



# Princeton Alumni Weekly

## The *new* sound of music

How Princetonians are erasing boundaries to create a 21st-century repertoire



### ALSO IN THIS ISSUE:

Maria Balinska '82  
on foreign news

'4-Hour' author  
Tim Ferriss '00

African-American  
studies: What's next?

**The D-I-Y life  
of indie artists**

*Four musicians:  
What drives them*

**Grad-student  
composers**

*Grammy-winning  
professor*

**Great concerts of  
Princeton's past**

*Inspiring tradition:  
Chapel Choir*

# STAN RUBIN '55.... "HE'S STILL GOT THAT SWING"

— PAW article, May 11, 2011...by W. Barksdale Maynard '88

Stan "created" the "to be world renowned" TIGERTOWN FIVE Dixieland Band his freshman year.....  
Highly publicized SELLOUT concert at CARNEGIE HALL his senior year.

\*\* International acclaim when invited by Grace Kelly and Prince Rainier to be the ONLY  
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POTATO HEAD BLUES, STRUTTIN' WITH SOME  
BARBECUE, SLEEPY TIME DOWN SOUTH, BIG  
BUTTER AND EGG MAN, MONDAY DATE, Hoagy  
Carmichael's JUBILEE, DO YOU KNOW WHAT  
IT MEANS TO MISS NEW ORLEANS? (Recorded  
by Michael Behar, live at Swing 46) The band: The  
incredible BARRY BRYSON on trumpet and Satchmo  
style vocals; the brilliant stylist MARK SHANE on  
piano; the multi-talented Harvard '60 man HERB  
GARDNER on trombone and stride piano; Eddie  
Condon club's Fred Stoll on drums, Bob Curtis on  
clarinet and tenor sax; Dave Shaich on bass.



Stan and Satchmo, McCarter  
Theatre, Fall of 1953

**TO PURCHASE CD:** Send a check for \$20 PER CD  
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## Stan's New York City NIGHTCLUB "gigs:"

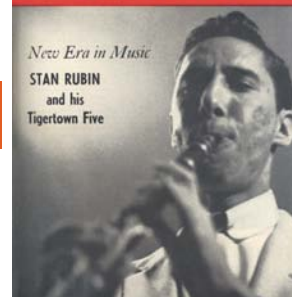
**WEDNESDAYS** at **SWING 46**, 349 West 46th St., 212-262-9554.

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**PRINCETON  
ALUMNI WEEKLY**  
Vol. 57 - DECEMBER 3, 1954 - No. 11



Stan Rubin as he  
appeared on the cover  
of the December 3,  
1954, issue of PAW.

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## THE MUSIC ISSUE



PETER STEMBER

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1979 NASSAU HERALD; COLORIZATION BY STEVEN HECHT

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MICHAEL FALCO/BLACK STAR

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ON THE COVER: Ajay Kapur '02 plays his ESitar.  
Photograph by Peter Stember.

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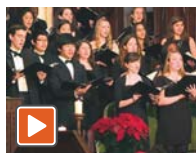
## What's new @ PAW ONLINE

Scan this code or visit  
[paw.princeton.edu/playlist](http://paw.princeton.edu/playlist)



### SONIC INNOVATOR

Watch and listen to Ajay Kapur '02, who uses robotics to create new sounds.



### CHORAL CONTATA

See the Chapel Choir perform “Saint Nicolas” at its annual Advent concert.



### TUNE EV'RY HEART

A video collage of student groups performing “Old Nassau.”



### WORLD TOUR

Gregg Lange '70 recalls the joy of traveling abroad with the Glee Club.

### DOWNLOAD A PLAYLIST

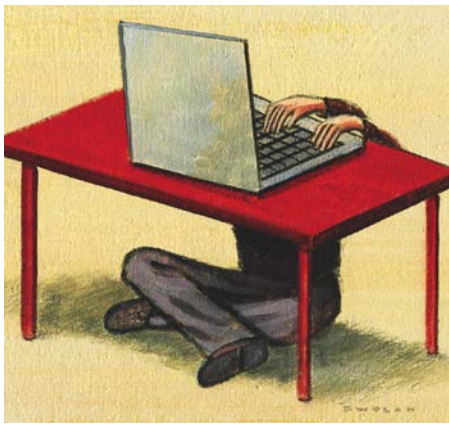
OF MUSIC BY THESE  
FEATURED ARTISTS:

- Andy Akiho GS
- Somer Bingham '03
- Sara Baiyu Chen '08
- Gilad Cohen GS
- Rob Curto '91
- Deborah Hurwitz '89
- Dan Krimm '78
- Steven Mackey
- Amy Madden '75
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- Matt Mims '06
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COURTESY OF KUMABARA, PAYNE MCCENNA BLUMBERG ARCHITECTS

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DANIEL KRUEGER PHOTOGRAPHY

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BRIAN SMITH

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# Seeking 31 great leaders...

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## A Fascinating Fall Break

On the evening of October 27—just two days before Hurricane Sandy made landfall on the East Coast of the United States—I was flying with a Princeton delegation to spend the week of fall break visiting alumni groups, university and government officials, and secondary schools in Latin America. The delegation included Professor of History Jeremy Adelman, who chairs the Council for International Teaching and Research, Professor of Anthropology João Biehl, who hails from Brazil and co-directs our Program in Global Health and Health Policy, Vice President and Secretary Robert Durkee '69, and Assistant Vice President for Alumni Affairs Margaret Miller '80.

The impetus for our trip was to sign a strategic partnership agreement with the University of São Paulo (USP), arguably the best university in Latin America. This partnership recognizes and will build upon the growing number of collaborations between our faculty and those at USP in fields as disparate as astrophysics, global health, sociology, and Portuguese literature. The partnership will accelerate the flow of Princeton students studying in Brazil and attract Brazilian students to our campus.



JOÃO BIEHL

Cementing a strategic partnership with University of São Paulo Rector João Grandino Rodas on October 31.

These exchanges are already under way; this past summer, Princeton students honed their Portuguese language skills in our new language program in Rio de Janeiro, and others took part in a summer Global Seminar on “History, Culture, and Urban Life: Rio de Janeiro and the Imaginary of Brazil” taught by Assistant Professor of Spanish and Portuguese Languages and Cultures Bruno Carvalho.

We began our travels in Santiago, Chile, where we watched on television with horror and no small amount of “survivor’s guilt” the devastation of the coastal areas of New Jersey and New York brought on by the hurricane. Phone calls to campus told a tale of careful planning, immense

dedication, and a little luck that brought the University through the storm relatively unscathed. I have often said that I am never more proud of Princeton than during a crisis, for that is when the effectiveness, loyalty, and dedication of our staff become visible for all to see. We were also lucky that it was fall break, with the vast majority of students away, and that the 150 trees we lost did very little damage to buildings.

In Santiago, in São Paulo and Rio de Janeiro, Brazil, and in Buenos Aires, Argentina, we were generously feted by engaged groups of alumni who were eager to hear news from campus. They were pleased to learn about the expanding engagement of the University with Latin America and had good suggestions for how we could be even more effective in the future.

Another of my goals for the trip was to understand why Princeton attracts so few undergraduate students from Latin America. Toward that end, we visited secondary schools to speak with students, teachers, and guidance counselors about Princeton. The schools ranged from a private international school in Santiago that caters to the children of expatriates, to a public high school in São Paulo whose choir serenaded us with “Old Nassau,” which they had learned from a YouTube video, to a public military college in Rio. We learned that none of those schools was sending large numbers of students abroad and that the tradition has been to delay going abroad until graduate school. It is probably no coincidence that the best universities in Latin America are publicly financed and are either very inexpensive or free.

I shouldn’t leave you with the impression that the trip was all work and no play. One afternoon, we visited AfroReggae, an innovative social organization located in one of Rio’s slums, called *favelas*. The organizers use the creative power of the arts to draw impoverished youth away from lives of violence and drugs and keep them in school. The day we visited, the center was humming with the music of drummers beating on empty oil cans, an amazing rock ‘n’ roll band, and a troupe of modern dancers, as well as the clicks of students doing their homework online. As Brazil continues to grapple with social and economic inequality, AfroReggae provides a fascinating model for the future.

At the other extreme, Professor Adelman led us on a sobering tour of the Naval Mechanics School in Buenos Aires, where an estimated 5,000 victims of Argentina’s “dirty war” were questioned before they were “disappeared.” It is now a human rights museum, a testament to man’s inhumanity to man. Perhaps most haunting to me was imagining men and women being tortured in the same building where naval officers and their families were living.

It has been a long time since a Princeton president traveled to Latin America, but thanks to the warm welcome and the opportunities that we explored, my successors will be traveling south more often in the future.

*Em Ilghman*

# Inbox

“The search committee for President Tilghman’s successor includes only two persons with connections to the graduate school .... not much of a voice at all, it would seem.” — *Charles H. Lippy* \*72

## Selecting a new president

I appreciate your invitation to make suggestions to the search committee facing the formidable task of selecting a president to succeed Shirley Tilghman, who has provided extraordinarily versatile, able, and effective leadership. As a retired educator (chiefly an English teacher on the secondary level, but also an administrator, including head of school), I have several suggestions:

- Review the search process that led to President Tilghman’s appointment and identify procedures that can be profitably adopted by the current search committee.

- Acknowledge the impossibility of finding a candidate who offers fully developed expertise in all of the president’s areas of responsibility. Then identify areas that are well covered by members of the administration likely to remain at Princeton. Identify areas of responsibility that require strong presidential leadership, either because others in the administration cannot provide that leadership or because the board of trustees has identified the areas as critically important for development in the next five years.

- Questions for the candidate. If an

inside candidate: What are the creative tensions that you are prepared to help Princeton maintain, how would you maintain them, and why are they important? If an outside candidate: What tensions have you experienced or observed in your present institution or organization that are or could be creative tensions that ought to be maintained? How have you managed and related to those tensions?

What sources of personal renewal will you cultivate while maintaining an excessively demanding schedule? (Not having a good answer should not rule a candidate out, but it should lead to assistance to help the candidate develop a good answer — and so serve Princeton well for an extended period, rather than burning out in a short time.)

**CLARK M. SIMMS '53**  
*Copake Falls, N.Y.*

The Nov. 14 issue lists the members of the search committee for a new president of Princeton University. Of the 17 members, fully eight are corporate or financial (investment) executives, and one a law professor. A 10th member comes from the legion of University administrators, a deputy dean. There

## BUZZ BOX

# Alumni describe their unforgettable concerts

Each story, letter, and memorial at [paw.princeton.edu](http://paw.princeton.edu) offers a chance to comment

Alumni responded with enthusiasm to PAW’s invitation to describe their most unforgettable concerts on campus.

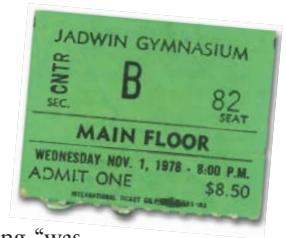
“The concert was nearly 40 years ago, but I still remember it as though it were yesterday,” **JUDITH E. SCHAEFFER '74** wrote about a concert in Alexander Hall her junior year given by a young Bette Midler, “just getting her start at fame.”

For **HOWARD KELLER '56**, it was hearing “the spellbinding tone” of jazz saxophone player Paul Desmond, who appeared along with Dave Brubeck. “It made me fall in love with jazz, play the sax, and realize balance in life is important,” Keller wrote.

Like many alums, **MARGARET RUSSELL '79** mentioned Bruce Springsteen’s 1978 concert in

Jadwin. But her funniest memory, she wrote in a Facebook posting, “was senior year, when my dear advisees from Foulke Hall took me to see the Ramones because I had never heard of them: Second row ... no earplugs ... wow!”

For more concert memories, see the feature on page 48, and go to [paw.princeton.edu](http://paw.princeton.edu).



## Catching up @ PAW ONLINE



### The year at Princeton

The top alumni news, campus news, and sports stories of 2012 in our annual year-in-review series, posted in December. To read our picks, follow the link at [paw.princeton.edu](http://paw.princeton.edu).



### Most-viewed Web exclusives of 2012

1. **REUNIONS 2012 SLIDE SHOWS:** Images from PAW photographers and readers (June 6)
2. **BLOG:** Warnock '25, Princeton’s oldest alumnus, dies at 107 (Oct. 9)
3. **BLOG:** A century after their debut, beer jackets are still in style (May 31)
4. **RALLY 'ROUND THE CANNON:** Scramble – A Band of brothers ... and sisters, in plaid (Sept. 19)
5. **LONDON 2012:** Princeton’s Olympians (July 11)

### WE'D LIKE TO HEAR FROM YOU

- EMAIL:** [paw@princeton.edu](mailto:paw@princeton.edu)
- MAIL:** PAW, 194 Nassau Street, Suite 38, Princeton, NJ 08542
- PAW ONLINE:** Comment on a story at [paw.princeton.edu](http://paw.princeton.edu)
- PHONE:** 609-258-4885; **FAX:** 609-258-2247

Letters should not exceed 275 words, and may be edited for length, accuracy, clarity, and civility. Due to space limitations, we are unable to publish all letters received in the print magazine. Letters, articles, photos, and comments submitted to PAW may be published in print, electronic, or other forms.



# Princeton Alumni Weekly

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are four faculty members, one from engineering; two undergraduates (a nice touch); and a graduate-school student.

If our University were at heart a community of scholars and students, this committee would be a bizarre mismatch in the search for a new leader, who might be given the title of provost. If, by contrast, the University were a business — with students as products, the faculty as plant, and the business, legal, medical, and financial sectors as the market for those products — then this committee would be the right tool for placement of a president and CEO. The latter does seem to be the case. And considering also the precedent of the departing president as a highly compensated part of the nation's interlocking corporate directorate, all the more appropriate.

**ALAN TUCKER '57**

*Sharon, Conn.*

Like many Princetonians, I regret but appreciate President Tilghman's decision to relinquish her office. All of us owe her a debt of gratitude for her stellar leadership.

But a paradox in the Nov. 14 PAW struck me. I note that the search committee for President Tilghman's successor includes only two persons with connections to the graduate school, one who is a faculty representative and the other the president of the graduate-student association. Not much of a voice at all, it would seem.

At the same time, news briefs in the issue trumpeted an upcoming conference to celebrate the Graduate College's centennial and a literary event for graduate alumni at a dinner in New York City, hardly the center of the universe at least for those graduate alumni whose academic careers scatter them across the country. Of course, the University regularly solicits graduate alumni for donations, and in the last few years encouraged us to walk in the P-rade.

It appears that graduate alumni matter when the University wishes to showcase who we are and what we have done and seek our support, but otherwise would consign us to the back

of the bus. I applaud Princeton's commitment to undergraduate education, but sending such conflicting images of its graduate-school endeavors seems unfortunate indeed.

**CHARLES H. LIPPY '72**

*Charleston, S.C.*

Under presidents Goheen, Bowen, Shapiro, and Tilghman, Princeton University has enjoyed 55 years of outstanding and farsighted leadership of the very highest quality. (I am not old enough to remember President Harold W. Dodds '14, and for all I know this remarkable streak may be nearing 80 years.) I can think of no other contemporary institution, country, corporation, or other entity that could say the same. If there are any such, I'd like to learn of them. In the meantime, I'm confident that the presidential search committee will be up to the task.

**C. THOMAS CORWIN '62**

*St. James City, Fla.*

## James Billington '50's gift

It should surprise no one who, like me, remembers James Billington '50's stirring Russian history lectures that 47 years later, he's still got the right stuff (feature, Nov. 14). The nation is lucky to have him as its librarian of Congress, keeper of our cultural and intellectual flame.

My first Princeton epiphany was because of Professor Billington. I was a kid from the Midwest, where history was indifferently taught (often by sports coaches posing as teachers, who sank the subject and left most of us thinking it was boring and irrelevant). But Billington's gift for bringing long-ago minds and events back to life set my mind on fire. He was the reason I ultimately decided to major in history — an excellent choice for a career as a journalist and writer. Through the decades I've lugged with me his classic Russian cultural history, *The Icon and the Axe* — but needn't have, because it's still in print and now available for the Kindle. When I think of Princeton, the special place it is and what it has given me, I think of



Jim Billington.

My preceptor for that same Russian history course was S. Frederick Starr '68, later president of Oberlin College and founding chairman of the Central Asia-Caucasus Institute. How many other universities in the world can match this kind of intellectual firepower for an impressionable freshman?

**GARY DIEDRICHS '69**

*Novato, Calif.*

## Professors at Prospect Club

In the excellent article on “The Class of '62 and the Princeton they knew” (Alumni Scene, Nov. 14), there is a misstatement of fact that deserves to be corrected. Bruce Dunning '62 said, “We did unusual things, like inviting professors to meals. That had never been done. The clubs started doing that later.”

Mr. Dunning is a decade off in his chronology. Princeton Prospect Cooperative Club had a very successful program of having professors dine with us in the early '50s. I remember many scintillating conversations with Professor Paul Ramsey (my thesis adviser) over lunch at Prospect. This was a very important and meaningful part of the Prospect experience.

**DON CANTRELL '53**

*Vice president, Princeton Prospect Club  
Princeton, N.J.*

## Adjusting enrollment

It's true that if Princeton admits 18 fewer students during each of the next three years, the 2015–16 undergraduate enrollment will be “back to optimal size” (Campus Notebook, Oct. 24). But what happens then? Do you maintain that size by admitting 50 additional students the following year? That pendulum could swing for a long time. If current enrollment is problematic, why not make a onetime adjustment next year, limiting the problem to this year (50 high) and 2016-17 (50 low)?

**AL RICHARDSON '76**

*Eules, Texas*

## FROM THE EDITOR

### You won't find an article about Milton Babbitt \*92

in this issue, PAW's celebration of music. But his presence is felt on almost every page.

Babbitt, who died in January 2011, was a world-renowned composer and theorist, a mentor to major figures in American music, and a critical influence on generations of Princetonians. He joined the Princeton faculty in 1938 at the age of 22 — before the University even had a music department. He was a mathematician who taught that subject at Princeton during World War II and thought music should be equally rigorous.



Babbitt \*92

When you read PAW's articles about Princeton's distinguished graduate program in musical composition (page 42), remember Babbitt, who was the major force in its creation. When you read about the computer-infused music by Princeton alumni (page 34), recall that Babbitt co-founded the pioneering Columbia-Princeton Electronic Music Center in the late 1950s.

You'll learn about Princeton composers breaking through musical boundaries by using instruments in new ways to create different sounds — well, there are few bigger boundary-breakers than Babbitt, who ushered in a challenging, atonal style of music that came to be called “total serialism.” Guitarist Stanley Jordan '81, who plays jazz and rock, so admires Babbitt that he titled a composition on his most recent album: “One for Milton.”

Babbitt's music was described as complex and often as “severe” — not something that pleased the average concertgoer. In 1948, *High Fidelity* magazine published his essay “Who Cares if You Listen?” (Babbitt didn't choose the title, and disliked it), which argued that contemporary music was best understood by specialists. In 2006, Babbitt told PAW's Mark F. Bernstein '83: “Now obviously, I care very deeply if you listen. ... But I care *how* you listen. If someone comes up and says that a piece I wrote is too loud or too dissonant, I'll try to discuss what he means. ... But most of the people who make those sorts of complaints don't know music.”

It's worth noting that while his music may have been “severe,” Babbitt had another side. He was a teacher of the crowd-pleasing Stephen Sondheim, and had a sharp sense of humor. He told Bernstein how he received his Ph.D. from Princeton half a century after submitting his dissertation to the music department. Why not earlier? The faculty, he said, “couldn't understand it.”

— Marilyn H. Marks \*86



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Since then I have wholeheartedly inscribed the cultivation of femininity on my banner, and I will continue to do so as far as consideration of my environment allows, whatever other people who are ignorant of the supernatural reasons may think of me. I would like to meet the man who, faced with the choice of either becoming a demented human being in male habitus or a spirited woman, would not prefer the latter. Such and *only such* is the issue for me.

— Dr. jur. Daniel Paul Schreber, “Memoirs of My Nervous Illness”. Leipzig, Germany 1903. Translated, Edited, with Introduction, Notes and Discussion by Drs. Ida Macalpine and Richard A. Hunter. Wm. Dawson & Sons, Ltd. London. 1955, p. 149.

WWW.SCHIZOPHRENIA-  
THEBEARDEDLADYDISEASE.COM

## Appreciating Syngman Rhee

Because I have worked as a Christian theologian with Korean students for some 20 years, I was stunned by PAW’s abrupt conclusion to its story on the honor awarded President Syngman Rhee 1910 by the Woodrow Wilson School (Campus Notebook, Oct. 24). Reporting that President Rhee’s time in office was marked by accusations of corruption and including a quotation that his forced resignation was “unfortunate,” without further reference to the actual history of this man and his times, tells us more about PAW than about Rhee. PAW at least could have referred to a website like rokdrops.com for a more complete appreciation of President Rhee’s life.

JOHN EMORY MCKENNA '57  
South Pasadena, Calif.

Editor’s note: A longer version of this letter can be found at [paw.princeton.edu](http://paw.princeton.edu).

## Like a work of art



The “Hidden Princeton” feature (Oct. 24) is fascinating, and Ricardo Barros’ photographs are wonderful (the snow-removal photo reminds me of a Franz Kline painting — his composition is a delight, with the three bicycles and rack on the upper right providing stark lines and a sense of scale, the fence running along the top edge offering a straight yet rhythmic border; it’s like a piece of inked type blown up 1,000

RICARDO BARROS

Princeton University invites applications for the inaugural

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times). The range of activities and contributions covered in this thoughtful piece really does boggle the mind, and I can't help but be further in awe of Shirley Tilghman's stewardship and leadership of this magnificent organism called Princeton. Thanks, PAW, for giving us this intriguing new window — please keep it up!

**ALLEN SCHEUCH '76**  
*Brooklyn, N.Y.*

## Supporting LGBT rights

Thanks for the well-done interview by Louis Jacobson '92 with Hayley Gorenberg '87, an advocate for LGBT rights (A Moment With, Nov. 14). Great to see a Princeton alumna involved in this major issue of our time.

**HARRY ROSENBERG '62**  
*Raleigh, N.C.*

## A noun, or a verb?

Professor William Gleason, the incoming chairman of the Department of English, in his delightful article "Goodnight, iPad?" (feature, Oct. 10), states that the author "playfully foregrounds many of the central questions." The last time I looked, "foreground" was a noun. No matter how I try and diagram the sentence, it appears that he is using a noun as a verb. This has become common usage by sports writers, barking heads on TV, and various other media types. My question is: Has Professor Gleason legitimized this usage so that I can start using it? Having just bought my first smartphone, I am eager to move into the 21st century and want to get it right.

**GERALD S. GOLDEN '57**  
*Norfolk, Va.*

## Expressing celebration

Regarding the Nov. 14 cover headline for our football win over Harvard: JUBILATION! Couldn't you think of a more ridiculous way to say "we win"? Was 23 SKIDDOO being saved for

*continues on page 12*



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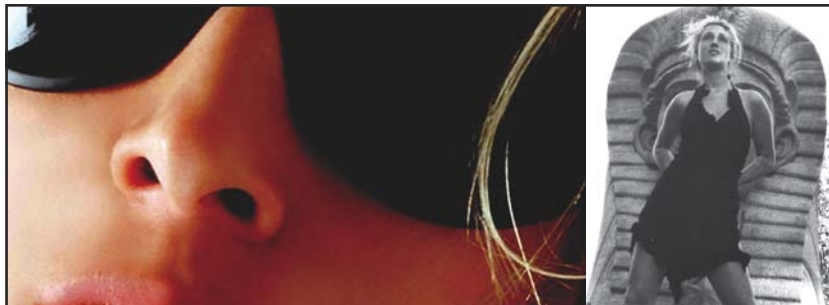
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**A Guide to Summer Programs, Camps and Preparatory Schools**

P  
10

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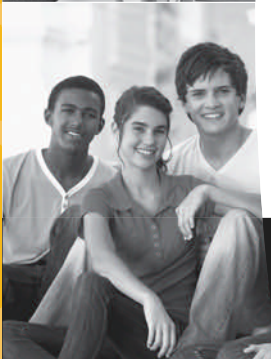
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**Inbox** continued from page 9

basketball? Would PROPITIOUS EXUBERANCE not fit on a line? Thanks for giving my kids a good laugh at how Tigers roar.

**DANIEL BAXTER '82**

*Corbett, Ore.*

## Challenging Velikovsky

I was glad to read about *Pseudoscience Wars: Immanuel Velikovsky and the Birth of the Modern Fringe* by Professor Michael Gordin (Campus Notebook, Oct. 24). As a sophomore in the fall of 1965, I challenged Velikovsky in *The Daily Princetonian* on his theory that the mythical Oedipus was actually the Pharaoh Akhnaton. As with other theories, he devoted a book to this topic. In reply I got a 2,000-word character assault from him titled “Lesson For a Sophomore,” which filled a page of the paper but failed to refute the evidence. Nonetheless, it reduced me to feeling that I was an unworthy ignoramus who had unjustly attacked an untouchable academic dignitary.

Fortunately, both Professor John Marks of the Oriental studies department and Professor John Wilson '20, a distinguished Egyptologist then at the Oriental Institute of the University of Chicago, came to my rescue. They wrote letters to the *Princetonian* indicating that the evidence supported my contention. It is heartening to see that 47 years later, Velikovsky continues to be called on his pretensions and distortions by Princeton faculty.

**KIM J. MASTERS '68**

*Tega Cay, S.C.*

## ‘Crowning vs. creation’

As a former member of the admission staff at Princeton under Fred Hargadon, I can reassure Ken Phillips '62 that he does not raise a new dilemma for Princeton's admission office, nor is it one that has gone unaddressed in the admission process, as he assumes in his Oct. 10 letter. Fred used to refer to this question as “crowning vs. creation”; i.e.,

were we “crowning” the prior achievements of the applicants with an offer of admission, or were we offering admission to those students who would be transformed by the Princeton experience, and who were best suited to take advantage of what Princeton would offer them? Although my time in the admission office is long past, I wanted to speak up in defense of the process at Princeton, which was characterized by close attention to this precise question during my time there.

Regardless of the level of achievement of an applicant, our eye was on the question of whether the student would have the initiative and hunger to pursue the education available at Princeton. And, as Fred might have pointed out, the potential to impact our society for the better often is found in young people who also might be called “the best and the brightest based on demonstrated ability and achievement” near the end of their high school careers. Indeed, the same drive, initiative, and intellectual appetite that motivate these early achievements might also be the source of energy that fuels individual contributions to our society. Our alumni ranks are full of such contributors.

**F. HOPE MURTAUGH '86**

*Greer, S.C.*

## For the record

Statements about Abraham Lincoln's understanding of the South in an Oct. 24 Alumni Scene story about William J. Cooper '62's recent book, *We Have the War Upon Us: The Onset of the Civil War, November 1860–April 1861*, deserve clarification. As PAW readers pointed out, Lincoln took two trips, at 19 and 22, to New Orleans, and his wife and his friend Joshua Speed were Kentuckians. But as Cooper writes in the book, “that part of the Border South was all that he knew.” Lincoln had “no first-hand knowledge of the South,” Cooper writes, and “no friends who could educate him about the South and southern politics.”

Each story, letter, and memorial at [paw.princeton.edu](http://paw.princeton.edu) offers a chance to comment



# Alumni Day

**Saturday,  
February 23,  
2013**



## **2013 Woodrow Wilson Award Recipient**

**The Hon. Mitchell E. Daniels, Jr. '71**

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## **2013 Madison Medalist**

**Arminio Fraga \*85**

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In the morning, hear **lectures** by the two **award winners** and noted faculty, such as **Christopher Chyba**, Professor of Astrophysical Sciences and International Affairs; **Janet Currie \*88**, Henry Putnam Professor of Economics and Public Affairs; and **Marta Tienda**, Maurice P. Daring Professor in Demographic Studies.

At 11:30 AM, gather in Jadwin Gymnasium for a **Reception**, followed by the **Alumni Association Luncheon and Awards Ceremony**.

After the luncheon, join fellow Princetonians for the moving **Service of Remembrance** at 3:00 PM in the University Chapel.

Campus is abuzz with other activities, including workshops on social media for novices and navigating the college admissions process, exhibits at the Art Museum and Firestone Library, performances in the lively arts, student projects... and much more.

For the full Alumni Day schedule and registration information, go to [alumni.princeton.edu/alumniday](http://alumni.princeton.edu/alumniday)





# News from the Alumni Association

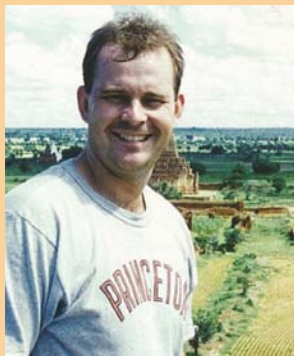
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**John Evans '91**  
Regional Schools  
Committee Chair,  
Princeton Club of  
Southeast Asia



c. 2012



Burma, 1995

To learn the many ways to stay connected to Princeton, contact the Office of the Alumni Association at 609-258-1900 or [www.alumni.princeton.edu](http://www.alumni.princeton.edu)

After graduation in 1991, John Evans, a History major, returned to his hometown of Minneapolis. But the flicker of interest that his Princeton courses in Asian economics, history and politics had sparked would not be extinguished. Within a year he was on his way to Bangkok, Thailand, to teach 9th grade English as a Princeton-in-Asia (PiA) fellow.

