to communicate ideas through a sensual response to paint.” Since then Reed, known for bringing the present into his work, has continued to update his paintings; most recently, he recreated the bedroom sets from Alfred Hitchcock’s Vertigo, installed them in the Max Protetch Gallery, hung his paintings in the bedroom, and digitally inserted his paintings into key scenes in the movie, which play on a continuous loop. Reed says that he has always thought of his paintings in terms of film techniques—cuts, pans, and flashbacks. He majored in art at the college and often cites teacher Willard Midgette as a mentor and a seminal influence. Reed has been represented since 1977 by the Max Protetch Gallery in New York; his work has been shown continually for the past 26 years in museums and galleries in the U.S. and throughout the world. He lives in Manhattan.
LAURIE REID ’86
Although Reid began exhibiting only eight years ago, her work has been chosen for some of the country’s most prestigious shows, including the 2000 Biennial at the Whitney Museum of American Art in New York. Now living in Berkeley, she was chosen for the coveted SECA art award by the San Francisco Museum of Modern Art in 1999. A French major at Reed, she studied at the California College of Arts & Crafts, then began her art career doing watercolor paintings. Reid became fascinated by and started to explore in her work the effect of water on the paper itself. From the catalogue for the SECA award: “Usually large in scale but nonmonumental, her paintings made of barely pigmented water on sheets of white paper evoke the subtlety of watermarks that are invisible until held up to the light. The work whispers. But it does so with a conviction that leaves us wanting to move closer for more of the artist’s quiet meditations on beauty and abstraction, metaphor and process.” Reid is represented by the Stephen Wirtz Gallery in San Francisco, and her work is in public collections that include the Philadelphia Museum of Art as well as museums in California and Utah.

ARNE WESTERMAN ’48
Arne Westerman is one of the country’s best-known watercolorists and educators in the art of watercolor. Winner of many awards in his field for more than 20 years, Westerman has been featured in numerous books about the art, including two editions of Splash: America’s Foremost Contemporary Watercolors. His work, described by the Oregonian as “powerful” and “conveying directness and depth,” has been on exhibit every year since 1980 in galleries and museums nationwide and in Canada and is in 17 permanent collections in colleges and universities, museums, and organizations. Westerman, a Portland native, began his career in advertising and owned his own agency until he decided to make art his career at age 54. “I was taken with watercolors for their spontaneity and luminosity,” he says. “I am strongly influenced by what I feel and paint with a passion. Nothing leaves my easel without the mood I want to evoke. I want everyone who sees my paintings to share the feeling because the viewer can connect my work in some way with his or her own personal life experiences.”
RAW deal
The trials and rewards of getting involved.
I’ve never been particularly artistic. My skill in that department consists mainly of the ability to nod knowingly when people refer to artists I’ve never heard of. Still, I wanted to learn. So when I heard there was an opening for a program writer for Reed Arts Weekend, it seemed to make sense for me to apply.

Even this small step was somewhat out of character for me. In my three-and-a-half years at Reed, my involvement in school-sponsored extracurricular activities has been close to nonexistent. Compared with, say, unraveling the intricacies of Russian history, debating the fine points of student government has never really seemed that important.

Still, in the past year or so, I’d begun to feel like maybe it was time I put aside my cynicism and help shape Reed a little in return. Reed Arts Weekend seemed as good a way to do that as any.

Conceived in 1990 by professors David Schiff and Maeera Schreiber, Reed Arts Weekend (RAW) has quickly become a Reed institution as hallowed as, say, Paideia or scrounging. “Weekend” is something of a misnomer—over the past few years, RAW has expanded to include an entire week in February or March.

Typically, a student organizing committee convinces professional painters, sculptors, dancers, writers, and musicians to display or perform their work. Past artists have included the writer Ntozake Shange, art collective the Guerrilla Girls, and the singer Jay Clayton. Student artists are also awarded grants to create pieces of their own design. Student artwork is invariably one of the highlights of the week, since artists and non-artists alike are encouraged to be as innovative as they want to be.

This year, the RAW committee was headed by Blair Saxon-Hill ’02, under the guidance of assistant student activities director Kristin Holmberg. Five other students, including me, care of every aspect of the event, which took place February 12–18. We first met as a committee in late November.
which didn’t give us a whole lot of time to prepare.

We soon discovered that planning RAW is a lot of work. Budgets needed to be made, rooms needed to be booked, artists needed to be cajoled—and all of us, even the program writer, had to help out. These tasks were made a little harder for us by the fact that no one seemed to really know how RAW had been planned in years past. One of the coolest things about RAW is that it’s largely student-directed. That means, though, that we pretty much had to make the rules up as we went along. In my case, this turned out to be slightly disastrous. I learned, for example, that a good event-planning skill is to not book two bands for the same time slot.

We chose “exposure” as our theme, hoping it would inspire thought about the imagery of revelation and obscurity. The word also, we realized, had less intellectual connotations, which is partly why we chose it. It did, however, worry us a little.

At Reed, the line between culture and debauchery is drawn notoriously thin. It’s incredibly tough to drag work-obsessed Reed kids from the library. But to what extent, we wondered, should we use sensationalist art as a publicity device? The theme we chose, “exposure,” seemed to lend itself particularly well to a RAW that pushed the borders of acceptability. Still, we didn’t want RAW to become a joke, or to neglect good artists who did more subtle work.

The solution, we decided, was to compromise. As our performance artist, we chose Karen Finley, a woman whom U.S. senator Jesse Helms had labeled “obscene” and Ms. magazine had named woman of the year. The controversy around Finley was largely the result of a 1992 Supreme Court case involving her and three other NEA-funded artists from whom conservatives wanted to withdraw government funding. Finley, whose mode of expression involves nudity and canned food, became popularly known as the “chocolate-smeared woman.” That, we figured, ought to draw ‘em in.

We also chose lesser-known artists whose work we admired. Stephanie Speight, an installation artist and painter from Vancouver, Washington, agreed to display her work, graceful objects knitted and twined from shredded books and music. Eleanor H. Erskine, a Portland State University professor, hung large, gently undulating sheets made of sausage casings from the ceiling of the library. Keith Goodman, a dancer and choreographer who has traveled with
though, as best I could. As I leafed through folders of publicity materials, I even started to feel a bit of a kinship with the artists I was writing about. After all, I had helped choose them.

I wasn’t the only one struggling with responsibilities. Michael Weinberg ’01, our technical director, had to scrounge up a crane to hang Eleanor Erskine’s sheets, a wading pool for Karen Finley’s performance, and a truly mind-boggling array of other materials. Hospitality director Choul Wou ’02 was in charge of a task force that made centerpieces, arranged catering, and prepared green rooms. Student art coordinator Rebecca Morgan ’02 sorted through stacks of student art proposals, finally deciding to fund a Madonna-inspired performance piece, animatronic teddy bears, and 27 other pieces of student art. Alon Karniel ’02, our publicity coordinator, papered the school with beautiful, intricate posters and designed RAW's program. Finally, Blair worked feverishly with Kristin to get contracts signed, budgets finalized, and every possible other detail attended to.

When the big week came, I reacted like a nervous hostess. I worried that not enough people would show up to the events, I worried the students would hate the stuff we’d planned, I worried that the artists would be dissatisfied. I felt as though my stake in this event was immensely personal. At most of the events I attended, I was too busy mentally ordering students to behave themselves to actually pay attention to the artists.

And they did behave themselves, for the most part. Students came out of the woodwork to run a do-it-yourself art table in the library lobby, show up at artists’ receptions, and ask perceptive questions at lectures. After Karen Finley’s controversial performance I was really excited to hear other students thoughtfully debating the merits of her work. I was overjoyed to see that students seemed enthusiastic about public art everywhere— it seemed like every corner was jammed with an interactive ‘zine, a shadowscape sculpture, or a collaborative mural.

The culmination of RAW was the masquerade ball on Saturday, February 17. Three DJs, all of them Reed students, took turns spinning records after student performers sang, danced, and improvised. Costumed students danced as hundreds of ping-pong balls fell from the student union ceiling.

By that time, I was too tired to be giddy. I did feel something akin to a warm glow, though, watching the festivities from my vantage point up in the student union balcony. It’s probably a safe bet that a year from now not too many Reed students will remember all the details of the 2001 RAW. Still, I felt, really for the first time, like I’d helped create something with and for the people I go to school with. It was nice.

Miriam Posner ’01 is a senior writing her history thesis on the relationship of film celebrity and consumer culture in the 1920s and ’30s. She is an intern in Reed’s news and publications office.

Orin Bassoff ’04 describes himself as an “exploring student and photographer.” He is from northern California.
ast spring a group of students began looking for advice on the components of installing a formal art exhibition. They were art majors, mostly juniors, and wanted instruction on the nuts and bolts of how to show their work to complement the formal theory and practice they were learning in art classes. In the past many had lobbed specific questions to Silas Cook, assistant curator and preparator of Reed’s Douglas F. Cooley Memorial Art Gallery, who has been working with art as an independent fabricator and consultant for more than 20 years. Now they came to him with a more deliberate request.

Would he teach them how to install a show? Cook agreed, and the informal seminar began. He and the dozen or so students met two evenings a month throughout the semester. They began with discussions about the conceptual decisions needed before installing a show. From then on the seminar was broken down into workshops where students were introduced and encouraged to execute such museum practices as frame building, mat cutting, and 3-D installation techniques; they also talked about more theoretical questions of conservation and archival object handling. An entire two-evening segment focused on the art of lighting, using the current gallery exhibition to practice what they had discussed.

Another evening Cook challenged the students to bring in a difficult object to display. One brought in a glove, and they all learned how to make museum mountings.

Many of the discussions focused on the installation of the gallery’s winter show of Bay Area artist Raymond Saunders.
Some students participated in the installation, from image selection and exhibition design to helping hang the show. According to Rebecca Guber '01, the workshop quickly developed into a collaboration between Cook and the students. “It soon became less of Silas telling us how to do it and more of a discussion of what was the best way to accomplish something. Silas was a wonderful guide and really valued our input.” When completed, the seminar participants planned and hosted a hugely successful student opening to kick off the event. “We decided to make the opening reflect some of the playful elements we saw in Saund’s work,” explains Guber. “Silas helped us create a hopscotch board in the gallery, and we had jacks and marbles and cupcakes and other kid food. Students loved it. I think more students went into the gallery that night than had been in it the entire semester. And they stayed and had fun.”

The workshop will culminate in many of the students installing their senior thesis art shows this month. Cook says the collaboration between the gallery and the students has been personally rewarding. “I hate to see good work that’s degraded by a lack of knowledge or preparatory skills, and it is really exciting when you see the light bulb go off in the students’ heads—for example, that ‘aha, I can make a beautiful, inexpensive frame.’ I think these students now have the tools that will help them refine their future presentations. Any time you have a chance to work with students, it is enlightening. It’s even more rewarding when it’s at their request.”

Paula Barclay is the editor of Reed.

By Paula Barclay / Photos by Fred Wilson
When I pushed the doorbell on the front porch, a low roar, somewhere between a bagpipe and a distant 747, filtered through the front door on the white clapboard house. The source was a homemade device that featured a vacuum cleaner blowing through organ pipes. The time was a foggy evening in the fall of 1971; the location, a house on SE 30th Avenue, a few blocks south of Reed; the occasion, the party after the Christmas concert of the Reed Collegium Musicum, founded by John and Ginny Hancock only a few years earlier.

My years at Reed in the late '60s and early '70s are much faded now (as the bellbottom jeans were even then), but certain memories of the Old Reed remain, including the Renaissance Faire (not Renn Fayre!): jousts performed by knights in the service of the Society for Creative Anachronism, brief appearances by the Doyle Owl as it disappeared into a steam tunnel, T.C.P. Zimmerman preaching repentance in front of the old commons while students wearing sackcloth and ashes lashed themselves at his feet, and of course that doorbell in Eastmoreland.

Although I had sung in church choir while still in short pants, and had studied piano for several years, when I showed up at Reed in 1969 music was not even on my list of expected activities. Based on my experience in high school, I thought I wanted to be a math major. That lasted only a month, followed by (as I recall now) political science, international studies, economics, and for a brief period, music. Eventually I decided that economics would be the profession, but music would be the avocation. So I restarted piano lessons (working furiously on Chopin mazurkas in Prexy) and successfully auditioned for the tenor section of the Collegium Musicum in the fall of 1971. That single audition began an association that has endured for almost a quarter century.

In the early years, the Collegium singers were directed by Ginny Oglesby Hancock '62. John Hancock, then associate professor of chemistry, oversaw the instrumental players. Singers and players each adjourned one evening a week to the Hancocks' living room a short walk into Eastmoreland. Concerts in the chapel every
December and April were always packed, with some of the audience spilling over to the stairs outside the chapel entrance. The repertoire then concentrated on medieval and Renaissance music, which was especially in keeping with the nature of Reed’s spring celebration. At one point, I foolishly mentioned that I had spent a few years trying to learn a brass instrument in junior high school, and was promptly handed a zink, which turned out to be an especially nasty combination of a French horn mouthpiece and a recorder body. After one concert, bruised on the lips and aching below the jawbones, I beat a quick retreat to the tenor section. Playing the zink was silent torture; the krumhorns (medieval kazooos) got all the laughs.

When I joined the faculty in the Reed economics department in the fall of 1980, Ginny and John were still directing the voices and instruments, and I was welcomed back to the tenor section. It was partly a matter of the luck of genetics: tenors were so scarce that Ginny has even been heard to encourage us to procreate. (Some things cannot be controlled, however. Our younger daughter is a soprano, although our older daughter is sometimes pressed into service as a tenor.) After John passed away in the late ’80s, the instruments lost their conductor and now sit in a closet in Prexy, mostly unused.

The vocal ensemble has continued, despite a few bumpy years in the late ’80s when Ginny was out of town leading the life of a newly ordained (thus peripatetic) academic. The repertoire is now much more varied, ranging from Gregorian chant to the compositions of R.P. Wollenberg Professor of Music David Schiff, and for the last few years the group has entertained the graduates and their families at commencement. We now have a magnificent place to sing, which all the Reed choirs helped inaugurate in 1998: the Kaul Auditorium. Along the way, we’ve sung in more languages than I have fingers to count and absorbed lots of music theory and history. Currently, we are trying to keep alive John’s tradition of bad puns: the first prize going to someone who can combine two languages, a scientific reference, and some arcane tidbit of the current repertoire.

