Command Performance
Evoking history, culture, and identity through performance
At Scripps, performing arts events not only enliven the campus, they also underscore our approach to teaching and learning. Like the Core curriculum itself, our events are interdisciplinary, collaborative, rigorous, and relevant. They also enhance our academic offerings: students’ direct access to renowned artists, whom they encounter not just as bodies on stage but as teachers and mentors in classrooms, workshops, and discussions, is a distinctive part of the Scripps experience. Such encounters may lead to formal collaborations, as with ArtSmooch, a multidisciplinary showcase of original work co-authored and presented by students, faculty, and visiting artists from across The Claremont Colleges. Or they may lead to loose, ongoing explorations, as with artist and choreographer Liz Lerman. Since February, Lerman has been meeting with students, faculty, and staff to talk about her work, solicit input, and workshop ideas, and this fall she will present a new performance at Scripps based on her research. Students who participate in these and other performance projects learn to think critically and creatively and develop the confidence to orchestrate their own artistic ventures.

Scripps’ investment in its performing arts events also provides our faculty with opportunities to bring their work into dialogue with that of peers and practitioners outside of The Claremont Colleges. In March, Associate Professor of Music Anne Harley and Professor of French Nathalie Rachlin received a grant from the National Endowment for the Arts to organize The Missing Pictures and Sounds of Memory, a week-long event exploring Cambodian art and culture culminating in a world-premiere concert of new music co-commissioned by Scripps.

I am proud that Scripps is fast becoming a regional destination for the performing arts, and I hope that you enjoy reading about these recent events in this issue of the magazine. I also welcome you to get involved with the performing arts at Scripps by attending an event, sponsoring a program, or making a gift toward the new Dance Center, which will expand our capacity for events as well as provide faculty and students with quality spaces in which to teach, learn, create, practice, and perform in a collaborative and interdisciplinary environment.

Lara Tiedens
President
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JOINT MUSIC PROGRAM

CHOIRS REUNION
Calling all alums of the Joint Music Program Concert Choir and Chamber Choir: You are invited back to Scripps on September 29 for a singing reunion! Emeritus professors John Lilley and Michael Lamkin, former director Anna DeMichele, and current director Charles Kamm will lead a day of rehearsals for past and current members, culminating in an evening performance. For more information, visit jointmusicprogram.org/choirs/choir-reunion-2018.

ENGLISH FACULTY MEMBER RECEIVES GRAVES AWARD
Assistant Professor of English Michelle Decker has won the Arnold L. Graves and Lois S. Graves Award in the Humanities. The $10,000 award will allow her to conduct two months of research in Durban, South Africa—the city with the largest number of people of Indian descent outside of the subcontinent—to study Indian South African literature.

WILLIAMSON GALLERY DIRECTORSHIP ENDOWED
Professor of Art History Mary MacNaughton ’70 has been named the Gabrielle Jungels-Winkler Director of the Ruth Chandler Williamson Gallery, endowed by alumna Gabrielle Jungels-Winkler ’72 through a generous gift. Professor MacNaughton is the first appointee to this newly endowed directorship.

Newsflash

Liz Levitt Hirsch ’74 Honored by Liberty Hill Foundation

On Thursday, April 19, alongside civil rights icon Congressman John Lewis, Liberty Hill Foundation of Los Angeles honored Liz Levitt Hirsch ’74 at its annual benefit, the Upton Sinclair Awards. Since 1976, the progressive advocacy organization has been a national leader in funding policy initiatives, launching social change movements, and developing community leaders.

Hirsch was honored for her work as board president of her family’s foundation, the Mortimer & Mimi Levitt Foundation, and praised for her “ability to connect and inspire people to achieve a shared vision to better our communities, and for directing her life-long passion for the performing arts into a source for positive social change.” The Levitt Foundation aims to bring free live music to public and community spaces as well as establish permanent outdoor music venues across the U.S. Over the past 20 years, the foundation has awarded more than $20 million in grants to fund live musical performances; in 2018, Levitt concerts served more than 600,000 people in 26 cities.

Scripps’ own Levitt on the Lawn concert series was founded by and is sponsored by Liz Levitt Hirsch ’74. Presented on Bowling Green Lawn, these events are open to the Claremont community and primarily feature female artists and women-led musical groups. Recent Levitt on the Lawn performers have included the Mariachi Divas, Joan Shelley, and Meklit.
The Claremont Concert Choir performs on the Scripps campus, 1969. The Claremont Concert Choir was created in fall 1963, when the Scripps College Women's Glee Club and the CMC Stag Chorus joined together. Today, the choir is a 60- to 70-voice mixed ensemble of students from Scripps, Claremont McKenna, Harvey Mudd, and Pitzer Colleges.
**Trustee News**

Scripps honors seven trustees for their service, commitment, and dedication to the College as they step down from their positions on the Board.

**JOANNE BLAUE**
Joanne Blauer joined the Board in 2003 and has served on the Audit, Educational Policy, Executive, Finance, and Nominations and Governance Committees. As chair and co-chair of the Educational Policy Committee, she helped increase compensation for tenured and pre-tenured faculty semester sabbaticals as well as facilitated the endorsement of the WASC Institutional Learning Goals, Outcomes, and Assessment and the approval of the Faculty Retirement Transition Program. Consistently and generously investing her time, experience, and insights in aid of the College, she has raised important questions and contributed to the discussion of significant issues affecting Scripps.

**DONALD P. JOHNSON**
Donald P. Johnson joined the Board in 1997. The son of alumna trustee Mary Wig Johnson ’35, one of Scripps’ most generous and visionary alumnae, he has continued the family’s legacy and commitment to the College. As chair and co-chair of the Building and Grounds Committee, Johnson guided discussions regarding the plans for the Sallie Tiernan Field House and has participated in some of the most ambitious campus project decisions in the College’s history, including the new Dance Center and the relocation of the W.M. Keck Science Building. He has also brought his considerable financial acumen to the Board, along with a deep concern for student resources and opportunities.

**CAROLYN REVELLE**
Since 1991, Carolyn Revelle has been a stalwart participant on the Board, carrying on the legacy of service of her mother, alumna trustee Ellen Clark Revelle ’31, and her great-great-aunt, Ellen Browning Scripps. Noted by her colleagues for her exceptional kindness, diplomacy, and thoughtfulness, Revelle has served on many Board committees, including Diversity and Inclusivity, Building and Grounds, Educational Policy, Investment, and Student Affairs, as well as the Executive and the Institutional Advancement Committees. She has also served on several ad hoc committees and task forces. She was co-chair and vice chair of the Building and Grounds Committee, benefitting the campus with her keen eye and experience in urban planning. And, as co-chair and co-vice chair of the Student Affairs Committee, she has been a champion of student input and ideas.

**TORI SEPAND ’15**
Recent graduate trustee Tori Sepand ’15 is a champion of the rights and dignity of her fellow alumnae, and she has helped to situate Scripps at the forefront of conversations surrounding inclusivity, equity, and justice. She has done this by faithfully serving on the Board Committee on Diversity and Inclusivity as well as the Student Affairs and the Finance Committees. In her role as trustee, she effectively maintained connections with current students, thereby enhancing discussions regarding excellence in inclusivity. Through her advocacy, she has strengthened the College’s connection and engagement with young alumnae, and the Board recognizes her community spirit and outstanding service to students.

**BETSY WEINBERG SMITH ’74**
For 23 years, Betsy Weinberg Smith ’74, in the legacy of her father, Sidney J. “Jim” Weinberg Jr., Board chair from 1986 to 1991, brought her wise counsel, vision, insightful leadership, and dedication to the Board. Fully engaged in trusteeship and the life of the College, she has made numerous significant impacts as co-vice chair of the Board since 2009. She has enhanced Scripps and the W.M. Keck Science Department for generations to come through transformative gifts, made both individually and through the Sidney J. Weinberg Foundation, of which she is
also a trustee. These include the establishment of the Weinberg Family Dean of Science Endowment Fund and the Weinberg Challenge. Her deep love for the College is recognized by the entire Scripps community, and her commitment as an alumna exemplifies the qualities of a Scripps graduate.

**LINDEN HAVEMEYER WISE**

Linden Havemeyer Wise assiduously served the Board over her three-year tenure, during which time she was a member of the Campaign Steering, Educational Policy, and Executive Committees, as well as the Nominations and Governance Committee, of which she was chair. Her extensive trustee experience and expertise as general counsel provided the Board with long-range, big-picture thinking. Current and future generations of Scripps students will benefit from her service, dedication, open-mindedness, and thoughtfulness.

**BONNIE WOZENCROFT P’16**

Bonnie Wozencroft P’16, parent of Isabel “Izzy” Grace Wozencroft, is stepping down after five years of service to the Board. Wozencroft served as co-chair of the Scripps Association of Families from 2013 to 2015 and has been a trustee since 2015. She has faithfully served on the Board Committee on Diversity and Inclusivity as well as the Building and Grounds, Institutional Advancement, and Student Affairs Committees. A resident of Hong Kong, she has also enthusiastically developed relationships there on behalf of the College, serving as a special ambassador for Scripps. Her ability to make others feel welcome and comfortable has added a cohesion that has benefitted the Board, and she has been recognized by her fellow trustees for her combination of loyalty, graciousness, and thoughtful decisiveness.

Sharon Walther Blasgen ’64, who served on the Board from 2004 until 2010, passed away in February. She was a thoughtful and diligent member of the Finance and Investment Committees, vice chair of the Audit Committee, and co-chair of the Technology Task Force. In 2004, she and her husband, Michael Blasgen (HMC ’64), established the Sharon and Michael Blasgen Scholarship to provide financial assistance to students.

