

Marshall

Alumni Newsletter

Fall 2018



Marshalls in the Arts

Editors



Stanley Chang

Managing Editor,
(UC Berkeley, BA 1991; Trinity College,
Cambridge, MA 1993; University
of Chicago, PhD 1999) Stanley is a
mathematician at Wellesley College, where
he has been teaching since 2001. He is
currently writing a research monograph
on topology.



Nicholas Hartman

Deputy Editor
(Pennsylvania State, BS 2003; Darwin
College, Cambridge, PhD 2008) Nich-
olas is a partner at the New York City
office of CKM Advisors and lives in
Westchester.



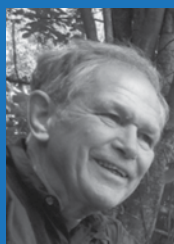
Diana Coogle

Profiles Co-editor
(Vanderbilt, BA 1966; Newnham College, Cambridge,
MA 1968; University of Oregon, PhD, 2012) After
writing a dissertation on Old English poetry, Diana
is again teaching English at Rogue Community Col-
lege in Grants Pass, OR. She lives and writes in a little
house in the Siskiyou Mountains of southern Oregon.



Ushma Savla Neill

Special Features Editor
(Northwestern, BS 1996; MS 1996;
PhD 1999; Sherfield Postdoctoral Fel-
low, Imperial College 1999) After 11
years as a professional editor of bio-
medical research journals, Ushma
is now the VP, Scientific Education
and Training at the Memorial Sloan-
Kettering Cancer Center.



Wallace Vickers Kaufman

Profiles Co-editor
(Duke University, BA 1961; Oxford MLitt 1963) Wal-
lace started his career as an English professor and sub-
sequently moved into business and economic survey
work in E. Europe, Russia, and Central Asia. He is now
based in the Oregon coastal wilderness where he has
built a house, finished a sci-fi novel, and is working on
two new books while crabbing, fishing, and kayaking.



Aroop Mukharji

Co-Editor for Class Notes
(Williams College, BA 2009; LSE,
MSc 2012; Kings College London, MA
2013) Aroop is currently working on
a history of the Marshall Scholarship
and its impact on Anglo-American
relations over the last 60 years. He is
also a PhD candidate in Public Policy
at Harvard Kennedy School.



John Thomas Nelson

Co-editor for Class Notes
(Princeton, AB 2010; School of Slavonic and East Eu-
ropean Studies, MA 2012; London School of Econom-
ics, MSc 2013) John has enjoyed serving as a co-editor
for class notes since the very first months of his tenure
as a Marshall Scholar, but is passing the baton in an-
ticipation of starting a law degree at Yale in the fall. At
present, he is dividing his remaining months of liberty
between travel and LSAT instruction.



Nabiha Syed

Co-Editor for Class Notes
(Johns Hopkins, BA 2007; Yale University, JD 2010;
Oxford, MSt Comparative Media Law 2011) Nabiha
is a media lawyer with interests in transparency, sur-
veillance, and emerging media technologies.

Cover photo: Michael Poll

Newsletter design: Lara McCarron

Views represented in this newsletter are those of the authors
and do not necessarily represent the views of the AMS or the
Marshall Aid Commemoration Commission (MACC).

TABLE OF CONTENTS

AMS President's Message	2
AMS Executive Director's Message	3
Catherine Raine, Working with Canadian Immigrants through Art	4
Michael Poll, Bach on 7 Strings	8
Hayley Wolfe, Chamber Music in Europe.	10
Garrett Turner, The Courage of his Convictions	12
Bill Dougherty's Mission: To Make, from the Ephemeral Sounds Floating through the Air, Music for Communication	15
Jenna Sherry, Chamber Music: New Orleans style	17
David Roberts & Billy Shebar, Marshalls' New Film Company Makes a Splash with <i>Trump Bites</i>	18
Science Corner: The Coldest Place in the Universe	21
Prince of Wales 70th Birthday Patronage	24
Samuel Kleiner: The Flying Tigers	26
David Lee Campbell: Looking Back at a Double Life	28
Kate Elswit: Watching Weimar Dance	29
Zachary D. Kaufman: Bystanders and Upstanders	30
Devin Marsh: No Two Days	31
Class Notes	32

Greetings to the readers of the *Marshall Newsletter*! In this issue we focus on the visual and performing arts, featuring some scholars who are currently involved in these fields. Since the beginning of the scholarship, eighteen Marshalls have studied art in various forms: art history, fine art, digital art. A total of 33 have studied music: composition, conducting, musicology, performance in guitar, violin, piano, trumpet, and voice. Approximately six have studied the theatrical arts and one in dance. Some scholars develop these interests far after their student lives in Britain. Here in this edition of the *Newsletter* we follow the activities of a few of them.