Why do I keep singing? First, Ginny, back at Reed as professor of music, has told me I can’t stop. Second, singing cures headaches (although some pieces written after 1951 are an exception). Third, rehearsals (and concerts) are a great relief from the daily burden of contract negotiations and court appearances, conference calls and spreadsheets, voice mail and email. (At one rehearsal we conducted an impromptu experiment and determined conclusively that the vacuum cleaner outside the rehearsal room in Eliot was operating somewhere between a G and an F sharp.) Finally, I’m reminded of a fundamental tenet that professors Robert Paladino and Lloyd Reynolds taught us in calligraphy classes, which applies in many disciplines but most acutely, I think, in the arts: once you have learned the rules (and there are lots of rules in both music and calligraphy), your imagination can be unleashed. The older I get, the more the powers of imagination become precious, and the less all the facts seem to matter.

Lon Peters is an independent economic consultant and is currently vice chair of the Independent Economic Analysis Board, advising the Northwest Power Planning Council on the economic effects of fisheries restoration projects in the Columbia River basin.
Doris Desclais Berkvam, a native of Paris, France, came to Reed in 1975. She had studied at the Sorbonne in Paris, at C.E.L.G., at the University of Wisconsin–Madison, where she earned an M.A. in French, and at Indiana University–Bloomington, where she earned a Ph.D. in 1978. A specialist in medieval French literature and society, she is the author of *Enfance et maternité dans la littérature française des XIIe et XIIIe siècles* (Librarie Honore Champion, 1981).

Before coming to Reed, Berkvam taught at École St. Marcel, in Paris, and at St. Olaf College, in Minnesota. She came to the U.S. after marrying an American, but when the couple divorced in 1979, Berkvam had to choose whether to stay in the U.S. or return to France. Although everything pushed her to go back home, and she had handed in an official letter of resignation, Berkvam finally decided to stay. She received a vote of confidence and an incentive to stay at Reed from president Paul Bragdon, who urged her to remain, asking her to wait and reconsider. But she mostly stayed because she realized that she had made a strong commitment to her students and that teaching—teaching at Reed—was deeply important to her.

Berkvam has spent all her summers and sabbaticals in France, which she says has given her two completely different lives. But when she’s at Reed, she’s been passionate about teaching, giving all of herself to her profession and to her students. “Reed is exceptional, it really is,” she said. “I’ve taught in other places, where you have to pull, carry, and prod students...
constantly to get them to think. With Reed students all you have to do is say something that awakens their curiosity, and they get going. Reed students are more open minded, more curious, more tolerant.”

Her students have been inspired by her as well. Graham Jones ’98, now a graduate student at New York University, wrote that “Along with William Ray and Sam Danon, Doris Berkvam was a pillar of one of the most extraordinary departments Reed has ever assembled. She added an earthy wisdom that harmonized magically with Ray’s unassuming genius and Danon’s jaunty wit. Her indomitable, irreverent laugh endeared her to countless students.”

Amy Suzanne Heneveld ’00 was one of Berkvam’s thesis students last year. She wrote, “I could write a book of all the good advice she gave me about writing a thesis. I pass it on to my friends who are still at Reed because not everyone is as blessed to have such a wise adviser. She also always gave me good words about life in general, and some of my best memories of my time at Reed are laughing and talking with her in her office. I really owe her thanks for more things than I can say.”

Berkvam intends to return to France after retirement, where she will spend time with her family, including her two grandchildren.

“...It’s been an exciting time to be in the profession,” says Thomas Gillcrist, speaking of the many changes in the teaching of English literature since he arrived at Reed in 1962. Although the decades brought many changes and enhancements to the English curriculum, including a multicultural spectrum, Gillcrist notes that this has happened at Reed in a collegial department with “remarkably little friction or disagreement.”

Gillcrist, who earned a B.A. from Duke University and an M.A. from Harvard University, was attracted to Reed largely because of the humanities program. He has taught humanities for all those 38 years in addition to teaching courses in English. His favorite courses to teach, in addition to Humanities 110, were courses on William Faulkner and Toni Morrison, on colonial and postcolonial novels, and on the Bloomsbury group.

“I’ve enjoyed three things about working at Reed,” he said. “Good books, good students, and good colleagues. In a larger sense that means other professors, both in English and other departments, but it also means the whole community of people who work at Reed. It’s been a privilege to work with the talented and dedicated people here at Reed for a common cause.”

In the course of his career, Gillcrist earned many national honors, including the Arnold and Lois P. Graves Award in 1970, given by Pomona College and the American Council of Learned Societies to five West Coast professors; he used the award at Stanford University to study literary criticism and its role in contemporary liberal education. He was awarded a Fulbright fellowship in 1973 and taught that year in Kyung-Hee University in Seoul, Korea, during which time he also gave lectures in Thailand, Vietnam, Indonesia, the Philippines, and Japan. In 1984 he was elected to the executive committee of the Association of Departments of English, the national professional organization for English department chairs; during that time he wrote a seminal paper on the history and future of English departments (on the web at http://www.adfl.org/ade/bulletin/N083/083019.htm). He has also served on the executive committees of the Western Humanities Conference and the Oregon International Council.

Last year Gillcrist chaired two sessions at national conferences: one on visions of the afterlife at the Western Humanities Alliance’s conference on religion and public culture, and the other on disrupted exchange at the Interdisciplinary Nineteenth-Century Studies annual conference.

Kimberly Oldenburg ’99, a graduate student at Princeton University and one of Gillcrist’s advisees, said, “I learned from Tom that academic life need not be a high-stress race for ideas, but can be whatever you wanted it to be. For me, especially as I pursue an academic career myself, this is something I return to daily. I could never thank him enough.”

Gillcrist will spend time after retirement learning digital photography and processing, traveling, and finding meaningful volunteer work. He also plans to spend time with his two grandchildren. “Having grandchildren is the one thing in life that’s not overrated,” he says.
Mark Pagon joins board of trustees

Marshall “Mark” Pagon ’78, president and CEO of Pegasus Communications Corporation, was elected to the Reed College board of trustees at its February board meeting. Pagon will serve a five-year renewable term.

A native of Philadelphia, Pagon graduated Phi Beta Kappa from Reed with a degree in history. Pagon holds an M.A. in economics and finance from the University of California, where he was a Chancellor’s Fellow.

Pagon formed Pegasus Communications Corporation in 1991. Under his leadership, Pegasus has become one of the fastest growing diversified media and communications companies in the U.S. Pegasus is the third-largest direct broadcast satellite company, providing the DIRECTV service to more than 1.4 million customers in 41 states. Among many other services, Pegasus operates 10 broadcast television stations affiliated with the Fox, UPN, and WB networks and specializes in providing advanced digital services to households in rural and underserved areas.

Pagon is a member of the Reed College National Advisory Council and was honored with the 1998 and 2000 Entrepreneur of the Year awards for the greater Philadelphia region.

Faculty news

It’s a good year for Laura Arnold, who just received tenure in the English department. Arnold was selected earlier this year by Oregon Public Broadcasting to be their partner in the development of American Passages, a 16-part series on American literature funded by a $1.5 million grant from the Annenberg Foundation. Arnold is serving as academic director, overseeing the advisory committee that will review all scripts for the broadcast series. Each episode will cover a different literary movement, such as puritan, Native American, and frontier literature, each juxtaposing canonical and non-canonical works. The prototype episode should be complete by the fall of 2002. Along with the videos, the series will include a study guide, and a new Norton Anthology edition will be produced to accompany the series. Arnold says the target audience is resource-poor institutions and that the project is designed “to help teachers teach better.”

Professor of art Michael Knutson was one of four artists featured in Exponential: Four Huge Paintings, an exhibition that was held this winter at the Marylhurst University Art Gym. Curator Terri Hopkins invited Knutson and three other artists to create a large work for this exhibition. Knutson’s painting, Tilted Tetra Coil, is 9.5 by 21 feet. Reviewer D.K. Row of the Oregonian wrote that Knutson’s piece is one of the two visually compelling works in the show and that they “wouldn’t possess the same grandeur or achieve the same effect were they smaller.” Knutson says of his work that his intention is to “create a pictorial space that is both concrete and elusive, in which all of the parts are wholly visible, but in which one’s attention is continuously pulled away from considering any one part.” For more about Knutson’s work and the exhibition, see http://www.marylhurst.edu/artgym/past-profile-fm.html. In addition, a show of paintings by both Knutson and his wife, Carol, with one collaborative work, were on display in March at Portland’s Blackfish Gallery.

A composition called “Shtik” by David Schiff, R.P. Wollenberg Professor of Music and noted composer, was performed in January in New York City as part of “A Great Day in New York,” described in a New York Times ad as “fifty-two living composers. One fierce festival.” On the bill with Schiff at the Alice Tully Concert Hall were works by Steve Reich, Wynton Marsalis, John Corigliano, Peter Schickele, and others. Last year Schiff was named by the New York Times as one of 52 great living New York composers.
and was pictured on the “Great Day in New York” poster. Although Schiff doesn’t live in New York, his compositions often reflect his roots there and the city itself. In addition, the Seattle Symphony also performed works by Schiff in March, and he spoke at the University of Missouri’s lecture series in March on “What Makes Opera Real?” in collaboration with the Lyric Opera of Kansas City and the Stravinsky Festival 2001.

Peter Andreas, assistant professor of political science, had two books published in 2000. He is co-editor of The Wall Around the West: State Borders and Immigration Controls in North America and Europe, with Timothy Snyder, which was released by Rowan & Littlefield the end of November. The book examines the practice, politics, and consequences of building barriers against migrants. In July Cornell University Press released his book Border Games: Policing the U.S.-Mexico Divide. John H. Coatsworth of Harvard University wrote that “This fascinating and thoughtful book should be read by every citizen, policymaker, scholar, and student seeking to understand how the United States has so artfully managed to import the illegal drugs and undocumented workers its consumers and employers demand, while its government gets credit for eye-catching but ineffective campaigns to control the U.S. border with Mexico. Peter Andreas has caught the underside of the NAFTA paradox perfectly.”

Bill Wiest, professor emeritus of psychology, edited and published a book about a tour he and his wife, Thelma, took to Paraguay and Brazil last spring. The Wiests were part of a group of alumni and parents of alumni from Tabor College, Kansas, that gave choral concerts and visited Mennonite communities in those countries. Wiest, who retired in 1995, sang for many years with Reed’s Collegium Musicum. He produced the book with the help of Reed’s faculty multimedia lab and thanks staff member Fred Lifton and student Billy Shipp ’01 in his foreword.

Arnold and Nicholson receive tenure

The recommendations for appointment with indefinite tenure of Nigel Nicholson and Laura Arnold, effective in September, were approved at the February meeting of the board of trustees.

Laura Arnold will become associate professor of English. Arnold has been teaching at Reed since 1995. She received her Ph.D. and M.A. from the University of California–Los Angeles, and her B.A. from the University of California–Davis. She was a Fulbright lecturer at the University of Panama in 1998. As the current chair of the American studies program, her professional interests lie in American literature and culture to 1900, the literature of colonization, poetry, and American Indian studies. She has begun placing an emphasis on web-based resources, working to incorporate those materials into her classes and teaching style. Arnold is active in writing programs at Reed as a trainer for writing center tutors and author of materials for the faculty on writing in Humanities 110; she has also taught writing classes for Paideia. She was on the staff of Alumni College,”Defining Culture,” in 1996.

Nigel Nicholson will become associate professor of classics and humanities. Nicholson has been teaching at Reed since 1995. He received his Ph.D. from the University of Pennsylvania, and his M.A. and B.A. from Oxford University, where he won the Sunderland Prize for Greek literature. Nicholson’s research focuses primarily on Greek lyric poetry and archaic Greek culture more generally. Recently he has been researching the commemoration of athletic victories in the late archaic period and the often problematic representation of marginal figures crucial to these victories. Nicholson has taught classes on Greek and Roman culture for local high school students and has participated in Reed’s Latin Day and symposia for middle school students. He has also been active with alumni, having lectured several times to Reed alumni groups around the country.
Campaign for Reed College celebration

The Reed community gathered on February 9 for “an evening of inestimable good cheer and 100 million thank yous” to celebrate the recently completed Campaign for Reed College. The $100 million five-year campaign raised $112.8 million, primarily in support of financial aid, faculty development, and student research.

The celebratory evening was filled with highlights, including a series of off-campus dinners for faculty members, most of them in faculty homes; a dinner for trustees, donors, and other guests of the college that featured a multimedia campaign show with professor of theatre Kathleen Worley providing the leitmotiv as Amanda Wood Reed, Reed’s original benefactor; and a late-night sighting of the Doyle Owl.

Hundreds of college revelers—students, faculty, trustees, staff, and alumni representatives—enjoyed a buffet dessert and merriment throughout the Gray Campus Center, which had been transformed into a carnival (commons), brew pub (café), coffee house (meeting rooms), and jazz club (student union). The evening concluded with a celebratory toast by President Steven Koblik and an all-community dance in the Kaul Auditorium featuring famed guitarist Duke Robillard and his band.

More photographs of the evening and a detailed look at the campaign’s success and Reed’s future challenges will be forthcoming in a final Campaign for Reed College report.
Poet Robert Peterson dies

Renowned poet Robert Peterson, who was writer in residence at Reed from 1969 to 1971, died of cancer in September at age 76 at his home in Fairfax, California. The author of nine books of poetry and a widely antholo-

gized poet, Peterson was one of the first artists to win a grant from the National Endowment for the Arts after its founding in 1965, and one of the first to edit an anthology of poems in opposition to the Vietnam War.

Pulitzer Prize–winning poet Carolyn Kizer said that he “possessed a faultless ear for the rhythms of contemporary speech” and praised his “marvelously balanced lines.” Writer Leonard Gardner said “His is a voice of man’s comic nobility in the midst of slow disaster.”

Peterson was born in Denver, but the greatest influence in his work was his childhood in San Francisco’s Fielding Hotel, a Union Square hotel that his adoptive parents owned. “Growing up in the hallways and inner sanctums of the old hotel, watching the passing parade of gamblers, race-trackers, jazz musicians, boxers, and traveling salesman . . . he developed a keen idiosyncratic eye for human nature that would later give his poems their particular style and charm,” said Joan Kloehn, his companion of 14 years.

After leaving Reed Peterson lived in Taos, New Mexico, where he wrote a collection of poems, Leaving Taos, that was named a National Poetry Series selection in 1981. He then returned to the Bay Area, where he started his own publishing company, Black Dog Press, and created artworks that were shown in local galleries. He also served as writer in residence at Oregon’s Willamette University from 1991 to 1992.