Sharon was also a knowledgeable art collector and generous alumna. She and Michael were members of the Ruth Chandler Williamson Gallery’s Advisory Council and the Scripps Collectors’ Circle, and together they donated numerous works by noted 19th- and 20th-century photographers to the College. Their gifts have helped students better understand the history of photography, especially women’s contributions to the medium, by giving them access to works by Julia Margaret Cameron, Consuelo Kanaga, Marion Post Wolcott, and Doris Ulmann, among others. The couple recently donated funds that ensure the continuation of conservation work to the College’s Shakespeare relief panel, *The Merchant of Venice*. The funds also provide for the adjacent panel to be conserved.

After graduating from Scripps, Sharon earned her JD from the University of California, Berkeley. She served as associate general counsel at IBM for several years, and then as arbitrator before retiring in 2010. Sharon and Michael raised a son, Nicholas, and a daughter, Alexandra; the couple also shared one grandchild, Orion.
“Women have great ideas all the time, and we talk ourselves out of them. Do whatever wild, crazy idea you have!”

—Krista Suh

SEEN AND HEARD AT SCRIPPS

On January 31, Krista Suh, cofounder of the Pussyhat Project, which helped turn the 2017 Women’s Marches into seas of pink-capped protesters, visited Scripps for a conversation about art and activism.
CAMPAIGN PROGRESS

The Scripps Dance Center: Dreaming of Possibilities

... we had a dance space where students could maximize their artistry and stage a revolutionary take on the *Nutcracker*?

What if...

... we had the tools to unite disciplines—dance, music, poetry and the visual arts—moving the needle on what it means to be “cutting edge”?

... we had interactive studios where students and faculty could animate their research and scholarship, defining the future of new genres in performance?

These don’t have to be dreams—consider them possibilities with the right resources.

... we had the technology to livestream cross-cultural experiences through movement with social justice organizations from Los Angeles to Beijing?
We are seeking gifts totaling $4 million to plan and build a new Dance Center. Placing the building adjacent to Garrison Theater will transform Scripps’ west entrance into an arts corridor, establishing the College as a top school for performing arts majors and a regional destination for public performances and signature events.

An essential part of a liberal arts education, dance encourages the study of bodily movement in its many manifestations—as an expressive art form, as a key to the humanistic study of the world’s cultures, and as a means of gaining understanding of ourselves, each other, and our relationship to our environment. The new Dance Center will fuel innovative thinking and inspire boundless creativity by providing spaces in which to teach, learn, create, practice, and perform in a collaborative and interdisciplinary environment. Your support of the project will give our students and faculty the resources necessary to transform our campus, the Southern California dance community, and beyond.

Make the Scripps College Dance Center a reality by making a gift at scrippscollage.edu/givenow. For more information on the project, please contact Executive Director of Gift Planning David Carpenter at dcarpent@scrippscollage.edu.
In his new book, *Is Racial Equality Unconstitutional?* (Oxford University Press, 2018), Associate Professor of Politics Mark Golub argues that equal protection law, as understood by both the political left and the political right, has led to the proliferation of racial inequality in the United States.

It should come as no surprise that liberals and conservatives have taken different paths to promote what they see as equal protection. Traditionally, conservatives advance “color-blindness”—the rejection of treating people differently based on race. For example, they see the policy of affirmative action as tantamount to reverse discrimination. Liberals, on the other hand, view race-conscious policies as necessary to rectify the wrongs of generations of systemic oppression of people of color. They see it as constitutionally permissible to classify individuals on the basis of race if the purpose of those classifications is to remedy past racism (as with affirmative action).

Though seemingly at odds, these viewpoints share the assumption that color-blindness is an absence or rejection of race. However, Golub argues, “the color-blind rule in itself requires a heightened awareness of race. It is, in fact, very effective at mobilizing white
What’s on Professor Golub’s mind?

1. When I think about race, which I do—a lot—I’ve been thinking about hope and despair. I mean, right now it doesn’t seem like there’s any reason for hope. And it can also be politically immobilizing to think about America as fundamentally anti-black. So where does that leave us? But then I think about the political uses of despair. I wonder what new possibilities it might open up.

2. How we are living in the golden age of children’s literature. My daughter’s getting too old for them now, but I still love Ivy and Bean.

3. If you look at the ingredients list, why is basically everything made out of sugar?

4. I’m also starting to think more about the possibility of political organizing within prisons. That maybe prisons are places where we can see this kind of activism—that wouldn’t just enact change for the incarcerated but also for communities targeted by the police and prison industrial complex.

5. Friendship.

racial identity.” Seen this way, he explains, “both positions end up in this very strange place—of treating racial equality as a violation of white rights.”

“Color-blindness ignores how the benefits of whiteness are built into ordinary structures of society, such as credentialing, admissions, etc., but we largely allow ourselves not to see this,” says Golub. “In their own way, both liberals and conservatives ignore the benefits of whiteness and structural racism.”

Breaking with the tradition of his genre, Golub does not offer a cut-and-dried solution to the problem; as he sees it, any serious efforts to achieve racial equality—which would require a redistribution of power and resources away from the dominant racial group—will be experienced by whites and framed in law as a kind of injury, or a violation of rights. Rather, he envisions that a fundamental paradigm shift in American law and politics must occur alongside potential global, anticolonial, or transnational movements against racial capitalism. It’s “not the achievement of American values,” writes Golub, “but a decisive break from them” that will lead to true racial democracy. ✽
What might a hybrid concert/dance recital/art exhibition/poetry reading look like? This was the question that Rachel Vetter Huang, Scripps adjunct professor in music, asked her peers and students as they worked together to create this year’s Family Weekend performance, ArtSmooch.

On February 17, Huang and a group of nearly 30 students, professors, and visiting artists from across the 5Cs debuted a collaborative performance that was nearly a year in the making. The first of its kind at The Claremont Colleges, ArtSmooch was a uniquely staged mix of original poetry, music, dance, and visual art, with each medium complementing the others in striking ways.

ArtSmooch consisted of four separate works—two entirely student created, one by four faculty members, and a finale that combined the efforts of guest artists, a faculty choreographer, and student...
performers. According to Huang, it’s rare to find both undergraduates and faculty performing as creative equals on the same stage. “It says something that faculty here feel it perfectly appropriate to debut their own work on a stage where student work is also being debuted—it reflects a great trust in the students,” she says.

The writers, dancers, musicians, and visual artists used poetry they wrote for the occasion to inform related works. For Elena Dypiangco ’19, a poet and videographer, getting involved in ArtSmooch was an adventure. “After I wrote my poem,” she says, “I worked with composer Kathryn Chan (HMC ’21) to relay how I thought the text might be reimagined as sound.”

Madeline Sy ’18, a poet who also created a soundscape for her text, found the collaboration with peers to be enriching and refreshing. “The creative process was enhanced and informed by the different approaches that each student artist brought to the work,” she says.

Huang was excited to see how ArtSmooch brought the diverse interests and passions of students at The Claremont Colleges together, noting that many of the participants were not art or music majors. “I am so happy to be teaching at a liberal arts college for exactly this reason,” she says. “It’s moving to work with people with so much curiosity and talent.”

Ground
Rebuilding the Kingdom of Wonder

Art as a form of healing in post-genocidal Cambodian culture

By Rachel Morrison

Illustrations by David Grey
In 1992, the New York Times profiled Kieng Kun Phary, a 25-year-old sculptor who, along with other Cambodian craftsmen and artisans, was part of an effort to re-create 1,500 years of Buddhist art that had been destroyed two decades earlier by the Khmer Rouge, Cambodia’s brutal communist regime led by the autocratic Pol Pot from 1975 to 1979.
“The followers of Pol Pot killed our revered [Buddhist] monks and they destroyed the temples and all the centuries of beautiful art,” said Phary. “I am honored to help re-create part of it.”

Phary’s efforts to rebuild the temples and artifacts lost during the Khmer Rouge regime, which left between 1.5 and 3 million Cambodians dead, is part of a continuing movement across the Cambodian diaspora to revivify the country’s religion, art, and culture. As part of that effort, Scripps College hosted a week-long festival in March that looked at the past and future of Cambodian arts through performance and conversation.

“The arts function to help create civil society, but what happens when genocide, or some other great catastrophe, destroys the cultural transmission process necessary for a culture to sustain the arts?” asks Anne Harley, associate professor of music at Scripps and co-organizer of the events. “Once that connection to the past is broken, it can be very difficult to recapture, because the teachers are gone; it’s like re-creating history.”

Indeed, not only were temples and artifacts destroyed during the genocide, but the Khmer Rouge regime specifically targeted teachers, artists, leaders from various religions, and intellectuals as part of its goal to eradicate social hierarchies in Cambodia in favor of an egalitarian, peasant farming society based on the Chinese Maoist communist model. Hospitals, schools, government agencies, and universities were shut down, and city inhabitants, including those from the capital of Phnom Penh, were forced to leave behind all their belongings and march toward the countryside to work the fields, as recounted in Joel Brinkley’s 2011 historical account, Cambodia’s Curse: A Modern History of a Troubled Land.

The result was ghastly: Through overwork, starvation, and murder, more than 25 percent of Cambodia’s population was killed during the course of three years. The population was further reduced by waves of emigration: Between 1975 and 1994, 158,000 Cambodians came to the U.S. as refugees. Many ended up in Southern California, with sizeable populations now residing in Los Angeles and San Diego. Today, Long Beach hosts the largest number of people of Cambodian descent in the world, outside of Cambodia proper.

The task of reconstructing Cambodian identity has been burdened by ideological and political discord that still plagues the country nearly 40 years after Pol Pot’s ousting. In Cambodia, denial of the genocide was outlawed in 2013, but communities continue to be divided by those who supported (and still support) the Khmer Rouge and those victimized by that regime; sometimes these schisms even run through families. As a result, discussing the Khmer Rouge has become something of a taboo, further widening a deep divide within Cambodian society and also stultifying healing.