The contents of the biannual *Marshall Newsletter* will be gently evolving. In each issue, we hope to include a Science Corner to feature the work of scientists in the Marshall community. We invite our readers to contribute to a section for Letters to the Editor, making suggestions about content in current and future issues. As before, we will present new publications, either in book or article form, as well as class notes and current news. Future themes for the *Newsletter* have not been decided, but we would like to consider subjects like the natural world (ecology, habitat, public policy, and even photography), language, education at all levels and forms, health and medicine, and travel. We encourage all readers to contribute their profiles in these areas, either professional or not, and to suggest themes not listed above.

The *Newsletter* staff has also changed. We should especially thank Nicholas Hartman and Ushma Neill, both of whom have been in charge of this publication for many years, and who will continue to serve as *Newsletter* editors. At this point, we seek additional feature writers to join Diana Coogle and Wallace Kaufman in this role. After many years of service, John Nelson Thomas and Michael Aktipis have decided to step down from their roles. We hope for some volunteers to join Aroop Mukharji and Nabiya Syed in the effort to acquire Marshall news and events. Please consider joining our team to connect Marshall Scholars from all over the world. Additionally we need a News Editor to help collect information and photographs of Marshall activities all over the country (sadly there is no News section for this issue). Please consider joining our team to connect Marshalls from all over the world.

Stanley Chang
newsletter@marshallscholarship.org

Message from the AMS President

Summertime And The Livin' Is Easy: Plan a Marshall Scholar BBQ, Day at the Ballpark, or Outdoor Concert Outing Today!

Did you know there are three Marshall Scholars living in Anchorage, Alaska? Six Marshall Scholars living in Kentucky (including three—from the classes of 1954, 1985, and 2011—in Louisville)? 20 Marshall Scholars live within 60 miles of Ann Arbor, Michigan. We've got 30 Marshall Scholars in Colorado, 50 Marshall Scholars in Illinois, and 57 Marshall Scholars in Maryland.

Marshall Scholars are everywhere, and everyone can play the Marshall Scholar geography game by accessing the password protected Association of Marshall Scholars (AMS) Directory at:

<https://www.marshallscholars.org/marshall-scholar-directory/marshall-scholar-members>

The Marshall Scholar geography game is won by bringing Marshall Scholars together. Plan a BBQ, organize a day at the ballpark, convene a group to attend an outdoor concert this summer.

The AMS exists, in part, to foster community among Marshall Scholars, and the **AMS needs you** to plan a Marshall Scholar gathering—small or large—in your town, county, or state.

If you have a kernel of an idea for an event that will bring together Marshall Scholars, I want to hear about it (email me at andrew.klaber@gmail.com). I and the AMS programming committee will ensure that all AMS-publicized gatherings receive resources to defray costs.

The AMS is only as strong as its community—we need each and every Marshall Scholar to be an active participant. Last year the AMS hosted 19 events across the country, and garnered participation by roughly 1,000 Marshall Scholar attendees. But our community is 1,900 Marshall Scholars strong, and we can do better. If you haven't seen an AMS event in your community in a while, help us organize a local gathering where you live! If you want to see a different type of AMS event, send me your ideas!

After all, it was General George C. Marshall who said, "Don't fight the problem, decide it." The **AMS needs**

you—help us decide our programming gatherings by organizing an AMS event today. I'm keen to hear from you!

Andrew Klaber, President
Association of Marshall Scholars
andrew.klaber@gmail.com



AMS President Andrew Klaber ('04 Oxford) in the New York City Marathon

Update from the AMS Executive Director



Forty-three Marshall Scholars will begin their studies in the UK this September thanks to the increase in Marshall Scholarship program funding the British government announced this past December. The announcement marked the second straight year of increased funding for the program. This expansion represents a total 39% increase in scholarships offered since 2015. To get a sense of just how transformative the scholarship experience is today, please take a look at the first-hand accounts of their experiences being shared by current scholars through our new current scholars' blog on the AMS website.

In addition to growth in the Scholarship program, 2017-2018 has seen a surge in engagement across the alumni community. The AMS received support from over 365 members, new donors and foundations. The organization also benefited from more than 270 Marshalls who generously volunteer their time, counsel, leadership and ideas as advisors, directors, officers, regional events coordinators, outreach volunteers, selection and reading committee members, class secretaries and class fundraisers. This support has been invaluable to our efforts to build the profile of the scholarship and bolster the Marshall community. Thank you.