“If the great Japanese haiku poet Kobayashi Issa were to resurface . . . he would take the name of Robert Peterson,” said Oregon poet Clemens Starck.

The northwest earthquake and Reed

A small bit of damage on campus—a broken window, a cracked beam, and a fallen shelf—was reported as a result of the 6.8 magnitude earthquake on Wednesday, February 28, that was centered near Olympia, Washington. The epicenter was far enough away, and the quake deep enough, so that Portland was spared the kind of shaking that was experienced closer to Seattle.

Reed publications win gold and silver

Two Reed publications won awards from the regional section of CASE, the Council for the Advancement and Support of Education. Reed, the quarterly magazine, won a gold medal, and the Doyle Owl 2001 calendar brought home a silver medal. Paula Barclay, director of publications, is the editor of the magazine. The Doyle Owl calendar was conceived by the news and publications staff and designed by staff member Laurel Slater; it includes photo illustrations by Aurelia Carbone of Reed’s computer user services.
Hard hats are still de rigueur

STUDIO ART
Construction began in February for the 4,800 sq. ft remodeling and expansion of the studio arts building. In recent years the number of majors in art has increased dramatically, which was not anticipated in the original 1979 design. For the past two years, thesis students have been housed in a trailer. “I do think students are considering this an important area to major in,” said Geraldine Ondrizek, associate professor of art and an actively exhibiting sculptor. “The college's commitment to studio art is now clear to the students. I have very serious students in all of my classes and the quality of work is high.”

A new structure will be added to the east and south exterior of the existing building that will increase space for printmaking, drawing, painting, computer graphics, darkroom, and exhibition and critique. Improvements include additional faculty office and studio space and additional student thesis studios. The project should be completed by this fall. For information, visit http://web.reed.edu/academic/departments/art/Studio_Art/expansion.html.

BIOLOGY
The last phase of the biology project is well under way and on schedule. The faculty has moved into new offices and research labs, and common equipment rooms and a new greenhouse are under construction. The project should be complete by August. To see photos, visit the biology department website at http://web.reed.edu/academic/departments/biology/construct/bioreno-Thumb.00001.html.

LIBRARY
The 23,000 sq. ft. addition and renovation of the southeast area of the library is scheduled to begin in mid-May. This project will allow for additional stacks for the expanding book collection as well as additional art collection storage, unified offices for the library staff, classrooms, faculty offices, and a new computer study space. The work should be completed by fall semester 2002.

EDUCATIONAL TECHNOLOGY CENTER
The educational technology center will follow the same schedule as the library addition. It will provide for centralized computer staffing, sales and services, temperature-controlled equipment rooms, the writing center, the public policy workshop, faculty offices, the faculty multimedia lab, classrooms, enhanced and expanded facilities for the information resource centers, and student lounges.

SPORTS CENTER
The sports center will be remodeled this summer. Work will include renovation and expansion of the squash courts, reconfiguring of the locker rooms to make the men’s and women’s areas equal in size and increase locker space, renovation of the cage area, and expansion of the weight room, with new equipment and daylight windows. The bus garage and basket room will be converted to usable workout space, and a new classroom will be added.

Organ transplant for Reed

Reed hasn’t had a usable organ since the 1960s; the old Estey pipe organ in the chapel was finally sold in the ’80s. Thanks to a gift to the music department from Reed trustee Sukey Roth Garcetti ’61 and the Roth Family Foundation, in memory of Pat Roth, the college now has a new Baroque-style organ, built by Bond Organ Builders, Inc., of Portland. The wooden pipes are Peruvian walnut, and the metal pipes are made of a mixture of tin and lead—the same formula that has been used for organ pipes for centuries. It has no pedals and can be moved easily for performances in different locations, which makes it perfect for the many different performance needs of the students and faculty. The music department will use it for Baroque vocal and instrumental music, and newer pieces as well.
The campus sprouted catapults...

One memorable Paideia class this year was catapult construction and demonstration. Students were divided into teams, provided with recycled home-building materials, and given a brief lecture on catapult construction. Teams were given three days to build a contraption; they then competed on the front lawn to see whose creation could propel an object the furthest. According to course instructor and Paideia signator Jamie Ford ‘02, there was only one rule: students had to fire something that wouldn’t put holes in people, buildings, or the lawn. “I hope that students will get a functional catapult, and I also hope that they have a really good time building something from scratch,” said Ford. The Chronicle of Higher Education featured the catapult class in a January 19 article.

GIVE AND YOU WILL RECEIVE...

A charitable gift annuity with Reed offers income to you for life while providing crucial support for future Reed students.

Over the past several years, stocks have produced dividend income of 1-2 percent on average. By establishing a charitable gift annuity with Reed, you can make a significant gift to the college, receive a charitable tax deduction, reduce capital gains taxes on the transfer of appreciated property, and secure a guaranteed annuity rate that may be significantly higher than your stocks have been paying.

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Consider a charitable gift annuity at Reed and sustain the future of the college.

For more information about establishing a charitable gift annuity at Reed, please call or write:

Betsy Ladd
Director of Planned Giving
877/865-1469 (toll free)
or email betsy.ladd@reed.edu
Renn Fayre Reed union

On January 30 around 225 students gathered with faculty and staff members, as well as several alumni, to discuss their reactions to last year’s Renn Fayre and express concerns about the future of this Reed tradition. Although tensions had been high after last year’s report of more than $15,000 damage, the atmosphere was overwhelmingly positive. Speakers focused less on laying blame and more on constructive suggestions for improvement.

Student opinions varied widely, ranging from safety concerns and worry over “a bad vibe” to definite hope for the future. Expressions of responsibility. “Where is all the anger coming from?” asked one student, voicing an underlying question of the evening. Already, however, students expect a change. Many think last year marked a low point and that an attitude of increased responsibility will grow now that students have recognized the problem.

The faculty members hoped to see less dangerous levels of excess. They expressed unease at seeing students under various influences and wondered whether there was a place for them at Renn Fayre. Staff members wanted to help students with sensible planning, and community safety reaffirmed their commitment to protect, not persecute, students.

The alumni offered suggestions of fun and safe events and were willing to work with current students to recapture the friendly spirit of their own Renn Fayres.

Suggestions included more restrictive passes, fewer guests, fostering a tranquil night atmosphere, moving events to decrease damage, drug and alcohol education from students to students, increased volunteering for karma patrol, creating more activities for faculty and staff members, and heightened student responsibility for fellow students.

Alumni association president’s report

This is a time for celebration. Seniors have finished their theses and, after orals and graduation, will enter the world ready to make their mark. Many alumni met with Steven Koblik this spring, saw the Campaign for Reed College video, and heard about the continued success of the college. The faculty has grown almost 10 percent, a strong endowment supports increased financial aid, and new buildings are in use for classes, student living, and research. These are good times for Reed College and its students, faculty, staff, and alumni.

It’s important to say thank you to the many people who have made this possible. A big thank you goes to President Koblik for being such an able leader during the past eight years, bringing together the different factions of the Reed community to achieve great things. Alumni played an important role in leading the college as trustees, alumni board volunteers, chapter volunteers, and donors. I want to personally thank alumni director Marianne Brogan ’84 for her able leadership in keeping alumni volunteers focused, energized, and empowered to further the creation of a vibrant alumni community connected to the college.

We mustn’t get complacent, though. There are still goals to be achieved, and I ask each of you to think of how you can contribute your resources to the betterment of Reed College (and I’m not talking money here, although I’m sure the college would like that too). First of all, go to campus and see what’s happening there; Alumni College and reunions are a good way to do this. You should see what’s been, and continues to be, created there. Then participate in a chapter activity and meet other alumni. You might not know the others, but you share a past that allows you to strike up a conversation easily. Volunteer your time at the chapter level or national board level. We are always looking for people to assume positions of leadership. Finally, stay tuned as the alumni board continues to create opportunities for interaction with students, recent graduates, and alumni of all eras. We know Reed College is a special place, and we all need to make sure it continues that legacy.

Sally Snyder Brunette ’83 sallyb@aa.net, 425/562-2670
Can you help us find these lost alumni?

Reed College does not have current mailing addresses for the following alumni. Please help us regain contact with the following “lost” souls, whose mail has been returned to us as undeliverable. You can notify us of their address or any clues to their whereabouts by phone at 503/777-7789, email alumni@reed.edu, or post: Alumni Office, Reed College, 3203 SE Woodstock Blvd., Portland OR 97202-8199.

1925
Zola Riches
Esta Miller Smith

1935
Anna Cobb
Louise Gillette MacLeod
Robert Miller
Roy Noland
Helen Peters Sloss
Imogene Worland Stout

1945
Patricia Campbell
Kenneth Fleming
George Krueger
Robert Maulsby
Lucy Wee

1955
Nancy Hauff Brummett
Charles Graves
R. Thomas Harris
Roger Hough
Carolyn Landy Johnson
Edwin Masland
Michael Meriwether
Victor Novick
D. H. Pearson
Dion Reich
Lewis Robison
Tomio Saito
John Sibbald
Mary Pottinger Tarver
Jackie MacGregor Turner

1965
Norman Adel
Lawrence Baldwin
James Carroll
Michael Kaufman
David Leger
Marianne Lundberg
Jane Ohare
David Ostwald
Anne Sinclair
Phil Solomon
A. Stanton-Barondess
Vera Hitoon Stasuk
Bruce Thelen
William Tillman

1975
Howard Abrams
Jill Backes
Eric Bender
Helen Benedict
Peter Berg
Douglas Bernard
Bruce Elgin
Victoria Eskinazi
L. K. Doon Gibbs
Steve Haykin
Frank Hoppe
Sherry Carr Johnson
Anne Johnstone
Mark Kendziorek
Michael Kenney
Robert Levinson
Beth Lindahl
Jon Lonsbury
N. Lani Pang
Michael Peterson
Robert Pettit
Joseph Pjerrou
Stuart Potter
Stewart Purkey
John Ranyard
R. Stephanie Rick
Joseph Rogers
Howard Rosenfield
Nancy Lundeen Savage
Robert Schneider
Dagny Sellorin
Peter Simpson
Todd Sjoblom
Jerome Smith
Betsy Stewart
John Sutcliffe
Nancy Tivenan
Paul Trawick
Gary Turley
Teresa Van Dilla
Nadine Weissner
Kimlam Wong

1985
Dina Alkassim
Myra Sloane
Becraft
Michael Bess
Pamela Carter
Christine Chism
Paul Cohen
Eric Denton
Catherine Duvall
Cindy Feinstein
David Fink
Robert Fraser
Elliott Garufi
Karen Hastings
Susan Hohl
Mary Hoover
Patricia Kline
Timothy Lenderking
Michael McGreedy
Jill Oerding
Kendra Osborne
Jonathan Osterman
Susannah Rankin
Randall
Kenneth Rees
Saiyid Rizvi
M. Dale Shields
Rebecca Shier
Christopher Simpson
Bill Stern
Emre Toker
Robert Tyler
Caroline Van Hollen
Sean Willard
Brent Zupp

1995
Molly Benson
Gesha-Marie Bryant
Matthew Chambers
Kim Chan
Jeffrey Cheng
Nicholas Church
Jefferson Crowder
Evelyn Fraser
Ben Glickman
Katherine Hill
Rachel Ibara
Zachary Johnson
Benjamin Kent
Tae Kim
Geoffrey Kolstad
Julianne Langley
Shanna Lorenz
Ivan Maluski
Sarah Clayton Mills
Michael Nelson
Russ Schneider
Chris Spetzler
Christopher
Tarnstrom

REUNIONS 2001

Reunion attendees will have the opportunity to sample a variety of academic and other subjects when members of the faculty present lectures throughout the weekend. In addition, faculty members will attend class dinners on Friday, June 8. So come back to school! You may appreciate it even more the second time around.

Roger Porter, professor of English and humanities
“Autobiography and Memoir: New Directions for the Study of Life-Writing”

David Griffiths, Howard Vollum Professor of Science, Physics
“The Blackness of the Night, the Whiteness of the Moon, the Redness of Sunset, the Blueness of Noon”

Janis Shampay, associate professor of biology
“The (Chromosome) End is Near! Telomeres, Aging, and Cancer”

Albyn Jones, professor of statistics

REUNIONS 2001 CONTACT NUMBERS
Reunions 2001 information: 503/788-6639
Reunions 2001 registration information: 503/777-7789
Or visit our website, http://web.reed.edu/community/alumni/
Call for nominations

The alumni association's nominating committee will soon begin work to fill vacancies for 2002–03. Positions to be filled are president, vice president, secretary (all one-year terms); alumni trustee (four-year term); four general alumni board positions (three-year terms); and three seats on the nominating committee. Alumni are invited to submit names of potential nominees, along with supporting information, to Nominating Committee, Alumni Association, Reed College, Office of Alumni Relations, 3203 SE Woodstock Blvd., Portland OR 97202-8199. The deadline for nominations is July 1. For more information, call the alumni relations office at 503/777-7789.

Westwind reunion '01

From the early '60s to the early '90s Reedies enjoyed surf, sand, the talent show, and green eggs and ham at Camp Westwind. It's time for a Westwind reunion! Join the Portland chapter of the alumni association from October 12 to 14, 2001, for the first annual Westwind reunion.

Space is limited to 150 people and will be filled on a first come, first served basis. The cost is $110 per adult and $75 per child aged 3 to 6 (children 2 and under are free) and includes food, lodging, and round-trip transportation from Reed. Partners and children are welcome to attend this event, but please note that no childcare facilities are available at the camp. Camp Westwind is not wheelchair accessible.

To register, go to web.reed.edu/community/alumni/westwind/index.html, call the alumni relations office at 503/777-7589, or email alumni@reed.edu. Deadline for registration is June 30, and payment is required for registration. Information packets will be sent to registrants after July 1. Please note: there is a minimum registration of 100 people for this event; if this number is not met and the event is canceled, all money will be refunded.

A few spaces are available at a discounted price for alumni willing to set up and clean up the kitchen. If interested, call Andy McLain '92 at 503/236-7351 or send email to amclain@alumni.reed.edu.