To explore some of these issues, Harley and Professor of French Nathalie Rachlin co-organized a festival of Cambodian arts dedicated to the role of the arts in restoring a nation. Supported in part by an Art Works grant from the National Endowment for the Arts, the events took place from March 18 to 25 and included film screenings, premiere performances, music workshops, numerous class visits, panel discussions, and informal conversations with Cambodian artists. The climax of the festival was a world-premiere performance of new music by renowned Cambodian American composer Chinary Ung and a screening of the documentary The Missing Picture by acclaimed French Cambodian filmmaker Rithy Panh (who recently produced Angelina Jolie’s film First They Killed My Father, which also focuses on the Cambodian genocide).

As Rachlin explains, “This project started two years ago when Professor Harley and I found we had a mutual interest in Cambodia. The idea arose to combine cinema and music and put together a program that would explore the role of the arts in a post-genocidal society, so we wanted to explore how these artists see their roles in reconstructing, sometimes in exile, an artistic culture.”

Harley led the commissioning of world-famous composer Chinary Ung to write a score based on the Therīgāthā, a collection of poems by and about early female Buddhist practitioners. “The Buddhist tradition is shared by so many Cambodians, even if they...
have deeply divided opinions about what happened during the time of the Khmer Rouge,” she explains. “The same is true of music: as such, I hoped that a musical piece setting Buddhist texts might provide a convening event for people coming from many different places and viewpoints.” Roughly translated as “Stories of the Elder Nuns,” the Therīgāthā, dating approximately to 600 BCE (roughly the time of the historical Buddha), represents the most ancient collection of women’s literature in the world. Along with engaging with topics relevant to the lives of East Asian women of the era, these verses also affirm the spiritual equality of the sexes in Buddhism. “I suspected that, as a Buddhist, Ung would value the spiritual importance of the Therīgāthā when I first reached out to him,” says Harley. “And indeed, he immediately understood the potential for a musical illumination of these women’s texts.”

Ung’s composition, presented in parallel world premieres at both Scripps College and Chapman University, is called Therīgāthā Inside Aura. Consistent with a hallmark of his oeuvre, the piece integrates aspects of traditional Cambodian music into scoring for Western musical instruments. Ung has also innovated here: each musician plays and sings at the same time, and he sets lyrics in English, Pali, and Khmer, a combination never before heard in his music. As Harley interprets it, the simultaneous setting of these three languages can be seen as a metaphor for Ung’s personal trajectory: there’s the language of his home country of Cambodia (Khmer), the language of Buddhist tradition (Pali, in which the Therīgāthā was written originally), and the language of his current country of residence (English).

For the music students who attended the premiere, Ung’s composition challenged their definitions of “classical music.” Reactions to the piece, which students were required to write about as part of Harley’s applied voice studio course, ranged widely—from wonder to emotional vulnerability, curiosity to confusion, and new self-awareness. What is certain is that Therīgāthā Inside Aura will live on to challenge and enrich future generations. The prestigious music-publishing house Edition Peters will add the work to its catalogue, and a commercial recording is in the works.

“[Pahn’s] art is a reminder both of our propensity for evil and of our need of and search for goodness. It’s an antidote to hopelessness.”

— Nathalie Rachlin, Professor of French
Because of the taboo in Cambodian culture around speaking of the genocide, much of the atrocity lives unspoken in the memories of the survivors. This has created a generational divide between those who bore witness to the Khmer Rouge regime and those who have no sense of the events that occurred, especially as so many were born in exile. “The trauma ripples through the generations—even those who were born well after the genocide are affected,” Harley explains. “We hosted three Cambodian composers, approximately 20, 50, and 75 years old—each from a different generation. It was evident from their remarks this week that the trauma has affected each of them very profoundly, and differently. Creating a space for unearthing this buried pain through the arts can be an avenue towards healing for some people.”

The Missing Picture, directed by French Cambodian filmmaker Rithy Panh, was screened following the premiere of Therīgāthā Inside Aura, and a conversation with the three visiting Cambodian composers, as the culmination of the week-long festival. In this 2014 documentary, Panh aims to capture his own experience as a child in Cambodia’s killing fields, where both of his parents perished as he spent years toiling in labor camps amid the worst of human degradation. Through nonconventional storytelling, Panh taps into the ineffability of the genocide, exposing the difficulty of conveying a story that is “really at the limit of what can be represented,” says Rachlin, whose current scholarship focuses on French documentary cinema.

“Panh tries to find new forms in which to tell the stories that inspire our belief in humanity’s capacity for goodness,” Rachlin continues. “His art is a reminder both of our propensity for evil and of our need of and search for goodness. It’s an antidote to hopelessness.”

The film intersperses Khmer propaganda film reels, still dioramas populated by clay figurines, and other media, amounting to what Rachlin calls “a new cinematographic language.” The tableaus Panh creates using the figurines serve as a corrective to the propaganda the regime shared around the world, which shows happy workers tending to rice fields, cheering and clapping while in Pol Pot’s company. As a counterpoint, “the clay figures represent his family experiencing starvation, torture, and death,” she explains.

One of the key attributes of the Western mentality is the belief that talking can lead to catharsis—that only by processing our thoughts and memories aloud can we be unburdened by them (think Freud’s “talking cure” of the late 19th century, which has even older roots in the tradition of the Catholic confession). As the narrator intones in clipped, uninflected French toward the film’s end, “They say talking helps. You understand. You get over it… [But] words change[d] meaning”—prisoners had to chant propaganda in the evenings after work. “We [spoke] in slogans.” Under Pol Pot’s reign, language itself was unstable; it had become another cog in the regime’s machine. Images, too, may evade truth; after all, much of the extant archival footage of Pol Pot’s regime was created by the Khmer Rouge for international propaganda. Thus, Panh’s narrator concludes that as it relates to trying to reconstruct a factual version of history, “for me, this wisdom will never be.”

And herein lies the crux of how both language and images, in all of their subjectivity and distortions, may be insufficient to the task of conveying the truth about something whose horrors exist in a realm outside of the typical human experience. This is why, for Panh, the aim of art isn’t to reconstruct a factual version of events but to foster community through shared experience.

“What [documentarian filmmakers do] is not the work of the historians,” said Panh in a 2017 interview with the British Film Institute. “But I think that art, like books or films, can complete historians’ work and the work of justice. Because cinema opens a new field for people… [W]hen people watch a film they come together, to watch and talk together… I believe art can complete the other work.”

The Scripps Cambodian festival is a testament to how a culture—indeed, a country—can be resurrected from the ashes of genocide through creative expression. As Harley describes it, “Any type of art-making becomes a form of community building, whether it’s a conscious reaction to the genocide or not.” Rachlin elaborates: “Once a culture has been shattered, it is hard to make it whole again, and all you are left with are fragments of memories, fragments of art, and fragments of film. So after such a destruction, you have to reconstruct a whole culture out of fragments, out of a language that is inadequate, out of a history that has not been written.” ☈
Liz Lerman brings her creative process to Scripps

By Holly Myers
Wicked Bodies

Liz Lerman brings her creative process to Scripps

By Holly Myers
The choreographer Liz Lerman told a story when she spoke at Scripps College in February of this year. In fact, she told a lot of stories—she tends to speak in stories, just as she tends to work and to create and, probably, to think in stories. This particular story concerned a former naval commander called John, whom she’d met while teaching dance at the Roosevelt Hotel for Senior Citizens in Washington, D.C.

She’d approached the Roosevelt in 1975, when she was in her mid-20s, in the hope of recruiting seniors to perform in a piece she had begun to develop with her new dance company that dealt with the recent death of her mother, and she stayed for 10 years, well beyond the production of that piece, leading classes for $5 a week. She formed another company with a group of her students there—Dancers of the Third Age, they called themselves—that toured other senior centers and schools, performing dances based on the lives of its members. One of these, drawn from the life of a lumberman, involved a row of dancers, including John, falling like trees when the lumberman called, “Timber!” The school kids loved it—they couldn’t get enough of the old people falling.
“After we were performing this for about a month,” Lerman said, “this guy, John, the naval commander, comes up to me after the show and he says, ‘Liz, I want you to know I took a bath.’” Perched on a stool on stage, now a spry 70 herself in a black blazer, blue jeans, and high-heeled boots, she raised her hands at this and shrugged. “I said, ‘Good.’ But he repeated himself—and I have to say, I was beginning to learn that if I just listened long enough, all kinds of things would come up that I didn’t know, so I waited him out. And then he said, ‘OK, I just want you to know that for the last few years I’ve only been able to shower. But since I’ve been falling like that tree, I can get in and out of the tub now.’”

She paused here with an expression of sudden solemnity. “Pretty interesting, huh? This is a guy who would never go to therapy—forget it. Would rather stand in a shower all his life than go to therapy and learn how to get up and down off the ground. But being a tree in his friend’s story reenacts some deep, deep communal thing that allows his body to completely change. This is when I’m starting to realize that actually, all these skills that we’ve been amassing in technique classes and all these skills we’ve been amassing in our art classes—we’re only sharing one teeny tiny bit of that when we’re doing our performances and we’re missing, like, all the rest of it. How crazy is that?”

Lerman came to Scripps for several days as part of a residency that will extend through the fall, designed to support the development of a work in progress called Wicked Bodies. In addition to the lecture, she’d spent a day with the students from dance professor Suchi Branfman’s Choreographing Women’s Lives class and met with faculty members from a variety of disciplines, individually as well as in a day-long workshop exploring themes related to the current project. In October, she’ll return with several collaborators for a week-long visit that will include a public event in downtown Los Angeles and a presentation on campus of the work in progress.