Last year, we hosted 19 events across the country and garnered participation by roughly 1,000 Marshall Scholar attendees and other guests. Events were held in New York, Washington, Boston, and San Francisco and included collaborations with the Soros Foundation, School of American Ballet and the Royal Ballet School, Neuhouse, Harvard University, The German Marshall Fund, the British Embassy and Consulates in several regions. This year, regional coordinators, partners and volunteers have already hosted 12 events from Rhode Island and Denver to New York and San Francisco. The AMS is particularly grateful to Stanford's Bechtel Center, the British Consulate in San Francisco and the program Host Committee—Shalini Bhutani, Carlos Bustamante ('01), Michelle Mello ('93), Ed Stolper ('74), Carla Shatz ('69), and Andrew Whitakker—for their assistance in producing the Marshall Forum on Innovation at Stanford this June — a program focused on innovation and the pipeline of scientific invention in fields such as biomedicine, genetics, physics and data science.

This past year saw a significant increase in communications and media coverage of Marshalls. Thanks to the support of partners and participants, the 2017 Harvard Marshall Forum in June received over 1.2 million coverage views, with press from over 40 major newspapers and media outlets (such as the *Wall Street Journal*, *New York Times*, *Washington Post*, and Associated Press, among others). In December, the 2018 Marshall Scholars announcement ran in over 100 press outlets. In addition to mainstream media, such as the

Washington Post, *ABC News*, the *Miami Herald*, and the *Seattle Times*, and local and regional papers, University papers and international news, media, and radio covered the story. The new AMS website, developed under the guidance of Michael Li ('07) and Phil Mui ('95), was launched last June, and has now received over 50,000 unique page views. The AMS, the British Embassy and the current scholars now run three complementary social media campaigns on twitter: #ImAMarshall, #BeAMarshall and #MarshallMonday, highlighting the work of current Scholars and alumni.



Looking ahead to 2018-2019, the AMS aims to build a sustainable financial foundation through its \$1.5M Marshall Challenge campaign. The Marshall Challenge helps support new AMS initiatives including: a biennial Forum aiming to foster US-UK ties, a Marshall Digital Video pilot series with Dan Rather's *News and Guts* production company—highlighting the work of individual Marshall Scholars and the ways in which their pursuits and expertise are impacting significant global challenges today, a digital directory for Scholars, as well as programming and other opportunities for the Marshall Scholar community to further US-UK exchange. We need to raise just \$300,000 more to reach our goal. Donations made to this campaign in 2018 will be matched dollar for dollar by Reid Hoffman ('90 Oxford) who is generously doubling the value of every gift made to the Marshall Challenge before year's end.

Class secretaries and class fundraisers are playing a critical role in helping bring Marshalls together. Please continue to use your class representatives to share news, ideas and suggestions with the Scholarship community and the AMS. The AMS continues to welcome alumni support for ongoing outreach and diversity efforts for the Scholarship program, as well as for the grants that AMS provides to support current Scholar activities in the UK that bring them together as a class and further their educational and cultural experiences while overseas.

Finally, I wish to thank the new Managing Editor for the *AMS Newsletter*, Wellesley College Professor and Marshall Scholar Stanley Chang ('91) for his willingness to serve at the helm of this terrific Newsletter team! We are so grateful for the work of every member of the Newsletter team contributing to this publication — helping to keep our membership informed and inspired by the work of other Marshalls.

Thank you.

Sincerely,
Nell Breyer

Catherine Raine

Working with Canadian immigrants through art

Eleven years ago, **Catherine Raine** ('91 University of Glasgow) took a life-transforming collage class, *Create Your Own Healing Deck*, and since then she has developed a diverse portfolio of collage, mixed-media, encaustic, and photographic work. In 2011, she exhibited *Maps of Loss: Rivers, Ruins, and Grief* at Richview Library in Toronto, which was followed two years later by *Mosaic Dream Waves* at Runnymede Library.

In 2014, the Tate Gallery selected *Jenny's Purple Tuftscape* to be part of a Collage and Texture digital display in London, England. The summer of 2015 saw the culmination of a library-celebration project with *Catherine's Toronto Public Library Pilgrimage: Photographs of 100 Branches* at North York Central Library. Deer Park Library (Toronto) became home to *Groovy Conversations: Paper Doll Collages* in 2016.

Scarborough Arts have published two of Raine's poems, two collages, and a photograph in Issues 4 and 6 of the *Big Art Book* (2016 and 2018). In the summers of 2016 and 2017, the miniBar in Kansas City hosted Raine's exhibits *Shipwrecks and Voyages: A Collage Journey and Heart Poultice*.