SAVE THE DATE! CRUISING THE DANUBE RIVER

A 12-day adventure with Virginia Hancock '62, Reed professor of music

JULY 18–29, 2001

(A Prague extension has a pre-departure date of July 15)

Reed alumni, parents, and friends are invited to join Virginia Hancock, professor of music, for a 12-day tour and cruise of the Danube River. Experience the beauty and bustle of Budapest, the glory of Vienna, the Bavarian charm of Passau, and wonderful views of the rolling hills of Austria's Wachau Valley.

$3,645–$5,145 rates per person based on double occupancy, including round-trip international airfare from Seattle, all sightseeing and shore excursions, and all meals during your cruise. Look for complete details in the mail, or for more information please call the alumni relations office at 503/777-7789 or send email to alumni@reed.edu.

Online alumni directory

ReedLink, a collection of services that allow alumni to stay in touch with each other and the college, debuted on the alumni relations web site last November and has proven to be a very successful tool for alumni. The site lists class notes, job postings, and of course, online contact information for Reed alumni. All those in the Reed community should have received their password and instructions for accessing ReedLink last December. If you did not receive this information or if you have trouble accessing ReedLink, please email the alumni relations office at alumni@reed.edu.
“Versions of Decadence”
The term “decadence” was used for movements in the arts around 1900, but was applied as well to social and psychological phenomena of that era. Participants will examine aspects of decadence in opera, film, painting, and literature in order to reach a fresh understanding of this fascinating period.

For more information, call the alumni office at 503/777-7589.

Volunteer opportunities

If you want to get more involved at Reed, note these volunteer opportunities:

Local alumni interested in helping at alumni and student events such as the finals week feeding frenzy (both in May and December) should call or write Joe Weisman ’65 at 541/745-5265 or joe@cfmc.com.

If you are interested in working with Reed’s community service program, please phone the SEEDS office at 503/777-7563.

Spring always produces a new class of smart and eager Reedes looking for intelligent work. Alumni help throughout the year, answering career questions, participating in career panels, or attending one of Reed’s informational career fairs. If you are interested in assisting the career services office, please call them at 503/777-7550.

The alumni association, admission office, and development office are always on the lookout for enthusiastic new volunteers. If you appreciated your Reed experience and wish to help current students get the most out of their years at Reed, call the alumni office at 503/777-7589.

Alumni association calendar

| MAY 6 | .......................................................... | Feeding frenzy |
| MAY 11 | .......................................................... | Reception for graduating seniors, with Portland alumni and President Koblik |
| MAY 12 | .......................................................... | Ice cream social for graduating seniors |
| MAY 14 | .......................................................... | Commencement |
| JUNE 6–8 | .......................................................... | Alumni College |
| JUNE 7–9 | .......................................................... | Reunions 2001 |
| JUNE 7 | .......................................................... | Foster–Scholz luncheon, distinguished service awards: Gary Snyder ’51 and George Joseph ’51 |
| JUNE 9 | .......................................................... | Conversation with President Koblik |
| JUNE 9 | .......................................................... | Annual meeting of the alumni association, volunteer awards |
| JUNE 24 | .......................................................... | Reception with President Koblik, Chicago |
| JULY 18–29 | .......................................................... | Cruise on the Danube River with professor Virginia Hancock ’62 |
| SEPTEMBER 21–22 | .......................................................... | Alumni board meeting |
BAY AREA
A bowling evening at the Albany Bowl is set for Sunday, May 6; call or write to Sarah Scott Davis ’96 at sarahsd@pacbell.net, 510/559-2963. Explore the wild side of the Bay Area at the Rancho San Antonio Open Space Preserve at a hike on June 17; respond to Drew McCormick ’82, drew@tcmg.com. If anyone is interested in starting a writing group, please email Michelle Gallinger ’99 at michelle.gallinger@gartner.com. Join the Bay Area online alumni club, a place to partake of discussions, chat, post files and photographs, and more. For more information, go to http://members.aol.com/BarcaNet or email Drew McCormick ’82, drew@tcmg.com. Alumni and their friends enjoyed an April outing to the DiRosa Art Preserve, and William Abernathy ’88 had a successful party in January at his place in south San Francisco.

BOSTON
Members of the Boston alumni chapter went skiing in Maine, had a dessert-laden potluck, and celebrated the Chinese New Year with firecrackers, mah jongg, and food. We are now looking for events to hold in the summer; send suggestions to slam@berkshire.net.

CHICAGO
Chicago area Reed alumni gathered in February at a bowling party at Waveland Lanes. Fifteen Reedies and a few significant others attended. The bowling was, for the most part, not very good (Gil was the best), but everyone had fun and all are looking forward to the next event. If you are in the Chicago area and want to be on our email list for future gatherings, email David Perry at bonzodman@aol.com or Juliet Kim at julietkim@hotmail.com.

PORTLAND
Spring events included a show by folk dance group Balkanarama and a garden club seminar by Lucy Hardiman, a national horticultural consultant. The chapter spearheaded alumni involvement in Renn Fayre in April and will be coordinating a weekend at Camp Westwind for the fall. The chapter head is Robin Tovey ’97, robin_tovey@kvo.com.

RAINIER
The Rainier chapter was pleased to welcome President Koblik to the Experience Music Project in Seattle on April 25, when alumni and friends enjoyed a reception and a chance to say farewell to the outgoing president. Earlier in April alumni served meals to about 100 homeless people at a Seattle church, coordinated by Marta Smith Franzen ’77. The Reeding Group continues to meet monthly and enjoyed a particularly lively discussion of Vikram Seth’s *The Golden Gate* in February. Also popular are the monthly brew pub outings sponsored by the Reed College Urban Brewing Experience (RCUBE), led by Erik Spekman ’91 and Jim McGill ’70. Newcomers are always welcome at both groups, and schedules are available at http://eephus.com/rainierchapter. The steering committee is working on plans for a theatre outing, as well as the annual summer picnic. Check the web site or call Barb Carter Radin ’75 at 206/523-2484 for more information.

SOUTHERN CALIFORNIA
The chapter book group meets monthly, usually in the afternoon on the second Sunday. Alumni visiting from out of the area are invited to call ahead for particulars, read the book, and join the discussion. The annual chapter picnic is planned for September, probably the 16th, though final arrangements had not yet been made at press time. For information, call Robert Hadley ’53 at 310/391-1427 or send email to BobPatHadley@aol.com.

INSURANCE AVAILABLE
The alumni relations office offers short-term medical insurance to new graduates and other alumni who need temporary insurance. Interested alumni may call Meyer and Associates at 800/635-7801 or send email to info@meyerandassoc.com.
1933
Georgia Dean Kneeland celebrated her 89th birthday last November and welcomed the birth of her first great-grandchild. She and husband Paul will celebrate their 67th wedding anniversary in December.

1937
Marian Stevens Larson lives in Tualatin, Oregon, where she is program chair for the Tualatin Historical Society and a member of the outreach committee at Tualatin Presbyterian Church. She is house- and pet-sitting for friends and also likes to garden.

1940
After living in the Portland area for 60 years, Neil Farnham is moving to a new house in Redmond, Oregon, near his home town of Bend. He plans to visit Portland often since he has four children and four grandchildren there.

Laurita Abendroth Leuthold and her daughter traveled together to Europe last September. They drove through southeastern England, took the Eurostar to Paris, and flew to Barcelona and the Pyrenees. She particularly enjoyed seeing Canterbury Cathedral and the memorial to Thomas à Becket near the altar, which brought back memories of a production of T.S. Eliot’s play about Becket, *Murder in the Cathedral*, staged while she was at Reed. She lives in Government Camp, Oregon.

1941–60TH REUNION
Katie Baker Cooke was given a lifetime achievement award last May for her contributions to human rights, women’s equality, and child care. She lives in Victoria, British Columbia. Jesse Lien had a heart attack last fall but is doing well with cardiac rehabilitation. His fifth grandchild was born last spring. He and his wife, Wilma, live in Pebble Beach, California. Carleton Whitehead has just completed a year as president of the El Cerrito Democratic Club.

1942
Elmer Clark is retired with disabilities due to strokes and living in Seattle.

1943
Hulbert Sipple is retired and leads an active life that includes skiing, fishing, photography, ham radio, and visiting grandchildren with his wife. They live in Long Beach, California.

1944
Sally Hovey Wriggins appeared on a National Geographic television show in February titled “China’s Frozen Desert,” one of a 13-part series called *Treasure Seekers*. The show was about Aurel Stein and Xuanzang, a seventh-century Buddhist monk who was the subject of a book she published in 1996. She lives in New Hampshire.

1946
Ethel Katz is busily birding with a friend all over the U.S., Canada, and Israel. She also spends time with her 15 grandchildren, who are scattered throughout the country. She lives in Seattle. Lotus Simon Miller and her husband recently returned from Brazil, where he was consulting and she did some editing of English language abstracts for veterinary and animal science journals. They enjoyed many trips to preserves, parks, and ranches with experienced birders. They are back in Ames, Iowa, and have a year-old granddaughter. Marshall Wright and Virginia Wright ’52 are members of the San Luis Obispo Symphony; they participated in an April concert at Carnegie Hall that featured music by California composer Craig Russell. They live in Shell Beach, California.

1951–50TH REUNION
Gary Snyder gave a reading from his book-length poem, *Mountains and Rivers without End*, with three musician friends last summer. The event was in an outdoor amphitheater in the tiny Sierra town of North Columbia. The reading and performance lasted until 2 a.m., and most of the 400-plus audience stayed until the end.

1952
A novel by Elaine Miller Meuse, *A Cross in Her Pocket*, is due for publication this spring. She lives in Seattle and is a retired librarian. Marvin Rogers retired in 1997 after nearly 30 years of teaching political science, including comparative government and Southeast Asian politics, at the University of Missouri. He lives in Columbia, Missouri.

1953
Ron Cease retired from Portland State University last August but continues to teach a little. He was chair of the division of public administration and interim director of the Hatfield School of Government until he retired. Frank Siegel has retired from his position as professor of pediatrics and biomolecular...
chemistry at the University of Wisconsin Medical School.

1956

John Dopyera is curator of a traveling museum exhibition, *Loud and Clear: Resonator Guitars and the Dopyera Brothers' Legacy to American Music*. It was initially displayed at the Erie Art Museum, Erie, Pennsylvania, and has been traveling for the past two years to six museums throughout the U.S. Diederre Dexter Malarkey has retired as a land use planner and coordinator for Deschutes County, Oregon's regional problem solving project. The project focused on resolving a variety of land use and environmental problems in the southern half of the county and received state and national recognition for successful collaboration with involved agencies and citizens. She was recently appointed to Oregon's Environmental Quality Commission. Karen Renne recently retired after 10 years of law practice. She lives in Pine, Colorado, near Denver.

1957

Betye Carey is a clinical social worker at the VA Medical Center in Palo Alto, California. Keith Miller is still actively teaching and publishing at the University of Kansas and visits Costa Rica every December. His wife, Occee Peterson Miller '60, gives herbal medicine workshops that have become very popular. Bill Ure has been retired from internal medicine practice since 1993 and is involved in singing, Irish fiddling, and making and playing violas da gamba. He lives in Santa Barbara, California.

1958

Carolyn Morton moved to Santa Fe, New Mexico, in August 1999 and is enjoying the sunshine and blue skies. She and her husband travel as much as possible and have recently visited Spain, Portugal, and Italy. (See also Unions.)

1959

Stephanie Stolz Tomiyasu has been living since 1984 in Japan, where she teaches English conversation to small private classes and corrects materials written in English by Japanese people. She is learning various traditional Japanese art forms, which has resulted in her being interviewed by Japanese television and newspapers about her interests.

1960

Mark Gabor recently completed the research and editing of a forthcoming book, *The Lower Eastside—Then and Now*, a history and tour guide of New York's years of immigration and cultural assimilation. Between freelance assignments from book publishers he spends much of his time traveling, and he recently spent a month on a work program at Maho Bay, U.S. Virgin Islands, participating in preserving and improving the 'eco-tents' on a jungle hillside. He lives in New York. After nearly 40 years away, Mary Stewart Morrison and James Morrison '62 have retired and moved from Pennsylvania back to Oregon. They now live in Cornelius, west of Portland.

1961 – 40TH REUNION

1962

Carolyn Nisinson is doing staff development and mentoring to implement new intermediate level science standards in an underserved New York City community school district. Sandra Schwartz Tangri received the Carolyn Wood Sherif Award, for contributions to the field of the psychology of women, from Division 35 of the American Psychological Association. She lives in Bethesda, Maryland, and has survived Stage IV lung cancer for over two years.

1963

Philip Mendershausen is still working as a patient advocate at the Dallas Veterans Affairs Medical Center. Bill Pryor retired in September as director of adult probation, Marin County, California. He lives in San Rafael. Jay Rosenberg recently returned from spending 15 months in Germany, where he was pursuing epistemological research with support from an NEH research fellowship and an Alexander von Humboldt Research Award. He has published a small textbook as a result of the research and is seeking a publisher for a larger work. He and his wife, Regina, are now back in Chapel Hill, North Carolina, where he is professor of philosophy at the University of North Carolina. (See also Readiana.)

1964

In September Marlaine Lockhead became director for education for the World Bank's human development network. She lives in Princeton, New Jersey.

1965

David Casseres has been working at Apple Computer since 1979 and describes himself as "the last of the self-taught software engineers (all the rest are in management)." He lives in Palo Alto, California. Gerritt Rosenthal works with Adolfson Associates, an environmental consulting team in Portland. He has recently been involved in a joint project with Portland Parks and Recreation to determine the best way to make Crystal Springs Creek "salmon friendly," an effort that should enhance plans by Reed College to improve fish passage to Reed Lake. Also working on the project is Tim Brooks '85. Peter Silverman works as a programmer, analyst, and technical lead at Insurance Data Processing. Wyncote, Pennsylvania. Stephen Wax recently merged his film production company, Chelsea Pictures, with Intelefilm.
a publicly traded corporation. The company produces TV commercials, films, and music videos, and is branching off into internet branding projects. He lives in Brooklyn with his wife, Melinda, and two children.

1966
Jon Lauglo is working on adult education and vocational training for the Africa regional department of the World Bank, Washington, D.C.

1967
John Cushing has been studying Korean in Seoul prior to assuming a post at the American Embassy this summer. He recently did an independent study on the Korean coal industry and visited several mines, descending nearly 400 meters below the surface. John Davies was recently re-elected to his fifth term in the Alaska State House of Representatives, where he serves on the House finance committee. He lives in Fairbanks.