His time in Bangkok not only gave him his foundation in the Thai language but also laid the groundwork for his future. A year after returning from his PiA fellowship, he was back in Asia, and has been there ever since. Now Managing Director of Tractus Asia Ltd., a pan-Asian consulting firm focused on assisting foreign investors to build businesses in Asia Pacific, Evans is the backbone of the Princeton Club of Southeast Asia. The club, with which Evans has been involved since its inception and where he is not only ASC regional chair but also the secretary and treasurer, is a thriving mix of academics, students who have returned, and alumni who are in Thailand for short-term stints. And, yes, Alumni Schools interviewing (which was Evans's own first Princeton volunteer experience) is a significant element of the club's mission. However, the club is also focused on giving back to Thailand, hosting community service events that benefit Thai schools in need. One standout example took place following the 2004 tsunami when the club helped buy and members delivered textbooks. On another occasion, club members took children from a local orphanage to the Tiger Zoo in Chonburi, Thailand.

Evans's volunteer engagement goes beyond Thailand. Because of his business travel, he is also active in Princeton clubs in China, Hong Kong and India. He served for four years on the advisory council for the Princeton Institute for International and Regional Studies (PIRS), which brought him back to Princeton regularly, where he has also lectured on career opportunities in Asia. He has helped get postings for PiA fellows and has hired Princeton alumni in his business. He gives back with pleasure, noting, "I have leveraged my Princeton studies in Asian history and Economics into a career, and I have applied the learning skills I acquired at Princeton in everything I do. Princeton gave me tremendous assets for crafting the non-traditional life."



# From the Association of Princeton Graduate Alumni (APGA)

## **Congratulations to Arminio Fraga \*85**

### **Winner of the 2013 Madison Medal**

Join us in celebrating Arminio Fraga \*85 (Economics), financier and former president of the central bank of Brazil, at the Madison Medal Reception on Alumni Day, February 23, 2013.

Register for the Reception and other Alumni Day activities at:

**<http://alumni.princeton.edu/alumniday>.**

## **Visit the new graduate alumni & APGA websites**

Connect with departments and find out about upcoming events on the new graduate alumni website. From this site, link to the new APGA website and Facebook page, see event photos, and read news about graduate alumni in the nation and the world.

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## **Reunions 2013: GCentennial – Living It Up!**

Graduate alumni are invited to campus for Reunions **May 30 – June 2, 2013**, where we will celebrate the centennial of the Graduate College and our lives as graduate students. Highlights include Living It Up at a Friday night party, a Cleveland Tower Climb, and marching in the P-Rade! We hope to see you there!



## **Princeton Global Networking Night 2013:**

One night. One focus. On March 12, 2013, Princeton regional associations around the world will host in-person networking events for alumni who are interested in connecting with fellow Tigers to further their career development and strengthen their network.

GNN 2013 will take place in cities around the country and around the world, including:

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For information on how to participate and an updated list of cities, please visit **<http://alumni.princeton.edu/calendar/gnn/>**.

Sponsored by the Alumni Council Committee on Careers and the Committee on Regional Associations.

## **March 12, 2013 – Save the Date**

## A collegiate-gothic exterior; lots of light and glass within

One of the campus's signature collegiate-gothic structures, the former Frick chemistry lab at 20 Washington Road, is about to undergo a dramatic transformation.

While much of the exterior will remain, most of the inside will be gutted and rebuilt to house the economics department, several of the University's international initiatives, and the Princeton Institute for International and Regional Studies (PIIRS). The project is scheduled for completion in the fall of 2016.

While East Pyne and Chancellor Green are examples of how the University has reworked historic buildings to take on new uses, "there has never been in the history of the campus a transformation of this magnitude," said University Architect Ron McCoy \*80.

He said that 20 Washington Road is "one of our character-defining buildings," designed by the architectural firm Day & Klauder, which was responsible for some of Princeton's finest collegiate-gothic structures. The renovation will preserve and restore the 83-year-old building's entrance lobby and second-floor library, which McCoy described as "beautiful rooms that embody the history of the campus."

The rest of the 197,000-square-foot building will be stripped down to the concrete frame. Central to the interior plan is the addition of two large atria. On the western side of the building,



the old Kresge Auditorium will be demolished and replaced by a four-story atrium with clerestory windows.

A three-story atrium will be located along the southern wall of the building, where a glass walkway will open the building onto Scudder Plaza, facing Robertson Hall. The magnolia trees along the plaza, whose springtime flowering is an iconic part of the

P  
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TOP OF THE NEWS



## Hold that thought! Politics majors reined in

Politics majors are trimming their sentences after the department announced a new rule intended to rein in thesis writers. Students have been urged to heed to a 125-page limit to encourage them "to consider the value of editing and efficient presentation," said Markus Prior, the department's director of undergraduate studies. "We want to counter the impression that one has to write a very long thesis to get a top grade or win a prize."

Seniors who defy the crackdown may face penalties: Anything after page 125 may not be read by the second reader, and the thesis will not be considered for departmental prizes.

Still, of the 17 departments that offer thesis-length guidelines, politics and the Woodrow Wilson School are the most generous at 125 pages. Other limits range from 40 pages (chemical and biological engineering) to 100 (history and three other departments).

It's unlikely any of this year's seniors will outdo Jeanne Faust '76, whose thesis — about F. Scott Fitzgerald '17 — weighed in at 756 pages, the longest of the more than 63,000 theses at Mudd Library. *By J.A. and Erin McDonough '14*

**TALK BACK** How long was your thesis, and would you have read it if you didn't write it? Share your story: Write to PAW or email [paw@princeton.edu](mailto:paw@princeton.edu).



IMAGES COURTESY OF KUWABARA PAYNE MCKENNA BLUMBERG ARCHITECTS AND MICHAEL VAN WALKENBURGH ASSOCIATES

Renderings show renovations planned for the former chemistry lab at 20 Washington Road. At left, a glass walkway and an atrium mark a new entry from Scudder Plaza. At right, a lounge and meeting room for the economics department.

Princeton landscape, will be removed and will be replaced by a new row of magnolias, McCoy said.

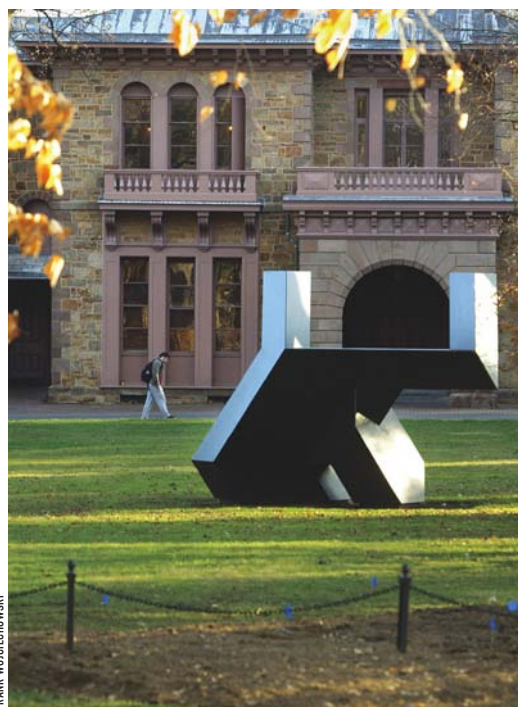
The side of the building that faces

Washington Road has a small tower on each end; on the roof between the towers will be “beautiful glass pavilions with spectacular views” that will serve as conference and meeting rooms, he said.

The renovation “offers the best of both worlds,” McCoy said. “It will preserve an important piece of history, and create an exciting environment for the future.”

Designing the project is Toronto-based Kuwabara Payne McKenna Blumberg Architects, of which Thomas Payne '71 is a founding partner. A primary reason the firm was selected, McCoy said, is its experience in working with heritage buildings that represent historic architecture and transforming them “in a very respectful and

*continues on page 18*



FRANK WOLCIECHOWSKI

## Don't fence me in

University workers have removed the high iron fence from the north lawn of Prospect House facing McCosh Hall, replacing it with a low post and chain. The fence was installed in 1904 when Prospect was the home of President Woodrow Wilson 1879 and his family. Prospect now is used for faculty dining and special events, and University Architect Ron McCoy '80 said that removing the high fence would “restore the grounds to the condition they were in when the house was gifted to Princeton” in 1878. Several new benches will be added, McCoy said: “We want to encourage the University community and visitors to feel welcome throughout the campus.”

## Admission rate drops for early-action students

**Early-action applicants** faced tougher odds this year, with the University admitting fewer students from a larger pool of candidates. On Dec. 18 the University offered admission to 697 students, down from 726 a year ago. With applications up 10.6 percent to 3,810, the admission rate dropped from 21.1 percent last year to 18.3 percent.

“We hope to have more places available in the regular-decision round by taking a slightly smaller group in this cycle than we did last year,” Dean of Admission Janet Rapelye said. Of the admitted students, 15 percent are legacies, 49 percent are women, and 40 percent identified as members of U.S. minority groups.

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**Renovation** continued from page 17  
modest way?

The building's interior will highlight "wood and bluestone in a contemporary design, a bit like Sherrerd Hall," he said. "It will be surprising."

"We're excited that this will create a highly visible international studies center smack in the middle of campus," said Mark Beissinger, director of PIIRS. Plans call for "a lot of light and glass and great meeting spaces," he said.

As part of the project, the two-story bridge connection to Hoyt Lab — which is being renovated as lab space for the Department of Chemical and Biological Engineering — will be removed.



A rendering of the renovated 20 Washington Road building, with entrances at left and onto Scudder Plaza at right.

The original Frick Lab was built at a cost of \$1.5 million. McCoy said that Princeton does not release cost figures for planned construction, but a University job posting for the position of senior project manager for the renovation put the cost at \$180 million.

The building housed the chemistry department until the new Frick Lab opened down Washington Road in 2010. The building was named for Henry Clay Frick, an industrialist, Princeton trustee, and father of Childs Frick 1905. Frick had wanted to endow a chemistry lab, but after his death in 1919 the University decided to use the funds for faculty salaries. A decade later, the new chemistry lab was named for him.

The University drew on Day & Klauder to design more buildings than any other architect: 18, built from 1909 to 1932. The firm's designs include the dorms and dining halls of today's Mathey College as well as Dickinson, Green, and Jones halls. **By W.R.O.**

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# Campus lectures: Quotable quotes



— *Supreme Court Associate Justice Antonin Scalia, who said during his Dec. 10 lecture in Richardson Auditorium that he preferred an “enduring Constitution” over a “living Constitution.” During the Q&A period, Duncan Hosie ’16, who identified himself as gay, asked Scalia if it had been necessary to mention murder, polygamy, cruelty to animals, and bestiality in his dissents in cases regarding gay rights. “I don’t think it’s necessary, but I think it’s effective,” Scalia said. “I don’t apologize for the things I raised. I’m not comparing homosexuality to murder. I’m comparing the principle that a society may not adopt moral sanctions, moral views, against certain conduct.” The exchange drew national media attention.*

“The ‘living Constitution’ judge is a happy fellow — he comes home and his wife says, ‘Dear, did you have a good time?’ ‘Oh, you know,’ he says, ‘We had a constitutional case today, and the Constitution meant exactly what I thought it ought to mean!’”



“There has been a rise in self-esteem, self-confidence, and a tremendous rise in desire for fame. ... We have suffered a loss in public virtue. I think we’re less willing to self-restrain, less willing to compromise, much more likely to be caught up with information cocoons.”

— *New York Times columnist David Brooks in a Nov. 26 talk in McCosh 50. Eleven years ago, Brooks wrote a widely circulated article in The Atlantic, “The Organization Kid,” which described a focus among elite college students on careerism to the detriment of character development. “My conclusion about that ethos has only deepened with time,” he said at Princeton.*



“Those who say that race is history have it exactly backward. History is race. ... America is race. ... We are still a country at war with itself. But we are not the same country. We have gone from Civil War to civil rights.”

— *Julian Bond, civil-rights activist, politician, and writer, in a Nov. 20 talk at the Woodrow Wilson School. Bond, who helped to found the Student Nonviolent Coordinating Committee and chaired the NAACP, said the victories of the civil-rights movement were extraordinary, but added that “the task ahead is enormous, equal to if not greater than the job already done.”*

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Thinking about “our identities and backgrounds, justice, and the legal system” was the focus of a course co-taught by appeals-court judge Denny Chin '75, above.

## Studying literature, law from an Asian-American perspective

**Denny Chin '75 is best known** as the judge on high-profile cases such as the Madoff scandal and the long-running dispute between publishers and Google over digitized books. The students in one Princeton class know him as something else: their professor.

In the fall, Chin, a judge on the Second Circuit Court of Appeals, was co-teaching “Asian-American Literature and Cultures: Law, Bodies, and the Everyday” with Anne Cheng '85, professor of English. The course was the first in a series of Asian-American studies classes Cheng has planned.

“I’d never done anything that combined the law, English, and history,” said Chin, who also teaches legal writing at Fordham University School of Law. “But I think it helped all of us in the class, whether Asian-American or not, think about our identities and backgrounds, justice, and the legal system.”

The course’s 21 students explored Asian-Americans’ role in U.S. history

through significant legal cases that were paired with works of literature and films responding to issues those cases raised.

After studying the “Tokyo Rose” trial, in which a Japanese-American broadcaster was wrongly convicted of treason against the United States for participating in propaganda broadcasts during World War II, they read Chang-rae Lee’s *Native Speaker* — the story of a Korean-American who struggles to fit into American society and becomes a spy.

Though this is not the first course on Asian-American studies taught at Princeton, Cheng is leading an effort to offer a regular series of classes.

“It does seem like a glaring absence, given that we now have the Center for African American Studies, a certificate for Latin American studies, but not Asian-American studies,” said Cheng.

Students and alumni have sought a formal certificate program in Asian-American studies for more than 40 years. In 1995, 17 students staged a 36-hour sit-in at Nassau Hall demand-

ing courses in Asian-American and Latino studies.

“Asian-Americans have contributed to making up what America is,” said Charles Du '13. “To not have that perspective at a place like Princeton is really surprising.”

Creating a formal program is important, Cheng said, but her goal is more immediate: making sure courses are offered each year. She chose to start the series with literature and law to help students understand the Asian-American community’s important role in American history, she said.

“One of the things I hope the course pointed out is that for how small a percentage of the population Asians were in the 19th century, it’s astonishing how crucial a role they played in how America imagined its borders, citizenship, and naturalization,” she said.

Though many of the cases took place several decades ago, Chin said,

## Sweet young things

A gathering like this can mean only one thing: The Princeton Triangle Club is ready to go on tour. This year’s show, “Tree’s Company, Forest’s a Crowd,” promises “a rollicking trip into the woods.” Performances are scheduled Jan. 27 in New York, Jan. 29 in Cincinnati, Jan. 30 in St. Louis, Jan. 31 in Nashville, and Feb. 2 in Washington, D.C., with encore shows during Reunions May 31 and June 1. For details, visit [triangleshow.com](http://triangleshow.com).




FRANK WOLCIECHOWSKI

they are just as relevant today, especially after 9/11.

“The question of racial profiling, of sending 120,000 Japanese-Americans into concentration camps without hearings just because of their race — unfortunately those issues are still with us today,” he said.

Tara Ohrtman '13 said the course legitimized Asian-American history as a subject worth studying.

“For once in my life, I got to sit down with a group of people happy to discuss history I’ve heard my family talk about that was never discussed in an academic setting,” said Ohrtman, whose grandparents were among the Japanese-Americans sent to government “relocation centers” after the 1941 attack on Pearl Harbor. “It showed my family and personal history weren’t a special interest, but part of mainstream American history.”  *By Lauren Zumbach '13*




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Professor Sean Wilentz, author of a new book on Columbia Records, with a stack of albums at the Record Exchange in Princeton.

## Writing a record label's biography

For its 125th anniversary in 2012, Columbia Records hired Sean Wilentz to write a corporate history. It was a new kind of project for Wilentz, a history professor accustomed to following his own muse in a career that has included books on 19th-century American democracy as well as a biography of Bob Dylan. Wilentz insisted upon complete creative control. Columbia granted it.

Sumptuously illustrated, *360 Sound: The Columbia Records Story*, published by Chronicle Books in November, traces the venerable firm from blackface minstrelsy through jazz, big bands, rock 'n' roll, and hip-hop. The title comes from a 1960s slogan celebrating breakthroughs in high-fidelity recording.

What Wilentz thought would be a brief endeavor turned into a two-year trek. "There's not much of a scholarly literature on the history of the recording industry," he explains. "That's liberating in that you aren't following somebody else's lead," but makes research more difficult.

He had to get up to speed quickly on the history of sound technology, in which Columbia prided itself as an innovator. No achievement was more important than the company's introduction, in 1948, of the 12-inch, long-playing phonograph record, which the world came to call an "album."

"I was writing about things I knew relatively little about, including graphic design," Wilentz says. Columbia hired a designer to develop packaging for its albums: folded

cardboard with catchy artwork. Thus was born the album cover, an artistic milestone.

Dylan played a crucial role at Columbia, which hired him as an unknown in 1961. "Before that time, Columbia was best known for its albums of American standards [meant for sing-along] and was particularly wary of rock 'n' roll," Wilentz says. "Then they picked up this scruffy folksinger down in the Village." Dylan set a pattern for the company as he shifted from acoustic folk to the amplified beat, and it became the biggest rock label in the world.

Wilentz avoided interviewing people — "I didn't want a collage of interviews" — making exceptions only for the managers of Dylan, Barbra Streisand, and Bruce Springsteen. Nor does he whitewash Columbia's missteps. "Sometimes corporate histories are celebrations," says Wilentz, "but this one is full of skulduggery and machinations. There were rivalries and hurt feelings, most of which I put in."

"I tried to write the history of a business and place it within its larger cultural, artistic, social, and economic context," he says. Even as the book highlights Columbia's long run, it reminds us of lost greatness: Record companies' finances have been hammered in the Internet age. Notwithstanding its current superstar, Adele, Columbia's future remains uncertain, Wilentz concedes: "I wasn't sure if I was writing a book or an obituary." **By W. Barksdale Maynard '88**

### FYI: FINDINGS

A synthetic enzyme created by Princeton



researchers could result in more effective drugs with fewer side effects. **CHEMISTRY** graduate students Wei Liu and Xiongyi Huang conducted the research with chemistry professor John Groves and researchers at the California Institute of Technology. They discovered a way to make a drug molecule resistant to enzymes that can deactivate a drug or create toxic byproducts, which may result in higher potency and lower toxicity. The synthetic enzyme could improve existing drugs such as steroids. The findings were reported in "Science" in September.

An architect since 1950 and dean emeritus of the School of Architecture, Robert Geddes summarizes his thinking on the **BUILDING ARTS** in a little book called "Fit: An Architect's Manifesto" (Princeton University Press). Past architectural manifestos often have been simplistic, but Geddes calls for complexity: Buildings must seek to "fit" with changing societal needs.

**RELIGION** is merely obtuse irrationalism, a series of recent books have charged. But in "The God Problem: Expressing Faith and Being Reasonable" (University of California Press) — based on 200 interviews with highly educated, sophisticated Americans — sociology professor Robert Wuthnow shows that belief in God typically dovetails with rational thinking. Wuthnow says that the faithful often use language in prayer, or in talking about God or heaven, that avoids being over-precise and hence blatantly unreasonable — in part to avoid being perceived by peers as fanatical or bigoted.

*By W. Barksdale Maynard '88 and Nora Taranto '13*





PAW ASKS GREGORY JOHNSEN GS:

## Can we minimize civilian deaths in fighting terrorism?

Gregory D. Johnsen GS, a Ph.D. candidate in Near Eastern studies at Princeton, is a former Fulbright fellow in Yemen. He is the author of *The Last Refuge: Yemen, al-Qaeda, and America's War in Arabia* and writes the blog *Waq al-Waq*. He spoke with PAW intern Allie Weiss '13 about the CIA and the fight against terrorism in Yemen.

*What role should the CIA take in the fight against terrorism?*

The U.S. has great technological tools — these drones that can do great things.

What I'm worried about is that the CIA is moving away from [collecting human intelligence], and ... we'll be hamstrung by our lack of human intelligence on the ground. That, I think, is directly responsible for the number of civilian casualties that we see in a place like Yemen.

*What has been the effect of civilian casualties in Yemen?*

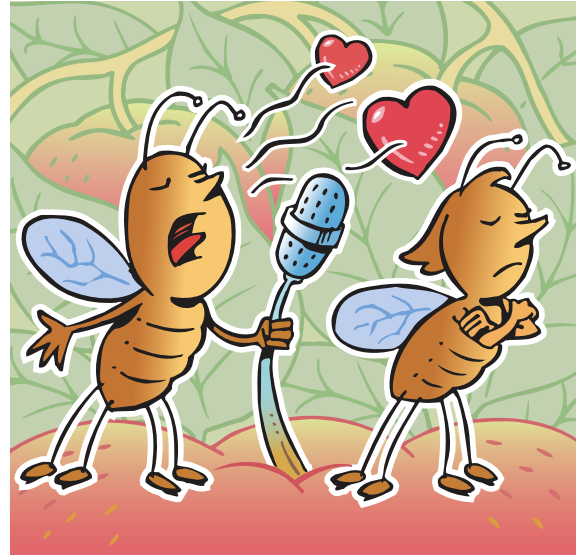
The U.S. has been carrying out strikes in Yemen since December 2009. They've certainly killed a number of people within al-Qaeda, but they've also killed a number of civilians. These civilian casualties are, I think, the main reason we've seen al-Qaeda in the Arabian Peninsula go from a group that had 200 to 300 individuals in December 2009 to a group that is now, according to the best estimates by the U.S. government, at least 1,000 fighters and most likely more. ■

### BREAKING GROUND

## New buzz about auditory perception

**OVERHEARING SONGS OF COURTSHIP** What does a male fruit fly sing to a female fly to capture her attention? A laboratory at Princeton has recorded thousands of the unique courtship songs male fruit flies sing to attract their mates — the first extensive analysis of its kind.

Now we know that each time the male fruit fly, or *Drosophila*, sings to a female, the components of his song are slightly different. The lab has built devices to overhear these private courtship sounds, which we humans couldn't hear even if the courting pair had landed right in our ear. But if the female fruit fly doesn't like the song of her courtier, she may not mate with him.



**THE LAB** The laboratory of Mala Murthy, an assistant professor in the molecular biology department and the neuroscience institute, is studying how these courtship songs are processed by the brain to produce mating behavior. The ultimate goal is to understand how neurons in the human brain process information from the outside world.

**THE RESEARCH** Rather than studying songbirds or crickets, which are more commonly used for studies of acoustic communication, Murthy has pioneered the study of how fruit flies communicate. Like many scientists working to understand a complex process, you need to start small. Unlike the human brain, which has billions of neurons, *Drosophila* has 100,000. Murthy's lab is the first to record from the part of the fruit fly's brain that registers and processes sound. The lab set up a system to record the activity of individual neurons, labeled with a fluorescent dye in the exposed fly brain, while keeping the fly alive. The fly hears a recorded courtship song during the procedure so that the neurons that respond to the sound cue can be studied.

 LISTEN: The courtship song of a fruit fly @ [paw.princeton.edu](http://paw.princeton.edu)

**OF FLIES AND HUMANS** The large range of courtship song sounds “gives us the opportunity to ask not only how the different sounds are generated, but also how the brain deals with this kind of variability,” Murthy said. The large range of *Drosophila* sounds is similar to differences in the rhythm of our own voices. “This is the same kind of challenge the human brain faces,” she said — to take in a sound, extract the relevant information, create meaning, and then respond with a thought, action, or speech. “We don't actually yet know, in any system, how this happens.”

Leslie B. Vosshall, who also studies complex behaviors in the fruit fly at Rockefeller University, said Murthy's lab is conducting “highly original” research. “The combination of genetics and electrophysiology positions her exceptionally well to make major contributions here,” Vosshall said. ■ *By Anna Azvolinsky '09*

JEFF TAYLOR

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# A time of transition for African-American studies

The Center for African American Studies (CAAS) regularly hears from students asking the same questions: When will Princeton offer an undergraduate major in African-American studies? When will it have a graduate program?

“People are saying it’s time to raise it to the next level,” said Professor Wallace Best, the center’s acting chairman.

Since the center was established in 2006, it has increased the number of certificate students, added programs for graduate students, and boosted the number of courses offered. But with the recent departures of several high-profile faculty members — Cornel West ’80 among them — and no set time frame for the introduction of a major, the center is evaluating how much it has achieved and how far it still has to go.

This fall the center began an external review by a committee of academics from other institutions. “It’s a wonderful opportunity to assess where our strengths and weaknesses are, and to address them,” said Professor Eddie Glaude ’97, who serves as the center’s chairman but is on leave this year.

The center is coping with the absence of West, one of Princeton’s most prominent faculty members, who left last year to teach at Union Theological Seminary in New York. Other departures include associate professor Melissa Harris-Perry, host of her own show on MSNBC, who left in 2011 for Tulane; and Noliwe Rooks, the center’s associate director, who went to Cornell. Valerie Smith cut back her teaching time after becoming Princeton’s dean of the college in July 2011.

“Cornel’s departure will certainly impact us — he’s one of the foundations of African-American studies at Princeton — but our vitals are good,” Glaude said.



“People are saying it’s time to raise [African-American studies] to the next level.”

— Professor Wallace Best

The center currently has 14 faculty members, 13 of whom have joint appointments with another department. Several faculty searches are on hold until the external review’s conclusion. Filling the openings left by West and others, Best said, is “about attracting young scholars who have shown enormous promise, rather than focusing on well-known figures in the field.”

President Tilghman praised the center for attracting “an outstanding group of young faculty” who teach in many departments. This approach, she said, has helped advance her goal of having students “thinking about race in America throughout their (Princeton) education, and not just in one or two courses. Have we achieved the goal? I think this is a work in progress, and it will take some time, but we certainly have the right approach.”

Enrollment in the center’s courses, many crosslisted with other departments, increased nearly 50 percent — from 491 in the 2006–07 academic year

to 729 in 2010–11 — before dipping to 632 last year. The center’s introductory course went from 159 students in 2010 (when it was taught by West) to 39 in 2011.

Popular classes include “Race and the American Legal Process” and “Black Power and its Theology of Liberation.” There also are classes on migration and the literary imagination, black music culture, and the black melting pot.

The center’s certificate program has 37 undergraduates, up from 28 in 2006. Rachel Neil ’13 said the center offers “the kind of classes where I’m still talking to my classmates about the discussion we had in class after we leave.” Neil said she might have majored in African-American studies if it were offered.

Princeton is the only Ivy League institution that does not offer a major in the field, and it is the only Ivy except Dartmouth without a graduate program.

“We are an outlier,” Glaude said. “We should be involved in training the next generation in the field.” He hopes a major will be offered in the 2015–16 academic year. Tilghman said she preferred not to comment on the issue of a major before seeing the results of the external review.

The center has added a certificate program for graduate students and a faculty-graduate seminar. “My time in CAAS in many ways actually served as the womb of my dissertation topic,” said Clifton Granby, a doctoral student in religion. “The idea, the inspiration, had everything to do with the exposure to new thinkers and fresh ideas that CAAS afforded me.”

Students such as Granby spur Glaude to push for more. “We’ve done a lot of work to plant African-American studies in the soil of Princeton,” Glaude said. “Now we’ve got to keep watering.”

By J.A.

## IN BRIEF

Seniors Flannery Cunningham and Jake Nebel have been awarded the **MITCHELL** and **MARSHALL SCHOLARSHIPS**, respectively, to pursue postgraduate study. No Princeton seniors received the Rhodes Scholarship for 2013, though 15 students were finalists. Last year, four Princetonians were awarded the Rhodes; three received it for 2011.



Cunningham '13

Cunningham, a music major receiving a certificate in creative writing, will use the Mitchell Scholarship to pursue a master's degree in music composition at University College Cork in Ireland. As a recipient of the University's Martin Dale Fellowship in 2011, Cunningham wrote her first oratorio, which featured a chamber choir, chamber orchestra, and vocal soloists. She is one of 12 recipients of the scholarship nationwide.



Nebel '13

Nebel, one of 34 American recipients of the Marshall Scholarship, plans to pursue a master's degree in philosophy at Oxford University.

A philosophy major with a certificate in Values and Public Life, Nebel is a member of Phi Beta Kappa, was awarded the Shapiro Prize for Academic Excellence in 2010 and 2011, and has published two papers as an undergraduate.




Stouffer '13



Tam '13

Kaitlin Stouffer '13 and Stephanie Tam '13 have been awarded the **SACHS SCHOLARSHIP**, a Princeton honor named for Daniel Sachs '60. Stouffer, a computer science major, will work for a year in South Africa, contributing to research on drug-resistant tuberculosis by using her computer-science skills to develop new ways to analyze genetic data. Tam, an English major, will spend two years at Oxford University pursuing postgraduate degrees in postcolonial and world literatures and conducting research on the issue of sex trafficking. The Sachs Scholarship was established in 1970 to provide a senior with the opportunity to study, work, or travel abroad after graduation.