In addition to creating art, Raine loves facilitating collage workshops in such diverse settings as libraries, yoga studios, conference sessions, college campuses, non-profit organizations, and at kitchen tables with friends. If you would like to see samples of workshop collages or Raine's own work, please check out c-raine.com (her blog) or e-mail her at cafrinie@yahoo.ca.

The rest of the article is written by Raine herself.

Since 2013, I have led more than thirty collage sessions, and each one has testified to the power of art to nudge emotions, memories, and personal wisdom to the surface. Bridging visual and linguistic boundaries, collage creates a world of meaning in which a yoga pose, a

set of stairs, and a gold coin symbolize an immigrant's struggle to regain lost ground. As an artist and ESL educator, I appreciate collage's unique ability to sound the depths and reveal insights that could be challenging to access verbally, thus providing a perceptive gift that builds second-language fluency and morale. Having witnessed the alchemic energy that transforms ordinary paper and glue into artistic creations, I would like to share my collage-teaching experience with a wider audience. To showcase the learning potential of this versatile modality, I will focus on the process of workshop preparation, execution, and closing harvest.



Catherine Raine

Background image: Theeraphol/Bigstock.com



"When I came to Canada, I had to start again at the bottom. I struggled and had a lot of stress. The stairs show my difficult climb back up to success." — Geraldine, workshop participant, 2015

Whether conducting a session with my own students or responding to colleagues who ask me to visit their ESL classes for a few hours, I am ever delighted to promote collage as an educational tool. To harmonize proposed collage lessons with the curriculum, they are given a theme connected to textbook chapters currently being covered, and some typical ones have included Relaxation, Success, Health, Nature Conservation, Families, Memory, and Personality Traits. The artwork that results from these themed sessions provides meaningful material for discussion and written reflection, which instructors often incorporate into assigned presentations or paragraphs.

With a theme and a firm date established, workshop preparations start with a dive into several thick folders from my picture collection (an entity that has taken on a voluminous dimension of its own). As I search for relevant



Collage workshop in progress, 2015



Detail from student collage on the theme of Endangered Animals, 2018

images to the theme, I take a moment to celebrate the latent promise of diverse colors, textures, shapes, and lines found in magazines, leaflets, wrapping paper, hand-made paper, tissue paper, fancy bags, and commercial packaging. While sorting through the folders, I also contemplate the artistic destiny of items such as a recycled birthday card with a hummingbird appliqué, a page from an old Rumi calendar, or a shiny star from a box of bath bombs. After the folders have been customized for a particular class, I gather the requisite backings, scissors, glue, and embellishments, sometimes making flying visits to the dollar store if necessary.

When the day of the session arrives, I shoulder two large bags full of pictorial possibilities and make it my mission to fire up enthusiasm for art, an attitude which lays the foundation for

a lively and productive session. Upon arrival at the designated classroom, I ask for a show of hands to gauge how many participants have tried collage before. If the term is unfamiliar, I show them a sample collage and call attention to the French origins of the word (coller, to glue) while flourishing a glue stick in the air. Then I explain that collage is a process in which different pieces of paper are arranged and glued to a backing to create a new piece of art.

Before the actual collage-making begins, I assure the class that drawing skills are not a prerequisite, declaring, “You don’t have to be an artist to do collage.” Hoping to alleviate possible anxiety over creative deficiencies, I strive to foster a non-judgmental learning environment, for I want participants to feel free to take a playful approach to the activity,



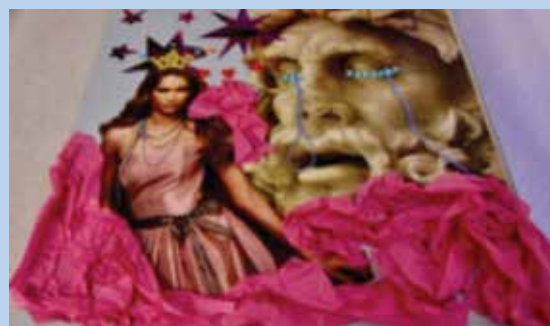
The collages shown were done by Raine’s workshop participants in 2016.



"This collage is about my thoughts about my life. Sometimes we hear a noise and we think that it is something dangerous. We try to turn back and looking what it is, but usually it's something like this cute dog who want to play and make a noise. Fear pulls you back. If we release our fear, we can reach to the stars." Sergi's reflection about his collage from Catherine Raines's Blog, "ESL students make collages and discuss their meaning", <http://c-raine.com/2013/12/06/class-collages/>.