This is not the first time she’s told John’s story, though it has a burnished rather than a tired feel in her telling, as though she’s considered its import again and again, brought it out in any number of contexts to hold it up to a new light. Lerman’s experience with the seniors at the Roosevelt would have a profound effect on the course of her career, informing her longstanding commitment to narrative and laying the foundation for a radically inclusive approach to her craft. Though perhaps best known for her inclusion of elderly dancers—or, more broadly, for her blurring of generational boundaries on stage—Lerman has gone on to collaborate with a wide range of individuals and groups, including scientists, foresters, ship builders, construction workers, city planners, human rights lawyers, actors, and artists, among others.

The story points to something else as well, beyond the power of bridging social divides—something fundamental to Lerman’s understanding of art: a recognition of the multidimensionality of the creative process. The value of art doesn’t exist solely on a stage for the sake of an audience; it’s there in some form every step of the way, from the first conception of a piece to the final curtain and beyond. Artists know this, of course: it’s their daily reality. And indeed, if there’s anything that’s shaped the art of all fields over the last 100 years—dance, music, visual art, literature—it is a fascination, sometimes an obsession, with process. Nor is this value solely aesthetic. Art is full of practical knowledge—how to get up and down off the floor, for instance—as well as tools of an organizational, social, or emotional nature.

Much of the brilliance of Lerman’s work stems from her habit of tipping these sorts of traditional hierarchies—product/process, artist/audience, aesthetic/practical—onto the horizontal plane, as she puts it. Growing up in Milwaukee, Wisconsin, her father was a labor organizer, her mother a lover of art in the modernist mode who extolled the virtues of isolation and sacrifice in the name of creativity, and Lerman, in many ways, split the difference, insisting in her own work on both social engagement and artistic merit, the Roosevelt Hotel and the concert hall, though she’s spent much of her career defending the one against the other.

As she demanded in her lecture: “Why would I want to choose? What an impoverished way of thinking that my society would expect me to choose between those two worlds. It seemed completely stupid to me, since they both were so important, so powerful, so challenging, and they fed each other every
day." From there, it is easy to see how the other dichotomies might fall like dominoes. Why choose between process and product? Between the private, profound experience of artmaking and the public joys of a completed work? Why choose between artistic knowledge and worldly knowledge? Between the trained dancer and the naval commander?

“I have been extremely impressed by the way Lerman has been able to connect people with dance across age, across occupation, across areas of interest,” says Ronnie Brosterman, chair of the dance department at Scripps. “She has the ability to unite people in the process of understanding a topic through movement by making everybody feel comfortable and acknowledging that everyone has something to contribute to a deeper understanding of whatever the topic is. That’s why I wanted to get her out here, because as a liberal arts college we are looking at ways of bridging disciplines and trying to value a range of perspectives. She is someone who has shown that she can do that.”

Corrina Lesser, Scripps’ director of public events and community programs, the department responsible for bringing Lerman, echoes this sentiment. While the College strives to bring visiting scholars and activists whose work speaks to the urgency of the moment, Lesser says, such as Black Lives Matter cofounder Opal Tometi, who spoke at Scripps in March, she adds: “It also feels important to bring people who have made this their life’s work. I see Liz’s visit as part of the ongoing conversation that we’re hoping to help facilitate here around women’s leadership and social justice and activism and what that looks like as a lifelong pursuit.”

In 1976, the year after completing the dance about her mother, Lerman founded the Dance Exchange, a company now known for innovative works that bridge concert dance and community activism, often combining professional and nonprofessional dancers and employing nontraditional venues. (Dancers of the Third Age merged with the Dance Exchange in 1993.) Lerman ran the
Dance Exchange for more than 30 years, creating and performing dances on a remarkably wide-ranging assortment of topics—baseball, bonsai, nuclear war, Russian history, defense budget documents, prayer, immigration, the Underground Railroad, Charles Darwin, the genome, and the origins of the universe, to name just a few—in venues all around the world.

In the 1990s, frustrated by what she saw as an abrasive and often counterproductive tradition of critique in the dance world, she developed what she calls the Critical Response Process, a system for the orchestration of creative feedback now widely utilized not only in dance but in theater, performance, writing groups, and arts education. The system assigns participants one of three roles—artist, responder, and facilitator—and leads them through a four-step process intended to help elucidate the effects of a given piece while avoiding both empty praise and defense-inducing negativity. Though geared to a specific aspect of creative production—feedback—and intended to be used as a concrete tool, the system is nonetheless emblematic of Lerman’s general philosophy, rooted as it is in the constructive exchange of knowledge and experience.

Lerman handed the reins of the Dance Exchange over to a longtime member of the company, Cassie Meador, in 2011. Since then, she has gone on to pursue a no-less-ambitious range of projects independently. From 2011 to 2013, she collaborated with fellow choreographer Jawole Willa Jo Zollar on a sprawling project about racism and economic inequality that encompassed prayer breakfasts, workshops, teacher trainings, panels, and cabarets in addition to stage performances. The following year, she worked with veterans—including one amputee who went on to perform with the dancers—to produce Healing Wars, a meditation on wartime trauma. She’s received countless honors for this work over the years, including a MacArthur Grant in 2002, a United States Artists Fellowship in 2011, and an American Dance Guild Lifetime
“I have been extremely impressed by the way [Liz] Lerman has been able to connect people with dance across age, across occupation, across areas of interest.”

—Ronnie Brosterman, Professor of Dance
Achievement Award in 2015. In 2016, she became the first institute professor at the Herberger Institute for Design and the Arts at Arizona State University, where she is now based.

The topic Lerman has been exploring lately is witches. Wicked Bodies, her current project, considers the figure of the witch in all its many facets and ramifications across cultures. The seeds of the project were planted in 2013, when Lerman encountered the exhibition Witches and Wicked Bodies, a survey of images of European witchcraft from the 15th century to the present day, at the Scottish National Gallery of Modern Art in Edinburgh. The works depict women in all manner of fearsome, monstrous, potent, and tormented incarnations. “I was shocked,” Lerman says now of her visit to the show. “I couldn’t get over it. I mean, room after room. The pictures are pornographic, symbolic, grotesque. And not just old women, although I’d say a preponderance of the women were old—but voluptuous young women too, breasts out to here.” She left asking herself: “What is the persistence of this imagery?”

Later she met with the curator, Deanna Petherbridge, whose extensive personal collection of material—including works deemed too “horrific” to even be included in the show—only deepened Lerman’s fascination. “She met me at the door,” Lerman recounts of Petherbridge, “and she said, ‘Now Liz, it’s really not five hundred years of witches. It’s five hundred years of misogyny.’ But the museums wouldn’t let her use the word!”

To speak with Lerman about the project today is to step into a whirlwind of ideas, all freely shared. She’s thinking about fairy tales and healing and the natural world, about trauma and fear and the role of the state in the sanctioned torture and execution of women. She’s thinking about voodoo, gender, the church, and botany. She’s thinking about the fairies who blessed (and cursed) the birth of Sleeping Beauty, the water that terrified the Wicked Witch of the West, and the animals—called imps—that were presumed to associate with witches, whose appearance in the presence of a suspected witch could be enough in itself to condemn her. (She names them off: “A cat, a dog, a flea, a toad, a frog, a mouse, a crow, a raven—it’s just a list of every living thing...
As in all her work, she’s thinking about power and representation, about who has the right to tell whose story. And she’s drawing on the knowledge of others, from scholars and musicians to biologists and natural historians. She’s looking beyond the academic sphere as well. “I’m very interested in who becomes witches,” she says. “In most of the fairy tales across cultures, they’re widows, they’re stepmothers, they’re troubled girls. So I’m hoping to work in those communities, have a widows and stepmothers and troubled girls group, and see what we can make together.”

The workshop with faculty members held at Scripps in February was typical of Lerman’s approach to information gathering. Fresh from a visit to the Denison Library’s Witches and Healing archive, Lerman sat with participants in a circle of chairs on a stage while faculty from across disciplines presented material on a range of issues she saw as related to the project, including the subversive self (subject of a Core II course taught at Scripps by Assistant Professor of English Michelle Decker and Assistant Professor of Africana Studies Maryan Soliman), women and criminalization, and disability in prison. She didn’t lead the discussion, for the most part, but sat at the same level as everyone else in the circle, listening more often than talking and quietly taking notes.

“Her presence is distinct and clear and open,” says Kevin Williamson, assistant professor of dance at Scripps, who participated in the event. “She really invites people into a space to contribute their thoughts, talents, and ideas. It was a thoughtful and easeful day, though we were approaching some big and difficult subject matter. She’s very fluid and open to improvisation and moving ideas critically, not just intellectually but in the body.”

Lerman’s mode of working is not easy. It’s labor intensive and logistically complicated, demanding people skills and patience as well as vision. It takes both broad-mindedness and discrimination, receptivity and assertion. Its goals are open ended and its success not always easy to measure. One person who’s observed Lerman’s methods at close range, collaborating on various aspects of the Wicked Bodies project, is Martha Gonzalez, assistant professor of Chicana/o studies at Scripps as well as a singer/songwriter and percussionist for the Grammy-winning band Quetzal. Gonzalez met Lerman while on a residency of her own at ASU.

“If we look at this work as generating a value that is process-based, or evaluate it via process, then it never fails,” Gonzalez says. It’s always producing. But such an evaluation is not always possible. “All these systems, from grant makers to institutions—they want results, they want numbers, they want all these different outcomes. The ways that we’re accustomed to measuring success. To keep moving forward you have to at some point present something”—as in, a finished piece—“but honestly it’s almost a misrepresentation of the lifelong work it takes to keep these things going.”

Ultimately, Lerman’s work demands broad-mindedness in its reception as well as its creation, insofar as it asks us to consider art as a multidimensional force: not solely a means to an end—nor solely a means—but both. Wicked Bodies will find its way to the stage over the next few years, and the performance will very likely be stunning. But the performance is not wholly the point.