Woodrow Wilson School graduate students sport mustaches grown during **MOVEMBER**, an international campaign in November that collected donations for men's health issues, including prostate and testicular cancer. Top row, from left, are Mayank Misra, Peter Blair, and Jared W. Duval; bottom row, from left, are Steven Kreeger, Phil Hannam, and Camilo Forero. 

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# Grants from the Class of '72 spur new courses

**Milestone reunions** — especially the 25th — are big motivators for Princeton classes. Many set up scholarship funds at that time, while others begin community-service projects.

As the Class of 1972 approached its 25th reunion, then-president Skip Rankin and the class executive committee agreed to fund four scholarships and place a '72 stone in front of McCosh Hall. But money was left over, prompting Rankin to suggest that his class also could “make a meaningful contribution to the academic life of the University.” The result was the Class of 1972 Teaching Initiative, which supports the development of new courses and teaching experiments. Over the past 15 years, the Teaching Initiative has supported 10 courses with an average of \$30,000 each.

As seniors in 1972, most classmates pledged to donate at least \$25 per year — independent of dues — up to their 25th reunion. By 1997, the class had amassed just over \$1 million.



Participants in a 2010 freshman seminar funded by the Class of 1972 visit the cloister of San Paolo fuori le Mura in Rome.

The executive committee allotted \$250,000 to begin the Teaching Initiative, then turned the money over to the Princeton University Investment Co. to create an endowed fund. By 2000, there was sufficient interest income (the class has not touched the principal so far) to

support “Conservation and Biodiversity: Science and Policy for an Endangered Planet,” jointly offered by the Department of Ecology and Evolutionary Biology and the Woodrow Wilson School.

Courses since then have covered music, history, literature, African-Amer-

JACQUELINE STUBBS '05

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ican studies, and more. A 2010 freshman seminar, “Transformations of an Empire: Power, Religion, and the Arts of Medieval Rome,” included a free spring-break trip to Italy.

This fall, for the first time, '72ers had the chance to take a course they funded: “Networks: Friends, Money, and Bytes,” taught by electrical engineering professor Mung Chiang. In addition to 30 students taking it at Princeton, the course is being offered online through Coursera, with more than 47,000 people enrolled worldwide.

Deputy Dean of the College Clayton Marsh '85 said that about 25 new or “substantially enhanced” courses are proposed each year. The 250th Anniversary Fund for Innovation in Undergraduate Education, begun in 1997, is a major source of support, he said, but '72 is the only Princeton class directly supporting new courses.

Rankin said he hopes '72 has set an example for other classes. “I think the Teaching Initiative is at the heart of what the University is all about,” he said. **P** By *EH*.

# Curator no longer part of probe

**Italian authorities have notified** Michael Padgett, a veteran curator for ancient art at the Princeton University Art Museum, that a criminal investigation against him has ended, Padgett said.

“I’m pleased to tell you that last month I was notified that the investigation by the Rome prosecutor’s office relating to me has been fully and formally dismissed, and is now closed,” Padgett wrote in a Dec. 10 email to PAW. “[T]his was the outcome we expected and is consistent with the University’s own findings.” Padgett, the art museum’s curator of ancient art since 1992, said he was looking forward to focusing on his research and curatorial work.

In 2010, prosecutors in Rome filed a document known as a summary of a preliminary investigation into “the illegal export and laundering” of Italian archaeological objects; the document named Padgett and antiquities dealer Edoardo Almagià '73, according to *The New York Times*. The status of the investigation of Almagià, who also has denied wrongdoing, could not be determined.

In December 2011, the University voluntarily returned half a dozen antiquities — some composed of fragments — to Italy, although it declined to release any information about how or where it had acquired the items. “There was no investigation of the University, and no allegations were ever brought against it,” a Princeton spokesman said at the time. The University returned eight other works of art as part of a separate agreement with the Italian government in 2007, in exchange for which Princeton students were granted special access to archaeological sites in Italy. **P** By *M.F.B.*



Michael Padgett

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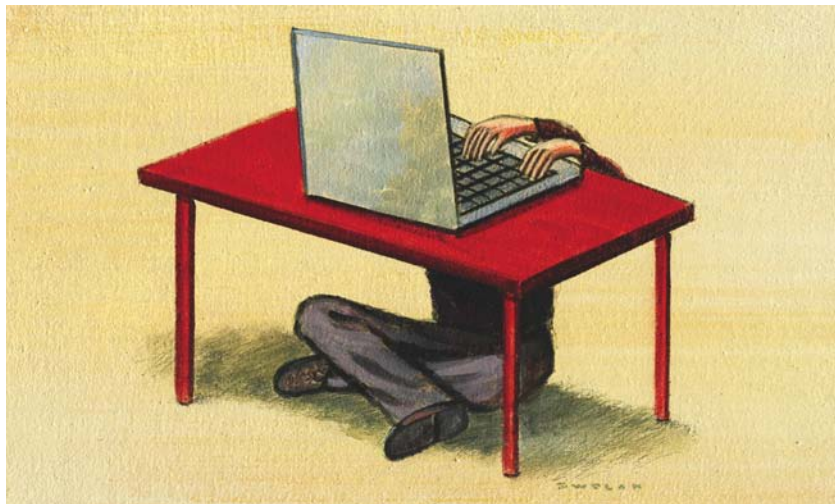


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## After inviting all to have their say, 'Prince' to keep anonymous comments

By Gira Nathan '13



When *The Daily Princetonian* editors announced they were planning to review the newspaper's online-commenting policy, they set off a campus-wide discussion that even drew a comment from 1 Nassau Hall. After a monthlong review, the *Prince* decided

to retain the policy, with some slight modifications.

The newspaper's website allows comments to be posted anonymously, and as editor-in-chief Henry Rome '13 wrote in a Nov. 5 column, its comment sections are the most active of the Ivy

League student newspapers. They also have been criticized for their negativity and for the prominence of "trolls," personae with pseudonyms who critique others with caustic language.

While writing that the comments can be "productive and valuable," Rome questioned whether they too often were offensive or off-topic, and whether there was any value in anonymity. "We look forward to the conversation," Rome said in his initial column, which drew more than 50 comments (most anonymous).

The revised policy, outlined in a Dec. 14 column by Rome, continues anonymous commenting, but "tools to improve the quality of dialogue" will be added with the launch of the newspaper's new website. To reduce spam, an email address will be requested for each comment, though Rome pointed out that the address "can be fake." In addition, a voting system will allow readers to express approval or disapproval of individual comments, and related comments will be grouped.

When the policy review was announced, many students supported the current policy on comments, citing

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ILLUSTRATION: PAUL ZWOLAK; PHOTOS: COURTESY GIRI NATHAN '13; JOHN OWEN '13



## Grad students would like a president a lot like the one who's stepping down

By Greg Rosalsky GS

**Who should be** Princeton's next president? Graduate students say the ideal candidate would be a respected academic with a commitment to research, maintaining Princeton's reputation, and being accessible to the student body — someone much like the current president, in fact.

Marco De Leon, a second-year M.P.A. student in the Woodrow Wilson School, said President Tilghman's emphasis on research has been especially important to graduate students. "I hope to see a continuity in these policies going forward," De Leon said.

Carolann Buff, a fifth-year Ph.D. student in the music department, said Tilghman has been "especially attuned

to our needs as scholars."

In November, members of the presidential search committee — including Chad Maisel, the president of the Graduate Student Government — met with grad students to solicit their ideas for a successor to Tilghman, who is stepping down at the end of the academic year.

About 40 students attended the session, and if there was one clear theme, it was the desire to see another person with academic bona fides take the job.

When students were asked whether they would be open to a president with a business background, the idea was roundly rejected. "The idea of the University being run like a business is scary to me, especially since Princeton is

already doing well," said one grad student. "We don't need it reorganized and run like a business."

Ian Ward, a first-year Ph.D. student in history, advised against selecting "someone who has a politicized atmosphere that follows them around." The forum took place five days after the resignation of CIA director David Petraeus '85 '87 — whose name had surfaced as a possible candidate for Princeton's presidency — and Ward noted: "In light of recent scandals, we want someone who has a track record of moral accomplishments as well."

Some students said they hoped the next president would work to alleviate concerns about transportation and the supply of campus grad-student housing. Others stressed the need to maintain rigorous admission requirements, both to maintain Princeton's reputation and to prevent an over-supply of graduate students from hurting their chances of securing jobs in academia.

their entertainment value, their role in sharing information on sensitive subjects, and a concern that Web searches by potential employers would turn up controversial statements. "Openness and anonymity are crucial to the role these forums play as the only non-University outlet for discussion," one student wrote.


In a letter to the editor published Nov. 26, President Tilghman called anonymous commenting the "verbal equivalent of a food fight."

"Anonymity invites candor, to be sure, but it also invites thoughtlessness, not to mention malice and spite. In an academic community like ours, anonymous comments strike me as entirely out of place," she wrote. "The Honor Code demands that students 'own their words' in their academic work."

In a written response, former *Prince* editor-in-chief Ameena Schelling '12 described Tilghman's letter as an "attempt to limit the paper's freedom in favor of bringing all publicly available discourse concerning the administration within the umbrella of its professional PR department."

"Professors risk their jobs in commenting," Schelling added. "Alumni have careers and public images they might not want tied to their opinions on the University. Students know every person involved in most of the paper's articles." None of these groups "would be able to comment freely if the comment policy were to change," she said.

Evan Thomas, Ferris Professor of Journalism and a former *Newsweek* editor, expressed mixed feelings about the policy. "I don't like the bullying and the crudeness and the trolls," he said, but the policy "means that there are discussions that get at issues in ways that the regular paper can't."

Ultimately, Rome wrote, the benefits of anonymity won out: "While we will continue to monitor the comments for egregious remarks, we believe our [comment] boards are a marketplace of ideas." He said he appreciated Tilghman's views, but argued that the Honor Code does not apply to "an online forum of an independent news organization" and it is "not ours to enforce." 



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Julie Cerullo '13 is the nation's fourth-ranked women's college squash player, thanks to her ability to tailor her strategy to her opponent.

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## Powerhouse Cerullo '13 leads veterans on women's squash

**Julie Cerullo '13** is sometimes known as one of “the three Cerulllos.” The trio, which includes her twin siblings, Ed and Megan, all became top collegiate squash players.

The Cerulllos grew up half a block from the Heights Casino, a racquet club in Brooklyn Heights, N.Y. Julie spent many afternoons there watching her older siblings compete. Ed and Megan each went on to play in the No. 1 spot on their respective teams at Brown. Julie was on the court by age 6, and today she plays at No. 1 on the women's squash team.

Watching her older siblings taught Cerullo a great deal about how to carry herself on and off the court. That confidence helped when she competed in the 2009 World Junior Women's Championships in Chennai, India, and won a key match in the first U.S. vic-

tory over England in an international competition.

As a freshman, Cerullo was thrust into the Tigers' No. 1 position when more seasoned players were injured. She's been in that spot for good since her sophomore year and is now the nation's fourth-ranked women's college player, thanks to her powerful strokes and her ability to tailor her strategy to her opponent.

“I've learned to really think on my own when I'm out there on the court,” Cerullo said. “In juniors, it's easy to rely on your coach, but I've definitely learned to adjust to my opponent's game and to really tweak what I'm doing in the moment.”

The Tigers won a string of national championships from 2007 to 2009 but finished fifth, third, and fourth nationally in the last three seasons. With a

strong mix of veterans and underclassmen, the No. 4-ranked Tigers are looking to Cerullo, the team's captain, for leadership.

“I wouldn't say that she's one of the really loud voices in the locker room, but when she does talk, you really listen,” said Nicole Bunyan '15, an athletic player capable of wearing down opponents with long rallies. Bunyan will vie for the No. 2 position with Libby Eyre '14, who has been limited by a shoulder injury but rarely loses when she plays.

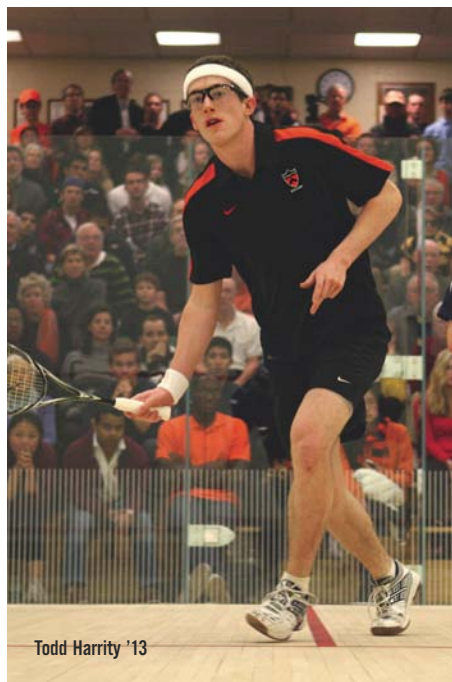
A trip to South Africa over fall break provided a chance for the team to test itself against international competition and helped the players bond.

The Tigers won their first three U.S. matches of the season by perfect 9-0 scores, but their toughest competition will come against Trinity and Ivy League foes in January and February. There is little separation among the nation's top teams, which means Princeton enters the season with a shot at a title — but also with little margin for error. **By Kevin Whitaker '13**

BEVERLY SCHAEFER







Todd Harrity '13

## Men's squash seeks repeat championship

**Last season** was a major triumph for men's squash. The team won its first national championship since 1993 with an electrifying win over Trinity, ending that team's 13-year winning streak.

The Tigers are off to a solid start this season, though they have just three seniors, including standout Todd Harrity '13. A pair of freshmen are poised to make important contributions: Michael LeBlanc '16, a Connecticut native who already has won several close matches; and Vivek Dinodia '16, who dealt with intense competition on his way to becoming a top player in his native India.

"I think we have a good chance of repeating this year, but it's going to be close," Harrity said. "It's a new year and a new team, but I think this team has really good chemistry."

The team was 4-0 as of Dec. 9 after sweeping Williams and defeating fifth-ranked Rochester 7-2. Princeton will host Trinity Feb. 16 in a highly anticipated rematch. **B** *By Stephen Wood '15*

### EXTRA POINT



## Taking care of business, with an eye toward March

*By Brett Tomlinson*

**In late November**, women's basketball faced Rutgers, a blue-chip program that's played in each of the last 10 NCAA Tournaments and reached the Final Four as recently as 2007. The last time the Tigers won a game against the Scarlet Knights, Jimmy Carter was in the White House.

The recent matchup was lopsided from the start — but this time, Princeton was the team in control. The Tigers went ahead in the second minute and never trailed, leading by as many as 25 points in the second half before wrapping up a 71-55 victory.

The feat barely seemed to register with the Princeton players. They exchanged high-fives and huddled at center court; co-captain Niveen Rasheed '13 made a quick wave to the

crowd. Coach Courtney Banghart said she was expecting smiles and giggles in the locker room, but instead it was "business as usual."

The team's nonchalance may be due to the fact that Rasheed and Co. have known nothing but success, with three Ivy League titles and a 74-13 record in the last three seasons. Perhaps only Banghart can understand how far her program has come. In November 2008, she took the Tigers to Rutgers during her second season as head coach. They left licking their wounds after an 83-35 loss.

Women's basketball is the best show in town this winter, thanks in large part to Rasheed, the do-it-all guard/forward who led the Tigers in points, rebounds,

*continues on page 32*



Niveen Rasheed '13 led the Tigers to a 71-55 victory over Rutgers, a team they hadn't defeated in more than 30 years.

# Field hockey wins first NCAA championship

**Before 2012**, the field hockey team had a history of November heartbreak, reaching 11 quarterfinals, five semifinals, and two championship games — but never winning the big one.

All that changed Nov. 18. Playing against No. 1 North Carolina for the NCAA title in Norfolk, Va., the Tigers overcame a pair of one-goal deficits and took a 3–2 lead on a penalty stroke by Amanda Bird '14. For 10 agonizing minutes, they defended wave after wave of attacks until the long-awaited

title was theirs.

"I went nuts. I just ran to my teammates to hug them and celebrate with them," star striker Kat Sharkey '13 said. "This is such an amazing feeling, to win the national championship with my best friends."

The Ivy League may never again see a pair of classmates as accomplished as Sharkey and midfielder Katie Reinprecht '13, who became just the second and third players ever to be named first-team All-Ivy for four consecutive

seasons. Reinprecht also was named field hockey's 2012 Honda Sports Award winner, given annually to the nation's top player.

Over the last two decades, Princeton has won 18 of the last 19 conference titles. This year, the Tigers took that hegemony to another level, quickly rising to a program-best No. 2 national ranking. Princeton entered tournament play with only one loss for the first time in team history. **■** *By Kevin Whitaker '13*



Princeton's field hockey team celebrated its NCAA win against No. 1 North Carolina Nov. 18.

RIK VOIGHT

P  
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**Extra Point** *continued from page 31* and assists in the season's first month. Supremely confident, she seems capable of nearly anything on the court. If there is a flaw in her game, it's her willingness to attempt passes that others wouldn't think to try. (She led the team in turnovers last year, though that's partly a product of how often she handles the ball.)

Rasheed and this year's other three senior starters — Lauren Polansky, Kate Miller, and Meg Bowen — have helped to transform Princeton into the undisputed Ivy leader, ahead of Dartmouth and Harvard, two schools that had 12 NCAA tournament bids in a 15-year span. Last year, the Tigers outscored league opponents by an average of 31

points, the best in Division I, and fell three points shy of beating Kansas State in the first round of the NCAA Tournament. A postseason win is the only goal that's eluded Princeton, and the seniors hope to cross that off their list in March.

Banghart's stellar recruiting has raised the bar for Ivy rivals. Harvard, likely to be the Tigers' top challenger this year, landed a heralded forward, 6-foot-4-inch Temi Fagbenle, who started for Great Britain's Olympic team last summer. But Princeton has a stockpile of young talent, too. Freshman forward Alex Wheatley has emerged as the team's top-scoring reserve, and guards Blake Dietrick '15 and Michelle Miller '16 are the leading

three-point shooters.

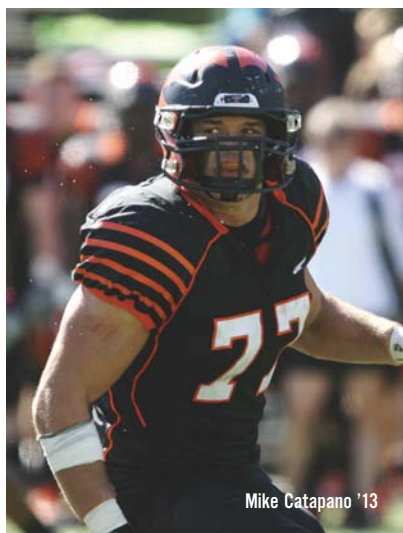
Rasheed remains the headliner. ESPN columnist Graham Hays called her the "best-kept secret" in women's basketball, and both national player-of-the-year awards named her to their preseason watch-lists.

Rasheed has built her reputation with skills, not stats. She rarely tallies huge scoring totals, in part because of her team's success. Last year, with the Tigers building huge leads, she played just 26 minutes per game against Ivy teams.

But for Princeton fans, those 26 minutes are worth the ticket. **■**

*Brett Tomlinson is PAW's digital editor and writes frequently about sports.*

## SPORTS SHORTS



Mike Catapano '13

**FOOTBALL** defensive lineman Mike Catapano '13 was named the Ivy League Defensive Player of the Year Dec. 3, becoming Princeton's first Bushnell Cup recipient since quarterback Jeff Terrell '07 in the team's 2006 championship season. He also has been selected to play in the 2013 East-West


Shrine Game Jan. 19, the longest-running college football all-star game.

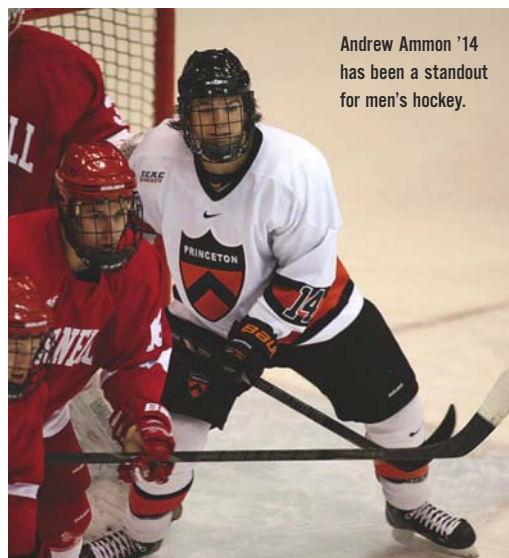
With a home loss to Drexel Dec. 8, **MEN'S BASKETBALL** fell to 3–5 in early-season play. The Tigers surrendered a 13-point lead to the Dragons, continuing a frustrating trend — they led by nine points or more in six of their first eight games but went just 2–4 in those contests. Star forward Ian Hummer '13 does it all for Princeton, ranking in the Ivy League's top 10 in points, rebounds, assists, steals, and blocked shots.

Andrew Ammon '14 scored a career-high four goals for **MEN'S HOCKEY** in a 4–3 victory at Sacred Heart Nov. 23. The Tigers were winless in their following five games, however, falling to 3–6–3 as of Dec. 10.

**WOMEN'S HOCKEY** upended No. 8-ranked Ohio State at Baker Rink Nov. 24, its first win of the season against a

nationally ranked team, but the Tigers had a 2–8–2 record in their conference as of Dec. 10.

**WOMEN'S TRACK AND FIELD's** Julia Ratcliffe '16 broke the Princeton record in the weight throw at the New Year's Invitational Dec. 9. Her longest toss went 64 feet, 3 inches, exceeding the previous mark by more than a foot. 



Andrew Ammon '14 has been a standout for men's hockey.

PHOTOS: BEVERLY SCHAEFER



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# Musical machines

ARE WE READY FOR  
ORCHESTRAS COMPOSED OF  
COMPUTERS AND ROBOTS?

By Mark F. Bernstein '83

## Someone in Vietnam

with the screen name “yipiehk” is picking out “Amazing Grace” with the Ocarina 2 app on a mobile-device-turned-musical-instrument, and so am I. It’s easy; just blow into the microphone and finger four “keys” on the screen (lights guide your fingers), like a digital flute. We’re both terrible, to be honest, but in addition to making music, the app shows me yipiehk’s location on a globe; I click a button marked “Love” to send him or her some encouragement.

As I stumble to the finish, Ocarina tells me that I have earned 12 “breath points” and played 35 notes. So far, I am 41 percent of the way to mastering “Amazing Grace,” but I may move on to “Twinkle, Twinkle, Little Star” or “Claire de Lune,” purchase a more difficult song (anything from Mozart’s “Ave Verum Corpus” to Justin Bieber’s “Baby”), or just noodle on my own. When I am done, I can share my performances with friends via Facebook or Twitter.

Ocarina may have selected my performance to broadcast to anyone else using the app, just as it sent yipiehk’s performance to me. Meanwhile, a feature on the app shows me that “michaelreid1994” in Scotland has picked up “Amazing Grace,” as has “darengasa” in Italy. Within a few seconds, 33 Ocarina users around the

world “love” darengasa’s rendition. It’s an international group hug.

Ocarina, a 99-cent app downloaded more than 8 million times, was created by Ge (pronounced “Guh”) Wang ’08, the co-founder, chief technology officer, and chief creative officer of Smule, which also makes nearly a dozen other music apps. They include Magic Piano (a kind of Guitar Hero in which anyone with a smartphone can be a piano prodigy), Glee Karaoke (which puts the fun of a karaoke club in your pocket), and I Am T-Pain (which lets you distort your voice like the famous rapper). The company’s name comes from Sonic Mule, a character in Isaac Asimov’s sci-fi Foundation Trilogy who is able to bend the minds of others. (“What’s in a name?” Wang asks. “A lot.”) He now considers himself an “accredited entrepreneur.”

In addition to running Smule, Wang, who emigrated to the United States from China when he was 9, is an assistant professor at Stanford University’s Center for Computer Research in Music and Acoustics (CCRMA), referred to by everyone as “karma.” He



Watch Ge Wang '08  
perform 'Chariots of  
Fire' on Magic Piano at  
[paw.princeton.edu](http://paw.princeton.edu)





The Ocarina app being played in the Forbidden City in Beijing by its creator, Ge Wang \*08, has been downloaded more than 8 million times.



Ajay Kapur '02, a professor at the California Institute of the Arts, develops robotic instruments. He stands beneath MahaDeviBot, which strikes 12 percussion instruments from India. The bouncing head can relay tempo to the human performer.

directs Stanford's Laptop Orchestra (SLOrk) and recently formed an adjunct Mobile Phone Orchestra (MoPhO) to capitalize on the new handheld technology. Both are modeled after the Princeton Laptop Orchestra (PLOrk), which relies on software Wang wrote as a Ph.D. student. Teams of students type diligently on their laptops or phones to create unusual sounds, which the conductor builds into a musical whole. Many of these compositions, which can include weird fugues, clicks, hums, or sounds like running water, are much more eclectic than an old gospel classic such as "Amazing Grace." To the uninitiated, it may well sound odd, yet it can be hypnotizing, if not necessarily toe-tapping.

For a small, cutting-edge department, CCRMA occupies palatial real estate on the Stanford campus. Its home, known as The Knoll, was designed to be the president's mansion. When a visitor asks directions outside the music department on the main quad, a faculty member turns wistfully and says, "Ah, yes, the fools on the hill."

Wang hears this story and laughs. "That's a compliment — I guess." The music department's view of CCRMA, he says, ranges from detached amusement to genuine curiosity.

The Knoll is an old building full of new gadgets. Wang occupies a small pentagonal office that opens onto a garden where roses still are blooming in early October; the office is cluttered with a huge computer monitor, a hard hat, a Rocket Man helmet, and a stack of 40 MacBooks, still in their boxes, for the laptop orchestra. A poster on his door shows Wang wearing a red unitard, his maestro's mane of black hair flowing over his shoulders, and he eagerly shows off a Smule video in which he runs along a sunlit road in slow motion while someone plays the theme from *Chariots of Fire* on Magic

Piano. Ge Wang, in case this hasn't gotten across, is quite a showman.

**Computer technology** might seem like the ultimate science and music the ultimate art, but Princetonians are in the vanguard of blending the two in a new and arresting harmony. About a dozen faculty members and alumni are changing the way we listen to music, the way we think about music, and, to hear them tell it, maybe even the way we learn and interact with one another socially.

Among them is Ajay Kapur '02, director of the Program in Music Technology at the California Institute of the Arts in Valencia. Kapur plays the sitar, but it is unlike any traditional sitar you may have seen. His instrument, which he designed himself, is equipped with a USB jack and microsensors. As for his accompanists ... well, there's Tammy, a 6-foot robot made of bells, strings, and marimba pieces; GanaPatiBot, a collection of drum heads backed by two speakers playing sounds from an iPod mini; and MahaDeviBot, which uses its 12 mechanical arms to strike bells, drums, and finger cymbals and can keep tempo by bobbing its, er, head. These and other robots are programmed to "listen" to what Kapur plays and respond to it: As he changes the notes or tempo on his sitar, their accompaniment changes as well, enabling man and bot to jam together.

Kapur started with a question at the heart of computer music — how do you enable a computer to improvise with a human? — and then founded a company, KarmetiK (a fusion of the words "karma" and "kinetic") Technologies, to design and program robotic instruments that might provide an answer. What he has come up with so far gives classical Indian music (as his website puts it) "a modern electronic and experimental groove." Last April, his KarmetiK Machine Orchestra show "Samsara" — which comes from the Sanskrit word for the cycle of birth, life, death, and reincarnation — played two sold-out concerts in Los Angeles' Walt Disney Concert Hall.

The show was a multimedia robotic

## From the KarmetiK lab



The GANAPATIBOT succeeded the MahaDeviBot (page 36) and includes more options for striking the percussion instruments, along with speakers that play sounds from an iPod mini.



TAMMY, standing 6 feet tall, comprises a marimba, a plucked-string instrument, and bells. It was envisioned by Kapur and two colleagues, and engineered by students in Kapur's class.



THE ELECTRONIC SITAR (ESitar) combines the sitar with software that enables a performer to connect to a laptop and interact with robotic instruments.





The Princeton Laptop Orchestra rehearses in spring 2009.

adaptation of Indian fables known as the Panchatantra. Working with CalArts theatrical director Michael Darling and Curtis Bahn '98, Kapur and six other human musicians not only played their instruments, but sent commands to the 10 remote-controlled robots in the Machine Orchestra. Meanwhile, dancers whirled and an animated film illustrated the story on a huge backdrop. The result was an extravaganza that used technology to retell an ancient story in a new and arresting way, and which the *Los Angeles Times* likened to “The Jetsons’ meets ‘Spinal Tap.’”