Detail from student collage on the topic of Healthy Lifestyles, 2017



Student collage, 2017



Detail from student collage on the theme of Social Media, 2017

setting aside worries about making mistakes. Thankful for the respite from critical evaluation, many students find that cutting, tearing, and pasting help relieve the stress of testing, grades, and error-correction, all of which permeate second-language study in college. Moreover, a relaxed approach gives participants the chance to defy negative beliefs such as "I am not creative" and surprise themselves with the strength of their imaginative capacity.

To avoid slowing the session's momentum with overly-detailed instructions about technique, I prefer to pass around five or six examples of previous students' artwork and let the exemplars provide inspiration. After the samples have made their rounds, I ask each person what color of backing they would like and supply the tables with scissors and glue. Then it is time to release multitudes of papers from their orderly folder-bound existence into gloriously messy piles. As colorful items spill out with abandon, eager hands pounce on individual images that clamor to be chosen. When I see how swiftly the learners become engrossed in gathering their images and committing to a mental picture of what they want to create, it makes me happy.

Once the session is in full flow and the students completely immersed, it is fun to intensify the joyfully-strewn chaos of materials by adding alphabet stickers, stencils, markers, fake jewels, ribbons, and tissue paper to the mix. With student-selected music playing in the background, the room hums with kinetic engagement, which is in dramatic contrast to

the traditional pedagogical tableau of quiet students in rows of desks, immobilized by lectures. Instead, workshop participants are free to stand up and browse materials on other tables or study the composition of classmates' collages. As the dynamic work continues apace, someone might call out a request for a fish, a field of snow, or a feather, and these calls activate a general scramble to oblige the seeker. Invariably, cries for vowels become increasingly urgent as the sheets of alphabet stickers become more and more depleted. When requested letters or visual items are unearthed, it is highly rewarding for the helpers because they have provided exactly what a fellow artist needs to realize his or her vision.

Near the end of the workshop, busy heads bend low over the tables in a final burst of concentration, determined to add finishing details like a border of faux stick-on pearls



Detail from student collage, 2017



Raine's own work entitled *Denise's Heron* (2015), a multimedia piece that includes small pieces of paper that she had decorated with a watercolor crayon rubbing technique (frottage) in addition to tufts of hand-made paper.

or a tissue-paper flower with a questing bee. One by one, collages are declared finished, admired by onlookers, and then placed in a spontaneous classroom gallery that is curated with the aid of masking tape or magnets. To gaze at the rapidly-expanding galleries that emerge at closing is to be awed by the creativity, energy, and humor on display, which is visible in spirited details such as origami cranes attached to the substrate, a giraffe with a bedazzled purple bow-tie, or two loops of string affixed by blue gems that seal the eyelids of an anguished god.

As soon as the galleries are complete, cellphone cameras begin to click like mad, capturing each learners' individual work and that of their classmates. Sometimes students will make videos of the displays, walking slowly to savor each artistic offering. Whether they record the collective works or simply examine them, it is heartwarming to see groups of rapt students standing in front of the exhibits and exclaiming over art that had not existed two hours

previously. Gazing at evidence of simple materials transmuted into art by virtue of imaginative effort rarely fails to impact viewers; almost magically, collage reminds us that creativity is our human birthright.

Thanks to the pop-up exhibits, fresh artwork now brightens classroom walls and serves as a rich resource for written and verbal responses. Turning to a final illustration, this transcription of a collage presentation by Sergi, an international student, contains visionary wisdom (see the upper left picture on page 6).

I am very grateful for the courageous willingness of over 350 students like Sergi and Geraldine to try an unconventional classroom activity that encourages camaraderie, poetic thinking, and artistic confidence. Until the next collage workshop, may your garden be protected by an Ewok and your baby panda lulled to sleep by a lute.



"Bookmark for Aspiring Byronic Types," Catherine Raine, 2017

Michael Poll

Bach on 7 strings

By Stanley Chang ('91 Cambridge)

Classical guitarist and conductor **Michael Poll** ('12 Guildhall School of Music and Drama) was not expecting any commercial success with his new album of arrangements of Bach for 7-string guitar, but when the *Birmingham Post* led with “Performing Lute Suites is Another String to Michael Poll’s Rare Guitar” he suspected it might capture a bit of attention. So far that has been right: in 6 weeks since the album was released on Orchid Classics it has 325,000 streams on Spotify and was product of the week for the Chimes Music shops in London. Naxos has picked up the record for global distribution and iTunes featured it on its classical music landing page. But for Poll the project was not about searching for an audience but about the music itself: “the idea to play on 7-strings came from the repertoire,” he reports. “Bach’s lute music was intended for a 13-course Baroque instrument, but string quantity and resonance are inversely proportional: the larger the range of the instrument, the harder it is to get it to vibrate across the frequency spectrum. I got very excited back in 2013 when I realized that all of Bach’s lute music was playable in the original register with just one extra string.” He goes on, “the extra string allows me to play really low—three notes below the cello at A1 and thus to preserve Bach’s instrumental counterpoint.”