“I don’t think we have a system in place in the Western paradigm to really address the kinds of work that people like Liz Lerman have set in motion,” Gonzalez says. “We don’t have the tools to really know what that means in the long term. Of course she’s been awarded, she’s had things presented in all of these amazing places, and her work is being spoken about. But I think the real value lies in the legacy of what it’s instilled in all these different people who were affected, not just by the performance, as audience members, but the people who took part, the people who were stimulated by the conversations, the kinds of things it might have sparked in them. That kind of stuff isn’t always quantifiable.”
An Unlimited Engagement

Students take the spotlight in these performing arts clubs

By Anyi Wong-Lifton ’18

CLAREMONT COLLEGES SHOGO TAIKO

Since 2003, this CLORG has brought Taiko, a Japanese art form combining full-body movement and drumming, to the Claremont community. Members started out using taped-over five gallon buckets, but in 2007 they embarked on a two-year process of making their own drums from wine barrels and rawhide.

“I grew up in Honolulu, where Taiko is a prominent part of Japanese American culture. I believe that music can bring people together in a unique way, and being able to share a part of my cultural heritage makes it all the more special!”

—Kyla Smith ’20, Co-Treasurer

GROOVE NATION DANCE CREW

GNDC’s dancers have backgrounds in ballet, jazz, tap, popping, b-boy, lyrical, and other styles. They not only perform together, but they also provide resources for those interested in learning about the richness of hip-hop culture by organizing workshops, community gatherings, and field trips to Los Angeles.

“Yes, we are dancers—but we are also engineers, theater buffs, mathematicians, world travelers, computer scientists, human rights advocates, connoisseurs of music, and more. The Groove Nation love I’ve experienced over the past few years extends beyond any walls of a studio and past all the lights on a stage.”

—Kelly Kwan ’18
WITHOUT A BOX

This improv comedy troupe will do anything to make you laugh, and they’ve won awards for it. Without a Box hosts workshops each week and performs monthly—recent shows include “Laugh, Actually” and “Game of Calzones.” The money raised from ticket sales is used to fund student art projects.

“I hope everyone who comes to our workshops has fun and learns what a benefit regularly doing improv is for the mind and spirit.”

—Lauren Eisenman ’18

THE GREEN ROOM

Students perform every role in this theater company: actor, director, set designer, lighting and sound tech, and sometimes even playwright. For their spring 2018 production of the comedy 5 Lesbians Eating a Quiche, TGR also partnered with the Queer Resource Center to host discussions after the show.

“I love making theater in any setting, but mounting a production exclusively with your peers allows you to work on parts you otherwise wouldn’t and creates a loving, positive, empowering environment.”

—Mia Kania ’20

MOOD SWING A CAPPELLA

This group’s signature black-and-yellow attire, which they’ve donned without fail for performances since their founding in 2004, is just some of what sets them apart. Catch their eclectic set list—from recent hits by Beyoncé to old favorites by Simon & Garfunkel—at student-run concerts, 5C admission events, and the annual Southern California A Cappella Music Festival.

“It’s the music that brings us together, but Mood Swing is about so much more. Singing with this great group of people every week has been one of the best parts of my college experience!”

—Rachel Geller ’18, Co-President
At the Crossroads

Dwandalyn Reece ’85 on chronicling the history of African American music and performance

By Rachel Morrison
Located on the National Mall, it has northerly views of the White House and is flanked by the Washington Monument and the American History Museum, situating it both physically and symbolically at the center of the country’s past and present.

Among the NMAAHC’s 12 permanent displays, ranging in focus from African American visual art to sports, cultural expression to slavery and freedom, is Musical Crossroads, which showcases the history, influence, and cultural role of African American music and performance. Scripps alum Dwandalyn Reece ’85 organized Musical Crossroads, and her novel approach to the museum-going experience makes it a highly dynamic and interactive space. The exhibition contains traditional museum objects, such as Louis Armstrong’s trumpet, Chuck Berry’s red Cadillac Eldorado, and vintage concert posters. Yet it also has hands-on displays, recorded performances, and interactive pieces that foster relationships between viewers and objects, and among viewers themselves.

“If you think about it, there are so many daily interactions that are performative, and the museum is just another format,” says Reece, who is the NMAAHC’s curator of music and performing arts. “Once visitors engage with an object, that interaction becomes its own performance, so a museum exhibition is really its own stage.”

Reece also stages performance in more traditional formats for the museum, curating programs that feature live music, dance, spoken word, and drama. But at these events, too, where performer and spectator are often separated by the physical space of the theater—stage and audience—Reece sees the potential for something deeper.

“Music and arts are not just objects of study or creation, but acts that engage the world,” she says. Reece attributes her view of art to a course she took while at Scripps called Vienna: Music, Mirror, and Society, in which students studied classical music in its social and cultural context.

“My knowledge of classical music as a singer before that course was that there was a score, lyrics, and composer, that it was an object,” she explains. But the music came alive when she learned that classical music is more than just a product; it is an artifact laden with influences, history, and cultural values.

“Thinking of art in terms of a subject-object relationship is a traditional way of looking at the museum experience,” Reece continues. “But there are myriad possibilities for museums to directly engage and enrich our experiences. It’s our own kind of theater, so to speak.”

A century in the making, the Smithsonian National Museum of African American History and Culture (NMAAHC) became the newest museum of the Smithsonian Institution in 2016.
NEIGHBORHOOD RECORD STORE

Neighborhood Record Store is a replica of the type of shop that would have existed in neighborhoods across America in the latter half of the 20th century and aims to re-create the sense of community that flourished in these vestiges of America's musical past.

“There’s a narrative of record stores as safe spaces for African Americans. Customers talked about music with each other, radio stations did shows, artists did autographs; they were a key part of black communities,” says Reece.

Neighborhood Record Store has a digital touch table on which visitors can play songs or create playlists as well as read about the history of the music on display. Despite being 21st-century technology, Reece has found that it nonetheless fosters the type of interactions typical of a mid-century record store.

“In that space, you have cross-generational dialogue. People are excited and engaged and encouraged. In that sense, it is a performative space of personal and collective engagement,” she says.
MARIAN ANDERSON’S OUTFIT WORN AT THE LINCOLN MEMORIAL

Among the more than 350 artifacts in the exhibition’s collection are the original skirt and blouse trimmings of the outfit worn by singer Marian Anderson during her 1939 performance at the Lincoln Memorial for a crowd of over 75,000. Anderson held her concert on the steps of the public monument because Constitution Hall had refused to allow her to perform on their whites-only stage.

Though Anderson is best known for this performance, she had a long and accomplished career set against a backdrop of early civil rights advocacy that has often been overlooked.

“Objects reaffirm but can also deconstruct how we engage with certain histories. I want to complicate her narrative beyond the 1939 concert,” says Reece. “She was one of the notable artists of the 20th century, a star in Europe, a diligent student, but her narrative gets lost in that one iconic moment. We need to see all the events that led up to the moment, and what transpired as a result. Exhibits and museums are key to presenting stories from diverse points of view.”
JIMI HENDRIX PERFORMS “THE STAR SPANGLED BANNER”

No exhibition about music would be complete without a few legendary performances, so Musical Crossroads incorporates a Central Experience Stage to engage visitors on a large screen. One of Reece’s favorite videos is Jimi Hendrix’s 1969 version of “The Star Spangled Banner.”

“Here we have a towering figure at an iconic event, taking a national, traditional song and inflecting it with his own interpretation,” says Reece. “That performance is more than the sum of its parts: there’s Hendrix himself, the song, the reinterpretation, the statement about rock and roll. He made music not only to be enjoyed but that is laden with so much meaning. That’s what makes music and the arts so powerful.”

Left: Ensemble associated with Marian Anderson’s 1939 Lincoln Memorial concert, 1939/modified 1993
Cloth, silk, metal, thread, sequins, nylon velveteen, and tulle
Collection of the Smithsonian National Museum of African American History and Culture, gift of Ginette DePreist in memory of James DePreist

Above: Jimi Hendrix performs at Woodstock, August 18, 1969

Photo: Barry Z. Levine
Alumnae News
Announcements and Updates for Alumnae and Families
From the Alumnae Association President

Kendra Armer ’93

I just attended my 25th reunion, and it was such a treat to be back on campus with so many classmates! It was wonderful to reconnect in person and to nourish those relationships in a deeper way than interactions on social media allow. And it was fun to meet folks from other class years, knowing that no matter our age or background, our Scripps experience binds us together.

I was honored to emcee Reunion Weekend convocation and to introduce the winners of the Outstanding Recent Alumna, Distinguished Alumna, and Volunteer of the Year awards. You can watch the entire program, including the recipients’ speeches, by visiting alumnae.scrippscollege.edu. Their stories are inspiring, and they remind us all of the power of a Scripps education.

In March, I attended the Unleashing Potential event in San Francisco. I know I’m lucky to live in an area with a critical mass of Scripps alums, where College events are regularly hosted. But what about those of you who don’t live in major Scripps hubs—or in the U.S. at all? You may not be able to travel to campus for reunion or Camp Scripps, but that doesn’t mean you can’t connect with our community where you are.

The Office of Alumnae Engagement can put you in touch with classmates, help you organize or publicize an event, and lend whatever support or inspiration you need to reach out. Whether you are interested in organizing a book club, coordinating a museum visit, participating in informal networking, or just meeting a fellow alumna neighbor and chatting, I encourage you to make it happen. No idea to connect our community is too small!

Need help? You can contact the Office of Alumnae Engagement at (909) 621-8054 or alumnae@scrippscollege.edu. I hope you will get connected, and stay connected!