Victoria Stern is still happily retired in Saratoga, California, and is busy with her 16-year-old son’s theatrical endeavors. She would enjoy hearing from Reed friends who were in theater at Reed. Tom Wasow is on sabbatical from Stanford University during 2000–01 and is a fellow at the Stanford Humanities Center. Paul Willson appeared in Star Trek: Voyager this season, playing “an inventive alien” in an episode called “The Void.” Last August he

1968
David Pariser was recently named a fellow of the American Psychological Society for his research on artistic giftedness. He is professor of art education and art therapy at Concordia University, Montreal, Quebec. Wetlands, a solo exhibition of new paintings by Barry Pelzner, was held in March at the Froelick Gallery in Portland.

1969
Judy Ricker is a volunteer with the Westside Boys and Girls Club in Santa Barbara, California, where she serves as first vice president. She is employed as president of Courtland-Dane

MICHAEL DENNIS ’69: SCULPTING SHADOWS

As a biology major at Reed, Michael Dennis ’69 never would have imagined he would become an artist. After graduating from Reed he received his Ph.D. from Stanford University in neural biology and did postdoctoral work at Harvard Medical School. He then taught at the University of California for eight years before deciding to leave medicine to return to his initial interests, art and nature.

In 1985 Dennis moved to a farm in Canada. There he constructed his home, which he also considers to be his first sculpture. “I had never thought of myself as a visual person; I had never studied art. I was amazed that I could build such a lovely house,” he said. This sparked his quest to explore the visual arts.

His formal artistic training began when he volunteered in Nicaragua to help teach medicine. While he was there he took all the first-year courses at the national art school. At the time, the country was suffering from widespread poverty. According to Dennis, “There were no resources at all. The experience taught me how to see without fancy tools: my eyes and brains became the tools.” This initial artistic exploration led to his full-time work as a professional sculptor.

Dennis most recently installed a permanent sculpture grouping, Ancestors, at the new campus of the University of Washington in Bothell. The piece, consisting of monumental abstracted human figures made from salvaged logs, was commissioned by the Washington State Arts Commission. Dennis feels that it is important to maintain some of the original gesture of the cedar trees, alluding to both our human ancestors and the ancestors of the wood. He has been continually inspired by the theme of ancestors: “If we look back far enough, our ancestors lived in caves. They were much like us, less the technological niceties; they ate and slept, laughed and argued, sang and danced, or stood quietly by the fire. The firelight cast shadows of their lives on the walls. I try to sculpt those shadows.”

Dennis has been exploring a new artistic direction, creating works that are entirely abstract. He wonders whether his new work will be accepted and appreciated. “Part of the artistic side is uncertainty and questioning. I’m in the middle of that in a strong way right now because I’m experiencing something new. All I can do is trust my instinct and know that whatever propelled me to start is worthy enough to carry me on.”

Ancestors II by Michael Dennis ’69
Gilbert Levine ’69 was taken aback when, in December 1987, the Krakow Philharmonic invited him to be the orchestra’s principal conductor. Not that Levine wasn’t qualified—he had served as assistant to renowned opera conductor Sir Georg Solti in London and Paris and had been a guest conductor throughout the United States and Europe. But Levine was the first Western musician, and certainly the first American Jew, to serve as principal conductor of an Eastern European orchestra. After some internal debate, Levine, whose parents were Polish-Jewish immigrants, decided to take the job. “Before giving my answer,” Levine said, “I consulted my mother-in-law, who is an Auschwitz survivor. She told me to take the position and see it as an affirmation of our Jewish survival.” Levine said that he went to Krakow because “it was a really tremendous position—not for religious or sociological reasons. All of the meaning really hit me later.”

The real surprise, however, came the following year, when Levine was summoned to Vatican City to meet with the pope. John Paul himself is from Krakow and was curious about the city’s new orchestra conductor. Levine expected to be part of a brief group audience. Instead, the pope’s assistants brought Levine to the pope’s personal library, where Levine and the pope had a conversation that Levine says changed his life. “I felt a deep emotional bond and concern on his part,” said Levine. “He clearly wanted to put me under his wing.” Though Levine says that he’s “very much Jewish in my thinking, not just my background,” he considers the pope “probably among the greatest spiritual leaders in the last huge block of time. To be associated with him is such a tremendous experience. He’s such a remarkable leader.”

That meeting led to Levine conducting a 1988 concert at the Vatican to celebrate the 10th anniversary of John Paul’s pontificate. That concert went so well that Levine led four other concerts in conjunction with the Vatican. One of the most meaningful of these concerts for Levine was an event held in honor of Holocaust Remembrance Day in April 1994. The Vatican hosted the concert, which was attended by the pope, the chief rabbi of Rome, and numerous Holocaust survivors. Observers hailed the event as an important symbolic measure in healing differences between Christians and Jews. A few months later, in December 1994, Levine was bestowed with a papal knighthood.

In May 2000, the pope turned 80. To celebrate the birthday and the new millennium, Levine led the London Philharmonia and Chorus in an interfaith event that included representatives of the Christian, Jewish, and Muslim faiths. The groups performed Haydn’s Creation, a work chosen because it is based on the opening verses of the Book of Genesis and has relevance to all three religious groups. After the birthday celebration, Levine took the concert on tour to the United States, France, and Israel. The series of concerts, said Levine, has “the capacity to be a great occasion in an important cause and at an important time in our national dialogue about tolerance.”

Though Levine transferred to Juilliard after two years at Reed, he considers his Reed experience, particularly Humanities 110 and professors Roger Porter and Lloyd Reynolds, to have been crucial in shaping the way he sees the world. “The first-year humanities program is something every student in the world should have to go through. It was really formative in my educational program. I had a great experience of a core educational kind.”

Management Group, a property and hotel management company that manages large apartment complexes and smaller hotel resorts. An article about her volunteer work appeared in the Santa Barbara News-Press on January 28. She is married and has two children. Barbara Stayton MAT has retired from teaching in Boulder Valley Schools, Boulder, Colorado. She has returned to Oregon and lives in Tigard.

1970
Tamim Ansary is writing a column for Microsoft’s encyclopedia web site, Encarta. He is also editing a
world history book for Barrett Kendall and is writing his memoir. He lives in San Francisco and has a daughter who will enter college next fall. Victor Friedman has been appointed the Andrew W. Mellon Professor in the humanities at the University of Chicago. He is on leave until December 2001 with grants from NEH and ACLS and will serve as chair of the Slavic department from 2001 to 2003.

Marc Lieberman is in the sixth year of the Tibet Vision Project and continues to spend two months of each year in Lhasa, Tibet, where he trains local surgeons in modern cataract and ophthalmological surgery. He was recently appointed clinical professor of ophthalmology at the University of California–San Francisco. (See also Reediana.)

Henry Millstein (formerly Henry Morrison) is a student in the joint doctoral program in Jewish studies at the University of California–Berkeley and the Graduate Theological Union. (See also Additions.)

Michael Pollack is director of the South Branch Watershed Association in New Jersey. David Raich recently let the alumni office know that his life partner, Laurie Glass, died last spring in an auto accident. He lives in Oakland, California.

1971 – 30TH REUNION

James Adams is president of the board of the Portland Baroque Orchestra (PBO) for its 17th season. PBO presents baroque, classical, and romantic music programs performed on period instruments in Oregon venues, including regular performances at Reed’s Kaul Auditorium. Spouse Diane Rosenbaum ’71 was elected in November to a second term as representative for Portland’s District 14 in the Oregon state legislature.

Patrick Call is CTO of Wadsworth Group, a college textbook publisher in Seattle. He developed an internet-based math assessment system last year. He lives in Vashon, Washington, with his wife, Ellen, and their two young sons, Baxter and Fletcher. Lisa Davidson lives in Sierra Madre, California, and is making platinum and iris prints; she recently “crossed the line” into Macintosh computing. She has been doing a variety of craft work, including sewing and jewelry making. Last October Clare Taylor Hastings was named chief of nursing and patient care services at the Warren Grant Magnuson Clinical Center, the research hospital for the National Institutes of Health in Bethesda, Maryland.

Matthew Kangas curated Bumberbicennale: Painting 2000 for Bumbershoot, Seattle’s annual arts festival. He also assembled an art collection for Ballard High School, his other alma mater, through a grant from the school’s foundation. He was recently named a contributing editor for Glass magazine. (See also Reediana.) Cynthia Whitehead is back for a rest in Brussels after a year in Bhutan writing Buddhist-rooted environmental laws to control industrial development in the fragile Himalayan country.

1972

Martha Allbritten is a wildlife biologist for the Oregon Department of Fish and Wildlife. She also rehabilitates birds of prey and releases about 25 per year back into the wild. In her spare time, she is a freelance writer and has a music CD due to be released in the near future. She lives in Roseburg, Oregon. Walter Barker has left Japan and has returned to the Pacific Northwest to “punish myself with a high school teaching post in a small rural high school.” He currently lives in Scappoose, Oregon. Talbot Bielefeld was recently promoted to manager in the research and evaluation group of the International Society for Technology in Education, Eugene, Oregon. Jeffrey Fox has accepted a position at MCI Worldcom in Colorado Springs after five years as an independent contractor. He is working in network software architecture and device control software for the long distance company. Kathryn Hall had a show called Things—Furniture as Art at Seattle’s Mix Gallery in February. Mark Pomerantz has been promoted to senior vice president with Morgan Stanley Dean Witter, Santa Monica, California.

Susan Ransom’s daughter, Elizabeth Blake, is a freshman at Reed this year. Susan lives in Portland, Maine.

1973

Since 1994 Rich Frenkel has been building a web hosting business called Infoboard, which was merged into a larger company, BiznessOnline, in October 1999. He lives in Swampscott, Massachusetts, with his wife, Lenora, and two children. Jill Gay is working on environmental justice and sexual and reproductive rights in the U.S. and internationally with the Ford Foundation, USAID, and Family Health Care of Alabama. She and Marie Reeder visited the rain forests in Costa Rica recently. Jill was divorced in December and lives in Takoma Park, Maryland, with her two daughters, aged 16 and 11.

Laura Leviton has been appointed to the Institute of Medicine committee to evaluate the Metropolitan Medical Response System program, aimed at preparing cities for chemical and biological terrorism. Her presidential address to the American Evaluation Association, “Building Evaluation’s Collective Capacity,” will appear in the American Journal of Evaluation this winter. She continues as senior program officer of the Robert Wood Johnson Foundation in Princeton, New Jersey, and she lives in Scotch Plains with her husband, Sheldon Hochheiser. Now in his 23rd year at Public Citizen Litigation...
Group, **Paul Levy** has added internet-related litigation to his specialty in rank-and-file labor law, defending the free speech rights of consumers and workers who use the internet to criticize corporations and other powerful entities. **Alex Martinez** is a justice with the Colorado Supreme Court and has just been retained for another 10-year term. His oldest daughter, Julia, is a freshman at Stanford. When Hewlett-Packard split in July 2000, **Karen Hendricks Seaward** went with Agilent Technologies, which comprises most of HP’s original business. She finds the work atmosphere of the new company refreshing, stimulating, and productive. She lives in Palo Alto. **Barry Shell** won a Canadian National Science and Engineering Research Council PromoScience award to refurbish a web site (www.science.ca) he created in 1995 to profile Canada’s greatest scientists. The grant will pay for a professional development leave of absence from his position in the Centre for Systems Science at Simon Fraser University so that he can work on the site. **Carl Wiener** has left Bank of America to work as a clerk typist for the Department of Consumer Assurance, San Francisco County.

**1974**  
**Thomas Price** is in the agriculture department at the Food and Agriculture Organization of the United Nations in Rome, Italy. He is preparing for the next Earth Summit in 2002. **Richard Wolin** has joined the faculty of the Graduate Center, City University of New York, as a distinguished professor of modern European intellectual history.

**1975**  
**Wanda Beierle** continues to work as a child abuse investigator for Los Angeles County as well as maintaining a private psychotherapy practice. In September she took her 82-year-old mother on her first trip abroad, visiting Turkey, Ukraine, and Greece. She and her husband are busy building a new house. **Dan Radin** is editor in chief of the 2000 edition of the Washington State Bar Association’s *Family Law Deskbook*. He is an assistant attorney general for the state of Washington.

**1976 – 25TH REUNION**  
**Andrea Frost** is in the process of buying the veterinary practice in southwest Portland where she currently works.

**1977**  
**Chip Brown** works at Credence Systems in Hillsboro, Oregon, as a staff software engineer. **Ana Marquez Brown** ’78 is at home with their son, Mark, 4, and is involved with his cooperative preschool. **Douglas Forsyth** was granted tenure last spring in the history department of Bowling Green State University, Ohio, where he is graduate coordinator for his department’s niche Ph.D. program in policy history. **John Hart** recently prepared a friend-of-the-court brief arguing from historical evidence that the original understanding of the just compensation clause supports the wetlands preservation laws of Rhode Island. He lives in Chicago and teaches at the Chicago-Kent College of Law. **John Hedtke** was inducted this fall into his high school’s hall of fame, an experience he called “really big stuff.” He was also recently named an associate fellow of the Society for Technical Communication. He has been doing a lot of consulting and contracting and had a number of speaking engagements last year, and he was interviewed by *Computerworld* and *Time* magazines on the topic of MP3s. (See also *Reediana.* ) **Neil Jumonville** has been named the William Warren Rogers Professor of History at Florida State University, where he has been teaching since 1990. **Kevin Kappler** has recently received his diplomat in forensic psychology from the American College of Forensic Examiners. He continues to practice in the Napa, California, area. He and his wife, Bonnie, have recently become grandparents.

**1978**  
**Jeanne Brako** has relocated to Durango, Colorado, to take a position as curator of collections at Fort Lewis College. **James Emery** works on African economic development at the International Finance Corporation. His book on reducing red tape for investors in Africa was published last year. He lives in Washington, D.C. (See also *Additions.*) **William Nicholson** recently received the distinguished Hoosier award for “great service to the state of Indiana” for his service on the State Emergency Management Agency team. He also received the honorary emergency medical technician award from the Indiana Emergency Medical Services Commission. (See also *Reediana.* ) **Christina Rizopoulos Valauri** is associate director of equity research at Ing Barings, where she co-manages approximately 120 research professionals. She has spent 18 years as an equity research analyst focused on the health care sector. She and her husband, Frederick, live in New York City.