The first piece on the album, the E Major Suite for Lute BWV 1006a, has a prelude that appears in not one, not two, but three versions and in four different places in Bach’s musical corpus. That there are so many versions: for violin, lute, and two for organ and orchestra, sets a precedent and provides a model for the arrangements

that Poll is making for guitar. So in practical terms what changes when transcribing from lute to guitar? “The lute and guitar differ greatly in their capacity for sustain, so while a lute player might decorate a chord or a line extensively with ornamentation, a guitarist might elect a less decorated, more plaintive approach in acknowledgment of the greater note-sustain of which the guitar is capable.”

The second work, the E Minor Suite for Lute BWV 996, however, is less well-understood, since there is no surviving autograph copy of the work. Instead there is a single copy by Johann Gottfried Walther, a contemporary of Bach, whose manuscript is for lute-harpsichord, an instrument with the acoustic properties of a lute but played with a small keyboard.

“By arranging it for the modern guitar,” Poll says, “I follow in the tradition of great guitarists of the 20th century, nearly all of whom arranged Bach. But arrangement is a statement of aesthetics—what we change, how we change it, and why, are all more a reflection of the arranger as an



Background image: Theeraphol/Bigstock.com

Image credit: Alek Berbecki



artist than of the work that she is arranging. My desire to leave intact Bach's original bass line reflects my own inclination towards historical performance, and yet using a guitar instead of a lute keeps the project firmly grounded in modern instrumental practice."

The project was made possible by a Kickstarter campaign in 2016, which raised \$18k in four weeks to allow Poll to record the suites in Abbey Road's Studio 3. On the project page, he notes "I started noticing special patterns in the music of Bach: sequences, cyclical progression, harmony, an approach to composition that mimics nature, using the golden ratio as a guiding structure." In our conversations he elaborates "It happens often in movements of Bach's music that the moment of greatest musical tension comes in a seemingly random measure: say bar 19 of a 31 bar piece. This was not an accident." This would be an example of a work reaching its climax at the reciprocal $1/\Phi$ of the golden mean, roughly 61.8% of the way through the piece. The golden ratio, an irrational number given by $\Phi = (1+\sqrt{5})/2 =$

$1.618033\dots$, is a value found often in nature, Greek temple construction, and likewise in the music of Mozart, Beethoven, Bartók, Satie and Debussy (who, Poll adds, were likely inspired by Bach).

When I ask him how it feels for there to be eyes around the world on his music (the cities where the album has been most popular are New York, London, Mexico City and Istanbul), Poll replies, "It's a dream come true for someone like me who spends so much time researching and planning and practicing. It was the aesthetic imperative of 18th-century musicians to arouse 'passions' in people, so it's great that this music is finding such a warm reception among a new generation of internet audiences."

"Music gives us the chance to time-travel, to explore another place and time. So I'm hoping that listeners will enjoy the opportunity to disconnect from the modern world, to have a few moments of relaxation and quiet meditation taking this music in."

ing this music in."

More information about Poll's music can be found at www.michaelpollguitar.com.



Michael Poll conducting the Goodensemble Orchestra in London.

Hayley Wolfe

Chamber music in Europe

Originally from Columbus, Ohio, **Hayley Wolfe** ('04 Royal Academy) studied from the age of ten at the Cleveland Institute of Music and received her Bachelor and Master of Music Degree from The Juilliard School. She pursued further postgraduate work at London's Royal Academy of Music and completed her studies at the Guildhall School of Music and Drama. Since 2009 Hayley has been living in Germany pursuing a busy freelance career.

Describing her time studying in the UK, she says, "As a Marshall Scholar, the time I spent in London opened my eyes to an entirely new world of music making, both in England and throughout the rest of Europe. During my studies in London, I was lucky to travel often for concerts, to connect with musicians in other countries, and to see first-hand the rich and varied ways of musicianship outside of the United

States. I was eager to experience more and to learn more, and I wasn't yet ready to move home. I had this overwhelming feeling that you can easily go back to where you come from, but you can't always easily live abroad. At the end of my studies and with this in mind, I thought to myself, 'if I want to do this, if I want to see more, it needs to be now!' I had several close musician friends who were living in Berlin at the time. I loved the city, so during one of my visits I checked with the local authorities to ask about working and moving there myself (the process of getting a work permit turned out to be relatively easy). One month later, my suitcases were packed and I moved to Berlin. I didn't initially plan to stay, but ten years have passed and I am still there! I now work regularly with orchestras and ensembles all over Europe. Due to its location on the continent, Berlin is a very practical city for traveling musicians such as myself."