Kapur joined the CalArts faculty (he also teaches at the New Zealand School of Music in Wellington) after earning his Ph.D. at the University of Victoria in British Columbia. His biography describes an eclectic mix of coursework in computer science, electrical engineering, mechanical engineering, music, psychology, and media technology; his desk, which is strewn with polished wood, wires, and computer circuits — the guts of a harmonium he is building — suggests he draws

on it all. He revamped the school’s computer-music curriculum and introduced a master’s program in music technology. The undergraduate department has 38 students, more than three times as many as when he arrived in 2008. “It feels like Princeton here now,” he boasts, “because all our kids are so amazing.”

**Princeton’s influence** in the world of computer music is wide and deep. Ocarina, SLOrk, PLOrk, and most other computer-music applications run on Chuck, a software language Wang developed for his dissertation with Perry Cook, a Princeton professor emeritus in computer science. “Chuck lets you program on the fly,” explains Cook, who also taught Kapur.

Over the years, Cook’s former students have helped spread computer music around the country. Kapur ticks off a long list, among them: Georg Essl '02 at the University of Michigan; Tae Hong Park '04 at New York University; Colby Leider '07 at the University of Miami; George Tzanetakis '02 at the University of Victoria, British Colum-

bia; and Bahn at Rensselaer Polytechnic Institute. “We all come from Perry,” Kapur says.

Cook co-founded PLOrk, the first laptop orchestra in the country, in 2005, along with Professor Dan Trueman '99, Wang, and Scott Smallwood '08, now an assistant professor of composition at the University of Alberta. Today there are more than 60 laptop orchestras in colleges and even high schools around the country.

In a typical laptop orchestra, a dozen or more students control “instruments” consisting of the laptops and a variety of controllers and multichannel hemispheric speakers made from wooden salad bowls with car speakers inserted in pre-cut holes. Depending on the musical composition, students might produce sound by tapping on their keyboards, waving handsets from Wii game consoles, or pulling strings. But the laptop’s (or phone’s) capabilities also are used in other ways: Rolling the device from side to side, for example, distorts the sound by triggering the accelerometer, a built-in component meant to protect the hard drive.





Assistant professor Rebecca Fiebrink '11 works in the Sound Lab in Princeton's computer science building.

Student performers write code and program their laptops as well as play them, following a conductor's lead but also communicating with each other visually, aurally, or electronically. Wang even has experimented with compositions in which the performers play in different cities, synthesizing their sound and communicating with each other by modem.

As Wang's website puts it, a laptop orchestra "fuses the irreplaceable human aspects of music making with the computer's precision, possibility for new sounds and for the fantastical automations to provide a radically new type of ensemble, research platform, and classroom." Or as Perry Cook says: "The main purpose of PLOrk and SLOrk was to ask a lot of questions."

Almost everyone making music today relies on computers, whether for recording, editing, amplifying, distributing, or listening. Hip-hop and R&B artists use software to distort their voices, while programs such as Auto-Tune digitally correct the human voice to produce sounds cleaner than any vocalist could make them. If humans

are social, expressive, emotional, and intentional, Wang suggests, computers are precise, consistent, repeatable, networkable, logical, and tireless. They also have much greater storage capacities than we do.

From a composition standpoint, Rebecca Fiebrink '11, an assistant professor of computer science at Princeton, co-director of PLOrk, and another of Cook's former students, is unapologetic in her desire to use computers to make new kinds of music, with new kinds of instruments to play it. Her students might develop an instrument out of a gaming joystick. They might write code approximating what a 20-foot-long flute would sound like. Or a flute under water. If you can conceive it, you can try to build it.

"No one is interested in making computers do better Beethoven," she reasons. "Beethoven does Beethoven really well."

The possibilities these new instruments offer can be both intimidating and inspiring. "Schubert works well within well-established musical conventions," Fiebrink continues. "The rich

palette, the major and minor keys, the final resolutions — all that fits with our culture. In computer music, people consciously decided to work without these rules. There are no conventions on harmony or rhythm. So, for example, how do you convey emotion? Suddenly, all the constraints have been removed. Composers' jobs are completely open-ended now. They have to deal with new questions. What is the performer doing? What is the computer doing? Are people communicating by sending musical signals? Text messages?"

And how do you turn those possibilities into something people want to hear?

**Using technology** to push musical boundaries isn't new. In the 18th century, John Broadwood, a Scottish piano maker working in London, designed grand pianos with a longer key range and a stronger frame that produced a deep, rich sound. Beethoven took Broadwood's new piano and ran with it, writing works such as the Emperor Concerto with tonal ranges and sub-

tleties that would have been impossible on tinny pianofortes. “Ludwig” writes music historian Roger Neill, “was Broadwood’s beta tester.”

In the early 1950s, Princeton professors Milton Babbitt [later \*92] and Roger Sessions helped found the Columbia-Princeton Electronic Music Center, which sought to innovate musical composition using reel-to-reel audiotape, the high tech of the day. The universities stopped collaborating in the 1980s, but by then Princeton had a well-established relationship with Bell Labs in Murray Hill, N.J. Paul Lansky \*73, the William Shubael Conant Professor of Music, remembers typing punch cards as a graduate student, converting them to magnetic tape, and then sending each day’s work up to Bell Labs for overnight processing. For the rest of the century, a talented faculty that included Babbitt, Lansky, Kenneth Steiglitz, Godfrey Winham ’56 \*65, and George Perle pushed the bounds of theory and continued to experiment with ways to harness computers to music.

The current era in Princeton’s program might be said to date to 1996, when Perry Cook arrived from Stanford with a joint appointment in computer science and music. Cook introduced new classes such as “Transforming Reality by Computer” and directed the Princeton Sound Lab, a research group run by the two departments, while also doing his own research in fields ranging from voice synthesis to designing computer-music controls. In 2005, he and Trueman founded PLOrk; three years later, the MacArthur Foundation awarded PLOrk a \$238,000 grant to further explore ways to develop networked computer music.

Many of Cook’s former students speak of him as a guru, and as befits a guru he now lives on a mountain. His house in southern Oregon affords a view of the Applegate River and a neighboring vineyard full of champagne grapes, but the really unusual sights are inside. Besides a solar-powered rain stick (an ancient South American instrument), Cook has built a 1,200-square-foot state-of-the-art music studio.

The walls are not parallel (to improve the acoustics), and the space is filled with monitors, control panels, speakers, amplifiers, and the many instruments Cook plays, including acoustic and electric guitars, conch shells, and an electrified variant of the aboriginal didgeridoo, which he cleverly calls a digitaldoo. Imagine the musical possibilities of another current project, the Choke-o-phonic FowlHarmonic, which Cook is co-developing with his longtime collaborator, McGill University music neuropsychologist Daniel Levitin. It’s a row of colored rubber chickens with sensors inside, each wired to produce a different sound when pulled. Program them one way and they sound like snare drums. Program them differently and they sound like a pipe organ. Or like chickens.

Cook’s sense of whimsy, Trueman thinks, may be his greatest contribution to computer music. The field, he says, “has sometimes been poisoned by pretension. [Yet] here is this musical guy who says we can do these great things and make this great art, but it will be fun and we can learn from it at the same time.”

Kapur, like Wang, credits Cook for pulling him into computer music. Born in San Francisco and raised in Connecticut, Kapur had entered Princeton planning to study computers, but by his junior year he knew that the “computer-science major wasn’t working for me.” Interested in music, he took a course with Cook, who became Kapur’s thesis adviser and also recruited him as a jazz drummer.

“Perry showed me why I wanted to learn engineering,” Kapur says. “He made it fun.” Today, Kapur tries to do the same with his own students, in courses ranging from “Introduction to Programming for Digital Artists” to seminars blending traditional Indian and Indonesian music with 21st-century technology. Students in Kapur’s composition class write a 30-second song each week using ChuckK software; in his classroom, illustrating the odd juxtapositions common in computer-music programs, large computer monitors sit alongside hammers

and a power drill. Tammy the robot and her fellow members of the Machine Orchestra smile benignly from hooks on the ceiling.

Kapur believes it is important to blend computers and art in the classroom as well as on stage. This past April, he and Cook received a three-year, \$110,000 grant from the National Science Foundation to teach computer science to digital artists. He and Wang also have received a large gift from Sony, including a dozen 55-inch computer monitors, to support a new program at CalArts that they hope will extend the laptop-orchestra model of learning to the broader curriculum.

From the time of Socrates, Kapur says, the traditional model of education has been one teacher addressing many students. Technology, he believes, can drive a new model in which instructors and students interact with and teach each other. In Kapur’s classroom, the students sit in a large circle and their large computer monitors face toward the center, so everyone can see what everyone else is doing. Whatever one types instantly is shared with other members of the class. Creative decision-making, Kapur has written, “takes place from doing, experimenting, and peer learning.”

**A purist might** ask if any of this really is music — or whether laptop orchestras or individuals blowing into Ocarinas or tapping on Magic Piano apps aren’t just playing around with toys.

“Of course it’s music,” snaps Michael Pratt, conductor of the University Orchestra, with just a hint of irritation in his voice. “Why does it have to come out of a violin in order to be music? It would be really weird if people weren’t using computers to make music.”

Scott Burnham, the Scheide Professor of Music History, concurs, although he adds that Cook and others have succeeded in adding a playful element to computer music that makes the word “toy” not completely inapposite. Not that it matters. “There are many ways to make music,” Burnham says. “If music is organized sound, then we’re





Princeton professor emeritus Perry Cook in his state-of-the-art home studio in Oregon. The rubber chickens contain sensors and are wired to produce different sounds when pulled.

talking about music here.”

Wang has written that the Ocarina was designed to be “an instrument that also feels like a toy (something that everyone feels comfortable starting/playing).” He suggests calling it an “expressive musical toy,” but quickly adds, “I believe people shouldn’t have to think too hard about making music!”

There, it seems, may lie the key. Though some computer-based compositions seem inaccessible, it is worth considering that computers have the potential to do for creating music what they already have done for listening to it: make it instantly available to anyone.

“People love the violin because you spend 18 or 20 years so you can be really good at it,” Fiebrink says. “In the hands of an expert, it is the pinnacle of human expression. But a violin doesn’t sound good if you’ve never played it before. Computer music can lower the

barrier for people without musical training. It gives people some freedom, but doesn’t make them study for 20 years.”

Going a step further, Wang muses on changes that the mobile revolution already is causing, referring to machines, as he often does, like old friends. “If I’m forced to use this guy,” he says, pointing to his desktop monitor, “I have to come to its world. This guy” — here he pulls out his phone — “comes with me. I can use it to make music if I’m waiting in line to buy milk.”

Cook thinks that Wang’s apps and Kapur’s shows have added a welcome social dimension to computer music, not only bringing it to a larger audience, but making it fun. Wang hopes that cellphone or iPad Ocarinas someday might revive the lost pastime of family sing-alongs around the parlor

piano — or at least a modern counterpart. “We’re missing out a ton by being so passive,” he says. “There is a special joy in picking something up and making something with it.”

Wang speaks as someone who has done just that, recalling a night he was testing new code for Magic Piano on the San Francisco subway. A group of tipsy Giants fans coming home from a ballgame heard him and spontaneously joined in singing. “Something magical happens. People look at you funny — but in a good way.”

“You don’t have to be Mozart on this,” Wang says, waving his Ocarina. “You don’t have to be Franz Liszt. It’s a [bleeping] phone.” Then he bursts into a laugh that can only be described as musical. 📱

*Mark F. Bernstein ’83 is PAW’s senior writer.*

# Composer at work

THE CRITICS SAID ELECTRIC GUITAR AND STRING QUARTET WERE OIL AND WATER. STEVEN MACKEY PROVED THEM WRONG

By Merrell Noden '78

## Almost from the moment

he first picked up a guitar, in the fifth grade, Steven Mackey could coax amazing sounds out of it. By the time he was 13, his two older brothers, then 23 and 28, enlisted him to serve as a sort of magical-mystery-tour guide during their experiments with LSD.

"They would drop acid and I would play the guitar," writes Mackey in liner notes to his 2001 album *Tuck and Roll*.

This was northern California in the late '60s, in the sunny afterglow of the Summer of Love. To Mackey, who did not indulge, it felt safe and wonderful. They would light candles, turn on colored lights, and little bro would begin to play — serving, as he put it, as their "designated driver of sorts."

The music sent the brothers spinning in circles, dancing, laughing. "For a teenage boy, it was like having a magical power. ... I could improvise for six hours," Mackey says. "It made me feel I had a talent for it."

Forty-three years later, Mackey has proved beyond a doubt he has a talent for it. It's not just that he's the chairman of Princeton's music department, who this spring is teaching an Atelier class on musical theater and a graduate composition course. He also is a versatile, highly sought-after composer — one of the leading composers of his generation. Last year Mackey's piece *Lonely Motel: Music from Slide*, on which he collaborated with singer and librettist Rinde Eckert and the group eighth blackbird, was nominated for four Grammys and won one, for "best

small ensemble performance." Mackey played guitar on the piece.

"I don't think we've ever had a composer at Princeton who's played so much in the big leagues," says Mackey's colleague Paul Lansky '73, a major composer himself, citing Mackey's collaborations with famed conductors such as Gustavo Dudamel of the Los Angeles Philharmonic and Michael Tilson Thomas of the San Francisco Symphony. In August, Mackey completed a piece that is sure to draw attention when it debuts at Carnegie Hall Feb. 12. Commissioned for the Brentano String Quartet, it commemorates the 50th anniversary of the assassination of President John F. Kennedy.

**Mackey was 10 when** he joined his first band, playing in a fifth-grade talent show. He quickly learned the Rolling Stones' "(I Can't Get No) Satisfaction," and was hooked: "The sound of an electric guitar is mother's milk to me." He learned guitar licks the way most people did back then: by picking up the needle on his turntable and lowering it again and again, listening over and over until he figured out what his musical heroes were doing. They were the usual suspects: at first, Jimi Hendrix, Carlos Santana, Jimmy

Page, and Duane Allman; then jazz players like Al DiMeola and John McLaughlin. At age 17, he became the youngest member of a band called Good Day, which played clubs all over northern California. When touring bands came to Sacramento, Good Day was the opening act of choice, playing on the same bill as Tower of Power and Canned Heat, among others.

Still playing in the band, Mackey went to the University of California, Davis, to study physics. He was good at it, and the counterintuitive world of 20th-century physics remains a touchstone, guiding his understanding of sound waves and vibrating strings but also giving him a profound sense of the world's uncertainty. But he found himself pondering the point of getting a degree in physics. "Was I going to join the military-industrial complex and design nuclear weapons or something?" he wondered. He was, he says, "a long-haired, guitar-playing teenager from northern California in the 1970s."

A new direction began to appear. Entering an arena for a rock concert in Sacramento, he heard some of the weirdest, most wonderful music he'd ever encountered coming over the public-address system. "I thought, 'Whoa!! What is this?!'" It turned out to be Igor Stravinsky's *Firebird Suite*. In a survey class at college he was encountering more fantastic music: Beethoven's late piano sonatas, works by Debussy, and more Stravinsky: *The Rite of Spring*. With the innocence of someone who has not yet been blink-

## PLAYLIST



Download selections  
by Steven Mackey and  
student composers at  
[paw.princeton.edu](http://paw.princeton.edu)



Professor Steven Mackey in the recording studio at the Woolworth Music Center.

ered by a formal education, it did not seem to be all that different from the music he was aiming for. “My first exposure to classical music was like, ‘Wow! This is the most psychedelic rock music I’ve ever heard!’” he recalls. “And that’s what I’m doing now: I’m trying to make the most psychedelic rock music I’ve ever heard.” From physics, he moved to music, earning a Ph.D. at Brandeis University and writing his dissertation on octaves in 12-tone music.

As a young professor at Princeton 27 years ago, Mackey picked up the guitar again, having largely set it aside in graduate school, and began writing music for electric guitar and classical ensembles like the string quartet. One of Mackey’s acts of rebellion was to introduce the electric guitar into music that is composed, classical, and “serious.” “When I listen to 19th-century orchestral music, I admire it,” he says. But it doesn’t speak to our experience today, he suggests: He had to trust his youth-

ful instincts, the stuff that had gotten him into music in the first place.

At the time, says Lansky, Mackey’s blend of classical and electric guitar music was looked upon “like oil and water,” and the young composer paid the price with some very bad reviews: One disparaged Mackey’s combination of electric guitar and string quartet but found a bright side: At least no one would ever play it again.

Wrong. In the 20 years since, the piece has been performed more than 150 times by 30 quartets. “What was heresy when I tried it is no big deal now,” he says. “All the kids are doing it!”

Mackey describes his musical approach as “quirky psychedelia.” If you hear that term and think, “not for me,” think again. His music is melodic and playful, at times bringing to mind of Bernstein or Prokofiev. It moves in surprising fits and starts, but always has sly humor and a strong story line. “If it’s sad, it will be sad with a three-legged-dog quality,” says his wife, Sarah

Kirkland Snider, a much-praised composer herself. “If it’s happy, it’s with a three-legged-dog quality too.”

He eschews what he calls “the big return,” the tendency in music to announce where it’s going and recapitulate themes. “When I come back [to an earlier theme],” he says, “it’s more like a 40-year-old man visiting his sixth-grade school playground and thinking, ‘Wow! That looks weird given all we’ve come through.’”

Much of Mackey’s approach comes from his undergraduate training in physics, his grappling with the uncertainty and quantum weirdness of the universe. “My worldview could be boiled down to [the idea that] the universe doesn’t make sense,” he says. “We as individuals have to make sense of it. And that’s the challenge I give myself as a composer: to pass through all these diverse topographies, musically speaking. Yes, things change quickly. It’s psychedelic, it’s kaleidoscopic. My music is about movement. It’s like

## Music without borders

FOR STUDENT COMPOSERS,  
EXPERIMENTATION RULES THE DAY

By Katherine Hobson '94

**Andy Akiho's forays** into musical composition began with the steel pan. A percussionist since his older sister introduced him to a drum set at the age of 9, Akiho first tried the steel pan as an undergraduate at the University of South Carolina. He was intrigued. After college, he took several trips to Trinidad to learn and play the music, and soon he began writing his own pieces.

Akiho wanted to extend the steel pan into American jazz and contemporary classical music. A composer friend suggested that he return to school to meet classical musicians who were interested in breaking through boundaries of their own. So he auditioned for and won a spot in the contemporary-music program at the Manhattan School of Music, which led to a master's degree from Yale, which led to what he is today: a second-year Ph.D. student in musical composition at Princeton who already has won major commissions and competitions. The New York Philharmonic premiered one of his compositions in December 2012.

He sometimes changes the sound of the steel pan by playing it with chopsticks, rubber bands, magnets, and plastic tubes, and melds its timbres with more traditional Western instruments and ensembles, including the string quartet. The

33-year-old composer believes there's a desire among performers and audiences to hear “unique and exotic sounds and combinations of instruments.”

Akiho's willingness to do the unexpected makes him an ideal — and in many ways, typical — member of Princeton's graduate program in composition, one of the smallest and most competitive programs at the University. Fellow student Kate Neal began her musical career playing the recorder and piano in a small town in Australia, earned a bachelor's degree in performance in early-music instruments, and began composing seriously in her early 20s. Recent works incorporate more theatrical elements, including dance, light, and design. Israeli-born Gilad Cohen — whose prize-winning works have been performed around the world — grew up playing classical piano before taking up guitar and bass and co-founding a band influenced by jazz, progressive rock, klezmer, and other world music; he now composes chamber music, writes choral arrangements, and is working on a full-length musical.

“It's a generation of eclecticism,” Cohen says.

**Such musical omnivorism** is the composition program's specialty, says composer Steven Mackey, chairman of the music department. It's what attracts between 100 and 150 applicants per year for a mere four spots. There are no required courses or lessons; instead, students sign up for ungraded seminars whose topics change from year to year. The students schedule meetings with professors as they see fit to discuss works in progress.

some kind of amusement-park ride.”

He is known for his love of getting unusual sounds out of familiar instruments. Reviewing his piece “Indigenous Instruments” in 2007, *The Detroit Free Press* complimented his use of “quirky tuning to evoke the sounds of a fantastical bestiary.” In “Micro-Concerto,” the percussionist plays assorted toys and kitchen utensils and achieves unique sounds with standard percussion instruments. Mackey explained in liner notes that a seminal influence was a clinic on playing crash cymbals that he had attended: “I left inspired to imagine particular ways to coax sound out of pieces of wood, metal, and skin.”

(The approach doesn’t work for everyone: Critic David Hurwitz wrote on the website *classicstoday.com*, “It’s rather difficult to predict who will enjoy this music, so redolent of avant-garde rock/experimental noodling of the late 1970s and early ’80s. ... It’s full of interesting ideas and unusual sounds, and it probably sounds better

if you’re high.”)

For his piece “Beautiful Passing,” in a cadenza describing the death of his mother, Mackey asked MacArthur Award-winning violinist Leila Josefowicz to achieve a unique sound by playing the natural harmonic — a ringing tone achieved by barely touching the string at a fraction of its full length — high on the D string. Then, Josefowicz was to release the tension so the open string would sound, and find the “balance point” between the two, where the tone would “flicker” back and forth. Josefowicz said this was impossible, that it had to be either a harmonic or a full tone.

Mackey, using both his physicist’s understanding of a vibrating string as well as the do-it-yourself sensibility he’d developed as a guitar player, knew it was possible and showed her how. “The music will be in your struggle to find that balance point,” he told her. It took Josefowicz many hours of practice to get this sound, but when she did,

she agreed with Mackey. “It’s very virtuosic, but not in the traditional way like Paganini,” she says. “It’s more eccentric and, I think, more fascinating.”

When Dudamel and the Los Angeles Philharmonic performed “Beautiful Passing” on a bill with Brahms, it was Mackey’s piece that got the raves: “This is fresh, rapturous violin writing, full of swirling harmonies, as if played by an electric guitar transformed by a choir of particularly musical angels into something heavenly,” wrote a critic in the *Los Angeles Times*. “After that, violin and orchestra dance together, happily and with what sounds like a brief stop in Indonesia.”

That description captures many of the distinctive features of Mackey’s music: its shifts in tone, its tendency to evoke an electric guitar even when there is none in sight, and its willingness to embrace just about any style of music: “I want my music to be like Mahler,” says Mackey, “where the whole world is in every piece.”

Students are expected to produce at least one composition each year to be performed on campus through the Composers Ensemble, which brings performers, often from New York or Philadelphia, to present the work. Ph.D. candidates also must complete a substantial composition and an unrelated dissertation of between 80 and 200 pages. Cohen, for example, is writing his dissertation on the structure of the longer songs by the British rock band Pink Floyd.

The program is not for beginners: Though students occasionally are admitted straight from college, most are older, some with festival experience and previous commissions, and all are “quite accomplished and experienced,” says Barbara White, a Princeton professor of music.

She describes the students’ compositions as “contemporary concert music.” They may be informed by anything from Stravinsky to the sounds of nature to electronic dance music, but “whatever their interests and experiences, all our composers study the Western classical music tradition,” including the grammar of tonal music, the use of notation, and the history of the canonical classical composers, she says. “So, we continue that tradition, but we also contest and reshape it.”

One way student composers are doing that is by using technology to create new sounds and incorporating other art forms, such as film and dance, into their works. The graduate students have written most of the pieces for PLOrk, the Princeton Laptop Orchestra. For each piece of music, new “instruments” are created with computer code that generates sound, projected through custom speakers and controlled in various ways.

Students increasingly are reaching beyond music into other creative spheres, either by themselves or in conjunction with others. They’re “more likely to see themselves as artists, not solely as composers,” says White, whose work includes collaborations with choreographers and video artists, as well as video works she’s done on her own.

Compositions by Neal, a fourth-year Ph.D. candidate, are awash in elements of theater. Her 2006 work “Concave City” — subtitled “A love story between two cars” — begins as two Toyota Cressidas roll onto the cobblestone floor of the North Melbourne Meat Market, a large, open community space. (Neal told an interviewer that she wants to “break down that perception of classic concerts being in concert halls,” and so some of her



Andy Akiho GS

story between two cars” — begins as two Toyota Cressidas roll onto the cobblestone floor of the North Melbourne Meat Market, a large, open community space. (Neal told an interviewer that she wants to “break down that perception of classic concerts being in concert halls,” and so some of her

**With the JFK piece,** Mackey knew that his “quirky psychedelia” wasn’t going to work. “My music often takes humorous and/or ironic turns, and there is absolutely nothing funny about those dates in late November 1963,” he acknowledged in his blog recently.

To write the piece, Mackey drew partly on his boyhood memories. His parents had been civilian employees of the Air Force and were great admirers of the handsome young president and his beautiful wife. “My parents were down with the Camelot thing,” recalls Mackey. “[The Kennedys] were a good-looking couple their age. They inspired so much optimism.”

On that awful day in November, Mackey, 7, was home from school, sick. He remembers one thing clearly: “It was the first time I’d ever seen my mother cry. ... My parents never really recovered. Everything that happened subsequent to that — Vietnam and the assassinations of Bobby Kennedy and Martin Luther King — was the

unraveling.”

His first step in composing the piece was to refresh his memory about what had happened. He read several books and watched the famous film shot by Abraham Zapruder, who was watching the president’s motorcade pass by and documented the assassination. Mackey knew he could not be too literal. “I didn’t want to represent the horror of this even if I could, because I wanted the music to be listenable,” he says. He thought about opting for something safe, “a solemn offering that really doesn’t have anything to do with the event, but is a remembrance.”

Then, he had a breakthrough: “I latched on to Jackie.”

Jacqueline Kennedy, in his reading of things, was a hero. Having lost a newborn son, Patrick, just three months earlier, she hadn’t wanted to go to Dallas. But Texas was then a battleground state, and she allowed herself to be talked into it. She experienced the most horrific violence up close, going from

bright sunshine one moment to cradling her dying husband the next, even scrambling over the back of the speeding limousine to retrieve a piece of his skull in case something could be done with it at the hospital.

“I was taken by her personal strength, her bravery, and her compassion,” says Mackey. “She was out of the White House that week and had to make a life for herself. Suddenly she was a widowed, single mother of two.”

Jackie gave him a window on the assassination. His two children were virtually the same ages as the two Kennedy children at the time of their father’s death. He remembered the death of his own mother and that of his brother.

“I pick things that interest me, like how time works, and channel that into my own life experiences and then just write music,” he says. “It’s not Jackie’s theme, it’s my theme.”

He wound up with three parts, all named for traditional musical forms.

works are performed in warehouses and other nontraditional venues.) The cars’ lights blink, horns honk, and two dancers cavort before they are consumed in a burst of light in a car’s trunk — “like a scene from *Repo Man*,” said a review in *The Australian*. Neal gets credit for composing and “devising” the piece, and worked with a choreographer.

In a newer piece, “Semaphore,” dancers spell out SOS with flags, while percussionists play the same message in Morse code. The musicians are not merely accompanying the dancers — they are at the center of the stage as essential participants in the performance, playing their instruments and even moving their heads in perfect unison. The work explores “encoded methods of communication,” Neal explains.

Neal says non-musicians such as choreographer Pina Bausch, architect Daniel Libeskind, and playwright/actor/director Robert Lepage are big influences. “We’re such a visually inspired culture” that it’s hard not to be interested in how things look as well as how they sound, says Neal, who also has written music for animated short films.

**Princeton’s embrace of different influences** is a draw for artists like Neal. A major force in the establishment of the composition doctoral program — one of the first in the country — in 1961 was Professor Milton Babbitt ’92, the mathematics-influenced composer who died in January 2011. For years the music department was known for Babbitt’s brand of “cerebral music” that “forced listeners to carefully follow his structurally complex compositions,” the University’s obituary said.

While that approach was cutting-edge at the time, things have changed over the years, reflecting what was going on outside academia. Concert music “should reveal and be proud of all the music you love,” says Mackey — whether it’s Chopin, Shostakovich, or a “guilty pleasure” like rock music. Mackey reminds students that Mozart was influenced by the vernacular music of his day, such as Austrian and Italian folk music and Turkish military marches.

Another barrier also has been falling: the separation between composer and performer. That schism also would sound strange to Mozart or Beethoven, but it took hold in the middle of the last century, born of the modernist notion that a piece of music could be perfected only when performed by the most accomplished musicians, explains music professor Dan Trueman ’99, the department’s director of graduate studies. “That notion that the composer shouldn’t perform, or the performer shouldn’t compose, has mostly disappeared, and our program reflects that,” he says.

Most students who go through Princeton’s composition program these days also perform. When deciding between two candidates with stellar composing credentials, “we always opt for the person who gets his or her hands dirty” by performing on stage, Mackey says: Audiences are interested in hearing composers play their own work, and orchestras relate to the composers more intensely. A “sense of drama and pacing [is] born out of experience communicating one’s music in real time in physical space,” he says.

Third-year student Caroline Shaw — who started playing the violin at age 2 and singing soon afterward — long



The first, “Five Short Studies,” is exactly that: five miniatures that give a sense of that day, which, like 9/11, was beautiful and sunny. One is a “song of admiration for Jackie, just a pretty little song.”

The second, “Fugue and Fantasy,” has two parts and explores “what time must have been like for Jackie, to see all these things going on but to feel that time has stood still for her.” A fugue, Mackey points out, literally is a chase; it is also a musical form. “I’ve got this fugue subject, and the music is scurrying around and it just sort of melts away a couple of times into this timeless thing, then you can ominously hear the fast music sort of start to percolate underneath and take over again. It’s very abstract.”