**1979**  
**Vera Boals Bustrum** has retired from the army as a major and will be staying in the Olympia, Washington, area. An audio installation at the Portland Building by **Merridawn Duckler** invited building visitors and workers to choose from a menu of poems for inspiration and reflection and to hear the poem privately or in small groups. The installation, *Poetland Building,* was presented by the Regional Arts and
Milstead has accepted a position as vice president and general counsel with Credence Systems Corporation, a leading developer and manufacturer of automated test equipment for semiconductor testing. He will

**HISTORIC SWAMPS AND REDNECK REALISM**

*Stacey Breheny ’79 explores Florida’s hidden landscapes*

It’s called redneck realism. While others pass by rusted mobile homes and sleazy motels, artist **Stacey Breheny ’79** stops to admire the hidden beauty of American culture. With a strange melancholy, Breheny has begun transforming the garish and crude into celebrations of freedom and warmth. Her subjects are the roadside billboards and weary Cadillacs, the mom-and-pop diners and old shopping malls, that litter the Florida roads. Under luminous skies, her paintings take on a sense of sad majesty, always reminiscent of years past.

“There is a lot of humor and irony and sometimes pathos in the roadside environment,” says Breheny. “I’m very interested in the buildings and signs created by small business, below-corporate-radar-type people—so hence the ‘redneck’ category.

“I actually started doing realistic streetscapes at Reed,” she says. “I still aspire to the same things I tried to achieve in my thesis, which was to capture a sense of light, space, and culture in a painting of place.”

Yet roadsides aren’t the only landscapes in Breheny’s life.

As senior artist at the Florida Museum of Natural History, Breheny has recently painted three murals for the *Waterways and Wildlife* permanent exhibit. The exhibit, started in 1996 and opened in summer 2000, traces the flow of water through five ecosystems in the Florida panhandle. Breheny used a hydraulic lift to paint these giant 25 foot high, nearly 360 degree murals of cypress trees, swamp waters, and hardwood hammocks. Looking at the murals, it’s hard to see where the sculptures end and the walls begin.

“My goal is to transport the audience to another place,” says Breheny. “I try to create beauty and romance with the environment while including all the scientific details that make it accurate.”

Other artists also worked on the exhibit, molding limestone caverns, directing water, and meticulously creating countless trees, flowers, and even carnivorous plants. “Unlike working alone, there are times when you have to compromise. But the benefit is doing something that would be beyond my scope in time, resources, and varied skills as an individual.”

Currently, Breheny is about half done with a 165 feet long by 18 feet high mural of a mangrove swamp. “The extra challenge in this exhibit is a dropped ceiling that’s a translucent photograph of billowy South Florida clouds. The lights behind the ‘printparency’ change, giving the effect of the sun going in and out of the clouds.” This last mural will probably take about a year to complete.

“My styles are really very different. The murals are huge and impressive; the paintings are sort of encapsulated,” says Breheny. “The common thread is that I always try to create a strong mood with light in both endeavors.” To explore the museum yourself, visit [http://www.fmnh.ufl.edu](http://www.fmnh.ufl.edu), and to see Breheny’s redneck realism, visit [http://drbukk.safeshopper.com/6/cat6.htm?564.](http://drbukk.safeshopper.com/6/cat6.htm?564.)

Culture Council this winter. **Lisa Gillette** has been named vice president of on-air promotion for Fox Sports Television Group, Los Angeles. She is responsible for overseeing the production of sports promos in both the broadcast and cable divisions of Fox. She has been with Fox since March 1999, when she was hired as director of on-air production and planning for Fox Sports. **Peter Hill** has a solo law practice in Georgia, concentrating on defense of Spanish-speaking people accused of crimes and defending foreign nationals against deportation from the U.S. He and his wife, Joanne, have two sons and live in Dunwoody. **Byron**
divide his time between the company’s offices in Fremont, California, and Hillsboro, Oregon. He had been in private legal practice for 18 years before taking the position.

1980
Carol Cummings is still a captain with the King County sheriff’s office in Seattle, where she oversees a variety of crimes including homicides, robbery, sex crimes, child abuse, and domestic violence. Beth Helstien volunteers for Friends of the San Juans, an environmental group that has, after nearly six years of litigation, successfully blocked the development of a 345-foot-long dinghy dock in the pristine waters of Westcott Bay. She lives with her husband, Marshall, and two cats in a house with a pond and garden on San Juan Island, Washington. Chris Hennessy is director of medical technology evaluation at Group Health Cooperative in Seattle. He also teaches clinical evidence-based medicine classes and does consulting for several large biotechnology organizations. Diane Vance Kearns earned a master’s in art therapy and is working as a child development specialist in a Canby school district elementary school. She lives in West Linn, Oregon. Martha Nichols is a freelance writer who tries to promote progressive topics in her articles. She appeared on a CNN feature last October as the “feminist talking head,” a result of a critical book review she wrote on a housekeeping guide. She lives in Cambridge, Massachusetts, with husband Robert Howe ’79. (See also Reediana.) Paul Webster recently marked the 25th anniversary of his use of “the unified field-based technology commonly known as transcendental meditation.” He and Nora Hughes Webster ’80 live in Monroe, Wisconsin.

1981 – 20TH REUNION
Melissa Brown has been promoted to managing editor of Giving USA and assistant director of planning and assessment at the Center on Philanthropy at Indiana University. She has worked there on and off since 1991. Giving USA is an annual publication that provides comprehensive facts and figures on philanthropy in the U.S. She lives in Indianapolis. Jonathan and Stephanie Thomas Guss live in northern New Jersey, where he is CEO of Bogen Communications International. They have three children. Bogen Communications International, Inc., based in Ramsey, New Jersey, and Munich, Germany, develops, manufactures, and markets telecommunication peripherals, sound processing equipment, and Unified Messaging products and services worldwide. Kimberly Saunders Kirkwood is living in the San Francisco Bay area with her husband, Robert, and their two daughters, Rebekah and Rachel. She is a surgeon scientist at the University of California–San Francisco. Joanna Bengel Pienovi has been named pastoral associate to the auxiliary bishop of the Archdiocese of Portland, Oregon, and she is co-owner, with her husband, and CEO of Fujii Produce. She has a son and a daughter in college and another son who is a junior in high school.

1982
Jacob Allderdice works for an architectural firm in Toronto, Ontario. He recently entered his proposal for “North America’s largest car-free community” in a broadly defined international ideas competition for revitalizing Toronto’s waterfront. Although the entry did not win, his idea was recently recognized by a local news columnist as one that could greatly add to Toronto’s “long odds” bid for the 2008 Olympic Games.

1983
Russ Haan’s greeting card business, Max and Lucy, continues to grow and is now in nearly 2,000 stores. His design firm, After Hours, is also prospering, and he is working on starting a new company called “rphaus” that will combine business, science, and the arts as tools to address social concerns. He celebrated his 40th birthday in a villa in Italy and lives in Phoenix, Arizona. Larry Rinder moved to New York City in June to take the post of curator of contemporary art at the Whitney Museum of American Art. He spent New Year’s Eve at the Reed ski cabin.

1984
Paul Edmonson is finishing a residency in pathology at the University of Washington. He lives in Seattle with his wife, Shigeko Ito, and their son Michael, 3. Jean-Laurent Rosenthal and his wife, Paula Scott ’85, are preparing to spend the 2001–02 academic year in Paris, where he will be doing research and writing while on leave from the economics department at UCLA. Paula plans to spend the time there improving her French and doing some freelance writing while staying home with their two daughters. (See also Reediana.) Kim Taylor has a new job in the Calfed Bay-Delta program in Sacramento, designing an ecosystem restoration science program. She is dreaming of taking a leave of absence to write and throw pots. She lives in Berkeley. David Thies is an internist and a pediatrician with the Kernodle Clinic in Mebane, North Carolina. He and his wife, Sue, have a son Kevin, 2. Molly Welch is still happy teaching at PVPA, a charter school for the performing arts. She is now head of the English department and recently completed a master’s in creativity in education at Norwich University in Vermont. She lives in Greenfield, Massachusetts, with her partner and two horses, two dogs, and a cat.
1985
Sarah Austin has been teaching at Parkland Community College in Champaign, Illinois, for the last two years, but expects to be laid off at the end of this academic year. Karen Belsey traveled to Costa Rica last year to visit the Monteverde Cloudforest Reserve, while her husband worked with canopy researchers. She had another successful year running the “Five Fingers of Fun” booth at the Oregon Country Fair and is currently serving a term of office on the Reed alumni board. She lives in Portland. (See also Additions.)

Anthony Fenner relocated to Marin County, California, last fall, where he is now on the rabbincical staff of the Bay Area Jewish Healing Center. Gaynor Hills has been appointed director of institutional advancement for the Intiman Theatre, Seattle. She was previously executive in charge of major gifts for Seattle’s KCTS television station. Bruce Howlett is currently working as a carpenter in Vermont, constructing log homes. He returned from Australia and New Zealand in May, and since then has been looking for a position teaching forest ecology or conservation biology.

1986
Rebecca Poulson recently earned a master’s in fine arts and is still publishing a calendar called “The Outer Coast.” She is busy doing art and book projects and teaching college art classes in Sitka, Alaska. Wayne Turner is director of Act Up DC (AIDS Coalition to Unleash Power) and is working to get a medical marijuana initiative passed and implemented in Washington, D.C. He and his partner, Steve Michael, now deceased, co-founded the D.C. chapter in 1990.

1987
Ken Belson joined Business Week last May as a correspondent in the Tokyo bureau, writing about the internet, the government, and finance. Ellen Chapin Endress was rear-ended by a fire truck last fall and was out of work for a month. However, since the car was totaled, she now drives a new 2001 Subaru. She was able to attend the dedication in December of a high school in El Paso, Texas, that was named after her grandmother, who died heroically in battle during World War II. Tim Flanagan was recently promoted to stats central manager with Microsoft in Seattle. He has joined the Keith Highlanders Pipe Band as one of three drummers. His wife, Julia Rudden ’90, is enjoying being a stay-at-home mom, maintaining the womynsafe.com web site and “working sporadically” on a novel. Tim, Julia, and infant daughter Kiera spent a month last summer traveling in Europe. Leslie Mehren has been living in Manhattan for the past year and a half, handling press and public relations for Sotheyby’s. (See also Additions.) Michael Mercy is chairman and medical director of the emergency room at the regional trauma center in Boise, Idaho. He serves on the board of the Idaho Black History Museum and was recently elected a trustee of Albertson College. (See also Additions.) Ann Muir Thomas “took a flying leap out of academia” in June and after six months landed a job as a technical writer at a network security software company, Sandstorm Enterprises, in Boston. She had been teaching behavioral sciences at Bentley College in Waltham, Massachusetts.

1989
Russell Fraker has a new job as a marine liaison for TelCom, a telecommunications company that is the largest manufacturer and installer of submarine fiber optic cables worldwide. He coordinates with fisherman and other marine industries to avoid conflicts, and his purview is currently Latin America and high seas fisheries. He lives in Baltimore. (See also Additions.)

Peter Goodman is writing about technology for the Washington Post. (See also Additions.) Eva Lindgren is a CPA and the accounting manager for the city of Ketchikan, Alaska. She recently began teaching first-year French at the University of Alaska, Southeast Ketchikan campus, and is “having a blast.” She has five students who tell her that hers is their most challenging yet most enjoyable class. After eight years in Ithaca, New York, Chris Marshall has completed his doctorate in entomology at Cornell. He has accepted a one-year postdoctorate position there to conduct research on the comparative anatomy and phylogeny of the Cucujidea group of beetles. In the meantime, he is using skills he learned at Reed’s Paradox Café to serve coffee at Stella’s Café.

1990
Sarah Dougher was named one of Out magazine’s “Out 100,” friends and members of the gay community who “made a difference” last year. She was cited for Ladyfest, a punky alternative to the Women’s Music Festival. She lives in Portland. Brie Ducey has stopped writing poetry and now only writes fiction. She is enrolled part time in the M.F.A. program in fiction at San Francisco State University and is working on a novel. She is also employed as a contract technical writer. She and her husband, Tom Gibbons, were married in August 1998 and recently bought a house in Oakland, California. Oliver Laeyendecker is now working for NIAID on HIV research with Dr. Tom Quinn. He received an M.B.A. from Johns Hopkins University. Shouka Rezvani Alagheband has been made a partner in the law firm of Tönkin Torp, Portland. She is a member of the firm’s estate planning practice group. Stephen Scholz will...
receive his Ph.D. in philosophy from the University of New Mexico in June. He currently teaches at North Carolina State University.

1991 – 10TH REUNION
Amy Barg earned a master’s in forest ecosystem science and conservation from the University of Washington and has now returned to live in her home town of Mendocino, California. She is conducting forestry research for the University of California–Berkeley on the Mendocino coast and is happy to be back with family and old friends. David Evers is still “slaving away” on his Ph.D. at the University of Amsterdam’s Study Center for the Metropolitan Environment. Tracy Poe is now teaching at Barat College, Lake Forest, Illinois. (See also Additions.)

1992
James Allen has joined the law firm of Warner Norcross & Judd LLP, Grand Rapids, Michigan, as an associate. He earned his law degree at the University of Michigan Law School. Chris Hallstrom and spouse Nora Leibowitz ’93 celebrated Thanksgiving weekend with seven other Reedies on Cape Cod for the eighth time last November. The other attendees were Mike Corrigan ’89, Josh Finkler ’91, Kristin Jacobson ’91, Matt Kocher ’93, Chloe Mills ’94, Susie Otter ’94, and Karen Leibowitz ’99. Van Havig and Emily Headen have returned to Portland from the East Coast. Van is the head brewer at Portland’s Rock Bottom Brewery and Emily is telecommuting to Washington, D.C., as the director of the CLEAR Project, which tracks the environmental backlash movement. Elizabeth Mitchell and husband Alex Kriechhaus live in Primrose Hill, London, with three daughters, Hannah, Sophie, and Abigail. She is head of public affairs for the Nuffield Trust and writing her dissertation at the London School of Economics. Arun Rath is now senior producer for On the Media, an NPR-distributed show produced at WNYC in New York City. He had been a producer for NPR’s Talk of the Nation in Washington, D.C. To “celebrate the end of a year-long pre-midlife crisis,” Alex Veltman sold an adult-oriented relationship game that he created, closed his Austin, Texas, law practice of five years, and is moving to Prague. He hopes that old classmates will keep in touch through his Hotmail account.