Background image: Theepho/Bigstock.com



Wolfe most enjoys the genre of chamber music and chamber orchestra. “The string quartet repertoire is, in my opinion, some of the greatest music ever written,” she said, “most especially the late string quartets of Beethoven. The first piece of music in which I completely fell in love, at the age of ten, is the *String Sextet in B-flat major, Op. 18* by Brahms. I dream of one day having the opportunity to play the violin solo from the Sanctus in Beethoven’s *Missa Solemnis*. The beauty and sheer magnificence of this piece is beyond words!”

Currently she is finishing up a contemporary opera project in Bern, Switzerland. She will soon go on tour with the Mahler Chamber Orchestra, playing Beethoven and Schumann Symphonies throughout Germany, Italy and Spain. In addition, she will play a Bach tour with a German boys’ choir, as well as some chamber music concerts in Berlin.

“The work we do as musicians can, at times, be all-consuming,” she said. “We work tirelessly to stay in our best physical shape, we are constantly learning new repertoire, and in all cases we should be familiar with the scores of the pieces we are playing. The work is demanding, but extremely rewarding in those special moments on stage!”

Wolfe’s musical activities span all time periods. A few contemporary works that have particularly moved her as a performer include Aaron Jay Kernis’s *Brilliant Sky, Infinite Sky* (for baritone, piano, violin and percussion), Henning Kraggerud’s violin concerto *Equinox*, Edgard Varèse’s *Amériques* and Pierre Boulez’s *Notations*. She also enjoys hearing works by Esa-Pekka Salonen and Osvaldo Golijov.

In addition to music, Wolfe hopes to take a class or two at a university in Berlin. “I enjoy the sciences and would very much like the opportunity to pursue further studies in this direction. I also enjoy learning languages. When I first moved to Berlin I couldn’t speak a word of German. I enrolled in a course that met five days a week, three hours



Images © 2010 A. Busa Photography

a day. It was such a joy, not only to learn a new language, but to also use my mind in a different way. Perhaps I will one day have the opportunity to study some of these things again.”

Some of Wolfe’s favorite pieces for violin include Bach’s *Sonata in C Major for Solo Violin* (especially the Fugue), Schubert’s *Fantasy in C Major for Violin and Piano*, Janáček’s *Sonata* and Beethoven’s *Violin Concerto*. –SC



Garrett Turner

The courage of his convictions

By Wallace Kaufman ('63 Oxford)

Suppose you are interviewing past recipients of one of the world's most prestigious graduate scholarships, one for which scholarship is a primary qualification, and you are appraising the results. And suppose one recipient says that after five weeks at university, "That was the last vestige of me holding onto the idea that I might get a PhD. The last thing I want to do is write a PhD dissertation." Being an enquiring scholar yourself, you want to know why. We begin the story of **Garrett Turner** ('12 University of London) in *medias res*, a term familiar to literary scholars or anyone who took introduction to English literature as a college freshman.

For Turner the Marshall Scholarship was considerably later in life than *mid course* since it sent him to Queen Mary University of London for his master's in theater and performance only six years ago. He set aside one year for that degree and a second year at the University of East Anglia for a degree in creative writing. He thought he was on the path to becoming an artist-scholar who would return to America to spend his life as a professor and writer. After those first five weeks at Queen Mary University, he found himself—not as an artist-scholar, but as a performing artist. He stayed in London to complete a second master's degree at the Royal Central School of Speech and Drama.

Four years later, via Skype, we catch up with Turner in early April in midtown Manhattan's Signature Theater on 42nd Street on the West Side. Turner returned to America to become not just an actor—but an actor, singer, dancer, poet, and playwright. The Signature hosts resident artists and it's where he can immerse himself in all those disciplines and pursue his own work. His professional credits since leaving England include all the above.