He wrote the third section first. It’s called “Anthem/Aria.” An anthem is a public expression; an aria is more a personal statement. The anthem is basically the solemn tribute to the fallen president that Mackey first had considered. For inspiration, he watched

film of the state funeral. He found himself thinking of “Taps,” and the stately way it moves along. “I also put in some symbolism, a 21-gun salute. There are no guns firing 21 times, but it’s this ritualized thing that happens an equidistant amount of time — just another way of setting up this sense of ritualized public mourning.”

The aria part is Jackie’s private grieving. “The state funeral was for the rest of the country,” says Mackey. “She had to keep a stiff upper lip, but now she’s got to, for lack of a better term, have a good cry.” The third section is really about public versus personal mourning.

Mackey decided to call the entire piece “One Red Rose,” a reference to the rose the Secret Service found on the limousine floor after the shooting. The work runs about 25 minutes. Mackey is very pleased with it.

He is booked with commissions until 2016, among them a trumpet concerto; a symphony commissioned

by three major orchestras; and a piece commissioned by the Aquarium of the Pacific to highlight the “urban ocean” — the population of people and marine life along the Southern California coast.

“I do pinch myself,” Mackey says. He points to a promotional poster hanging on his office wall. It’s for a 2000 concert in San Francisco where Mackey played guitar, performing his *Tuck and Roll* at Davies Hall with the San Francisco Symphony. “Right after I made this recording, I thought, ‘My career will never eclipse this. I’m a soloist playing my own piece with a great orchestra and one of the world’s great conductors, for a major label.’”

But he got over that. “About two weeks later, with all the adrenaline flushed out of my system, I thought, ‘Wait — that’s not why I do this. I do this because every day I get to wake up and make up music.’”

*Freelance writer Merrell Noden ’78 is a frequent PAW contributor.*

focused on performance; studying at Rice and Yale, she figured she would be a baroque violin specialist. All along, though, she was composing on the side. Now she writes primarily for string instruments and for voice — including the vocal octet of which she’s a member, Roomful of Teeth.

What’s next for Princeton’s composers? Many major orchestras are ailing and classical music radio stations are leaving the airways. But it’s not as grim as it might sound, suggests Trueman: He sees the composing world increasingly focusing on smaller, boundary-blurring ensembles, which are thriving. “The number of new and not-so-new groups that are committed to new music

and performing at an extraordinarily high level has exploded,” he says. Meanwhile, software makes it possible to create compositions on a laptop, MP3 files can be swapped instantly across the globe, and virtual communities are built around the once-obscure musical instruments or styles.

Still, making a living on commissions alone is difficult, says White. Some composers fill in the gaps by teaching. Composer Judd Greenstein, who left campus several years ago and is finishing his Princeton dissertation, divides his time

between his commissions and his work with New Amsterdam Records, which he co-founded in 2007, and its parent New Amsterdam Presents, a nonprofit artists’ service organization.

New Amsterdam, which has released 39 albums, is run out of Brooklyn, where it has become central to an “indie classical” scene devoted to new music. It’s not easy. “I think someone would have to be pretty naïve to get into the art or music world with any dreams of it being a lucrative profession,” says Greenstein.

Current students have a sense of possibility about a 21st-century composer’s life. They appreciate what Princeton is giving them: the chance to get feedback from extraordinary musicians, to explore new types of music, to be part of a strong musical community and have financial support while they’re doing it.

So while Andy Akiho may have come to campus with a suitcase full of commissions, press clippings, and awards, his most interesting work likely is still ahead. “All the things I’m learning now,” he says, “you’ll see them in three or four years.”

*Katherine Hobson ’94 is a freelance writer based in Brooklyn, N.Y.*



# Play a song for me

IN THE GOLDEN AGE OF CONCERTS, CELEBRATED ARTISTS  
MADE PRINCETON A STOP ON THEIR TOURS

By *W. Barksdale Maynard '88*

**Despite its small size and** remoteness from the urban scene, Princeton University has hosted some unforgettable musicians. This was especially true in the '50s, '60s, and '70s, which in retrospect were a golden age for popular music performance on campus — perhaps never to be repeated.

Those decades saw a renaissance that was orchestrated, to no small degree, by Bill Lockwood '59, hired as program director and publicist at McCarter Theatre four years after graduating. Half a century later, Lockwood still works at McCarter and looks back fondly on the extraordinary musical acts he brought to town. “Those were the golden days,” he says. “McCarter had more time for concerts then. And before CDs or the Internet, live music was the place you had to go.”

Lockwood hoped to make money by signing up popular acts, whether they played at McCarter or in campus venues. He was building on a vibrant musical tradition going back to the Jazz Age, when eating clubs brought terrific artists to Prospect Avenue.

Houseparties weekends in 1929–31 featured Duke Ellington, Louis Armstrong, Cab Calloway, and Benny Goodman — the latter making his world debut as a band leader by playing at Cottage Club. Ella Fitzgerald sang at the Prince-Tiger Dance amid the bleachers of the gymnasium in 1936; Count Basie and Billie Holiday appeared there a year later.

Jazz remained popular at Princeton

well into the rock era. Basie and Dave Brubeck were regulars; Ellington played McCarter in 1966; and four years later, Miles Davis grooved at Alexander Hall, sporting an orange leather jacket and going two hours without a break.

Even as an industrious undergraduate who organized concerts from his dormitory room, Lockwood (with classmate Tom Sternberg) had hired out McCarter for concerts by Pete Seeger and the Weavers. A few years later, working for McCarter officially, he tapped more fully into the growing craze for folk music. In 1963 he organized a Saturday midnight concert by a college dropout who played clubs in Greenwich Village, a talented 22-year-old then gaining attention for songs such as “A Hard Rain’s a-Gonna Fall” and “Blowin’ in the Wind.” Tickets to Bob Dylan were \$3, chargeable to your U-Store account.

“We had people seated on the stage behind him; it was just him and his

guitar,” Lockwood remembers of that legendary night. “He had dark glasses on.”

As folk and folk-rock grew increasingly popular, legends played Princeton, including Arlo Guthrie (“Alice’s Restaurant”) and teenage Joan Baez, who visited the little theater at Murray-Dodge Hall in 1960. Mike Parish '65 saw her at McCarter two years later, a “small, slender person emitting such delicate, angelic sounds. It bound the performer with the audience in a way I’ve only seen once or twice since over the last 50 years.”

Judy Collins came to Alexander Hall in 1968, in a red velvet gown, strumming two guitars and avoiding political pontificating. Collins had played Princeton before: On a single weekend on Prospect Avenue in March 1964, one could have heard Collins at Tower, bluesman John Lee Hooker at Colonial Club, and the Drifters (“Under the Boardwalk”) at Cottage.

“I had the honor of seeing Jerry Lee Lewis perform from 10 feet away in Cloister’s basement,” says Bruce Price '63. “He performed standing and banged one heel on the keys. Most thrilling, he played heavy with the left while sweeping a comb delicately back through his killer pompadour.” Selden Edwards '63 rocked to Chuck Berry at Tower Club. “Somehow, I got in and stood so close to him as he was playing that when he changed chords, his elbow brushed my leg. I could smell his pomade.”

James Taylor opened his show in

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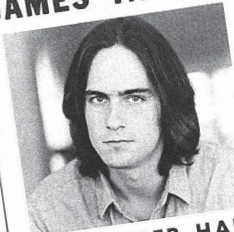
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Bill Lockwood '59 made use of three campus venues: Alexander Hall, which seated 1,000; Dillon Gym, 3,200; and eventually Jadwin Gym, 8,000.

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A Spring Folk Special for Houseparties Weekend!



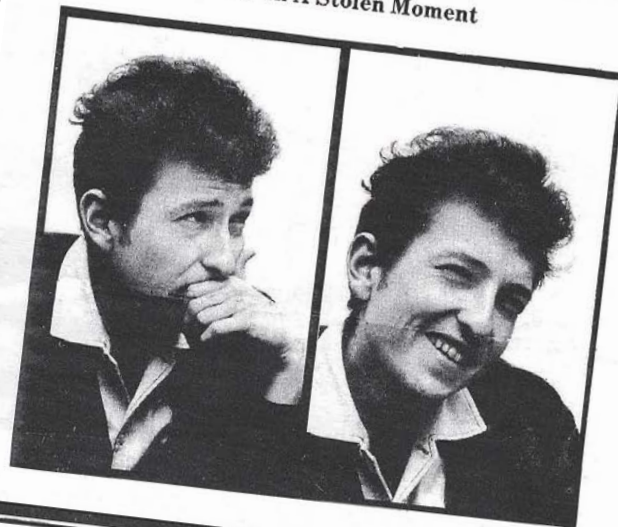
**DILLON GYMNASIUM  
 of PRINCETON UNIVERSITY  
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Tickets: Main Fl. \$4.00 & 3.00 - Side Stands \$3.50 & 3.00 - End St. \$2.50  
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 Presented by the Student Christian Ass'n (In co-op with McCarter to benefit the Princeton Summer Camp at Blairstown)

MURRAY POSTER PRINTING

**BOB DYLAN**

My Life In A Stolen Moment



**McCARTER  
 THEATRE**

**SAT., NOV. 16  
 12 MIDNIGHT!**

Tickets: \$3.00 and \$2.50 **NOW ON SALE** at the Box Office

Dillon in 1970 by quipping that he had hoped to avoid college by becoming a singer. Near the end the audience was astonished to see folk musician Joni Mitchell join him on stage. The crowd sang “Happy Birthday” to her — she had just turned 27.

Rick Shea ’73 remembers a technical glitch that night: “Suddenly a loud crackle and the PA system went silent. A murmur rippled through the crowd, but Taylor just kept picking those familiar chords until the multitude became completely quiet. Then he began singing; no amplification, just an acoustic guitar.” Voices joined in until most in the audience — estimated to be 4,000 by the *Prince* — gently were singing along, “Rock-a-bye sweet baby James.”

Some of the best rock concerts were at McCarter, where, in one week in 1971, you could have heard singer and actor Kris Kristofferson (“Me and Bobby McGee”) — briefly joined on stage by Carly Simon — as well as Pink Floyd, earsplitting with its six-ton portable sound system. A year later, the English band Yes played there, quickly followed by the J. Geils Band, for which a novice was paid \$500 as an opening act: Billy Joel, who played “Captain Jack” and “Piano Man.”

Lockwood made use of three campus venues: Alexander Hall, which seated 1,000; Dillon Gym, 3,200; and eventually Jadwin Gym, 8,000. Long known for violin concertos and drowsy Econ 101 lectures, the Victorian-era auditorium inside Alexander Hall seemed an unlikely home for rock legends. But now it saw thunderous performances, including Lynyrd Skynyrd as an opening act in 1973 when their song “Free Bird” had just begun propelling them to fame.

Allen Furbeck ’76 saw Hot Tuna there — “probably the loudest show I ever went to. My ears rang for three

days.” Marc Fisher ’80 found the Ramones disappointing: “The band played all of 15 songs for about 35 minutes. The audience was stunned that the show ended so abruptly?”

In 1971, swaths of empty seats in Alexander Hall greeted a bearded Londoner who called himself Cat Stevens. Two years later, Bette Midler appeared in Alexander Hall, and stu-



Bill Lockwood ’59, Princeton’s impresario, with tenor Luciano Pavarotti at McCarter Theatre in 1980. Lockwood began bringing performers to campus as a student.

dents paid \$2.50 to see a progressive band from England named Genesis, starring Peter Gabriel and Phil Collins. A singer then known mostly in New Jersey, Bruce Springsteen, played two three-hour sets at Alexander Hall in 1974, a year before he hit the cover of *Time* magazine as “Rock’s New Sensation.”

Dillon Gym proved an imperfect setting for rock concerts, with its low ceiling, poor lighting, and seats scattered across the basketball court. But it hosted legendary acts in the Age of Aquarius, including the Lovin’ Spoon-

ful, Simon & Garfunkel, Steppenwolf, Frank Zappa, Average White Band, and Jackson Browne. Ned Nalle ’76 saw the Beach Boys: “I remember the music amped up way too loud and classmates stuffing paper-towel bits in their ears as they danced.”

Doug Quine ’73 had an unforgettable encounter as he hitched a ride down-campus from a limousine passing Dillon Gym: “It was the Byrds!” Quine struggled to think of small talk — “What does one say? I asked how they transported their instruments from California. One of them sang a couple of lines: ‘I came from California with a guitar on my knee’ — the shortest Byrds concert in history, for a fortunate audience of one!”

The Grateful Dead’s invasion of Dillon on April 17, 1971 — Hell’s Angels motorcycle gang in tow — is famous among devotees for a quintessential performance of “Good Lovin’” by band member Ron “Pigpen” McKernan, then suffering from what would be fatal cirrhosis. “The concert was expensive, \$10,000,” says Lockwood, a faithful Deadhead who treasures a cassette recording he made that night.

The band played until “well past midnight,” Lockwood recalls, and “a substantial part of the audience, which was all students, was stoned out of their minds.” Concertgoers passed marijuana joints down the rows of seats, he says. According to legend, when a Princeton proctor demanded that shaggy singer Jerry Garcia extinguish his joint, Garcia snarled, “I’ll never play here again.” He never did.

**The construction of** mammoth Jadwin Gym promised to open a new phase in popular music at Princeton, drawing ever-bigger acts that demanded a capacious venue. Jadwin would

host Emerson, Lake and Palmer, the Doobie Brothers, and other chart-topping performers, though the gym never made an ideal music venue. The huge steel beams under the floor vibrated alarmingly as the crowd stamped its feet in rhythm to the Beach Boys in 1974, and some say the parquet undulated like ocean swells during a show by Springsteen in November 1978.

That school year proved a high-water mark as a series of now-fabled acts played campus. Within just five days, students danced in the aisles of Alexander Hall to David Byrne's Talking Heads and then crowded Jadwin for the three-hour concert by Springsteen — many sporting "Bruce at the Cage" T-shirts.

Barely older than his audience, the 29-year-old "Boss" had grown up 25 miles east of campus in Freehold, N.J., and already was legendary for passionate live performances. "His solos attack the crowd, snarling and stinging," *The Daily Princetonian* reported after the concert. "When he moans in seeming anguish at the end of 'Backstreets,' each member of the audience can feel the sympathetic pain. Or when he raises his fist in defiance during the chorus of 'Promised Land,' hundreds in the crowd raise their fists, too."

More than three decades later, alumni are still talking about that Springsteen show. David Remnick '81 remembers, "Springsteen was at his absolute feral peak as a performer, on the ascent and burning from within." Douglas Rubin '81 and friends were up close: "We were literally in the middle of Bruce and [saxophonist] Clarence Clemons' 'She's the One' face-off, and Bruce's 'Spirit in the Night' crowd-surf jump passed over our heads into the third row. Besides holding my wife as she delivered our son, nothing else could ever compare."

Arnold Breitbart '81 was even closer to the Boss. "He launched into the audience, falling onto my lap. Thirty-four years later, I'm still an ardent Springsteen fan — my wife and kids would say 'fanatic' — having seen him on every tour since, multiple times."

An undergrad reporter evaded secu-

rity at 2:15 a.m. to accost the perspiring rock star in his basement dressing room, which usually served as the office of the tennis coach. The Boss marveled at how the students had waved their chairs in the air as the concert ended: "I've never seen anything like that, have you?"

But those chairs caused a big problem. The morning after the concert, Lockwood was summoned to Jadwin, where University officials were glowering. Students had stood on the metal folding chairs for much of the concert, grinding the tips of the legs into the basketball court and leaving thousands of circular scars. The repair bill was \$15,000.

Since that moment, concerts have been few in Jadwin Gym.

It's become a truism that the demise of Jadwin as a concert hall brought Princeton's golden age of pop music to a close. But Lockwood points out that it was ending, anyway. With a busy slate of cultural offerings, McCarter Theatre had less and less time for scheduling rock 'n' roll spectacles. Bands demanded arenas larger than Jadwin and charged ever-more-exorbitant prices, which undergraduate student governments of the 1980s struggled to meet. When Chaka Khan, the Kinks, and 10,000 Maniacs came to campus, budgets were busted.

Recent years have brought fine musical acts, including Sheryl Crow performing in Blair courtyard for the University's 250th anniversary and a graying Dylan at Dillon in 2000. But for many alumni, the great era coincided with the heyday of folk and rock and now belongs to history.

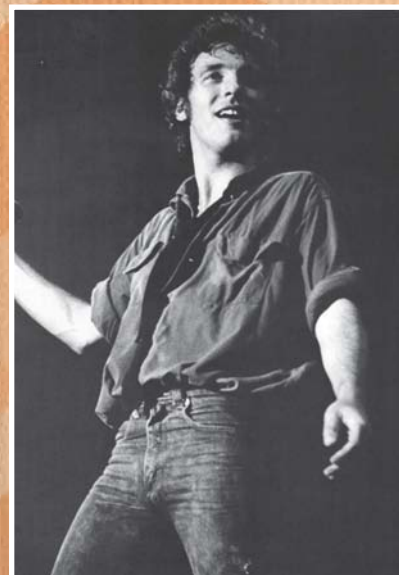
To have heard Joan Baez sing "House of the Rising Sun" in the intimate setting of Murray-Dodge ... or Cat Stevens play "Wild World" at Alexander Hall ... or Simon & Garfunkel break into "Scarborough Fair" at Dillon Gym ... these were remarkable moments for the lucky few who were there. The rest of us can only envy them. ■

*W. Barksdale Maynard '88 spent three years writing Princeton: America's Campus (2012), the first architectural history of the University.*

## Campus concerts

In addition to a steady stream of classical music at McCarter Theatre and campus venues — including performances by the New York Philharmonic, the Philadelphia Orchestra, and famed tenor Luciano Pavarotti — Princeton students were treated to a wide range of jazz, pop, and rock artists. Here's a sampler.

Ella Fitzgerald  
 Elvis Costello  
 Phoebe Snow  
 Joan Armatrading  
 Bonnie Raitt  
 Talking Heads  
 The Ramones  
 The Beach Boys  
 The Temptations  
 Billy Joel  
 Bob Dylan  
 Sheryl Crow  
 Artie Shaw  
 The Grateful Dead



Bruce Springsteen  
 Benny Goodman  
 Louis Armstrong



Judy Collins  
 Dave Brubeck  
 Woody Herman  
 Billy Taylor  
 Count Basie  
 Sarah Vaughan  
 The Kingston Trio

Frank Zappa and the Mothers of Invention

Duke Ellington  
 Fats Domino  
 The Weavers  
 Joan Baez  
 Jerry Lee Lewis  
 The Coasters  
 The Lettermen  
 Bill Haley and his Comets  
 The Drifters  
 Conway Twitty  
 Sam and Dave  
 The Chiffons  
 Barry Miles '69



Jackson Browne  
 Paul Butterfield Blues Band  
 Smokey Robinson and the Miracles  
 Ravi Shankar  
 Andres Segovia  
 Flatt & Scruggs  
 Spanky and Our Gang  
 Wilson Pickett  
 Arlo Guthrie

Spencer Davis Group  
 Donovan  
 Country Joe and the Fish  
 Richie Havens  
 PDQ Bach  
 Chuck Berry  
 Steppenwolf  
 The Byrds  
 Blind Faith

The Chambers Brothers  
 Thelonious Monk  
 The Flying Burrito Brothers  
 Cat Stevens  
 James Taylor  
 Randy Newman  
 Hot Tuna



Dave Mason  
 Herbie Hancock  
 Maria Muldaur  
 Stephen Stills  
 Benny Carter  
 Linda Ronstadt  
 Average White Band  
 Emerson, Lake and Palmer  
 Roberta Flack  
 Andre Watts  
 Boston  
 The Roches  
 Emmylou Harris  
 Harry Chapin

Dizzy Gillespie  
 Southside Johnny and the Asbury Jukes  
 Squeeze  
 Preservation Hall Jazz Band  
 Otis Day and the Knights



Bo Diddley  
 Chaka Khan  
 Junior Walker & the All Stars  
 Leon Redbone  
 Suzanne Vega  
 10,000 Maniacs  
 Bette Midler  
 Danny and the Juniors  
 Chicago  
 Genesis  
 Procol Harum  
 Dr. John  
 Lynyrd Skynyrd



The Kinks  
 Gato Barbieri  
 Poco  
 Taj Mahal  
 Miles Davis  
 Weather Report

To see a slide show of campus concert photos from The Daily Princetonian, go to [paw.princeton.edu](http://paw.princeton.edu)

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Blue Danube • South Africa  
Myanmar (Burma)  
Patagonia • Antarctica by Air

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# Profiles in music

FOUR PRINCETON ARTISTS AND THE LIVES THEY LEAD

By Sandra Sobieraj Westfall '89

*For musicians, the metrics of “success” often are intangible: How to measure when a heart’s yearning to play is fulfilled? PAW talked with four accomplished Princetonians from different corners of the musical world.*

## Stanley Jordan '81

*When Jordan, a guitarist, songwriter, and four-time Grammy nominee, was in his mid-20s, he dazzled veteran musicians with his novel fast-tap method of playing, adapted from his classical piano studies as a child. But by the mid-'90s, after a half-dozen albums and, he says, too many attempts by the music industry to control and limit him, he dropped out for a time, studied music therapy, and rediscovered the fun of “pure rocking out.” With a mix of Béla Bartók and Katy Perry, samba, blues, and jazz, Jordan’s Friends album, released in September 2011, belts out that he will not be labeled.*

“In the beginning, people were saying, ‘Oh, you can’t have a career where you play different kinds of music,’ but I pushed back and would mix the rock and the funk into my jazz, and took heat for that. Then some of the old fuddy-duddies from the jazz world were complaining because I changed my look. Now I’ve taken it to even another level because I’m sitting in with these rock bands — Dave Matthews, Umphrey’s McGee, The String Cheese Incident, Phil Lesh.

“It’s this whole jam-band scene where they were doing what I was — rather than keep the

music in one vein, they’re open to changing things around. They had room to open up the song and just improvise, and I could take my solos on it. They didn’t have this idea that we’re only doing one kind of music. They just said, ‘C’mon! Play!’

“The real turning point was on this past New Year’s Eve [2011]. I was in Hollywood, went online, and saw that [guitarist] Tim Reynolds was playing right around the corner. I ran over there and ended up ringing in the New Year with his band. I felt like the whole rock thing was sort of a guilty pleasure that you weren’t allowed to do if you were a jazz musician. And now, here I was just going crazy, just pure rocking out, you know? The openness in the rock world was something I had been missing.

“I mean, jazz is my favorite, there’s just no question about that — jazz is my core. But I’ve played songs like ‘Stairway to Heaven,’ I played Beatles, Stevie Wonder, Bach, Mozart. I mean, any music that I like, I’ll play it. There’s so much pressure to strip music down so it can be easily packaged and marketed. But [Princeton professor and composer] Milton Babbitt [\*92] had a quote that really sums it up for me: ‘Make music all that it can be, rather than as little as one can get away with.’ That’s what told me all along I was going in the right direction. So one of the songs on the ‘Friends’ album is called ‘One for Milton.’”

### PLAYLIST



Download selections by featured alumni musicians at [paw.princeton.edu](http://paw.princeton.edu)



Stanley Jordan '81 performs at Iridium Jazz Club in New York City in November.

Amy Madden '75 plays bass with blues-rock musician John Paris at B.B. King Blues Club in New York City in November.



## Amy Madden '75

After graduating with a degree in art history and French literature, Madden was the original “gallery girl,” buying art for a private Manhattan gallery while pursuing a Ph.D. in art restoration. When she was 30, she received a bass guitar as a gift, and she was hooked. Last June, Madden was inducted into the New York Blues Hall of Fame, and in August, she released *Discarded Angels*, her first CD. Single mom to a college-age son, the self-deprecating Madden laughs about leaving the “Madison Avenue-ness” of gallery life for perpetual poverty as an indie musician.

“I had played guitar growing up, but I didn’t even know how to hold a bass. And I played this one little thing and said, ‘I love this! Let me do it again. I can’t put this down.’ It was this little Mustang bass, a short bass. I put on Jimi Hendrix’s ‘Fire’ — a kid standing there with headphones on — and I learned how to play it. My first audition for a band, the guy says to me, ‘You got the gig because you’re a girl.’

“I showed up at these jams, totally self-taught and not very good. The Lighthouse [nightclub in New York City] had a series called Legends of Rock and Roll, and for some reason, they called me to back up John Lee Hooker. That was life-changing. I walk in and John says, ‘That’s the bass player? Ech.’ And he goes to me, ‘I don’t ever do no 12-bar blues. I’ll just change when I change.’ I was terrified. This guy with him told me to just play quarter notes, but after a minute, I went back to playing what felt natural. That just changed my bass playing. I thought blues was boring before then — ‘Oh, it’s just three chords.’ But it’s about really listening and playing what’s appropriate for the moment. You’re always in the moment.

“I write all the time — it’s my outlet — and I guess I’ve got sort of a reputation, because this horror-film director came to me and said, ‘I need the darkest music in the world, and I heard you write the darkest.’ I had to write a song called ‘The Color of Blood,’ and when we recorded in the studio, it was just me playing my guitar. The director said, ‘I want deadpan. You can’t sing any vibrato, no emotion, it has to be totally live with mistakes and vulnerability.’ The movie



Deborah Hurwitz '89, pictured in Hollywood, has been vocal director for “Elmopalooza,” conducted a “naked opera,” and done much in between.

never came out, the director ended up in jail for something, and I got an album out of it.

“Bass is a very blue-collar kind of thing for me. My style is about the intersection of great emotion and economy of musical language. It’s not the notes but where you put them, so they don’t mess up the music. Because it both is and is not simple to communicate a feeling — and that’s what decent music does.”

## Deborah Hurwitz '89

*Hurwitz’s career has been a concoction of composing (including for CNN and Guiding Light), music directing (Cirque du Soleil’s IRIS), conducting and performing (Broadway’s Jersey Boys), and producing/songwriting (two CDs under the signature of alter ego Deborah Marlowe). Now established enough that her mortgage need not*

*dictate her gigs, she says it's time to do what she loves. But she has no regrets about her more commercial triumphs.*

"I have to say, being vocal director on 'Elmopalooza' [1998] was a career highlight. The legends who do the voices — you know, Big Bird, Elmo, Kermit — they needed someone who could get the most musical performances out of them, and someone who could conduct. So I was up on this 30-foot ladder, lit from above as the Muppets and muppeteers were staged on various levels below. It was moving — not only because I got to be inside something very magical to me as a child, but there I was, helping to create it now.

"Then there was the naked opera I conducted at the Burning Man Festival. When I jumped in, in 2000, I jumped in at the deep end. The 'Burning Man Opera' was this enormous project — a choir of 40, a band of 20, 600 dancers, and two 30-foot-tall sculptures that were burned in effigy at the end. Yes, I was wearing just full body paint. So were hundreds of other people. I, however, was the only one in feathers and sparkly red high heels!

"There are lots of times, when gigs came up, that I went not in the direction of passion and fulfillment, but in the direction of, 'OK, what adds up to the mortgage?' Now, 'Jersey Boys' and Cirque du Soleil were dream gigs. But Cirque was the most crazed I ever was, so even the great gigs can take a high personal price. I did an indie feature this summer that paid me, like, \$3, and now I'm starting on a live stage show this fall with ['Seinfeld' actor] Jason Alexander, so I get to laugh for the next couple of months and be writing and music-directing.

"What makes me happy with music is to use my whole brain and not dumb anything down or apologize to anyone, and yet call upon those universal themes of appeal and access. And make things that draw people in, move them, and make them happy. I want to bring those worlds together — the deep and the commercial."

## Rob Curto '91

*Curto is a politics major who followed his heart — and his Sicilian grandmother's misplaced dreams — into a music career as accordionist, composer, arranger, and honorary Brazilian. This summer his band, Matuto, will travel to*

*West Africa with the State Department's American Music Abroad program.*

"My grandmother wanted my father to play the accordion in the '40s. But he was an Italian-American kid in New York. He wanted to fit in, so he played saxophone. Somehow, not consciously, it eventually came to me. I was living in Manhattan, working as a keyboard player, and I happened to walk by the Museum of Natural History and saw Buckwheat Zydeco playing the accordion. You know when a light goes on in your head? I was like, 'This is something I want to do.' I bought an instrument.

"There's a style of music in the Northeast of Brazil called forró, a dance music analogous to what Cajun and zydeco music is to Louisiana or merengue is to the Dominican Republic. The accordion is the central driving instrument. These musicians I met asked me to play a small gig at a Brazilian sports-bar club in Queens. I started turning down better gigs to go play there. It was partially the dancing — the energy you get back from the crowd, from making people move. But I was also just totally connecting with that roots music.

"I ended up subletting my place and going down to Brasilia, staying there for six months and practicing for hours, playing at night, learning a lot about not only music but culture, people, language. I think it's really important, in terms of learning how to play a style of music, getting that stuff in your eyes and ears.