1993
John Alderete graduated from the University of Washington and the Fred Hutchinson Cancer Research Center, Seattle, with a Ph.D. in microbiology in February 2000. After working briefly doing business development for a small technical writing consulting firm in Seattle, he moved to the Bay Area, where he is a consultant with a firm that specializes in providing support to pharmaceutical and biotechnology companies in risk management and decision making in product development. While in Seattle, he founded the Lake Union Civic Orchestra. Greg Barnes has been named director of the American Safe Climbing Association, a nonprofit organization that replaces dangerous old anchors on rock climbs throughout the United States. He lives in Mammoth Lakes, California. Wayne Bennett started a new job last fall teaching literature at Centennial Middle School in Portland. (See also Unions.) Bryce Gartrell has started an internet company in Salinas, California, with Spencer French ’94. The company also has a bilingual business site at www.zocaloco.com. (See also Additions.) Christina Kincaid has been awarded a nine-month traveling fellowship from the department of architecture at UC–Berkeley. She will be traveling through Russia, Iceland, and other parts of the subarctic to study building traditions in northern regions. Steve Ko has moved from accounting to the trading desk and is employed by Bear, Sterns & Company, Inc., Equity Capital Markets, in New York City. He is enjoying eating Korean food, playing volleyball, and running into lots of other Reedies. David Lukas writes for Audubon, Sunset, UTNE Reader, Orion, and other national magazines. He lives in a remote cabin in the Sierra Nevada foothills, where a handful of other Reedies have also settled. (See also Reediana.) Daria Eckhardt O’Neill is a morning radio host on KNKR, Portland. She recently gave up her position as television weather woman for independent station WB32 to concentrate on her radio career and to spend more time writing. Matt Price is still teaching high school physics at Lakeridge High School in Lake Oswego, Oregon, and “seeking enlightenment the long, hard, painful way in Tai Chi class.” Scott Ross currently lives in New York City. He has spent the last two years working as a program assistant for the National Commission on Teaching and America’s Future while pursuing an Ed.D. in educational psychology at Teachers College, Columbia University. Lyon Terry is a second-grade teacher in New York City public schools and Sarah Higgins ’94 is a reference librarian for the New York Public Library. They live in Brooklyn. George Wright has completed the requirements for a doctorate in statistics at the University of Maryland and has begun postdoctoral work at the biomedics branch of the National Cancer Institute. He lives in Takoma Park, Maryland. Soofian Zuberi was promoted to a vice president at Merrill Lynch’s investment banker capital markets
group in Hong Kong. He is playing squash and rowing, and he would love to hear from Reedies of the Sisson and Griffin dorms from 1990 to 1993.

1994

Peter Bray recently sold CyberSight, an interactive agency he started while a senior at Reed, to MDC, a Toronto holding company. CyberSight now employs approximately 150 employees. He won a Clio for creative direction on the Molson Canadian site. Peter is co-founder of Webridge, an enterprise application software company in Hillsboro, Oregon, employing approximately 200 employees.

Aaron Feves received an M.B.A. from the Terry College of Business at the University of Georgia, Atlanta, in December. (See also Additions.) Aar on Glass has been living in Vancouver, B.C., since graduating from Reed, during which time he earned a master’s degree in anthropology from the University of British Columbia and a B.F.A. from the Emily Carr Institute of Art and Design. He has recently moved to New York City, where he is pursuing a Ph.D. in anthropology at NYU. He plans to return to the west coast of Canada to conduct research. Stevie Greathouse earned a master’s in urban and regional planning from Portland State University in 1997 and now works as a long-range city planner for the city of Portland.

Ben Salzberg is living in Portland, working on recording music, cooking, riding his bike, “and dreaming of travel to exotic locales.”

1995

Suzy Gar ren is teaching middle school in the Bay Area and is enjoying vegetable gardening and trekking in the Sierras. Greg Rohda reports that he is married and “living well” in Cambridge, Massachusetts. Bear Wilner plans to start law school at Lewis & Clark this August.

1996 – 5TH REUNION

Smith Banomyong completed a two-year global management associate program and has relocated to Jakarta, where he is head of corporate finance with Citibank Indonesia. Ellen Broudy is working for a graphic and web design firm in Manhattan and is planning to move to Jersey City or Hoboken, New Jersey. Sara Frank is writing her thesis in completion of an M.F.A. in fiction writing at Columbia University. Chris Lovell and Amanda Wilcox are living in Austin, Texas, where Chris is continuing in the graduate program in classics at the University of Texas and recently completed his master’s report on the catalog of women in the Odyssey. Amanda is working on her Ph.D. dissertation in Latin epistolography in the classical studies department, University of Pennsylvania. (See also Unions.) Luke Weisman is teaching math and computer science at Commonwealth High School in Boston and is also designing computer games.

1997

Akesha Baron is now the proud owner of a house and a fiancé. She is attending graduate school at the University of Washington, where she reports she is “coasting through on the glimmers of knowledge” she gained in the Reed SU. She continues to be interested in Mesoamerican languages and studies Zapotec in Oaxaca.

Courtney Jackson is surviving her third year of medical school at Oregon Health Sciences University and expects to graduate in June 2002. She lives in northeast Portland. Kimberly Kubick is in the nurse-midwife program at Vanderbilt University and plans to graduate in January 2002. Leo Macdonald spent the past three years working for GE Research and Development, inventing new parts and processes for jet engines. He lives in Schenectady, New York. Thor Mann is in his first year in an organizational psychology Psy.D. program at the Graduate School of Applied and Professional Psychology, State University of New Jersey, Rutgers. He reports that “New Jersey is all its cracked up to be.” Heidi Marcus is a computer analyst for Albertson’s Corporation, in Boise, Idaho. (See also Additions.) Kyle Napoli has been in Cambridge, Massachusetts, for nearly a year, working at a software company called Art Technology Group. She writes that she enjoys the area and the job but would like to start using her brain again. After graduating from Reed, Raymond Tsou worked at the University of Washington for three years as a lab technologist. He is currently in his first year of dental school at Tufts University, School of Dental Medicine, in Boston.

1998

Mark Jarvis is currently a research assistant at Oregon Health Sciences University, Portland. He is in the process of applying to graduate school. After a year in rural Japan and a year studying at the Hopkins-Nanjing Center in Nanjing, China, Laura Peterson is working at the security firm Pinkerton (China) in Shanghai. Her work is in intellectual property rights protection, investigating and busting counterfeiters of consumer goods. After a stint as a professional singer, composer, and summer camp administrator, John Vogt started work on a master’s in music education at the University of Colorado-Boulder, which he expects to finish next semester. He hopes to teach in a non-affluent, urban junior high school. In June Kristin Wagner
会庆祝他们的55周年纪念。一个错误的版式问题使得这看起来不那么明显。

Carolyn Morton ’58 to James Karr, December 11, 1999, in Santa Fe, New Mexico.


Anthony Orkin ’85 announced his recent marriage to Paula Bernstein. They live in New York City.

Leslie Mehren ’87 to Ilia Gorev, August, in New York City. He is a former principal dancer with the Bolshoi and Boston ballet companies.

Monica Wesolowska ’89 to David Fisher, September, near their home in Berkeley, California.

Thea Beatie ’91 to Barrett Troll, September 16, in Tiburon, California. In attendance were Amanda Le Brun ’91 and Ghiila Lipman-Wulf ’91. They live in San Francisco.

Catherine Guthrie ’91 to James Bennett, October 21, in an outdoor ceremony on the Appalachian Trail at the Tennessee–North Carolina border. Reed guests included Quincannon Murphy ’92, John Tecklin ’91, Burton Callcott ’91, Erica Kohl ’91, Eric Westervelt ’91, Andrew Mason ’90, and Lori Weyand Mason ’92. They live in Marshall, North Carolina. (See photo)

Wayne Bennett ’93 to Nina Whigham, June 17, in Portland. She is a current Reed student.

Chris Lovell and Amanda Wilcox, born ’96, May 27, 2000, in Amanda’s parents’ back yard in Overland, Kansas. They honeymooned for two weeks in Italy before returning to their home in Austin, Texas.

Gregory Lopez ’99 to Mariweather Mersereau, November 7. They live in Pikesville, Maryland, outside of Baltimore.

ADDITIONS

To Patricia Honchar ’70 and Richard Rothenberg, a son, Cyrus, April 14, 2000, in Atlanta, Georgia. He joins sister Roxane, 11, and brother Leon, 26.

To Henry Morrison Millstein ’70 and Rebecca Irelan, a daughter, Kristen Rachel, May 21, 2000, in Santa Cruz, California.

To James Emery ’78 and Alison Rumsey, their third child, a son, Benjamin, May 2000, in Washington, D.C.

To Steve McMaster ’78 and Kathleen Brock, a daughter, Lois, born in Yangchun City, Guangdong, China and adopted in June. They live in Portland.

To David and Andrea Brewer-Thompson ’79, a daughter, Aine Grace, May 29, 2000, in Berkeley, California. She joins sister Sophia Kaleia, 3.

To Roger Williams ’81 and Norma Coindreau, their second child, a daughter, Rachel Anne, December 27, in Austin, Texas. She joins a brother, Joseph Amado, born December 21, 1998.

To Lisa and Patrick Locke ’82, their second child, a son, Stuart Scott, February 1, 2000, in Bethesda, Maryland. He joins brother Jeremy Ross, 4.

To Beth and Charles Brod ’83, a daughter, Grace, May 12, 2000, in Portland. She joins sister Lillian.

To Fiona Harding ’83 and David Atkins, a son, Aaron, March 12, 2000, in Mountain View, California. They live in Santa Clara.

To Peter Liberman ’84 and Sarah Soffer ’85, a daughter, Eve Soffer Liberman, November 20, at their home in New York City. She joins brother Sam, now nearly three.

To Margaret Limm ‘85 and Dana Bartone, a son, Xander Lee Bartone, November 1998, in Houlton, Maine.


To Ginger Dowling Miller ‘86 and Lawrence Miller ‘87, a son, Wesley Thayer, January 20, in Randolph, Vermont. Four-year-old sister Sarah is reportedly “more or less thrilled.”

To Colin Smith ‘86 and Ingrid Ghattas ‘86, their second child, daughter Celine, March 28, 2000, in Berlin, Germany. She joins sister Adriana.

Clia Bryja ‘87 and Rich Sposato announced their adoption of Melissa Madha Sposato, who was born April 12, 2000, in Calcutta, India, and arrived at their home in June 5, 2000, in Lake Forest, Illinois. Her adoption of Melissa was published in December 2000 by Manifold Press. The book describes a century of successful family farming from 1860 to 1960 and has a foreword by her brother, Gary Snyder ‘51. She lives in Novato, California.

The Christmas Gift by Jeanne Savery Casstevens ‘60 was published by Zebra Books, 2000. She writes under the name Jeanne Savery.

To John Friedman ‘60 co-wrote two new works in 2000 with his wife, Kristen Figg: Trade, Travel, and Exploration: An Encyclopedia, Garland Publishing Company, and The Princess with the Golden Hair: Letters to Edmund Wilson 1933–1942, Fairleigh Dickinson University Press in collaboration with Associated University Press. Two other works by Friedman were reprint ed in 2000 by Syracuse University Press: The Monstrous Races in Medieval Art and Thought, and Orpheus in the Middle Ages, both originally published in 1970 by Harvard University Press. He is professor of English emeritus, University of Illinois, and lives in Leetonia, Ohio.

A new book by Barry Hansen ‘63, Rhino’s Cruise Through the...
Three Conversations About Knowing by Jay Rosenberg ’63, a work he calls his “first Plato dialogue,” was published by Hackett in 2000. He is seeking a publisher for a “scholarly main course manuscript.” He is the Taylor Grandy professor of philosophy at the University of South Carolina–Chapel Hill.

Elsa Warnick ’64 has illustrated two new children’s books recently: Song for the Whooping Crane and Summerbath, Winterbath, both by Eileen Spinelli and published by Wm. B. Eerdmans. She lives in Portland.

Writing Across the Chemistry Curriculum: An Instructor’s Handbook by Jeffrey Kovac ’70 and Donna Sherwood was published by Prentice Hall in January. He is on the faculty of the department of chemistry, University of Tennessee–Knoxville.

A textbook on glaucoma co-written by Marc Lieberman ’70, Becker-Shaffer’s Diagnosis and Therapy of the Glaucomas, 7th edition, was published in April 1999 by Mosby-Year Book Press. He lives in San Francisco, where he is clinical professor of ophthalmology at the University of California–San Francisco.

Matthew Kangas ’71 published two books in 2000: Jim Leedy: Artist Across Boundaries and Ryoji Koie, both published by University of Washington Press. He traveled to Osaka, Japan, for the publication of Ryoji Koie.

John Hedtke ’77 had several books released in 2000, including Peachtree Made Easy and MP3 for Musicians. He lives in Seattle.


The inaugural issue of the new poetry review from City Lights, Lyric, edited by Mira Rosenthal ’96, appeared in February. The review presents new poetry by Americans and new translations of poets from around the world. She is the poetry buyer for City Lights Bookstore in San Francisco.

IN MEMORIAM

Lennart “Ole” Benson ’31, September 28, in Portland. He attended Reed in 1927–28 and later attended the University of Oregon. He was a public accountant for more than 50 years. He was a member of the Masons and a Shriner who volunteered as a guide at the Shriner’s Hospital for Crippled Children. Survivors include his second wife, a son, a daughter, two stepdaughters, seven grandchildren, and one great-grandchild.

Franklin Evenson ’34, November 3, in Milwaukie, Oregon. He attended Reed for two years and then transferred to the University of Oregon, graduating in 1936. He taught high school English in Eastern Oregon for five years before enrolling in the Church Divinity School of the Pacific in Berkeley, California. He was ordained in the Episcopal Church in 1944 and served in several churches before becoming rector at St. John’s Church in Milwaukie, Oregon, in 1955. He spent 20 years in the church’s department of Christian education, retiring in 1977.
and he served as interim rector for several churches in the Oregon diocese until 1990. In retirement, he and his wife traveled extensively in Europe, China, Japan, and the U.S. His other interests included singing, stamp collecting, art, and natural history. He was a past board member of the Asian Art Council of the Portland Art Museum and was active in the Reed College Foster-Scholz Club. Survivors include a daughter, a son, a sister, and two grandchildren. His wife died in 1997.