Best wishes,

KENDRA ARMER ’93
MARRIAGES

2002

Alice O’Rourke-Mills (San Rafael, California) On September 29, surrounded by family, both given and chosen, including many Scripps alumnae, my amazing wife, Emily, and I tied the knot in a beautiful garden ceremony just minutes from our home in Marin. We filled the garden with laughter and tears—a fitting mix for our balanced blend of love. I was flanked by classmates Marina Cochran-Keith, Natalie Naylor, and Yuko Chiura. Emily’s junior bridesmaid was the incomparable double-Scripps progeny, nine-year-old Ruby Naylor-Linden, whose moms are Natalie Naylor ’02 and Erika Linden ’04. Flower petals, including dried petals gathered from the Scripps Rose Garden during Reunion Weekend in April, were scattered on our path.

2005

Eden Lord Shore (Seattle) I married Annika Shore in the deep forest at the foot of Mt. Rainier. The icing on the proverbial cake was celebrating with Beth Spitler ’05, Bevin Tighe ’05, and Mary Koski-Vogt ’05.

2013

Sarah Varney Stevens (Kansas City, Missouri) After almost seven years of dating, I married Guy Stevens (PO ’13) in a beautiful ceremony in my hometown of Sacramento, California, on January 6, 2018. We were lucky to be surrounded by many of our lifelong Claremont friends. Anna-Marie Wood ’13 was one of my bridesmaids. Scripps sisters Devin Grenley ’13, Allison Riegle ’14, and Diana McDonnell ’14 were in attendance. I will be attending law school in the fall, having worked as a paralegal for several years. Guy is now the director of baseball administration/quantitative analysis for the Kansas City Royals, and he will be attending the University of Chicago Booth School of Business in the fall while continuing to work for the Royals.
BIRTHS AND ADOPTIONS

1978

Andrea Johnson Combet (San Francisco) In 2018, Gilles and I finalized the adoption of our daughter, Yolanda, who joined our family in 2011 via the foster care program. Yolanda is now 16 and preparing college applications.

2015

Liane Dirks Veenema (Avondale, Pennsylvania) In March 2017, my husband, Jeff, and I welcomed our daughter, Adelaide Christina. Our little family is happy and healthy. If anyone is visiting the Philadelphia/Baltimore area, please feel free to reach out!

Kirsten Nutt Baillie (San Francisco) Kevin Baillie and his brother, Kirin Björn Baillie, warmly welcomed Kingston Thomas Baillie to this wonderful world.

Adelaide Christina, born to Liane Dirks Veenema ’05 and her husband, Jeff, in March 2017
1941
Helen Lou Sick Minton (Concord, Massachusetts) I’m still here at 97. I enjoyed Christmas dinner with my children, grandchildren, and great-grandchildren.

1947
Patricia Odell Coulter (Shoreline, Washington) I was sorry to miss our 70th reunion. We have no overseas trips planned this year but will be traveling mostly in Washington. June Hirschey Somerville (Ione, California) I have published another book, Jenny, The Immigrant Child. It begins in the 1850s and travels the immigrant trail from Genoa, Nevada, to many places in California, including visits with Mark Twain and miners in Summit City.

1950
Beverly La Fromboise Carlson (Portland, Oregon) I have four great-grandkids, with one more on the way. I continue to paint as a hobby.

1951
Pat Dozier Drew (Laguna Beach, California) We celebrated our 67th anniversary in December 2017. We’re thankful for our family and our good health. Abbiegail Weiser (San Juan Capistrano, California) I’m still in touch with some of my oldest Scripps pals: Pat “Fish” Fisher-Smith, Laurel Brockman Bastendorf, and Kathleen Niven Lechner ’52. Everyone agrees this is a great time of life, and despite a few creaks here and there and “The Trumpet” in the White House, our days are happy, full, and we’re all having fun.

1952
Jacqueline Thompson Marsh (Adamstown, Maryland) My husband, Dave, died on June 21, one month short of his 92nd birthday and our 65th anniversary. He was buried in Arlington Cemetery with military honors, as he was a World War II Navy veteran.

1953
Nancy Shroyer Howard (Colorado Springs, Colorado) I’m not writing a book this year, just traveling to Geneva and Vermont to see my boys and their sons. I’m working to resist Trump.

1954
Nancy Nelson Rude (Walnut Creek, California) I attended chamber music concerts in France and Switzerland with my daughter, Patricia Morse. We visited Carnac and saw 3,000 standing stones.

1955
Yvonne Magee Blaine (Whittier, California) It was a special treat to meet Molly McClain at a presentation of her recent book, Ellen Browning Scripps: New Money and American Philanthropy.
1957
Anne Arthur Gottlieb (White Plains, New York) My great-grandchild no. 2, Grace, was born in June, and my granddaughter, Rebecca, was married in June. If only Al were here to enjoy, too. Valerie Thom Read (Capistrano Beach, California) I’m still thinking about our wonderful 60th reunion. It was so good to see and talk with old friends.

1958
Susan Greene Finley (Arcadia, California) I’m still getting contacted by people around the world about The Rise of the Rocket Girls, and I’m still loving my job at the Jet Propulsion Laboratory.

1960
Rebecca Harlow Potter (Pasadena, California) I continue to enjoy working in fundraising. I returned to Westridge School for Girls a few years ago, and I enjoy being a part of all-girls education. I’ve changed to part-time, focusing on planned giving, and I’m also the fund development director for a wonderful public-private school collaboration in Pasadena that benefits underserved students. With my work and some volunteer commitments, I’m staying out of trouble. Fred and I continue to enjoy condominium living. On New Year’s Day, we have Rose Parade floats line up in front of our living room windows. Our two children and their spouses are fine, and we have five grandchildren ranging in age from 16 to 25. This summer, we’re planning to enjoy an Alaskan cruise with all of them. Kathleen Murphy Hellwitz (Ojai, California) Marvin turned 80, and we had one heck of a party, involving four generations and our multiple families, friends, folks Marvin has worked with over the years, and neighbors. Marvin has been traveling far and wide to visit family, with many stops at the local donut shops for coffee and sweets along the way. I’m continuing with my writing workshop, having a great deal of fun reading autobiographical pieces for friends, family, and strangers. Visits from children, grands, and great-grands have been sweetly scattered throughout the year. In mid-September, I took a fall and spent the next several months recuperating. There were no broken bones—just a bad bone bruise with awful nerve pain. It sure takes longer to heal as you age, but I do not give in easily!

1961
Charlene Mayne Woodcock (Berkeley, California) I’ve been volunteering with the Maya Women Weavers Cooperative, Jolom Mayaetik, since 2000. The San Francisco Airport has an exhibition of their work in the International Terminal, and the University of Oklahoma Press has published the English language edition of their book of oral histories.

1962
Betsy Thompson Miller (Torrance, California) I’m still painting, now trying pastels with watercolor underpainting and finding the combo inspiring and fun.

1965
Penelope Geller Breuer (San Leandro, California) Bob and I have been traveling more, thanks to Collette Travel, a company that organizes senior tours. We hope to go to Greece and the Greek Islands in the fall. I remember reading about a guided tour by Dr. Palmer in the late 1960s, which I couldn’t possibly afford! I saw Margaret Udell Williams recently. The Mariposa fire burned her 70 acres, but Cal Fire saved her home! Noel Hudson (Santa Fe) I am pleased to report that my painting, Violet and Grasses, Patterns of Nature Series #12, was chosen by the U.S. State Department Art in Embassies Program for exhibition at the U.S. Embassy in Sofia, Bulgaria, from 2016 to 2018.

1966
Pamela Wimpress Mitchell (Irvington, New York) My husband and I spent two weeks driving through Extremadura, Spain. The Scripps book club here is a gem and dear to my heart.
1968

Marie Kirtland Huff (San Diego)
I am enjoying my two grandchildren, one in Italy and one in San Francisco. I am still selling homes in San Diego and participating in volunteer activities. I am learning Italian, as my daughter is living in Padua, Italy. The Rev. Wendy M. Smith (Palo Alto, California)
Although I retired from full-time ministry in 2013, I continue to serve the Episcopal Church in interim ministry and as an occasional preacher and presider in Silicon Valley churches.

1970

Winship Cook (Los Angeles)
This past year I’ve been taking a poetry class with a wonderful poet and teacher, Doraine Poretz. We had our first public reading in Culver City on December 3, and it went extremely well. I am very encouraged by this new outlet for my creativity. 2018 brings another year of classes, and I aim to get one or two of my works published. Constance Norwick (Napa, California)
There will be a four-college, all-years choir reunion on September 29, 2018. I will be there. Kim Knight (CMC ’71) has been working very hard for several years to bring this to fruition. We were very fortunate during the fires in October, although I know many who were not. We were under an advisory evacuation for a few days. The worst part was the air quality, even with the special masks we wore; I kept our pets indoors as much as possible. When I flew to Southern California in mid-December to see my daughter and granddaughters, I could see the Ventura-area fires from the air. My thoughts are with all those affected by the fires and subsequent mudslides.

1971

Margaret Collins (Santa Cruz, California)
My partner, Jim, and I ventured to Iceland for a tour of scenic wonders and Viking archaeology—all 1,200 years of it. The most amazing part of the trip was visiting a variety of Viking-age farms, with their turf-covered longhouses where 25 or 30 people would live together through summer and winter. The one replica longhouse we saw was beautiful, useful, and beat Frank Lloyd Wright hands down for being built into the landscape! I recommend Iceland; the landscape and the geology are fabulous, and the people are kind and hospitable. I was in Sicily when my 50th high school reunion happened, but I was deeply reminded of the passage of those 50 years when a friend of 49 years and 11 months died on July 4. We are here for such a brief time, and it’s good to connect with and renew friendships with the people who have shared time with you on Earth. I treasure my Scripps friends both close and far away.