"The first accordions came around in the 1830s and 1840s in Austria. It's basically a harmonica. The first one just had buttons. A piano keyboard wasn't attached till the 1920s. It went to different places through the European immigrants — they took it to the Caribbean, South America, Mexico, Texas, all over. And it changed wherever it went. The instrument went through the whole Lawrence Welk period, where people saw it badly played and badly presented. But that changed when people like Paul Simon started to use the accordion, and it has a presence now in pop music.

"I knew I was accepted as almost a Brazilian native when we played at a festival in Recife last summer. I was there, singing in Portuguese an older, traditional song — me, an Italian-American from New York! — and the Brazilian people in the front row were singing right along with me. That was an amazing feeling." 📍

*Sandra Sobieraj Westfall '89 is the Washington bureau chief for People magazine.*

Rob Curto '91 takes his accordion outside after a November performance at Terraza 7 in Queens, N.Y.



# The D-I-Y road to stardom

HOW INDIE ARTISTS HAVE BECOME MASTERS OF INVENTION

By Bianca Bosker '08

## For the last nine hours,

Baiyu Chen '08 — known at Princeton as Sara — has been at her desk at an advertising office in midtown Manhattan, planning digital marketing campaigns for clients on digital sites like Facebook and Twitter.

Now it's 6:30 p.m., and her real job is beginning.

Chen, a pop and R&B singer who has self-produced three albums and whose songs have been downloaded more than 400,000 times, soon will go to a friend's performance at a nightclub downtown, where she hopes to rub shoulders with record-label talent scouts (known in the business as "A&Rs," for "artist and repertoire"), press, and potential collaborators. While other Manhattan 20-somethings are cueing up an episode of *Homeland* and debating what to have delivered for dinner, Chen will spend the next few hours networking, tweeting with fans, and angling for the big break that will propel her to Lady Gaga-dom.

She looks the part, dressed in a black leather jacket, stiletto boots, bright red pants, and chunky gold jewelry that

scream "star!" Tellingly, Chen refers to her outfits as "costumes."

Forget "singer-songwriter": Chen belongs to a new generation of independent artists who must be the talent, publicist, manager, producer, videographer, stylist, and marketing expert all in one. (Classical artists, too, are doing more themselves: Crista Kende '07, for example, made a video and posted it at Indiegogo.com to raise money for a new viola.) In her quest to become a "household name," Chen is using the online technology that has both revolutionized her industry and made it harder for many artists to support themselves through music.

"Most of the artists I'm seeing are really becoming entrepreneurs and are focused on creating a brand," says Andrea Johnson, an associate professor of music business and management at Berklee College of Music in Boston. "Artists have to be their own best promoter so that they rise to the level of significance that will make a major label or management agency put money behind them."

"Basically," she adds, "all independent artists are mini-moguls."

**Chen's path to mini-mogul** began with the hip-hop rhythms of artists such as Mariah Carey, Lauryn Hill, and Boyz II Men, whom she discovered in Xiamen, China, where she lived until



Baiyu Chen '08 performs at the release party for her recent mixtape, "Hunter," at the New York City store of clothing designer Custo Barcelona, in June.

she was 8 years old. These American singers "opened me up to a universe where you were able to emote through music," Chen says.

She found her first professional singing gig, like many that were to follow, on the Internet. As a 17-year-old junior in high school in Gaithersburg, Md., Chen found an ad on Craigslist for an Asian-American girl group seeking a fourth and final member. She auditioned over the phone and convinced the producers — and her parents — to let her give it a shot. She

## PLAYLIST

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headed on her own to New York, where a grueling “boot camp” awaited her. The group disbanded after six months without releasing an album, when its label, FUBU Records, folded. Chen returned to high school, then enrolled at Princeton in 2004.

When she wasn’t performing with one of three campus dance groups or singing with the University Jazz Ensemble, Chen was recording her own songs on her laptop in common areas of dorms in Mathey College. She also commuted to New York for meetings

with music-industry insiders, recordings, and a gig as a video DJ on a cable television series, *The Freshmen*, which spotlighted emerging artists. The show provided visibility, but even better was the access it afforded to exclusive music events where she could hobnob with producers and press — a must in an industry that requires getting past record-company gatekeepers.

Chen, who recently lectured at a Yale University workshop on Asian-Americans breaking through career stereotypes, has supplemented her

in-person networking with virtual networking, using a humming online music scene to find artists interested in producing her music or collaborating with her. She maintains a YouTube account (5 million views), two Facebook pages (one boasts 9,755 fans), a Twitter account (104,000 followers), a Wikipedia page, a Myspace profile, and a website, BaiyuOnline.com. She regularly updates her social-media accounts with photos of herself on the red carpet, preparing for magazine photo shoots, and party-hopping.

“Everything is press building on top of press. Half my day is spent on press — answering messages from fans, connecting with people I work with online or in real life, tweeting,” says Chen, who posts up to 14 tweets a day. Online and offline, she works hard to project an image of a hip up-and-coming star. She takes pains to suggest to outsiders that she has a big operation behind her. She lists multiple email addresses on her site, several of which are linked to her personal email account.

“One of the tricks I’ve found out is to make my team look fuller than it is,” says Chen, who works with a manager and two publicists. “It’s all psychological. I have publicists, and they’ll come and bring their assistants to meetings. The perception of having a huge team makes it look like they can’t take advantage of you.”

**Just a few decades ago,** most of these tasks were managed by recording companies, not by their artists. But the digital distribution of music turned the industry’s economics upside down. In 2010, Forrester Research, a New York-based consulting firm, reported that music sales had plunged from more than \$14 billion to \$6.3 billion in a decade, causing widespread layoffs and prompting the industry to look for new business models.

Not long ago, independent labels often would cover the costs of producing and promoting the work of emerging artists, serving as a stepping-stone to larger contracts. But today, music executives require indie artists to do more for themselves before even approaching a label, which means performers must be savvy self-promoters as well as skilled musicians.

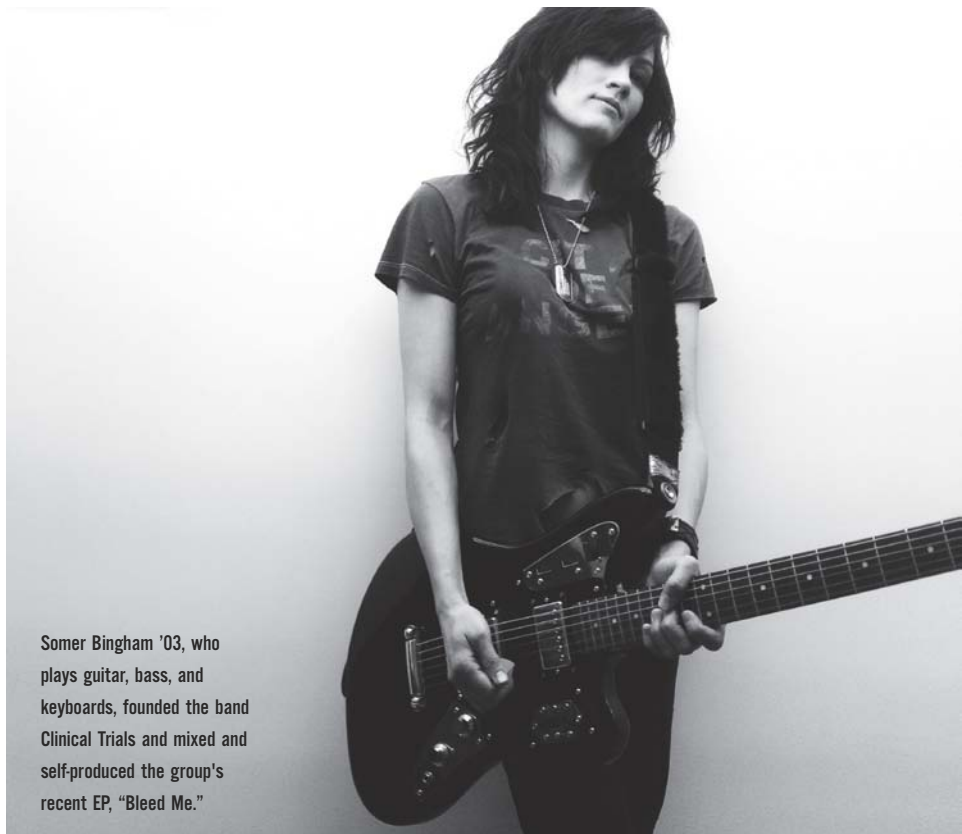
The technological revolution has both lowered the barriers to entry in the music industry and raised the barriers to sustainable financial success. High-quality, do-it-yourself recording and remixing programs allow artists to record an album on a laptop computer and film a music video on a smartphone. But that means there is more competition than ever for people’s attention, while artists earn less from digital sales than they could earn from

CD sales in the days before Internet downloading.

“Since all this ‘do-it-yourself’ stuff happened, labels have been relying on artists to get themselves to the first rung or two on their own,” notes Dan Krimm ’78, who spent 15 years after Princeton trying to establish a career as a jazz musician. “Back in the old days, independent musicians were just the

someone struggling to make ends meet.”

A growing number of independent artists are questioning whether they need record companies at all. Record labels always have taken a share of the profits from song sales, but today are reaching into revenue sources that traditionally belonged almost exclusively to the artist, such as merchandise and



Somer Bingham '03, who plays guitar, bass, and keyboards, founded the band Clinical Trials and mixed and self-produced the group's recent EP, "Bleed Me."

ones who were still trying to be signed by labels and who hadn't been successful in doing that yet," he says. "All of a sudden, a lot more people can produce quality recordings without having to have the resources of a label or even an independent label."

Krimm has given up on his dream on becoming a full-time artist. After self-producing two albums — using his savings, money from his parents, and a grant from the National Endowment for the Arts — in 1993 Krimm “ran out of gas.” He still plays occasionally with the jazz group Fortune Smiles and recently re-released his two albums. But he acknowledges that a do-it-yourself musical career “is still a middle-class endeavor, not for

concert-ticket sales, musicians say.

Somer Bingham '03 is one independent artist who is determined to stay independent. The leader of grunge-electronica band Clinical Trials and a cast member in the Showtime reality series *The Real L Word*, which traces the lives of a group of lesbian friends, Bingham says a contract from a major record label holds dwindling appeal.

Instead of hoping for labels like EMI or Universal Music Group to take notice, Bingham — whose band has released two “extended-play” recordings, which are longer than a single but a few songs shy of a full album — talks about trying to use the Web and YouTube to build her following. Rather

than hire an agent who will take a cut of her songs' sales, Bingham uses websites such as iTunes, eMusic, Bandcamp, Amazon, and Pump Audio that will license and sell her music for a fraction of the cost. This social media-fueled grassroots promotion may be an untraditional approach for indie musicians, but it's not an unproven one: Teen pop idol Justin Bieber was discovered on YouTube.

"It's like we're all in the Amazon and we're hacking our way through, trying to create a path, while there used to be a superhighway — you got on the on-ramp and you were on the superhighway to being a musician," Bingham says. "Everyone is just trying to figure out how to be a D-I-Y musician and not go and get a 9-to-5 job."

**Matt Wong '10** changed his Princeton major from East Asian studies to music as a junior, whetting his appetite for original composition and performance. With grant money from the University, he was able to compose, record, and produce an album for his senior thesis, while playing bass guitar on the side at the eating clubs.

Since graduating, Wong has moved from performing at Terrace Club to playing at music festivals, bars, and small clubs. He plays with bands during studio sessions and tours. Folk-rock band Up the Chain took him to clubs and bars from Philadelphia to Charlotte; he joined indie musician Zach Djanikian for shows at local theaters around Philadelphia; and he played a handful of gigs with singer-songwriter Sharon Little along the East Coast.

The most memorable was a concert opener Wong played with hip-hop artist Chill Moody before more than 3,000 people in a waterfront amphitheater at Philadelphia's Penn's Landing. Wong recalls plucking his bass with his back to the Delaware River, watching a sky made orange by the setting sun, and reveling in the feeling of fans pressed up against the stage, fists pumping and arms waving.

And then there are the shows Wong would rather forget, like the ones with inebriated fans who don't listen to the music. "The depressing ones are when

people have complete lack of respect for what you're doing," says Wong.

The hustle to find paying gigs may yield unforgettable shows, but not necessarily a living wage. Indie labels accounted for just 12 percent of all U.S. music sales last year, while Universal Music Group alone claimed nearly 30 percent of the market, according to Nielsen SoundScan.

None of the six independent musicians interviewed for this article have achieved a career in music that could support them without a second job, though in nearly all cases that is the goal. Cameron McLain '10, for example, spent two years after graduation trying to get momentum behind his band Mandala, but in the summer of 2012, he moved to California to take a full-time job at a talent agency.

"Parts of it were tough, and I did some soul-searching," says McLain, who continues to write and record music on the side. "But overall, it was a tremendous experience that I'm very grateful for."

Chen has a full-time job in advertising, Bingham works at least three nights a week at Manhattan concert venues as a sound engineer for live shows, and Wong spends 40 to 60 hours a week as an SAT tutor and as an engineer and arranger at a Philadelphia recording studio. Wong often will tutor from 4 p.m. to 10 p.m., and then put in a shift at the studio. Or he might play a show that finishes about 9 p.m., then pull a six-hour shift at the studio, heading home about 3 a.m.

"I see a lot of friends in different industries, and everyone is paying their dues," says Wong of his grueling schedule. "For me, paying my dues right now means maybe I'm not living full time off of music, but I made more money this summer than I did last summer and more money this fall than last fall. That way I can look at it from a growth [or] career-track perspective. I'm putting in an early investment."

Bingham, who also supplements the income she makes from her music, said she might earn \$100 in a month selling her songs on iTunes — she keeps about 70 cents for each 99-cent song sold — and "every once in a while" will

get a royalty check for \$50 to \$150 from Pump Audio, a company that helps independent artists license their music to TV shows, Web videos, radio stations, and advertisers. She estimates there have been 1,200 songs downloaded from Clinical Trials' two EPs, which were released in 2010 and 2011.

That doesn't even cover the costs of rehearsing, let alone equipment and living expenses. In New York, where Bingham lives, she must pay at least \$15 an hour to rent studio space where she can practice. Bingham's band meets twice or more each week for three-hour practice sessions, which means Clinical Trials spends hundreds of dollars just on rehearsals each month.

So why does she do it? "I guess I'm a masochist," she says, laughing. "That's the most obvious reason."

Matt Mims '06, who plays in the band HERE with his twin brother, says their most recent album cost about \$10,000 to record, remix, master, and produce. Each has a full-time job — Matt works at an electronic-music booking agency — and can dedicate only a few hours each night, at best, to planning gigs, doing publicity, and practicing. He hopes that HERE will become successful enough that he can hire someone or get backing from a larger team to take over some of those tasks. "The dream is to be able to sustain the joy of this whole experience and not have to be operating hand-to-mouth all the time," Mims says.

There's one essential aspect of being an indie musician that hasn't changed, even in the age of YouTube and Twitter: the soul-charging, body-tingling thrill of playing to a live audience. There's still no substitute for the incredible rush that comes from standing on stage, hot from the lights, crowd, and nerves; feeling the audience members more than you can see them, and creating art that exists in you and through you.

"When I'm playing my music, I have this energy," says Bingham. "Words can't explain how great it feels." ■

*Bianca Bosker '08 is executive technology editor at The Huffington Post.*

# Hitting the high notes

THE CHAPEL CHOIR  
PERFECTS SUNDAYS

By *W. Barksdale Maynard '88*

**Every Sunday morning,** when many Princeton students remain tucked in their beds after a night of carousing, the Chapel Choir bursts into joyous song. As singers' voices bounce off the vaults of the world's third-largest college chapel, the congregation must wonder how these relatively inexperienced musicians achieve such excellence, week after week.

Credit goes to Penna Rose, director of Chapel music for 20 years. "She is working with college kids, but she has more energy than all of us," says tenor Jeffrey Chen '13. Rose has greatly increased the size of the choir, which now has about 80 members. Most are students, who sing alongside a few residents of the town.

Rose works hard to pep up the singers during thrice-weekly rehearsals. They perform at top-notch "only when they have to, and not a minute before," she says, so rehearsals are often disappointing. "At 10 a.m. Sunday I'll think, 'I can't let these people sing in public,' but 11 comes and they are perfect."

Every fall, Rose auditions about 100 prospective singers, tapping about half

of them. In the 1990s she could safely ask them to sing "The Star-Spangled Banner" as their trial song; today, she asks for the anthem of whatever country they happen to come from.

A small percentage of the members grew up singing in a church; many more were in school choruses; a few have no choir experience. "Not everyone has the same experience of choral singing, nor do they bring the same gifts," Rose tells them. "Some have great pitch; some have great sight-reading; some have great interpretive powers. But the end result is what counts. We must agree to do this together without a sense of hierarchy."

Her methods can be unorthodox: In a recent rehearsal, when the choir wasn't quite hitting a high note, she had members sing it while standing on tiptoe. When that didn't work, she had them do the same while holding their chairs over their heads, really stretching. That time they hit it.

After two sessions of midweek rehearsals in the crypt downstairs, the choir conducts a final practice of every song in the Chapel itself, where extra enunciation is required in the cavernous space, with its majestic 4½-second reverberation. "The sound goes from front to back and then bounces off," says Chen. "The last note we sing, you hear it echo and echo."

"I use the Chapel as a big play-



Penna Rose conducts the Chapel Choir at a rehearsal Dec. 1 for a concert the following day.





ground — let's see what we can do," says Rose. Sometimes she scatters choir members in different locations, taking advantage of acoustical quirks to get "wrap-around sound": The balcony, for example, acts as a powerful acoustical shell.

"A lot of choirs sing only a couple of times a year," says alto Gitanjali Gnanadesikan '14, whose father also sang in the Chapel Choir. "Last year we did 101 anthems, in addition to all the hymns. They ranged from gospel to Bach to Rachmaninoff to modern composers." It's a challenge for young choristers to learn so much unfamiliar music week after week, all of it in the original language. Hungarian is particularly jaw-breaking.

Rose calls choral singing "a powerful, breath-filled act," and stresses stamina and follow-through. Among the many "Penna-isms" students have recorded is, "I don't care if the building is on fire, you finish this piece!" A few years ago, the power conked out in the middle of a service, plunging everyone into darkness and extinguishing the sounds of the grand organ, which requires electricity for the blowers that provide wind to the pipes. The choir went on singing as if nothing had happened.

Students stress how much they have learned from Chapel Choir, not all of it musical. "I've learned about being a responsible member of a group," says Chen. "Penna says at the start of the year, 'It's a job, and you should

treat it like one.'"

Choir members earn \$8 an hour. But the choir is much more than a job — it's a family. Last year, on one of the choir's occasional tours to Europe, an awestruck Chen found himself singing a Mozart mass in the Stephansdom (St. Stephen's Cathedral) in Vienna, on Mozart's birthday. "It was so cold, you could see your breath as you sang," he remembers. "It was an incredible bond-

ing moment that we all had."

Each Sunday, the choir hopes to move the congregation emotionally. "If there's not somebody in that audience in tears," Rose says during rehearsals, "you have not done your job."

"I hope to infect students with the love and the need for choral music," she says. "Maybe when they're here, they don't fully understand the power of doing this. But they will later." ■

Rose has conducted the choir for 20 years.



## Tim Ferriss '00, on cooking and field-dressing a deer

“I aspire to be a very good teacher, first and foremost.”

Tim Ferriss '00 is many things: polymath, innovator, nutrition and fitness guru, prodigal self-promoter, and self-described “human guinea pig” who will try just about anything in pursuit of the good life. In everything, he seeks to find the secret, quick route to an achievement that for most people would require tedious, grinding labor. He’s no snake-oil salesman, but he’d probably be willing to drink some snake oil just to test whether it could help tone muscles, sharpen memory, or add some tang to a salad dressing.

Ferriss, author of three books, vaulted to fame with his 2007 best-seller “The 4-Hour Workweek: Escape 9-5, Live Anywhere, and Join the New Rich.” His new book, “The 4-Hour Chef: The Simple Path to Cooking Like a Pro, Learning Anything, and Living the Good Life,” includes instructions on purchasing “survival gear” like “tarps, traps, and tactical knives” along with recipes and advice on kitchen supplies. Ferriss abandoned traditional publishing houses to sign a seven-figure deal with Amazon, saying he wanted to work with a “technology company trying to innovate publishing” by selling directly to customers. As a result, many retailers won’t carry the book.

PAW spoke with Ferriss shortly after the book’s publication in November.

*How do you describe yourself?*

I aspire to be a very good teacher, first and foremost. And part of that is becoming a very immersive student. So I have incredible respect for people like George Plimpton, who was doing the types of things that I do long before I was doing them. ... On the teaching side I really aspire to be like Richard Feynman [\*42] — an incredible physicist, but he was also a polymath and became expert at playing the bongos and learned to safe-crack while at Los Alamos.

*The 4-Hour Chef seems to be a cross between Julia Child and The Boy Scout Handbook, with some Esquire magazine thrown in.*

I have been describing it as a cookbook for learning disguised as a cookbook for food. My readers have been asking me for a book on deconstructing skills and accelerated learning. Becoming a master student — doubling, tripling your learning speed, regardless of subject matter — is really the



bedrock upon which everything else rests.

*Your audience is largely male. Is there a particular challenge for men these days?*

I do think that men are very confused about their function, their role in modern life. I think a lot of men feel like sperm donors, and a lot of women are very explicit about how men are effectively optional. When men do not have vehicles for, one, feeling valued; and two, using the hard wiring and testosterone that — like it or not — they have as their makeup, problems can crop up. Not that we have to revert to being Paleolithic or anything like that, but at the end of the day, we are social animals in very fancy clothing.

*You’ve got some blood and guts in the book, literally, where you kill a deer and field-dress it. Why did you include that?*

I wanted to tell the story of the anti-hunter’s first hunt. ... I ran into a bit of a moral dilemma because, in the “wild” section of the book, I wanted to force myself to reconnect with all of the ingredients that I use, and to procure all of my ingredients outside a supermarket, whether that be foraging or hunting. I want people to be aware of where their food comes from.

The way I treat the term “chef” in the book is not limited to the kitchen. What that means is making people feel like the director in their lives, not a spectator. That comes down to self-reliance. I think it is a wonderful confidence to have — an ability to be self-reliant.

*You’ve talked about “decision fatigue.” How is that relevant?*

Decision fatigue is a major problem in a digital world where people are put into a reactive moment from the first moment they open an email or walk into a supermarket and have to choose between 100 brands of toothpaste. Modern society is in a constant state of low-grade anxiety. When you combine that constant input with the lack of physical results from work, when you close your laptop at the end of the day and you have nothing physical to show for it, that’s a recipe for anxiety and unrest. ■

— Interview conducted and condensed by Joel Achenbach '82



Maria Balinska '82 founded and is editor of Latitude News.

P  
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MARIA BALINSKA '82

## Linking local and global news

**A New Jersey native,** Maria Balinska '82 spent her childhood in five different countries and came to college with a shortwave radio, listening at night to

the BBC, Radio Moscow, and Radio Tirana, out of communist Albania. She has long been passionate about world news. Eventually she realized

Readers should think of the site less as being about the foreign and more as being about something “in your backyard” that has international dimensions.

her dream of landing a position with the BBC — and spent much of her time there producing international-affairs programs for radio. Those shows focused on storytelling and getting to the “intersection of the global and the local,” she says, by reporting on events and issues in other countries that related to the concerns and daily lives of people in the United Kingdom.

When Balinska took a break to go to Harvard on a Nieman Fellowship, it became clear to her that there was a lack of that kind of coverage in the United States. So Balinska raised funds, moved back to the United States, and in 2011 launched the journalism website Latitude News ([latitudenews.com](http://latitudenews.com)). The closing of foreign news bureaus made room for international news coverage in nontraditional ways, she says.

Traditional news coverage tends to separate international news into

BRAN SMITH

### NEWSMAKERS

**JEFF BEZOS '86,** founder and CEO of Amazon, was named the 2012 Businessperson of the Year by *Fortune* magazine, which cited “his penchant for taking risks and disrupting industries.” ... After more than a year as acting chairman of the Federal Deposit Insurance Corp., **MARTIN GRUENBERG '75** was confirmed as chairman by the Senate in November. ... Believed to be the first woman rabbi in the United



MARK LEMNHAN/AP IMAGES



#### STARTING OUT: THEO POPOV '11

Freelance composer in New York; intern at the American Lyric Theater (ALT), which develops new operas; assistant manager in a rare-coin dealership; math and English teacher for a private school's extracurricular program. Majored in music.

**Composing:** “Any aspiring contemporary composer must be flexible and fluent in a variety of styles and genres,” says Popov, who broadly describes the music he writes as neo-Romantic. His music tends to be melodic and often incorporates world and folk-music traditions.

**New works:** Last year, as a resident composer in ALT's development program, Popov wrote a one-act opera loosely based on a Russian fairy tale, which was workshopped at Symphony Space in New York. He also wrote the music for a puppet show that premiered at the Intrepid museum in New York, and recently completed a choral work. He is working on an orchestral piece.

**Challenges:** One is managing time and deadlines and determining how long it will take to create a new piece. The other is “the financial challenge of knowing that you won't be able to support yourself with music at least until you build a solid career,” says Popov.

MIKE WEBB



categories such as wars, disasters, and policy, but the Cambridge, Mass.-based Latitude News has a different approach, taking the emphasis off major events and placing it on seemingly more minor but equally relevant stories that U.S. readers can connect with. Balinska says readers should think of the site less as being about the foreign and unfamiliar and more as being about something “in your backyard” that has international dimensions.

One article linked New Jersey’s proposed ban on plastic bags to existing surcharges on plastic bags in Ireland and China. Another article looked at a Swedish solution to a common U.S. problem, bullying in high school. Latitude News also covers politics and business, using strong narratives to spotlight how people in the United States are affected by (and affect) developments in other countries. For example, a story about the war in Syria focused on an organization of Syrian-American doctors who are providing training for Syrian doctors and giving help in refugee camps.

Balinska has gone from doing all the work herself to overseeing three full-time employees and a network of 60 freelancers around the globe, including in the United States. Readers can expect one to two new articles daily from Latitude News written in a tone Balinska describes as “reliable, relaxed,” and “kind of cheeky.” **By Maya Rock '02**

States to start a congregation on her own (Temple B'nai Shalom in Fairfax Station, Va.), **AMY PERLIN '78** was named one of 10 2012 Women to Watch by the Jewish Women International organization for her work on behalf of the Jewish community. ... **ALLISON SLATER TATE '96** garnered attention last fall when she wrote in a HuffPost Parents blog post that she, like other mothers, avoided being photographed with her children and that she was determined to change that. After her post, HuffPost Parents called on mothers to add their pictures to an online “Mama in the Picture” album. **By**

**Tiger profile**

**MEG GOLDSTEIN FAGAN '76**  
Co-founder of a music nonprofit



Meg Goldstein Fagan '76's organization integrates Japanese instruments into Western classical music.

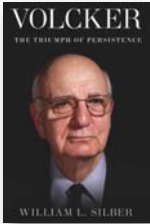
**EAST MEETS WEST** Meg Goldstein Fagan '76 has a long history in the arts — first as a professional musician, then as an arts administrator. Through her husband, a composer, teacher, and performer who is a grand master of the *shakuhachi*, the Japanese bamboo flute, she became drawn to the sounds of traditional Japanese instruments. Fagan and her husband, James Nyoraku Schlefer, want to create opportunities to incorporate them into Western classical music. Japanese instruments “bring distinct and often unfamiliar timbres to chamber and orchestral music, in part because they are made from different materials,” says Fagan. The *shakuhachi* is made of bamboo, and the *shamisen*, a banjo-like instrument, uses silk strings.

**Résumé:** Producer at Kyo-Shin-An Arts, a nonprofit organization that promotes the integration of Japanese instruments into Western classical music. Former professional oboe player and director of development for arts organizations. Majored in history.

**INTEGRATING JAPANESE INSTRUMENTS** In 2008, Fagan and Schlefer founded Kyo-Shin-An Arts, a Brooklyn, N.Y.-based nonprofit and the only organization specifically devoted to producing works for ensembles and orchestras that incorporate the *shakuhachi*, the *shamisen*, and the *koto*, a long, wooden, harp-like instrument. Since its founding, Kyo-Shin-An Arts has commissioned works from nine composers, including Pulitzer Prize-winner Paul Moravec, who is writing a concerto for *shakuhachi*. Kyo-Shin-An Arts also is working with string quartets at Duke University, the University of Missouri-St. Louis, and Indiana University South Bend to perform new works. As producer, Fagan does everything from organizing and promoting performances to securing funding and initiating relationships with orchestras and chamber groups around the world.

**A NEW REPERTOIRE** Kyo-Shin-An Arts recently released its first CD, *Spring Sounds Spring Seas*, and presents an annual series of concerts at the Tenri Cultural Institute in Manhattan. (The 2013 series starts on May 4.) “Our vision for the future is that the repertoire we are creating will become a part of the classical world, and that young virtuoso players of these instruments will find future opportunities to perform this music.” **By Alicia Brooks Waltman**

**WATCH:** Video of a *shakuhachi* concerto @ [paw.princeton.edu](http://paw.princeton.edu)



READING ROOM: WILLIAM SILBER \*66

# The legacy of Volcker '49



A few years ago, William Silber \*66, a finance and economics professor at New York University's Stern School of Business, began a lecture to a class of M.B.A. students by asking how many of them had heard of Federal Reserve Chairman Alan Greenspan. All of them raised their hands. He then asked if they knew who had preceded Greenspan as Fed chairman, and all the hands went down. The name they couldn't come up with was Paul Volcker '49.