Edward Leigh ‘38, December 20, in San Diego, California. Shortly after graduating from Reed he joined the Carnation Company, where he was employed for 44 years. His first job, in Waverly, Iowa, involved crawling into large milk vats and scrubbing them. As he advanced in the company, he was assigned to 10 different locations across the U.S. during the first 10 years of his employment. In 1949 he was assigned to Carnation’s world headquarters in Los Angeles, where he continued to work until retiring in 1983 as CEO of the can division. He married Florence Nisbett in 1940 and they had three sons. In retirement he devoted considerable time and energy to serving on the board of Goodwill Industries of Southern California. He became chairman of the board, headed numerous committees, and helped Goodwill grow and achieve its mission. He also enjoyed travel and golf. He is survived by his wife, sons, six grandchildren, and six great-grandchildren.

Ruth Simmonds Tunturi ‘39, December 25, in Portland. She attended Reed for one year and later attended Marylhurst College. From 1939 to the mid 1950s she was a reporter and editor of the women’s page for the Oregon Journal. She later worked as a personnel counselor with Commercial Industrial Personnel Service, retiring in 1970. She married Archie Tunturi ‘39 in 1948. She was a volunteer counselor for the William Temple House in Portland for almost 30 years and was a member of St. Mark’s Anglican Church, where she edited the church newsletter from 1962 to 1995. She was a former member of the board of the Oregon Symphony and also served on the Reed Women’s Committee. Her husband died in 1990, and there are no immediate survivors.

Philip Goldberg ‘44, November 24, in Salem, Oregon. He earned a master’s degree in physics from the University of California–Berkeley in 1947 and a Ph.D. in physics from UCLA in 1953. He taught physics at the University of Oregon before becoming head of the geo-astrophysics laboratory at Boeing Scientific Research Laboratories in Seattle. In 1959 he joined the Rand Corporation in Santa Monica, California, as a physical scientist and served there in several capacities until 1963, when he retired due to illness. He enjoyed black and white photography and camping. Survivors include his former wife, a daughter, a son, and a brother.

Joyce Stevenson Pyle ‘44, January 2000, in Bellingham, Washington. She earned a master’s degree in library science at Columbia University in 1945 and worked at the library of Wellesley College for three years. In 1948 she accepted a position with the library of the University of California–Berkeley as assistant head of the loan department, and in 1970 she became head of technical services at the new Hayward College Library. She retired in 1980, and she and her husband, Robert, later moved to her hometown of Bellingham, Washington. Her husband died in 1992, and there are no known survivors.

June Herzog Wendel ‘45, December 7, in Palo Alto, California. After graduation, she married James Wendel ‘43 and in 1955 they moved to Ann Arbor, Michigan, when he joined the faculty of the University of Michigan. In Ann Arbor she founded and co-owned the Wild Wef, a weaving shop, and she was active in the arts there. During this time, she was also a homemaker, raising their six children. They retired to Palo Alto in 1986, where she volunteered at the Palo Alto Art Center and was active in the American Association of University Women. Survivors include her husband, three sons, three daughters, a brother, a sister, and 12 grandchildren. The family suggests memorials to Reed College.

Rose Neusihi Cooper ‘47, October 11, in San Mateo, California. She attended Reed for two years and transferred to the University of Washington, graduating in 1947. She married Max Cooper in 1947 and raised two children; the couple later divorced. She worked for Multnomah County, Oregon, as a medical social worker in the early 1960s. In 1967 she earned a master’s degree in social work from Portland State University and moved to San Mateo, California, that same year. She was a clinical social worker for San Mateo and Santa Clara counties in California until retiring in 1986. Survivors include a son, a daughter, a sister, and two grandchildren.

Robert Parker ‘48, February 5, in Portland. He earned a master’s degree in economics from the University of Washington in 1950. From 1950 to 1959 he worked for the Bonneville Power Administration, Kaiser
Aluminum, and Boeing Aircraft Company in Seattle. He returned to Reed in 1959 to serve as director of alumni relations, and in 1963 was appointed director of campus facilities, supervising an extensive building program that was under way. In 1966 he became assistant coordinator of the urban planning assistance program at the University of Oregon, and in 1971 he joined the Center of Oregon for Research on Behavior of Educationally Handicapped, where he supervised programs for children and adults with learning disabilities. He joined the Reed College staff again in 1975, when he was appointed director of administrative services. He retired in the early 1980s but continued to be involved in Reed activities through the alumni association. Survivors include his wife and a daughter.

**Ronald L. Scott '49**, December, in California. After graduation he earned an M.D. from Washington University, St. Louis, in 1952 and completed a residency at the Sonoma County Hospital in Santa Rosa, California. He married **Elizabeth Bruce '50** in the Reed chapel in 1947. They moved to Sonoma in 1956, where he had a medical partnership for four years. From 1960 until his retirement he was associated with Kaiser Permanente in Napa, Vallejo, and Fairfield, California. Most of his career was spent working as a family practitioner and anesthesiologist, and he was one of the first physicians to write and pass the family practice boards. His outside interests included fly fishing, woodworking, and leatherwork. He is survived by his wife, two daughters, a son, and four grandchildren.

**Kenneth Neiland '50**, January 15, 2000, in Redmond, Oregon. He earned a master's degree from UCLA and worked on a doctorate there. In 1961 he was hired by the new state of Alaska as a wildlife researcher for the department of fish and game. He was a specialist in wildlife diseases and parasites and often worked from field camps with his wife, Bonita, who had a doctorate in plant ecology. They lived in Fairbanks from the 1960s until their retirement in the late 1980s, when they moved to Sisters, Oregon. He was recognized for his research and many publications on northern wildlife, and he contributed to a number of national and international wildlife disease conferences. He was among the first Alaska scientists to collaborate with Russian colleagues during the thawing of the cold war, and he made several research trips to Siberia. He was an outdoor enthusiast who enjoyed hunting, fishing, and camping, and he designed and crafted both fishing poles and firearms. He also played the piano, composed music, and collected books and stamps. Survivors include his wife and a sister.

**Don Berry '51**, February 20, in Seattle, of complications from emphysema. He was a writer who published three historical novels set in the Oregon Territory and in recent years had published numerous writings on his own website. He attended Reed from 1949 to 1951, where he was inspired by Reed professor Lloyd Reynolds and developed close relationships with Gary Snyder '51, Lew Welch '51, and Philip Whalen '51. His first novel, *Trask*, published in 1960, is the story of Northwest explorer Eldridge Trask; it blends historical research with Berry's interest in Eastern philosophy. The book won a Library Guild Award and is still considered to be among the finest novels written by an Oregon author. In 1962 he published *Moontrap*, which won a Golden Spur award for best Western novel and was nominated for a National Book Award. His third published novel, *To Build A Ship*, appeared in 1963 and was based on a diary written by pioneer Warren Vaughn. He also published a history of the Rocky Mountain Fur Company, *A Majority of Scoundrels*, in 1961, and a history book for children, *The Mountain Men*, in 1966. He later worked on a series of documentary films. He became fasci-
nated early on with computers and the possibilities of the internet, and he developed a website as a means to share his writings. The site, www.speakeasy.org/berry, known as Berryworks, has contained a full length novel, short stories, essays, and artwork, and included a system of links to other web sites that he called the “Dombri Maze." He once wrote of the internet, “It has always been my dream to write exactly what I want to write and give it away to anybody who wants it. Cyberspace makes that possible. . . . Cyberspace is the unknown, and it is chaos, and that is where I am truly happy." Although in poor health in the last few years, he continued to maintain the website and to write until very recently. Survivors include two sons and a daughter. A memorial service was held on March 10 in the Reed College chapel.

Marshall Kolin ’51, January 4, of a massive heart attack while traveling on business. He earned a master's in economics from the University of Chicago in 1953 and a Ph.D. in 1965. He taught economics at Chicago University, Columbia, Harvard, and NYU before joining the U.S. Postal Service as an econometrician, where he remained until his death. He married Dee Ann Holisky in 1976 and they lived in Arlington, Virginia, and had a daughter, Geurina. He was active in the Washington, D.C., chapter of the Reed College alumni association.

Wesley Dix ’54, of leukemia, December 12, in Largo, Florida. No information is available about his life after graduating from Reed.

Murray Adelman ’58, in October, as a result of a fall while vacationing in Spain. After graduating from Reed, he earned a master's degree in Soviet regional studies from Harvard. He also pursued a Ph.D. in political science at Stanford University. From 1962 to 1963 he was a lecturer at the University of Puerto Rico, Mayaguez, and in 1967 he was appointed assistant professor of political science at Michigan State University in East Lansing. He relocated to California in the 1970s, and in the early 1980s owned a business called HomeSilk. In 1983 he earned an M.B.A. in finance and management from California State University–Northridge. He was the legislative coordinator for the Los Angeles water executive office in the department of water and power at the time of his retirement in 1998. He traveled extensively after retiring and also worked for the 2000 census. No information is available about his survivors.

Sister Grace Taylor ’68 MAT, December 28, in Mt. Angel, Oregon. She had been a Benedictine sister at Mt. Angel Monastery since 1938. She taught in parochial schools for 24 years before earning her MAT at Reed. As an outcome of studying calligraphy under Lloyd Reynolds, she became a master calligrapher and taught calligraphy at community colleges in Oregon. Her work was shown in college art galleries, and she wrote and published a series of calligraphy texts for elementary teachers and an instruction book for adults. She was a member of the American Association of University Professors, the Society of Italic Handwriting, Capital Calligraphers, and the Western Italic Association. She also enjoyed raising and breeding cats. She is survived by a sister.

James “Jamie” Warren MacCalman ’78, of cancer, December 21, at his home in Seattle. After graduating from Reed he earned a master's degree in mathematics from the University of Virginia in 1982. He pursued a career in software development and in 1991 took a job with Hanzon Data Inc. in Bothell, Washington, as a senior software engineer. In 1992 he began working for Microsoft, where he was a software design engineer until his retirement in 1999. He married Carolyn Eastman in 1994. In addition to his wife, he is survived by twin daughters, a stepson, his father and stepmother, a sister, a stepsister, two step-brothers, and extended family members.
of *Business Week*, the *Wall Street Journal*, and other corporate “free trade” apologists—not grassroots activist reality.

In case anyone is curious about the real educational fallout of the World Bank/IMF policies in the developing world, let me offer the case study of Zimbabwe—though the same could be said about any country now facing onerous “cost recovery” demands for provision of essential social services. Under the 1990 World Bank/IMF economic structural adjustment program, Zimbabwe was forced to reinstate fees for previously free public schooling. This meant a 20 percent decline in female elementary school enrollment almost overnight, as poor families were forced to choose which child (most often male) would go to school. Since minimum wage legislation and union organizing rights were also undermined (leading to a 60 percent decline in real income), desperate parents were compelled to send their dropout daughters into the labor pool—mostly as migrant farm laborers, sweatshop workers, and prostitutes. The latter “survival strategy,” of course, fueled Zimbabwe’s current HIV/AIDS pandemic.

Undeterred, in 1998 the World Bank/IMF went on to propose privatizing portions of Zimbabwe’s higher educational system (while cutting financial aid), in lockstep with the WTO’s General Agreement on Trade in Services (GATS). I will never forget watching the Zimbabwean minister of education, clearly dumbfounded, appearing on national television to declare that education was no longer a right, just a “privilege.” A student walkout ensued, and the military shut down the university. At one peaceful rally I attended on March 9, riot police (trained and armed in part by the U.S.) went berserk, attacking students and their supporters, sending hundreds to the hospital. I would like to think that human development is at the heart of the WTO/World Bank/IMF’s global agenda, but I have yet to see any compelling evidence of such. My suspicions are raised even further when neoliberal technocrats resort to making decisions for the entire planet in secret and under guard.

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CANYON DAY FORGES FRIENDSHIP

In the fall of 1944 Reed students (r-l) Doreen Henricke Meussdorffer ’47, Mary Jarvie Gourley ’46, Gail-Marie Bergheim Shearer ’47, Karen Vedvei Atiyeh ’47, Lore Caro Labby ’47, and Jean Ainslie Kalahan ’47 gathered for a Canyon Day cleanup. Mary wasn’t prepared to work, hence her skirt and jacket, but agreed to a friend’s request to pose while he snapped the photo of them. The six were friends who had grown up in Portland and who were among a population of “day-dodgers,” those students who commuted daily to Reed from home. These women became friends at Reed and have stayed friends for more than half a century. Four have remained in the Portland area, and, without exception, all have lived fully. All but Shearer returned to Reed this past fall to recreate their 1944 photo. They say that their friendship has kept Reed a focal point and enlarged their lives overall. It can be said that what one does for the world at large is more often circumstantial than deliberate. But what one does for and with others often has vast and unpredictable results.
LUCINDA PARKER: A PAINTER OF EXUBERANCE

By Nadine Fiedler ’89

When the Portland Art Museum recently finished its unprecedented expansion, it unveiled a new gallery of Northwest art. Prominent among their collection are works by Lucinda Parker ’66.

“Lucinda is one of the region’s most important visual artists, with an evolving style and consistent vision,” wrote Willamette Week in February 2001. Parker is an exuberant painter whose colorful abstract works are immediately recognizable and whose paintings have been incorporated into many public sites in the region. She is represented in Seattle by the Linda Hodges Gallery, which presented a solo show of her work in February.

Parker’s work was also chosen for the Portland Art Museum’s 2001 Oregon Biennial, a prestigious exhibition that focuses on a small number of artists who represent the current important movements and the state of art in Oregon. Her artwork has been in several biennials, a testament to her importance to the state’s art community.

The museum held a mid-career retrospective of Parker’s works in 1995. Art critic Randy Gragg wrote in the Oregonian that she is “peerless in her glee for what she does, in her catholic fascination with the visual world, and in the steel will of her focus. . . . Though movies are now our grandest cultural expression, she still strives to make painting a big event, fusing the macho performance of making capital-A Art with intimate, feminist psychological symbolism.”

Prudence Roberts MALS ’98, formerly the curator of American art at the museum, wrote in the show’s catalogue that “She is an abstract artist who is as comfortable discussing the content of her work as its formal qualities; a painter who loves the act of painting and the lush physicality of her medium, yet calculates the effect of each individual stroke. . . . Parker’s formidable intellect and fund of knowledge about such diverse subjects as architecture, botany, music, poetry, and a host of other topics invariably find their way into her work, through the use of titles, symbols, or both.”

Parker is an associate professor in painting and drawing at the Pacific Northwest College of Art, where she received a dual degree with Reed (PNCA was then called the Museum Art School). “The first two years of my education at Reed were priceless,” she said. “I look back on my experience with Lloyd Reynolds as my adviser as being quite special.” She later earned an M.F.A. from the Pratt Institute.