Tempe Johnson Javitz (Menlo Park, California)
I’ve had a great year exploring. I revisited my native Montana in the cold of March to help empty my parents’ home. I reconnected with winter for the first time in years, braving, ice, snow, and mud; it was beautiful and peaceful. In late April and early May, Laura Levine Noble ’71 and I explored Pennsylvania, from Gettysburg to the Brandywine River Valley to Philadelphia. June brought me back to Scripps Camp. Along the way, Maggie Collins ’71 and I had a lovely lunch and afternoon in Santa Barbara with Marty Hatch Reich and a dinner with Roberta Simons Quiroz ’74 in downtown Los Angeles. Camp, as usual, was delightful. Late July and August took me back to Montana and Wyoming. Like Diana Ho ’71, I really enjoyed reconnecting with my high school classmates in Sheridan, Wyoming. Late September and most of October, Maggie and I traveled to Washington, D.C., and Paris on our way to a tour of Sicily. After all that excitement, it was wonderful to be home in the Bay Area for the holidays.

Martha Hatch Reich (Santa Barbara, California)
As most of you know, the Santa Barbara area had a terrible wildfire in December 2017. We had to evacuate two different times, but the firefighters were able to prevent the fire from getting to Santa Barbara proper. They are our heroes. Then, the mudslides. We were OK where we live, but Montecito was hit hard. Our daughter, Jennifer, lives in Montecito, and fortunately their house was spared. Just two days before the mudslide, Jennifer and her family had left on an eight-month, worldwide travel odyssey. They started in Singapore and will end in Rome, where we plan to meet up with them for a week or two. They are home-schooling their kids.
(five of them) and, so far, they are all having a great adventure!

1973

JoAnn Chrisman (Seattle) I am looking forward to our 45th reunion! Judy Jackson Mims (Brookhaven, Georgia) I’m still working in commercial real estate, but I’m thinking of retirement. I have seven grandbabies.

1975

Constance de la Vega (Oakland, California) I’ve been named Marshall P. Madison Chair at the University of San Francisco School of Law.

1982

Margaret Sturdevant Schaefer (Paso Robles, California) I’m working at Hearst Castle as a tour guide. I enjoy meeting people from all over the world and working in a beautiful setting, often outdoors. The views from my “office” are breathtaking. This is the first job I’ve had that allows me to draw on all of my skills, education, and experience. I especially enjoy frequent opportunities to speak French with visitors.

1983

Linan Hatch Ukropina (Pasadena, California) After 11 years running our own firm in Glendale, I finally took a six-month break and thereafter joined and opened a new commercial real estate office in Pasadena. Paulette Mormanis Gallani (San Diego) I just launched my last son, and we are now empty-nesters! Alex started at USC, Tony is in graduate school at Harvard, and Gus is in medical school at Georgetown. Kathryn Spies Mueller (Santa Ana, California) After 16 wonderful years at Orange Coast College in Costa Mesa, California, as dean of students and then dean of enrollment services (fitting in a 15-month stint working in the United Arab Emirates during that time), I have begun a new professional adventure: I am vice president of student services at Coastline Community College in Fountain Valley, California.

1993

Sheena Robertson Matheson (Boulder, Colorado) I still love that I call Colorado my home. My three older kids are starting to think of college.

1994

Lara Evans (Santa Fe) I was recently featured in an issue of Art in America. I wrote an essay for the exhibition catalog Connective Tissue, newly released. A book chapter is forthcoming in a few weeks, Native Art Now!, published by the Eiteljorg Museum of American Indians and Western Art. Adrienne Woodward (Upland, California) I was a contestant on Jeopardy! on January 22, 2018. I came in second.
2005

Katherine Taylor (Seattle) I got engaged to Andrew Hicks; we plan to wed on Mt. Rainier in Washington State in July 2018.

2006

Casandra Jensen (Portland, Oregon) I moved from consulting to Nike this year. Clare is almost two, and we’re expecting girl no. 2 in May. I am unreasonably lucky in life and with my partner, Chris. Miriam Lazewatsky (New York) I will be receiving my MBA in June 2018 and recently accepted a job with a public accounting firm, to start after I graduate.

2009

Julia Riessen (San Francisco) I’m engaged! Lara Colvin (Mendoza, Argentina) I have been living in Argentina for the past few years and have fallen in love with life abroad. I work in international marketing for South America’s largest wine cooperative. I hope to be back every few years to visit my Scripps sisters with some Malbec! Kate Fehlhaber (Los Angeles) I am excited to announce that I completed my PhD in neuroscience at UCLA! With a specialty in ophthalmology, I now work as a science communicator at Johnson & Johnson Vision.

2014

Megan Gianniny (Brighton, Massachusetts) In January 2018, I graduated with my MFA in fiction from Southern New Hampshire University. My thesis was a collection of short stories titled Let the Monsters Be Free; it included one story, “Knight Terrors,” set on the Scripps campus.
From the Scripps Parent Leadership Council Co-Chairs

Michele-Anne and Mac Riley P’18

THIS SPRING, MORE THAN 200 SCRIPPS STUDENTS WILL WALK ACROSS THE STAGE TO ACCEPT THEIR DIPLOMAS—THE ULTIMATE ACCOMPLISHMENT OF THEIR COLLEGE CAREERS. Our daughter, Mary-Catherine, will be one of them, and we look forward to joining all the other proud families with theirs.

Naturally, we have reflected and reminisced a fair bit about this momentous occasion. While Scripps has become her domain, we couldn’t help but find ourselves enamored with the stunning campus and purposefully engaged community. We have forged relationships with administrators, faculty, other wonderful Scripps families, and—most importantly—we have been blessed to meet and know many of the brilliant, thoughtful students who wisely chose Scripps for their journey of growth, intellectual curiosity, and confidence. As our daughter graduates, her relationship with the College will shift from that of a student to an alumna—an ongoing, lifelong connection.

We realize that our own journey with Scripps is no different. Through our involvement, we’ve witnessed firsthand the important contributions that parents make as mentors, advisors, connectors, and supporters. It is deeply rewarding to participate in efforts that enhance student opportunities, including those that foster networking with alumnae and other families.

As Parent Leaders, we are thrilled to see new Regional Family Chapters develop, and to help launch a new Parent Fund Scholarship that will support students with financial need. We want Scripps to continue thriving, so we are active participants in our own modest way. Yes, this is an exciting time for us, and we very much look forward to continued involvement with this special community as we transition to parents of an alumna. Regardless of where you are on your Scripps journey, we hope you will join us!

With warmest regards,

MICHELE-ANNE AND MAC RILEY P’18
Remembrances

The College has learned of the deaths of the following alumnae.

1940

Jane Freidenrich Flaxman, of Tigard, Oregon, in December 2017. Jane was a member of Scripps’ 10th graduating class. Although she pushed back a bit when her daughter, Joan Flaxman Racki ’70, suggested she attend her 75th reunion in 2015, Jane was glad that she did. (She was the only member of her class in attendance!) Jane had more energy than most people half her age, still living in her house at the time of her death. She was an active golfer until the age of 96 and frequently played bridge twice a week. She volunteered for almost 25 years at the Tigard Public Library, and she probably contributed significantly to its circulation, checking out multiple books a week. One of the items found when cleaning out her house was a list of books she had read—it was extensive! Her learning also evolved with changes in technology, as she FaceTimed and Facebooked to stay in touch with friends and family. Some 1940 graduation photos of Jane and her friends, and Jane’s thesis, “A Study of the Psychological Problems of Four Heroines” (all 57 pages of which were typed on a manual typewriter), are being donated to the College archives.

1943

Mary Dunn Anderson, of Crescent City, California, on January 16, 2018. Mary was born in Ohio, and a highlight of her childhood was sailing around the world to Auckland, New Zealand, where her father was commissioned to write the biography of their prime minister. As a girl, she moved with her parents to Claremont, where she attended high school and graduated from Scripps. After completing occupational therapy training, Mary worked at the Mare Island and Long Beach naval installations in California during and after World War II. She married Howard Cuyler Anderson in 1948, and they raised four
children, first on a cattle ranch in Montana and later in San Diego County and Fresno, California. In 1996, they moved to their dream home on the ocean in Crescent City. Mary was lively and loving and had a way with words. She was always busy, cooking and sewing, reading to and spending time with her children and grandchildren, entertaining company, and playing tennis and golf with family and friends. Mary was involved in Republican politics on local and state levels, was a member of the Daughters of the American Revolution, and loved studying with friends in Bible Study Fellowship and Precept Ministries. She is survived by her children, grandchildren, and great-grandchildren.

1948

Natalie Browning Clark-Harpham, of Montecito, California, on January 6, 2018. While at Scripps, Natalie came under the tutelage of art professors and prominent artists Millard Sheets and Henry Lee McFee. She was an accomplished landscape painter and photographer and enjoyed sharing her artistic passion with others. Her passion for art ran so deep that Natalie traversed the globe, visiting scores of countries and cultures to capture her memories on canvas and film. As director of the art department at Laguna Blanca School, Natalie arranged for student trips to Los Angeles museums and founded a series of gallery exhibitions, including one on the work of Grandma Moses. For several years, she showed her art at the Gallery DeSilva in Montecito along with other prominent local artists. She also taught for many years in the children's program at the Santa Barbara Museum of Art, and many of her former students kept in touch, enjoying tea and robust conversations with their former instructor. Natalie was a member of the...
Santa Barbara Museum of Art, the Junior League, the Little Town Club, Birnam Wood Golf Club, and the Yacht Club. As a loving mother, doting grandmother, playful great grandmother, caring aunt, trusted friend, and dedicated teacher, Natalie never stopped caring for others and finding beauty in the world around her. She is survived by her husband, Richard, two sons, grandchildren, and great-grandchildren.