Silber thought their lack of knowledge was "a travesty," he says.

Volcker, who has taught at Princeton off and on, was a senior Treasury Department official under President Richard Nixon, a post in which he shepherded the U.S. transition off the gold standard in 1971 — a delicate and controversial international challenge. Volcker then headed the Federal Reserve Bank of New York before being appointed Fed chairman by President Jimmy Carter in 1979 and reappointed by President Ronald Reagan in 1983. As chairman, Volcker successfully led the fight against double-digit inflation by tightening the money supply,

which increased interest rates and initially led to a deep recession. The decision shaped the Fed's hawkish approach to inflation for more than a generation.

With both the gold standard and the fight against inflation, Silber argues, Volcker helped restore the soundness and reputation of the American economic system.

Silber sought to make sure that future M.B.A. students — and

Americans generally — didn't forget about Volcker's legacy by writing *Volcker: The Triumph of Persistence* (Bloomsbury Press).

Silber — who worked for Nixon's Council of Economic Advisers and as a Wall Street trader, risk manager, and hedge-fund portfolio manager — said that one of Volcker's most notable traits has been his resolute contrarianism. Volcker is a Democrat, Silber says, but one whose favorite book as an undergraduate was F.A. Hayek's *The Road to Serfdom*, a bible for libertarians. Part of the reason for his success in handling crises is that Volcker, an imposing man at 6 feet 7 inches and sometimes prickly, has been relatively unconcerned about political fallout.

Indeed, his iconoclastic approach didn't always please politicians: Most of President Reagan's advisers advised against Volcker's reappointment, and President Barack Obama, despite giving it serious consideration, took a pass on naming him Treasury secretary. "I think they were afraid of him," Silber says. "He couldn't be counted on to spout the party line."

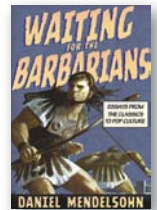
Silber thinks Volcker's "obsession" with inflation comes from a belief that inflation undermines trust in government. "We give the government the right to print money, and we expect that it will not abuse that right," Silber says. Since Volcker "believes public service is the highest calling, anything that undermines it" — such as inflation — "is a sin to be avoided," says Silber. ■ *By Louis Jacobson '92*

**WHAT HE'S READING:** Ken Follett's new historical epic, *Fall of Giants: Book One of the Century Trilogy*

**Why:** Silber picked it because he loved *Pillars of the Earth*, Follett's novel about the building of a cathedral in 12th-century England. "It had one of the strongest female lead characters I had ever encountered."

NEW RELEASES BY ALUMNI

The 24 previously published articles by critic DANIEL MENDELSON \*94 in *Waiting for the Barbarians: Essays from the Classics to Pop Culture* (New York



Review Books) include a piece on a new translation of the *Iliad*, one on the "memoir craze," an essay on Princeton professor Edmund White's book *City Boy*, and another about the TV series *Mad Men*. Mendelsohn teaches at Bard College. ... The Fourth Amendment protects citizens against unreasonable searches and seizures by the government.

STEPHEN J. SCHULHOFER '64, a professor at the New York University School of Law, looks at the history of the

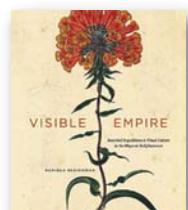


amendment and explains why it is important to maintain the "vigor" of its safeguards in *More Essential Than Ever: The Fourth Amendment in the Twenty-First Century* (Oxford University Press). ... In *Better Than Fiction: True Travel Tales from Great Fiction Writers* (Lonely Planet), editor DON GEORGE '75

has assembled 32 stories by writers including Princeton professor Joyce Carol Oates, whose story is about visiting San Quentin prison; Téa Obreht; and Keija Parssinen '03, who writes about visiting Saudi Arabia, where she grew up. George has edited six other Lonely Planet anthologies. ... The Spanish Crown of the late 18th and early 19th centuries sent naturalists on botanical expeditions of its imperial territories. In *Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment* (University of Chicago Press), DANIELA BLEICHMAR '05



examines the illustrations of plants that were produced from those expeditions. She teaches art history and history at the University of Southern California. ■



# Class notes



## From the Archives

“1939? It could be but it isn’t,” begins the description of this campy photo that graced the cover of the Princeton Nassoons’ 25th-anniversary album in 1965. The Nassoons posed on the Nassau Hall green in sports costumes reminiscent of the ’30s, the description continues, before their annual touch-football game against Yale’s a cappella counterpart, the Whiffenpoofs.

The sporty singers are, from left in front: Philip “Flip” Walkley ’67 and Tom Wickenden ’66; middle row: Rick Eisenhart ’66, Rod Oppmann ’65, John Pieper ’65, Don Schuman ’65, and George Hayum ’67; and back row: Steve Oxman ’67, Dave Robinson ’67, Collin Weber ’67, Roger Bates ’67, Rufus Schriber ’66, Howard “Mac” McMorris ’66, and Steve Parker ’67.

Ben Allen ’02, who purchased the album in a Princeton-area thrift store and sent photos of it to PAW, said the cover provided him with some good laughs.

**Online Class Notes are password-protected.**  
To access Class Notes, alumni must use  
their TigerNet ID and password.

**Click here to log in.**



<http://paw.princeton.edu/issues/2013/01/16/sections/class-notes/>

# Memorials

**Editor's note: PAW posts a list of recent alumni deaths at [paw.princeton.edu](http://paw.princeton.edu).**

**Go to "Web Exclusives" on PAW's home page and click on the link "Recent alumni deaths." The list is updated with each new issue.**

## THE CLASS OF 1925



**MALCOLM WARNOCK '25** Malcolm Warnock died Oct. 9, 2012, in Maplewood, N.J. He was 107.

He was born in Brooklyn, N.Y., and grew up in Cranford, N.J. He entered Princeton at

16, but transferred and graduated from Columbia and Columbia Law School. He was very attached to Princeton, and Reunions was the high point of his year.

During World War II, Malcolm worked for the Civil Aeronautics Administration War Training Program in Washington. Returning to Princeton, he worked for the Manhattan Project. Until he retired in 1973, he spent 20 years working for the Lehigh Valley Railroad.

His interests were wide-ranging. An avid tennis player, he continued to play into his 90s. He narrated his church's Christmas pageant for 40 years. He often had the lead in amateur plays and musicals. He was a trained singer, a painter, and an antique clock collector, and he read widely. He and his late wife, Dorothy, lived in Short Hills, N.J., for over 50 years.

He is survived by his daughter and son-in-law, Margaret and Eugene Carlough; daughter Eleanor Warnock; and his grandson, William Carlough.

## THE CLASS OF 1937



**WILLIAM P. CLEAVER '37** Bill Cleaver died Sept. 9, 2012, at his home in Cranford, N.J., two months before his 98th birthday.

Bill was born in Newark, N.J. He attended Mercersburg Academy and graduated *cum laude*. At Princeton he majored in economics and graduated with honors. He was a member of the swim team, the Rugby Club, and Key and Seal.

After Princeton, Bill went to work for American Sugar Refining Co., later known as Amstar. Bill spent his career in the sugar industry, working in the Philadelphia refinery and then transferring to the New York office. He was promoted to vice president and later became president of the American Sugar Division. He received the prestigious

Dyer Memorial Sugar Man of the Year award. He worked for Amstar 49 years before retiring in 1979.

Bill married Virginia Whaley in 1938. They had one daughter, Janie, who is an honorary member of our class. Bill served as '37's treasurer and later as co-president. In June 2012, he attended our 75th reunion. He was a devoted husband, loving father, and a kind, caring, and generous person to all who knew him.

He is survived by Janie, a cousin, two nieces, and a nephew. To them we express our sympathy and fond remembrances of a loyal, ever willing, and concerned classmate.

## THE CLASS OF 1938



**JOHN H. MCLEAN '38** John McLean died July 12, 2012, in Cornelia, Ga., where his son, William, and his family live. He was 95.

Mac was born in Manila in the Philippines, and later moved to Chicago, California, and then Bronxville, N.Y. He prepared for Princeton at Roosevelt High School in Yonkers, where he was active in the German and dramatic clubs and also competed on the cross-country team.

At Princeton, Mac majored in chemistry and achieved second-group honors his sophomore year. He was associate editor of the *Bric-a-Brac* and a member of the Chemistry Club, Theatre Intime, and Court Club.

Freshman year he roomed on Alexander Street, sophomore and junior years at South Edwards, and senior year at '79 Hall with R.H. Mengel and P.A. Loomis Jr.

After graduation, he worked at DuPont Co. as a chemist. He retired from DuPont after a long and successful career in the company, where quite a few of our '38 classmates were employed.

Mac was predeceased by his wife, Margaret Myers McLean. He is survived by two sons, John III and William, and their wives, Barbara and Cathy; four grandchildren, William McLean II, Kimberly Allen, Alex McLean, and John McLean; and five great-grandchildren, to all of whom the class extends sincere sympathy.

## THE CLASS OF 1939



**GEORGE V. BANNING '39** George died June 7, 2012, at his home in Greenbrae, Calif., surrounded by Jean, his wife of 67 years, and his family, including his daughter, Juliet Allen, and son Peter.

He prepared for Princeton at Deerfield Academy. After graduation he earned a master's degree in architecture at Harvard, studying under Walter Gropius.

As a lieutenant commander in the Navy during World War II, he saw action in the Aleutians, the Philippines, and the Marshall Islands.

George's architectural career was spent in California, first in San Francisco, then in Marin County where he had his own firm and, he said, enjoyed "a wide variety of projects, from back porches to \$5 million housing rehabs." He designed the city halls for San Anselmo and San Rafael as well as "various banks, schools, firehouses, and private homes." He considered his own family home in Belvedere to be among his finest work.

George was a mentor to younger architects and was devoted to his community, for which he served on several boards. In reminiscing about his Princeton years during the Depression, he called it "one of the loveliest places on earth," concluding, "We were the lucky ones."

The class in turn expresses its good fortune in having had George as a member.



**WALTER PHILLIPS DAVISON '39** Our class orator at our Commencement in 1939 died May 16, 2012. In his June 20, 1939, speech he prophesied, "Perhaps we shall see the unification of China and the rise of a powerful country."

Phill was the son of a Presbyterian pastor, and lived in Istanbul as a boy. At 18, he lived for a summer in Germany. After graduation, he studied in Sweden for a year. His 2006 memoir sums up his wartime pilgrimage: *A Personal History of World War II: How a Pacifist Draftee Accidentally Became a Military Government Official in Postwar Germany*. He also wrote books about the Berlin blockade, West German politics, and an optimistic look at the future in his 2004 study of globalization titled, *Things Might Go Right*.

Phill's career in research and education included a stint as an instructor at Princeton and 20 years as a professor at Columbia. Residents of Central New Jersey owe him and his second wife a debt for their helping to make the Delaware and Raritan Canal a state park.

Phill is survived by his wife, Emma-Rose, two children, one grandson, and two great-grandsons. The class bids a valediction to them on behalf of our loyal orator.



**ARTHUR H. KEYES JR. '39** Our distinguished architect died June 7, 2012, in Washington, D.C., the locale of much of his work. With graceful humor, he expressed his gratitude to

Princeton in our 50th-reunion book in this way: "If there had not been an architecture department, I probably would never have pursued architecture as my life's work. And architecture opened the way to a truly liberal arts education such as one supposedly, but not always, acquires in college."

After graduation, Art earned a master's degree from Harvard's Graduate School of Design, then served in the Navy designing ships, including being part of the team that created the vital amphibious landing craft.

In 1956, he founded his own firm in Washington, Keyes Condon Florence. Among the firm's noteworthy buildings are Hydrospace Research Corp. in Rockville, Md., and the renovation of the West Wing of the National Gallery of Art. He will be especially remembered for the innovative designs of his own homes and the development Sea Ridge on the Outer Banks of North Carolina.

Art is survived by two children and four grandchildren, including Arthur S. Keyes '68, Jesse Keyes '94, and Abigail Keyes '02. The class sends sympathy to them all.



He left Princeton after two years to assist in the family's abstracts business. He enrolled at the University of Oklahoma in 1940.

During World War II, Charles trained to be an air controller and was assigned to the Pacific theater in February 1942. After serving in the Philippines, Charles separated as captain in 1946 and was awarded a Bronze Star.

In 1946, he returned to the University of Oklahoma, earning a bachelor's degree in electrical engineering in 1948 and a master's degree in mathematics in 1949. He taught from 1945 to 1951, before being recalled to serve in the Korean War to work on the air-defense system.

In 1952, he joined the University of New Mexico faculty to teach electrical engineering and mathematics. He moved to Sandia National Labs in 1954, receiving a master's in electrical engineering in 1956. He was appointed supervisor for systems studies at Sandia. He retired after 35 years in 1989.

Charles received numerous awards and acknowledgments. He enjoyed mountain hiking, backpacking, and travel, particularly in France.

He was predeceased by his first wife, Grace Hope Watson, and by his second wife, Francisca Duran. He is survived by his daughter, Silvia, and her husband, Mo; two stepdaughters, Tanya and Tamra; and two stepsons, Tobias and Tom.

**THE CLASS OF 1942**



**JOHN L. BENDER '42 '49** John Bender died Aug. 13, 2012, in Fairfax, Va.

John was a native of Princeton. His father, Harold Bender, was professor of Indo-Germanic philology at the University. John prepared at Phillips Exeter Academy. At Princeton he majored in history and was a member of the Yacht Club and Cloister Inn.

In 1941 he volunteered for active duty as an officer in the Coast Guard. He was assigned to anti-submarine duty off the American coast. In this capacity, he was part of the team that sank a German U-boat, an action for which he received a Bronze Star. Later his ship participated in the Okinawa campaign and downed two kamikaze aircraft. John retired as a captain in the Coast Guard Reserve.

After the war, John returned to Princeton and received his bachelor's degree with honors. He also earned a master's degree in history in 1949. In the early 1950s he joined the Army as a political analyst. He later served as an analyst for the State Department and held posts in Manila and Tel Aviv.

His wife, Fredrika Pratt Bender, died in 1999. John is survived by his daughter, Margaret Butler; sons John '67 and James; nine grandchildren; and four great-grandchildren. To them all, the class sends condolences.



**EDWARD C. PAGE JR. '42 '46** Ned Page died Sept. 2, 2012, in Chestnut Hill, Mass., from complications of Parkinson's disease.

Ned prepared for college at St. Paul's. At Princeton he was on the gym and 150-pound football teams. He was editor of the *Princeton Engineer* and president of the Princeton Engineering Society. He graduated with highest honors in chemical engineering, was elected to Phi Beta Kappa, and was a member of Colonial Club.

In 1943, Ned married Barbara Jeffreys and enlisted in the Navy, becoming radar officer on the submarine USS *Cavalla*, with duty patrolling in the Pacific. After the war he continued in the Navy Reserve, ultimately resigning in 1955 as a lieutenant. He returned to Princeton and received a master's degree in chemical engineering in 1946, after which he worked as an engineer at DuPont and later at Polaroid. In 1955, following a disastrous loss of hearing, he resigned from Polaroid and dedicated himself to leadership roles in organizations that helped the hard of hearing.

Ned enjoyed rowing and running and competed in the Boston Marathon. He also served as memorialist for our class. He is survived by his wife, Barbara; daughters Barbara Page and Carol Pierce; son Edward Crozer Page III; three grandchildren; and five great-grandchildren. To them all, the class sends condolences.

**THE CLASS OF 1944**



**ANDREW B. JONES '44** Andy Jones died peacefully May 9, 2012, in Haddam, Conn., surrounded by his family.

Andy prepared at St. Paul's. At Princeton he roomed with Aubs Huston, Ferdy Baruch, Jack Butler, and "Poon" Hughson. He was a member of Ivy Club. In 1942 he joined the Marine Corps and flew an F4U in the central Pacific. He graduated from Princeton in 1947, married Janet ("Janny") Wallace in 1949, and received a master's degree in 1952 from Yale Drama School.

After a short period with *Field and Stream* magazine, he joined *Reader's Digest* in 1954 to become a senior editor. He spent 32 years at *Reader's Digest* and continued to write articles for the magazine after his retirement. He and Janny spent winters in Santa Fe, N.M., where they skied and hiked. In Old



**EDWARD W. SCHALL '39** Surrounded by his loving family, Ed died July 23, 2012, at his home. He had retired to New York City in 1984 after his 28-year career as manager of the special litigation department at DuPont in Wilmington, Del.

After graduation, Ed earned a law degree from Harvard in 1942 and then served in the Army at Fort Dix, N.J., rising to staff sergeant. In 1946 he joined the firm of Cleary Gottlieb in New York, where he remained until moving to Wilmington in 1955. Ed was a past president of the Jewish Federation of Delaware and of the state's Human Rights Commission. He was devoted to his family, *The New York Times*, and the Chicago Cubs.

As a freshman in 1935, Ed fulfilled the "compulsory chapel rule" by attending the informal Jewish services in Murray-Dodge. He said, "The service was run by an upperclassman (no faculty member was present), but one evening Einstein came and spoke to us."

Ed's wife of 64 years, Rhoda Miller Schall, died in 2009. To his four children, seven grandchildren, and one great-grandson, the class sends its love and sympathy.

**THE CLASS OF 1941**

**CHARLES S. WILLIAMS JR. '41** Charles died May 8, 2012, in Albuquerque, N.M.

Lyme, Conn., they fished from his 32-foot lobsterman boat on Long Island Sound while Andy continued writing journals, articles, and three novels.

Andy was a lover of nature whose enthusiasm and joy of life were contagious to all. He is survived by Janny; daughters Brooke and Audrey; son Seaver; and granddaughter Lauren. His father was Seaver Jones 1905 and his brother was Seaver '36.



**ROBERT E. VANWAGONER '44** Bob died Sept. 12, 2012, in Sarasota, Fla.

At Princeton, he roomed with Ward Sangren and George Tanham. Entering the

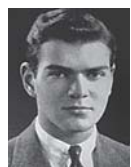
Army Air Corps in February 1943, he was discharged after a serious automobile accident. He returned to Princeton to earn his bachelor's degree in political science in 1946.

As a reporter for the *Buffalo Evening News*, he was president of the Five State Guild and won a Page One Award. He married Jeanne Wilson in 1948, and they had three children before divorcing in 1959.

Bob spent 30 years in New York City, where he became public-relations manager for the Manufacturing Chemists Association. He was a member of the Overseas Press Club and the Public Relations Society, and did public relations for the American Petroleum Institute. He married Gloria Arzonico in 1963.

Bob ran in the New York Marathon on his 60th birthday. Retiring to Sarasota, he had a local newspaper column and served as mayor of Holmes Beach. He loved tennis, swimming in the ocean, jazz, and writing. An excellent writer, he was our dedicated class secretary from 2004 to 2009.

Bob is survived by his former wife, Gloria; his children, John, Lauren, and David; six grandchildren; four great-grandchildren; and Princeton, which he loved.



**WILLIAM JOHNSON WOODS JR. '44** Bill died Sept. 22, 2012, in Montecito, Calif., after a long illness.

A direct descendant of John Witherspoon, he left Princeton in 1943 to become an ambulance driver with the American Field Service in North Africa under Field Marshal Bernard Montgomery. He was awarded the Africa Star and Italy Star.

Bill married Colette Ives, whom he met in Cairo, and they had a daughter, Colette. They divorced in 1959. His second marriage, to Margaret Burke, ended with her death nine years later.

He started his career with Pennsylvania Glass Sand Co. in Pittsburgh and was a member of the company's board. Bill continued in

industrial materials by starting his own company, Unimin, from which he retired in 1990. He also served as chairman of the Winchester and Western Railroad and was a board member of SCR Sibelco, the largest silica producer in Europe.

With his third wife, Barbara, he moved to Santa Barbara in 1994. He then bought a Johns Manville mining facility in Lompoc, Calif. He came to love Kerry blue terriers, owning four of these dogs.

Bill is survived by Barbara, Colette, and three grandchildren. His father was William Johnson Woods Sr. 1911.



**THE CLASS OF 1945**

**EDWARD M. CRANE JR. '45** Ted Crane died Nov. 6, 2011.

He entered Princeton from Lawrenceville, following his father Frederick 1918, and joined Cottage Club. His Princeton studies were interrupted for service with the Marine 6th Division, which saw combat on Peleliu and Guam before ending up in Japan.

Returning to Princeton, Ted received a bachelor's degree in history and entered his lifelong career of publishing, again following his father at Van Nostrand Co. In 1970 he founded the publishing house of Boutwell, Crane and Moseley. After retirement, he became known for his impressive collages. Made from found objects, the three-dimensional artworks were shown at the New Jersey State Museum and at the Dutch Treat Club in New York.

He and Jean, his wife of 45 years, enjoyed time on Fishers Island, N.Y. Ted devoted much time and attention to boards and organizations, including the Friends of the Princeton University Library, Fishers Island Conservancy, and Historic Morven. Ted was predeceased by his son, Matt. He is survived by Jean; his daughter, Cordelia Ritchie; stepdaughters Rachel, Allison, and Kitty; 11 grandchildren; and three great-grandchildren. The class extends sympathy to the family on the loss of a classmate who contributed so much to 1945 and the University.



**WAYNE E. HARDING JR. '45** Wayne Harding died Feb. 14, 2012.

He entered Princeton from Exeter and joined Tiger Inn. Wayne captained the football team, was president of the class, and received an accelerated engineering degree in 1944. He was commissioned as a Navy fighter pilot, and upon his discharge, he joined Chance Vought in Stratford, Conn., as a test pilot.

Wayne married Nancy Gean in 1948. He founded and became president of Harding Glass, later founding Harding Steel.

In 1980, Wayne authored a nonfiction book about salesmanship. Twenty years later he published two novels concerning the adventures of a test pilot and activities in the business world.

Nancy predeceased Wayne in 2000. He married Valerie Warner, who survives him along with his sons, Wayne III, Wesley, and Phillip; daughters Lan and Darra; 13 grandchildren; and seven great-grandchildren. The class expresses its sympathy to the family.

**THE CLASS OF 1948**



**DONALD L. MAGGIN '48** Don died Aug. 31, 2012, after a brief battle with stomach cancer. He was 85.

A lifelong New Yorker, he came to us from Horace Mann School, entering in the summer of 1944. After Navy service he returned to Princeton, graduating in 1949 with highest honors in engineering. He then earned a master's degree in philosophy and economics at Oxford.

Over the next six decades he was a management consultant and later an investment counselor for Booz Allen Hamilton; headed voter-registration teams for Congresswoman Shirley Chisholm, John F. Kennedy, Bobby Kennedy, and Jimmy Carter; was national field director for Head Start and executive director of the Democratic National Committee; and served on President Carter's White House staff. Don authored *Bankers, Builders, Knaves, and Thieves* plus biographies of jazz superstars Stan Getz, Dizzy Gillespie, and Max Roach. Don was a literary magazine editor and a published poet.

A memorial service was held Sept. 14 at the Cathedral of St. John the Divine in New York, where Don was a trustee for almost three decades. Don is survived by his daughter, Alice Maggin; her husband, Wayne Nelson; and their daughter, Lila. All who knew Don are deeply grateful for the gifts he gave us and for the life he lived so fully and triumphantly.

**THE CLASS OF 1950**



**JOSEPH C. FINNIGAN '50** Joe died Aug. 14, 2012, in the Washington, D.C., area.

He graduated from Middletown Township (N.J.) High School, joined the Navy in 1943, and entered fighter-pilot training in 1944. In 1945 the Navy sent him to Princeton's V-5 program, where he qualified for an associate's degree. He was a member of Key and Seal.

Upon completion of V-5 in 1948, Joe had assignments in Norfolk and Washington, on the USS *Oriskany*, and in Newport, R.I. In 1955 he was assigned to the destroyer USS

Charles J. Badger, spending 18 months as executive officer and four as commanding officer. Stints in the Middle East and the Pentagon followed before he retired in 1963.

Joe earned a bachelor's degree in business administration at George Washington University in 1966. His post-Navy career included jobs as a systems analyst, computer applications engineer, consultant to the World Bank, project-scheduling coordinator, and consultant for the Federal Aviation Administration.

Joe loved sailing, avidly followed public affairs, and had a passion for auto safety, for which he patented a shoulder harness accessory. Despite his short time at Princeton, he remained a loyal alumnus.

His wife, Mary, whom he married in 1952, died nine years ago. Three sons survive him.



**W. BOULTON KELLY JR. '50** "Bo" died Aug. 1, 2012, in Towson, Md.

His early schooling was at Gilman in Baltimore and at Hotchkiss. At Princeton, where his father was in the Class of 1919, he lettered in lacrosse, belonged to Ivy, and majored in architecture. After four years in the Marines, which included duty in Korea and attaining the rank of captain, he earned a master's degree in architecture at Harvard.

In 1957 he returned to his hometown of Baltimore and worked as a city planner until establishing the first of three architectural firms. His projects included restoration of the Pimlico Race Course clubhouse and Babe Ruth's birthplace, and the commission for Maryland's pavilion at the New York World's Fair in 1964.

Bo was an early pioneer in historical restoration and a leading advocate for the renewal of Baltimore's Inner Harbor. He founded and led many preservation groups. A fellow architect described him as "a huge figure in the architectural history of Baltimore."

Though Bo retired in 1985 after three years with the National Building Museum in Washington, he remained involved in historical architecture and even expanded his interest to French chateaus.

He was an avid canoeist and enjoyed summers at his Fishers Island, N.Y., home, which he designed.

Our sympathy goes to Ellie, his wife of 62 years; his six children; and 19 grandchildren.

## THE CLASS OF 1951

**KENNARD F. STEPHENSON JR. '51 \*55** Ken was born July 6, 1926, in Albany, N.Y., the son of Mary Flugel and Kennard F. Stephenson 1912.

Ken attended Milne High School in Albany. He was a sergeant in the Army's



29th Infantry from 1944 to 1946. He and Ann Elmore were married in 1950 and lived in the Harrison Street Project. A chemical engineer, he earned bachelor's and

master's degrees from Princeton.

In 1952 he joined M.W. Kellogg in New York, specialists in oil-refinery and chemical-plant design and construction, and carried out process-design assignments for 12 years. In 1964 he joined Allied Chemical as a process supervisor in Buffalo and later in Morristown, N.J. In 1980 he moved to Crestwood, Ky., to work for Bechtel in Louisville. He retired from consulting in 1993. For several years he served as a board member and officer of Particulate Solid Research, an international industrial consortium conducting applied research in fluid particles.

Ann died in 1985, and Ken died of cancer Jan. 14, 2012. He is survived by his children Laura Carter, Elizabeth Zuercher, Annette, and James; and nine grandchildren. His son Lee and sister Katherine Mollison predeceased him. His son Kennard D. died Aug. 12, 2012.



**ANDRUS SKIDMORE THORPE '51** Skid was born March 30, 1929, in Minneapolis, the son of Andrus and Gladys Hall Thorpe. He attended the Blake School in Hopkins,

Minn. At Princeton he majored in architecture, was active in Tower Club and the rifle squad, and roomed with Jack Noble, George Selover, and Ted Thomas. His 1951 marriage to Patricia Dorn ended in divorce.

Skid began his career in the 3M architectural department, but after two years he moved to the family real-estate business, Thorpe Bros. Inc. In 1968 he entered the securities business, joining Dain, Kalman & Quail in Minneapolis. Three years later he headed Thorpe Investment Co. and in particular its subsidiary, the H.A. Rogers Co., a local architectural-supply house.

In 1975, Skid married Edith Davenport and began what he described as the best years of his life. In 1988 he contracted inclusion body myositis, a degenerative muscle disease. In spite of that and other health challenges, he truly viewed the glass as half full rather than half empty. Skid died Feb. 15, 2012, and is survived by his wife; children Linda Comstock, Michael, Timothy, Laura Bergerson, Lucy McKee, and Daniel; 10 grandchildren; and a great-granddaughter. *Carpe diem!*

## THE CLASS OF 1952

**WILLIAM L. GARWOOD '52** Distinguished jurist, civic leader, and Texas outdoorsman Will



Garwood died July 14, 2011, in Austin, Texas.

Born in Houston, Will prepared for Princeton at Middlesex School in Concord, Mass. At Princeton, Will

majored in public affairs at the Woodrow Wilson School, was on the staff of the *Princeton Tiger* magazine, joined Whig-Clio, and was a member of Colonial Club.

After graduation, he returned to Texas and entered the University of Texas School of Law, where he graduated first in his class. After clerking for a U.S. Circuit Court judge, Will served at the Pentagon in the Judge Advocate General Corps (JAG) of the Army. He then practiced law in an Austin firm until 1979, when he was appointed to the Texas Supreme Court. Two years later, President Reagan appointed Will to the U.S. Court of Appeals for the Fifth Circuit in Austin. During this period, Will lent his skills to an array of civic and professional organizations.