Carol Goodrich Torre, of Piedmont, California, on December 16, 2016. While at Scripps, Carol studied art under Millard Sheets and others, and she traveled to southern Africa in 1947. After graduating, she married Gary Jerome Torre, and the couple lived most of their life in the East Bay, largely in Oakland. They opened their hearth and hearts to many family and friends, a welcome made possible above all through Carol’s quiet and generous work. After raising her three children, Carol returned to her love of painting; her works were occasionally exhibited and sold, often through the Oakland Art Association, and many grace the walls of her family and friends. Carol is remembered for her ever-patient, gentle dignity, her sense of adventure, her delight in beauty—in art, nature, and people—her thoughtful and generous loving-kindness to all, and for her great beauty, right up to her final weeks. She is survived by her three children, grandchildren, and great-grandchildren.

1950

Martha Polk Hamilton, of Portland, Oregon, on December 10, 2017. Martha was born in New York City but grew up in Beverly Hills, California. She was president of her class at Scripps and, following her marriage to Lawrence Hamilton in 1951, she lived most of her life in Claremont. She is survived by her three children and six grandchildren.

1951

Anne Forve Neville, of Pasadena, California, on January 16, 2018. Upon graduating from Scripps, Anne left for adventures at home and abroad, including time in Wiesbaden and Paris, where she worked as a secretary for the U.S. military and mingled with artists and jazz musicians. Returning to the U.S., Anne worked in San Francisco and then for many years at the Los Angeles World Affairs Council. Anne and John T. “Tugger” Neville eloped in 1961, surprising family and friends, and spent their honeymoon on a freighter; they were happily married until his death in 2001. Their family was completed by their joyful adoption of their son and daughter, Sam and Kate. Their home was never without at least one dog, and they spent holidays and summers sailing the Channel Islands. Anne was a longtime volunteer at Huntington Hospital in Pasadena, and this past year she received her 50-year service award from the Diggers Garden Club in Pasadena. Anne is survived by her children and grandchildren.
1954

Barbara Hoxie Van Hoven, of Santa Cruz, California, on December 12, 2017. While at Scripps, Barbara resided in Browning Hall and was student body vice president. In 1956, she married Gerard Van Hoven, and the couple had two children, Enid and Ian, who were the joy of her life. Barbara lived in New York City as well as cities in California, including Palo Alto, Corona Del Mar, and Santa Cruz. She worked as an editor at Macmillan Publishers, Stanford University, and at the University of California, Irvine, and she wrote a history, A Special World, a Time Gone By, of her Myline clan in Riverside and her Hoxie forebears. She lived a full life and was a wonderful, thoughtful, and happy woman. She is survived by her husband and children.

1955

Helen Hardin Jackson, of Everett, Washington, on February 24, 2018. Helen was the widow of the late senator Henry “Scoop” M. Jackson and for years a gracious and tireless contributor to Everett civic life and philanthropic causes. Born in New Mexico, she attended Vassar College, graduated from Scripps, and earned a master’s degree from Columbia University. In New York, she worked as secretary to the editor of medical publications at Oxford University Press. While working in Washington, D.C., she met Scoop; the couple married and she soon made his native Everett her home. For many years, Helen was a leader in philanthropic projects in and around Everett. The many local agencies she supported included the Imagine Children’s Museum, Cocoon House, the Snohomish County Chapter of the American Red Cross, and the Everett Symphony. After her husband’s death in 1983, she established the Henry M. Jackson Foundation. A living memorial to the late senator, the foundation helps public officials, diplomats, and journalists in addressing international issues. It funds scholarships, visiting faculty, and other programs at the University of Washington’s Jackson School of International Studies. In 2008, the Helen H. Jackson Endowed Chair in Human Rights at the Jackson School of International Studies was created to recognize her personal commitment to human rights. She is survived by her husband and children.

1958

Clara “Tallie” Parrish, of Laguna Beach, California, on November 15, 2017. Tallie was a beautiful lady with many talents who loved people and distinguished herself as a good listener. After graduating from Scripps, she continued to seek new knowledge and schooling, teaching preschool, serving as a building official in the City of Laguna Beach Building Department, and then retiring to attend CalState Fullerton to earn her master’s degree in psychology. Upon completing her master’s, she served as a marriage and family therapist for 10 years; her last official contribution was volunteering in a trauma intervention program. Tallie and her husband, Bill, were active in the Laguna Presbyterian Church for 49 years. For all who came in touch with Tallie, the world was made a better place. She is survived by her husband, three children, and four grandchildren.

1959

Sandra Bennett Caldwell, on December 12, 2017.
2018 Alumnae Awards
Distinguished Alumna of the Year: Michelle Cleveland ’00

As the principal of Serrano Middle School in San Bernardino, California, Michelle is transforming public education in one of the most underserved regions of the country by designing, implementing, and leading school improvements. When Michelle started there in 2011, Serrano was classified as a persistently low-achieving school under President Obama’s Race to the Top program. Over the next four years, her leadership transformed Serrano; it earned a California Gold Ribbon School Award in 2015 and was named a National School to Watch in 2016, joining an elite group of only 80 schools in California and 475 schools in the United States to receive the honor.

One of the transformative practices that Michelle implemented is the Champion Saturday Home Visit program, which sends school staff to students’ homes on Saturday mornings to provide resources and support. Since its implementation in 2012, the program has increased student achievement and reduced suspensions by nearly 60 percent.

When she is not spending time with her students and staff, Michelle is usually at home with her four-year-old daughter, Samantha, teaching her the joys of ‘80s music and dance parties, inspired by her experiences as a resident of Toll Hall.

Outstanding Recent Alumna: Jess Heaney ’08

Jess is an organizer for Critical Resistance, a nonprofit aimed at abolishing the prison industrial complex and ending national reliance on imprisonment, policing, and surveillance by investing in life-affirming resources and practices. She joined Critical Resistance as a member in 2010 and was appointed national development director in 2014. Jess helped lead the Stop the Injunctions Coalition campaign, the first-ever grassroots victory against gang injunctions in the U.S. She also helped develop the Oakland Power Projects, an initiative that offers community-based alternatives to policing, and she has supported outreach and advocacy efforts to halt jail expansion in California and end the use of solitary confinement.

Jess has remained closely involved with Scripps and the Claremont Colleges. This past fall, she brought together a group of 5C students and professors for a series of workshops about prisons and policing. In March, she co-produced INSIDE OUTSIDE: Dancing Through Prison Walls, a performance featuring choreography by Scripps students and men in state prison that developed out of a class led by Scripps Lecturer in Dance Suchi Branfman.

Volunteer of the Year: Brooke Tomblin ’92

For the past 20 years, Brooke has been a passionate and dedicated alumna volunteer, beginning as a regional associate and GOLD co-chair, and then serving as vice president of the Alumnae Association and chair of the Scripps Fund. Currently, she is a member of the Alumnae Leadership Council and the steering committee for the Laspa Center for Leadership. In her work with Laspa, Brooke harnesses the talent and experience of Scripps alumnae to mentor current students and hone their leadership skills.

Brooke’s 25-year career in health care has focused on helping organizations tailor their services for diverse clientele. She is currently a clinical program manager at Cigna, where she is leading the development and implementation of a strategy to promote equitable care for over 13 million patients. She has managed efforts to reduce health disparities in breast cancer screening for African American women, to embed health equity metrics into value-based reimbursement models for hospitals, and to improve the cultural competency of the health care provider network through training and resources, among other projects.

Brooke is a longtime Scripps Camper, returning to campus frequently and maintaining friendships with her classmates and alumnae from many generations.
When I think back to my time as a Scrippsie, I remember my daily trek to the Richardson Dance Studio, leaving Dorsey Hall and looking back at the San Gabriel Mountains and smelling the dewy scent of the jasmine bushes that surrounded the windows of the romantic Mediterranean architecture. But I don’t think I had any clue then about what I was really learning in that studio. I didn’t know that research, creative thinking, and communication skills were central tenets of a liberal arts education, much less how they would platform me in my career and life.

Now, 40 years later, I see with growing clarity how all those pieces have fit together and informed each other. Their lasting values have become clearer and dearer to me. I find myself drawing upon them today as I plan a class, deal with a problematic student, write a grant proposal, or even when I work through difficult moments with my son. Things I learned in the dance studio those 40 years ago have guided me in all that I do and know today.

On the day I began to create my first dance and made a commitment to an artistic idea, I found out about courage. I still remember the fear and the tears when I had to find the conviction to embrace an abstraction. As I developed my movement material and began the complex process of piecing ideas together, I learned about differentiating, prioritizing, and editing. Working through complex choreography time and again taught me about persistence. Sometimes during rehearsals a dancer would get injured and need to be replaced; times like these taught me to be adaptable. Creating choreography with other dancers taught me about collaboration and to listen carefully to others.

In that studio I also learned that making dances is hard, filled with challenges and discoveries. Dances, like people, are changeable and not always predictable. I learned that the complexities of dance making are just like the complexities of relationships, with epiphanies and moments of frustration. Both need patient tending. I learned that the deep satisfaction I feel in making a dance that has truth is like making deep, honest connections with a close friend or building the physical and embodied commitments we learn to make with a life partner.

Sally A. Radell is a professor of dance at Emory University, where she founded the degree program in dance in 1987. She has been active as a choreographer, teacher, performer, dance critic, researcher, and somatic educator. She is committed to the promotion of psychological wellness for dancers.
SCRIPPS’ DAY OF GIVING IS WEDNESDAY, JUNE 13

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A WINNING Mega Millions Pick 5 ticket = Let’s talk!

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ON THE COVER

Cynthia Irobunda '18 performs in ArtSmooch at Garrison Theater in February 2018. A psychology and dance double major, Irobunda was recently selected to represent the American College Dance Association's East-Central Conference at the National College Dance Festival in Washington, D.C.