An ardent outdoorsman, Will loved hunting and rarely passed up a chance to shoot Texas quail. He is survived by Merle, his wife of 55 years; their son, William Jr. '79; daughter Mary Garwood Yancy; and six grandchildren, including William III '05 and Laura '07.



**THOMAS W. HERBERT '52** Tom Herbert, a financial-services executive, musician, and yachtsman, died Dec. 6, 2009, in Grayling, Mich.

A lifelong Michigan resident, Tom attended Cranbrook School, where he took part in sports, publications, and dramatics. At Princeton he majored in sociology, sang in the Glee Club, was a football managerial candidate, and took his meals at Elm Club.

After graduation, he served in the Navy and became a CPA before embarking on a career in financial services. He worked for the Kresge Foundation, advancing from assistant treasurer to vice president and treasurer. Active in community affairs, he was treasurer of the Council of Michigan Foundations and later served on the boards of local charities. He was a skilled woodworker, and he sang and played the piano in both jazz and classical literatures. As a sailor, he took part in the famed Mackinac race, the premier sailing event on the Great Lakes. His loyalty to Princeton remained strong, marked by his membership in the Cleveland Society for his generous contributions to Annual Giving.

He married Janis Scharfen in 1956. She predeceased him, as did their daughter Susan. At the time of his death he was survived by his daughter Nancy and three grandchildren.



**GEORGE FREDERIC RIEGEL JR. '52** Fritz Riegel, an advertising executive, entrepreneur, and world traveler, came to our class from Exeter, majored in psychology, and joined

Cottage Club.

After graduation, he served as a flight officer in naval aviation and finished his service as a lieutenant junior grade. He launched his advertising career with Ogilvy, Benson & Mather. In 1963 he joined Batten, Barton, Durstine & Osborn, retiring in 1973 as a vice president.

Next he bought and managed a travel agency in Wilton, Conn., where he worked with his son, Ted, until he retired to Kennebunk, Maine, in 1995. With his wife, Diane Tietig, he traveled the world, visiting all seven continents. The Caribbean island of Anguilla became the favorite family gathering place, and for the past 15 years he spent a great deal of time at Carimar Beach Club on the island.

Fritz died Aug. 24, 2012. Besides Diane, he is survived by his son, Ted; daughter-in-law Tess Martin; and his grandson, Ted. To them, the class extends sympathy and good wishes upon the loss of our loyal classmate.



**MARSHALL SIMONDS '52** Pete Simonds, attorney, public servant, and outdoorsman, died Oct. 1, 2008, in Morrisville, Vt.

A native of Belmont, Mass., Pete attended Belmont Hill

School, where he excelled in sports and was active in publications. At Princeton he majored in public affairs at the Woodrow Wilson School, played freshman and JV football, worked in Commons and as a research assistant, and was a member of Quadrangle Club.

After Princeton he graduated from Harvard Law School. For the next 45 years he practiced law with a Boston firm. He served as general counsel for the Massachusetts Crime Commission and special counsel to the Boston School Committee. He served for 30 years as moderator of the Carlisle (Mass.) town meeting.

Pete's interests beyond the law centered on the outdoors, especially the training of hunting dogs. A member and delegate to the American Kennel Club, he also was president of the National Retriever Club and the Colonial Field Trial Club, and won election to the Field Trial Hall of Fame in 2001.

At the time of his death he was survived by his wife, Kate; three sons; a daughter; and eight grandchildren.

**WILLIAM M. WILSHIRE JR. '52** Bill Wilshire, architect, artist, linguist, and accomplished ath-



lete, died Oct. 16, 2011, in Norfolk, Va.

A native of Cambridge, Mass., he attended Westminster School in Connecticut, where he

excelled in sports. At Princeton, Bill played freshman baseball and freshman and varsity hockey. He majored in architecture and was a member of Cap and Gown. His Princeton career was interrupted in 1951 by four years of service in the Navy. He returned to graduate with a degree in architecture in 1957.

For the next 20 years he practiced in Norfolk then moved to Kitty Hawk, N.C., where he established his own firm. His professional achievements included award-winning designs for Norfolk Academy and Chrysler Hall in Norfolk, public buildings on North Carolina's Outer Banks — especially a handsome visitors' center — as well as top-of-the-line residences in Edenton, N.C.

Not confining himself to architecture, Bill became an accomplished portraitist whose paintings of family members were highly prized. He directed his wide-ranging mind to Victorian literature, jazz, foreign languages (he taught himself Italian), and rooting for the Boston Red Sox. Not neglecting his athletic skills, he was an excellent golfer and handball player.

Bill was married and divorced twice. He is survived by his former wives, three children, and four grandchildren.

#### THE CLASS OF 1953



**EUGENE MCCAMLY BELKNAP JR. '53** Cam died of "old age" Sept. 9, 2011, in Spring Hill, Fla., according to Hannelore Martin, his partner of 20 years. The official cause was

heart disease, his daughter, Lisa, later confirmed. He had not maintained contact with the class for 25 years.

Cam, the son of Eugene M. Belknap, was born in Toledo. He prepared for Princeton with the sizeable contingent from Mercersburg. He majored in English, dined at Charter Club, was a sharpshooter in IAA billiards, and belonged to the Sons of '22 Club. He didn't graduate from the University, but received his bachelor's degree from Glassboro (N.J.) College (now Rowan University) and completed three years of graduate study at Temple University. He operated a landscaping and lawn-service company in Moorestown, N.J.

Cam married Joan Brewton in 1958 and they had three children, Lisa, Eugene M. III, and Bryant. He and Joan divorced after 30 years of marriage, and Cam moved to central Mexico, where he took up marine painting. He returned to the States and took up with

Hannelore in Florida. To her, his children, and four grandchildren, we send condolences with a heavy heart.



**WHITING R. WILLAUER '53 '59**

"Whitey," who was recruited by the Central Intelligence Agency while still an underclassman and lived an exciting life, as did his Colonial clubmate, astronaut Pete Conrad, died of pneumonia July 13, 2012, while awaiting heart-bypass surgery at Massachusetts General Hospital. With him were his children William, Whiting R. Jr., and Sally Nash.

He roomed freshman year with fellow Milton Academy classmates Don Harris and Bayard Henry. If one word can describe Whitey, Don says it's "adventurer." With the CIA, he went to China and joined his father, Whiting '28, and Flying Tigers legend Gen. Claire Chennault, both of whom headed the Civil Air Transport. Civil Air was a cover, Whitey said, for the CIA, which had him flying passengers by day and penetrating enemy lines at night during the Korean and early Vietnam wars. Whitey also participated in the Guatemala Revolution after he had returned to Princeton to graduate. He also earned a master's degree in engineering from Princeton in 1959.

An excellent sailor and skier, he was president of the U.S. Ski Association and the skiing representative for the U.S. Olympic Committee. He was the 11th generation of his family in Nantucket, Mass., and was a member and former chairman of the Nantucket Board of Selectmen.

Besides his children, Whitey is survived by grandchildren Charlotte and Benjamin.

#### THE CLASS OF 1954



**FRANK L. HELME '54** Frank Helme died peacefully Sept. 22, 2012, after a long siege with Alzheimer's.

Born in Port Jefferson, N.Y., he majored in mechanical

engineering at Princeton. He was a member of Cloister Inn and active in crew and the rifle team. Frank graduated with honors and then volunteered for active duty in the Army. He became responsible for a radar installation and worked with a team to train its operators. He fulfilled a 10-year commitment in the Army Reserve and was discharged in 1963. He earned a master's degree in mechanical engineering from RPI in 1960. He then completed his training at the KAPL Nuclear Power Engineering School and became a plant-shutdown director. Frank worked in that capacity until his retirement in 1994.

In his retirement, he became an expert in producing glazed pots, boating, and travel.



Throughout his life, he was a spiritual questioner and seeker.

Frank is survived by his wife, Ruth Bonn; his son from a previous marriage; and two grandchildren. The class extends sympathy to them on their loss and gratitude for his long service to our country.



**BALTUS VAN KLEECK '54** Baltus ("Barry") Van Kleeck died Sept. 28, 2012, in Tucson, Ariz.

Born in Poughkeepsie, N.Y., he prepared for college at the Oakwood School. At Princeton, he majored in international affairs at the Woodrow Wilson School. He joined Cloister Inn, was active on *The Daily Princetonian* staff, and was the varsity tennis manager.

Barry began his professional career as an investment counselor in Manhattan. He moved to Dutchess County, N.Y., but later returned to school and had a second career in psychological counseling. He also worked as editor of a local newspaper, the *Barrytown Explorer*. He was an avid fly fisherman and loved travel, literature, ice cream, and cigars. In retirement he lived in Vermont and Tucson.

Barry is survived by his sons, Michael and Nickolas; daughter Annalee; his brother, Peter; stepsister Graeme; and his former wife, Susan. The class extends sympathy to them on their loss.

## THE CLASS OF 1958



**GEORGE P. BISCHOF '58** "Big George" died Sept. 2, 2012, in Palo Alto, Calif., after struggling many years with MS.

Born and educated in his early years in Lake Forest, Ill., George came to Princeton from the Hotchkiss School. There, he fulfilled the required freshman bodybuilding course while he was assistant manager of the football team, and eventually played and became team captain. After a freshman football injury, and fortunately for Princeton, he transferred his interest in athletics to crew, where he rowed varsity for three years, and also in a four with cox, narrowly missing a spot at the '56 Olympics.

George majored in history and lived en suite with other oars, A. Allen, Blydow, Brookfield, Rodgers, Brooks, Foss, Hicks, Pope, Rulon-Miller, and P. Smith. Post-graduation he served as an officer in the Army and graduated from the University of Michigan Law School. The bulk of his career was spent in investment banking at Smith Barney, Merrill Lynch, and Nomura Securities.

George was a consummate gentleman of the old school who reveled in his association with Princeton, attending most mini and

major reunions and class get-togethers until his health precluded it. He is survived by his brother, Tony '57; and his sons, Christopher and George, and their families, to whom the class extends deepest condolences.

## THE CLASS OF 1965



**JAMES L. HENSHAW '65** Jim died May 25, 2012, at Memorial Hospital in Abington, Pa., from Parkinson's disease.

Jim was valedictorian of his class at Orchard Park High School near Buffalo. At Princeton he was a University Scholar, took his meals at the Woodrow Wilson Society, and majored in astronomy. He later received a master's degree in astrophysics from Cornell. He spent his career in the Buffalo area with several computer-software companies and later as administrator of a Wesleyan church.

Jim's life was defined by his deep Christian faith. He was secretary of the Princeton Evangelical Fellowship, to which his roommates John Andrews and Jim Montgomery also belonged. At the time of his death he was a member of Faith Bible Fellowship Church in Harleysville, Pa.

His Princeton experience was defined in part by learning to appreciate classical music, which became a lifelong passion, and by a conviction that coeducation and a stronger focus by the faculty on teaching rather than research and publishing would provide more substance to the University's education.

He is survived by his wife of 45 years, Joyce; sons William, David, and Benjamin; and four grandchildren. The class sends condolences to his family on the loss of this fine man who was taken from us too soon.



**JOHN B. O'SULLIVAN '65** When John O'Sullivan died in his sleep of a heart attack April 23, 2010, just before our 45th reunion, which he planned to attend, we lost one of our

blithest spirits — a fellow of infinite jest and, as the *Odyssey* says on its first page, one who was never at a loss. No one who met John ever forgot him.

Born in Los Angeles and raised in Westchester, Washington, D.C., and Martha's Vineyard, he majored in the Woodrow Wilson School and was an All-American fencer and member of our 1964 NCAA championship team. Before graduating from the NYU School of Law, he worked on Eugene McCarthy's campaign and the Vietnam War moratorium.

John joined the Carter administration as chief advisory counsel at the Federal Energy Regulatory Commission and went on to

become a nationally prominent energy attorney and partner in the firm of Chadbourne & Parke.

He is survived by Susan, his wife of many years; his daughters, Katharine '06, and Sarah '00 and her husband, Jason; and his mother and sister, Sonya and Chris. John's passion for human rights sustained him throughout his life and lives on in the Petra Foundation, which he and Susan founded and fostered together with Mark Munger, Rich Diamond, and Don Irwin.



**RUDOLF THUN '65** Rudi Thun died suddenly Aug. 6, 2012, at his home in Ann Arbor, where he was a professor of physics at the University of Michigan.

He was a key participant in the Michigan ATLAS group and spent his 2006 sabbatical at CERN in Switzerland. His contributions were rewarded with the recent discovery of the Higgs boson, which was announced at CERN the month before his unfortunate and untimely death.

Rudi was born in Dresden, Germany, and immigrated with his family in 1955. He earned a bachelor's degree in physics from Princeton, where he took his meals at the Woodrow Wilson Society. He received a Ph.D. from SUNY Stony Brook and spent 38 year teaching in Ann Arbor. His interest and activities extended to writing fiction, oil painting, competitive chess, and mountain climbing — not to mention investigations into the nature of binocular vision and the physical basis of consciousness.

He is survived by Melissa, his wife of 43 years; children Rachel Simin, Rudi, and Charles; his mother, Brigitte; brother Hans; and four grandchildren. To them all, the class extends condolences on their loss and congratulations on Rudi's participation in the successful search for one of the primary building blocks of the universe.

## THE CLASS OF 1971



**GEORFFREY G. TREGO '71** The class lost a dedicated public servant and loving family man when Geoff Trego died March 25, 2012, at his Richmond, Va., home following a brief illness.

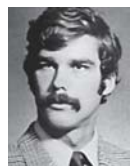
Geoff grew up in suburban Philadelphia and graduated from Lower Merion High School, where he was a standout athlete (seven varsity letters) and school leader. At Princeton, Geoff played football and lacrosse, majored in sociology, and lived senior year with fellow Tower clubmates Bill Kelly and Jim Harris. After serving in the Navy Reserve and earning a master's degree in public poli-

cy from Harvard, Geoff built a successful and rewarding career in transportation policy and programs in Washington, D.C., and Virginia.

Bill Kelly said: "Geoff was a beautiful man, profoundly curious about every aspect of life. He had a great gift for friendship and was unfailingly loyal. He was a first-rate athlete, but he also read widely and deeply and valued the life of the mind. His laugh was infectious. It was a joy to be in his company and a privilege to be his friend."

Geoff was deeply devoted to his sons, Jamie and Garrett, and his granddaughter, Emma. To them and his three siblings, family, and friends, the class extends deepest sympathy.

**THE CLASS OF 1973**



**WILLIAM S. COPPEDGE '73** Bill died very quickly Feb. 13, 2012, apparently from ventricular fibrillation.

Bill entered Princeton from Norfolk Academy and following in the footsteps of his brother, John '72. Freshman year he lived in Dod Hall with Max Gomez and Dave Jahnig. After playing freshman football he played baseball as a pitcher for four years. A fierce competitor, batters truly had to earn their hits off of Bill. An active member of Tiger Inn, Bill was club president and lived there senior year. He received his bachelor's degree in economics.

After graduation, Bill lived in Annapolis, Md., where he worked for IBM in systems engineering/sales and for Sirius Information Systems. He enjoyed daily exercising, golfing, stamp collecting, and attending family sporting events.

His real love was his wife, Jeanne; his daughters, Erin and Kelly; and recently his grandchildren, Connor and Shelby. In addition to them, Bill is survived by John, who will miss him dearly, and his father, Capt. John O. "Bo" Coppedge Sr., former athletic director of the U.S. Naval Academy.

**THE CLASS OF 1976**



**CHARLES PAUL SLAVIN '76** It is with great sadness that the class officers report the death of Charles Slavin July 30, 2012, unexpectedly but peacefully, at home in Maine.

Charlie came to Princeton from Bethpage (N.Y.) High School, majored in math, and joined Cap and Gown Club. He roomed with John Cecil, Bob Cousins, Jeff McNeill, Henry Perretta, and Greg Snow. Linda Cahn and Mark Dukas remember well dining with Charlie as freshmen at the Princeton Inn.

Charles was elected to Phi Beta Kappa. He earned his master's and doctoral degrees in

mathematics at the University of Wisconsin, with special interest in the fields of harmonic analysis, singular integrals, and real/complex analysis. In 1984, he began his academic career as a math professor at University of Maine. In 1997, he became director of the honors program, and in 2004 was named dean of the honors college at the University of Maine.

Charlie was a devoted husband, family man, and friend. His personal websites are <http://www.librarything.com/profile/cpslavin> and <http://honors.umaine.edu/people/slavin/>, where you can read what Charles wrote about himself.

The class extends condolences to his wife, Nancy Hall; their son, Sam; and the children he helped raise, Matthew and Meagan Westhoven.

**THE CLASS OF 1979**



**RICARDO H. GARCIA '79** The class learned belatedly that Ricardo H. Garcia, who had legally changed his name to Gay Boy Ric, died Feb. 4, 2004, in Los Angeles due to complications

from AIDS.

Ric was a writer, editor, actor, comedian, and pop/rap singer. He wrote a nationally syndicated column called "Gay TV" and was host of *The Gay Boy Ric TV Show*, which aired on several public-access stations in Los Angeles. Ric also worked for *Entertainment Today*, *Edge* magazine, and produced an email newswire, *Daily Gay TV Alerts*, that was disseminated to TV and entertainment journalists.

Ric performed numerous one-man comedy shows in Los Angeles and New York City, and, as a singer, he wrote songs adapted from popular rock and R&B tunes that mirrored his own personal experiences.

Born in Lake Charles, La., Ric grew up in Turkey and Spain as part of a military family. He came to Princeton from Northeast High School in St. Petersburg, Fla. While at Princeton, Ric majored in English and was involved with WPRB Radio and the Aquinas Institute. He was survived by his parents and many friends. The class extends sincere condolences to them all.

**THE CLASS OF 1980**



**ANDREW B. STEINBERG '80** Andy Steinberg came to Princeton from Scarsdale, N.Y., and delved immediately into campus life when he joined *The Daily Princetonian* as a

reporter and editor. In a signed column, Andy argued against Princeton's prohibition against political speech by uninvited outsiders on campus. New Jersey's Supreme

Court agreed.

Andy's quiet sense of humor — but for a ready laugh — gained a wide audience at the podium of the James Madison Humorous Debate Society. A politics major, Andy loved policy debates above all.

Following graduation, Andy taught in Japan through Princeton-in-Asia. He graduated from Harvard Law School in 1984. He was a senior attorney for American Airlines, and was general counsel at Sabre and at Travelocity from their inception to the time they became public corporations.

With appointments from President George W. Bush, Andy served as FAA chief counsel and later as assistant secretary for aviation and international affairs at the Department of Transportation. Andy negotiated breakthrough aviation-route agreements with the EU and China. He grasped and empathized with viewpoints outside his own, and will be remembered for his intellect, integrity, humility, and humor.

Andy died of metastatic uveal melanoma May 20, 2012. He is survived by his wife, Roxann; his children, Madeline and Malcolm; and his brother, Laurence.

**Graduate alumni**

**NATHANIEL WOLLMAN \*40** Nathaniel Wollman, retired dean of the College of Arts and Sciences at the University of New Mexico, died June 10, 2012. He was 97.

Wollman graduated from Penn State in 1936. In 1940, he earned a Ph.D. in economics from Princeton. During World War II, he enlisted in the Navy and remained in the Reserve until retiring in 1968 as a lieutenant commander.

In 1948, he joined the economics department at New Mexico. He was chairman of this department from 1960 to 1969, when he became dean of arts and sciences. Wollman held this appointment until retiring from the university in 1980.

During the preceding 30 years, he researched the economics of natural resources and the new field of environmental economics, with a specialty in water resources. In 1960, he wrote a report on water supply and demand as part of a comprehensive analysis for the Senate Committee on National Water Resources. In the 1970s, he was on two boards of the National Research Council. Among his books was one on New Mexico water resources and another on U.S. national water resources.

Predeceased by his wife, Lenora, he is survived by two sons and three grandchildren.

**GEORGE H. MORRISON \*48** George Morrison, professor emeritus of chemistry and chemical biology at Cornell University and an interna-

tional authority on trace-element analysis and materials characterization, died June 11, 2004. He was 82.

Drafted into the Army after graduating from Brooklyn College in 1942, Morrison was assigned to a Princeton University laboratory to work on the chemical purification of uranium for the Manhattan Project. He then earned a Ph.D. in chemistry from Princeton in 1948. From 1951 to 1961, he headed GTE Laboratories' inorganic and analytical chemistry division.

Joining the Cornell faculty in 1961, Morrison became the director of its Materials Science Center Analytical Facility, where he pioneered his research in trace analysis. Later in his research, he moved toward biomedicine, which led to new concepts in the cell biology of calcium and isotopically labeled therapeutic anti-cancer agents. He became emeritus in 1992.

Editor of the journal *Analytical Chemistry* from 1980 to 1990, he also wrote or co-wrote more than 400 publications. Among his many honors the most prized was his 1971 American Chemical Society Award in Analytical Chemistry for the most complete analysis of the Apollo lunar samples.

At the time of his death, he was survived by Annie, his wife of 51 years; three children; and five grandchildren.

**HENRY R. ALEXANDER \*52** Henry Alexander, who had been a staff engineer with Raytheon Corp. for 47 years, died March 16, 2012, at home after a brief battle with cancer. He was 86.

Alexander graduated from Rutgers with bachelor's and master's degrees in electrical engineering in 1945 and 1947, respectively. He earned a Ph.D. in electrical engineering from Princeton in 1952 and began his career with the Office of Naval Research in Washington, D.C. He was a civilian liaison officer to the British Ministry of Defense in London in 1955-56.

Thereafter, he worked for Stromberg Carlson and then joined Raytheon Corp. in 1962, where he remained until recent years. At Raytheon, Alexander had a major role in the development and application of advanced radar technologies instrumental to national defense in the Cold War and the two Persian Gulf wars.

He had a lifelong interest in athletics and had been a short- and intermediate-distance freestyle swimmer for Rutgers. He swam and ran in many amateur events throughout his life. For Princeton, he was an alumni schools committee interviewer in Massachusetts.

Alexander is survived by Cynthia, his wife of almost 60 years; five children; and eight grandchildren.

**DALE F. RITTER \*64** Dale Ritter, former professor of geology at Southern Illinois University in Carbondale, died June 1, 2012, after a long battle with esophageal cancer. He was 79.

Ritter graduated from Franklin & Marshall College with a bachelor's degree in education in 1955. After teaching high school he returned to F&M and in 1959 earned a bachelor's degree in geology. He then came to Princeton and earned a Ph.D. in geology in 1964.

Joining the faculty at F&M as an associate professor, he stayed there until a mentor persuaded him to accept a position at Southern Illinois. From 1972 to 1990, he established himself with a specialty in the field of geomorphology, receiving awards and honors, including the chair of the Quarternary Geology/Geomorphology Division of the Geological Society of America. His book, *Process Geomorphology*, the authoritative textbook in the field, was published in its fifth edition (with two co-authors) in 2011.

In 1990, Ritter turned full time to research and became the executive director of the Quaternary Sciences Center with the Desert Research Institute at the University of Nevada-Reno. He directed the paleoenvironmental studies program.

Ritter is survived by Esta, his wife of 49 years; four children; eight grandchildren; and two great-grandchildren.

**SHOEI-SHENG CHEN \*68** Shoei-Sheng Chen, a retired senior mechanical engineer at the Argonne (Ill.) National Laboratory, died Feb. 11, 2012. He was 72.

Born in Taiwan, Chen was the first in his village to attend high school and graduated at the top of his class in engineering at National Taiwan University in 1963. In 1968, he earned a Ph.D. in civil and geological engineering from Princeton.

Then he joined Argonne National Laboratory and in 1980 was promoted to senior mechanical engineer. In 1987, he wrote *Flow-Induced Vibration of Circular Cylindrical Structures*, a book still in use. Chen received a distinguished performance award from the University of Chicago in 1986 and a medal from the American Society of Mechanical Engineers in 2001.

Chen was a consultant for the International Atomic Energy Agency, the Nuclear Regulatory Commission, NASA, Rockwell International, and others. He was a fellow of ASME and a member of the Asian American Alumni Association of Princeton. After 30 years, he retired from Argonne, and in 2001 moved to California, where he devoted his final decade to health and natural methods of disease prevention.

Chen was survived by Ruth, his wife of 42 years; three children; and five grandchildren.

**MICHAEL R. VERTER \*76** Michael Verter, retired vice president of an electronic components firm, died from a stroke Sept. 18, 2011. He was 62.

Verter received a bachelor's degree in chemical engineering from Cooper Union in 1970 after graduating from Brooklyn Tech high school in 1966. Following a year at the University of Connecticut, he came to Princeton and earned a master's degree in 1973 and a Ph.D. in 1976, both in chemistry.

According to his wife, Verter did not use his chemistry Ph.D., but worked in his family's business. Retiring in 1999, he continued his many years of volunteer work and "deeds of kindness" for the Chabad House at Rutgers University in New Brunswick and with the Jewish community in the Highland Park/Edison, N.J., area.

Verter was known for arranging visitation and flowers for the sick in area hospitals on Friday afternoons for 30 years.

He is survived by his wife, Mini Verter, a child psychiatrist; three daughters; six grandchildren; and his sister, Frances \*84.

*This issue has undergraduate memorials for John L. Bender '42 \*49, Edward C. Page Jr. '42 \*46, Kennard F. Stephenson Jr. '51 \*55, and Whiting R. Willauer '53 \*59.*

*Graduate memorials are prepared by the APGA.*

**ROY J. BRITTEN \*51** Roy Britten, a retired biophysicist who discovered "junk" DNA, died Jan. 21, 2012. He was 92.

Britten graduated from the University of Virginia in 1940. Recruited for the Manhattan Project during World War II, he later earned a Ph.D. in physics from Princeton in 1951. That year, he joined the Carnegie Institution in Washington, and rose to Distinguished Carnegie Senior Research Associate in biology, becoming emeritus in 1999.

He also was at Caltech as a senior researcher from 1973 to 1981. Promoted that year to distinguished senior researcher, he retired, also in 1999, as emeritus.

Britten was known for his discovery of repeated DNA sequences in the genomes of higher organisms. This discovery of "junk" DNA in 1968 pointed to its significance. As a front-page *New York Times* article on Sept. 6, 2012, reported, a federal project of 440 scientists from 32 laboratories around the world recently discovered that this DNA, once dismissed as junk, contains genetic switches that regulate how cells, organs, and tissues behave — "a major medical and scientific breakthrough."

He was a member of the National Academy of Sciences and a fellow of the American Academy of Arts and Sciences.

Britten was predeceased in 2001 by his wife, Jacqueline, and is survived by two sons.

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**FAMILY MEDICAL COORDINATOR:** Extraordinarily intelligent, highly organized individual needed to assist in logistics, research, and various administrative tasks for medical and health-related projects for a Manhattan family. The right applicant will be meticulously detail-oriented, and will be able to collaborate with other professionals as well as work independently to see projects through to completion. Considerable weight will be given to unusual academic distinction and other intellectual achievements. A scientific background is a plus but is not required. This is a full-time position with a highly attractive compensation package and significant upside potential. Please send your resume to: [pmrrecruit@gmail.com](mailto:pmrrecruit@gmail.com)

**HIGH-LEVEL PERSONAL ASSISTANT NEEDED.** Seeking highly intelligent and organized individual for High-level Personal/Executive Assistant role, with responsibility for keeping a busy professional and parent on track professionally and personally. This person will help oversee a small staff and assist in managing day-to-day operations and long-term projects. Duties will include researching and producing "bottom-line" reports for principal, managing communication and information flow to/from principal, and helping to coordinate staff activities. Strong project management, communication, and research skills are a must; previous managerial experience is a plus but not required. This is a year-round, full-time position with excellent compensation and benefits. Please email your resume and cover letter to [hlparecruit@gmail.com](mailto:hlparecruit@gmail.com)

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**PERSONAL ASSISTANT** to dynamic, peripatetic, Princeton Alumnus Chairman of large shipping company with extensive interests in art, private/public equity, real estate. Location: Wall Street. Position requires extensive travel within the United States, the Caribbean, Europe, South America and the Far East. Candidate must have good computer skills (Office Suite), good organizational skills and the ability to handle multi-tasking. Candidate must be willing and able to learn, understand and follow business communications undertaken on behalf of the Chairman and develop managerial initiatives thereon. College degree and prior experience preferred. CV to [mlindberg@bamny.com](mailto:mlindberg@bamny.com) and [jacciola@bamny.com](mailto:jacciola@bamny.com)

## SALES DIRECTOR

The Ivy League Magazine Network is seeking an experienced and highly motivated leader to develop and implement advertising sales strategies, tactical sales plans, and marketing programs to achieve target revenue goals. The ILMN is an association of nine alumni magazines with a total circulation of more than one million, operating with a network of national independent sales representatives.

Contact Ellen Williams at *Stanford Magazine*: [ellenwi@stanford.edu](mailto:ellenwi@stanford.edu).

 Ivy League Magazine Network

# Final scene

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**Graduate College** Cleveland  
Tower looks down upon Procter Hall.  
*Photograph by Ricardo Barros*

# Burning Bright



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