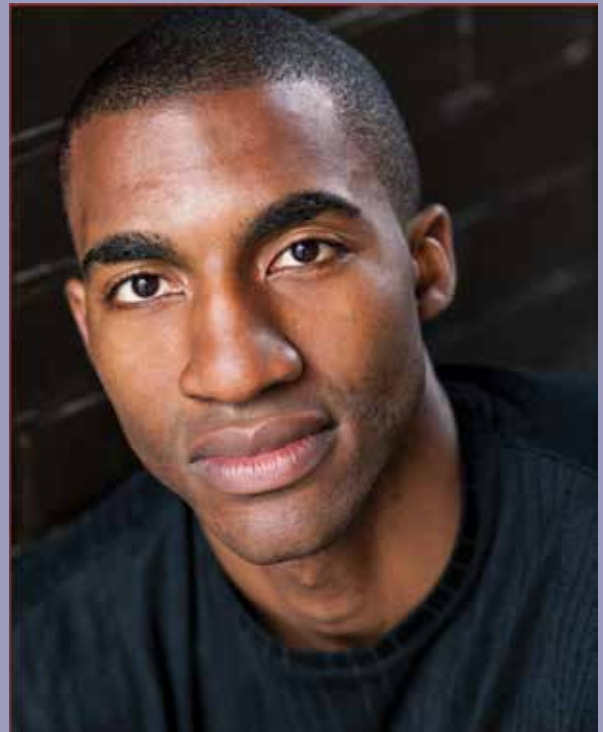
Finding a career is part of a biography that can be understood in retrospect but seldom in prospect. Seldom does anyone become an adult following a profession confidently embraced in the first answer to "What do you want to be when you grow up?" Nor do most high school students find themselves 5 or 10 years later in the profession they once imagined. What's true for them is true for Turner—connecting the dots that led to the present is far easier than predicting where Turner will be 5 or 10 years from now. Looking back our career choices seem logical, even inevitable. Of course, we now see, Turner was never destined to be an academic.

Turner's family moved north from Birmingham, Alabama, to the small town of Florence on the Tennessee River when he was in the 6th grade. His parents enrolled him in a private Christian school where he was the only black kid in his

class and one of three in the high school. They also took him every Sunday to The Church of Christ, a church that follows what it sees as Biblical tradition—singing without musical instruments, hymns that put all the weight on the human voice. Watch Turner on stage (or YouTube), and, whether speaking or singing, his voice is as strong and expressive as his well-muscled, basketball player's body.

The big event in little Florence is the annual festival named for its most famous resident, W.C. Handy (1873-1958), known as "Father of the Blues." For more than a week the event showcases dozens of the country's best in jazz, rhythm and blues, gospel, pop and rock. Turner remembers the picnics and block parties he attended every year during the festival. Florence is also a satellite town to Muscle Shoals and its famous recording studios.

In Florence, Turner also learned the value of playing, including play acting. In his one-man poetry show that he wrote at Queen Mary University, *Reconnect*, he asks, "Why play?" and the answer is because, "Even trapped in our rooms there were jungles hidden under our covers, there were monsters





Garrett Turner as Jimmy Early in *Dreamgirls* at Atlanta Lyric Theatre

under our beds. Why play? Because make believe will make you believe in your ability to create.”

On a full Robert Woodruff scholarship at Emory University, Turner sang in and then became director of the cappella choir as well as singing in two other college groups. A Mellon Mays Fellowship supported him to write and produce a senior year play, *I Dream a World: The Life and Work of Langston Hughes*. That play brought together Turner’s passion for jazz, blues, singing, and film. For a second play that year, “*Lost for Words*,” produced at Spelman College, Turner received the Artistine Mann Award from Emory.

Decorated with such honors and with a BA in Music and Creative Writing, Emory awarded him one of four Bobby Jones Scholarships to Scotland’s University of St Andrews.

Without a degree requirement, Turner studied theater and played basketball and traveled in Europe, absorbing cultures, and characters far different than his native South. He also performed with Scotland’s Alleycats a cappella group at the Edinburgh Fringe Festival. Even after having been the lone black student in his high school class, living in a largely white town, and attending a mostly white church, adjusting to Scotland took courage. “Living as a black man in a tiny hamlet in Scotland in a freshman dorm right after I had graduated from undergrad an ocean away from my friends and family—I felt isolated.”

He struggled to find close friends, to feel at home among the Scots, but he accepts such challenges. “At various points along my school-career path, I’ve felt on a bit of a lonely limb. I was one of few people from my high school or hometown to move out-of-state to a city for college, one of few people to move up North, one of very few people to pursue a career in the arts for which I had little to no role models or examples growing up.” He did not yet realize that all good artists are one of a kind.

Despite these challenges, including doubts about his faith, in his first semester he decided the UK offered his best opportunity to continue studying theater and literature. He flew home for the Marshall interview in Atlanta, and

the day he returned to St. Andrews he learned his interview performance had received winning reviews. He ran outside to celebrate.

In retrospect it’s easy enough to see that the experiences shaping him were not creating a professor but a performer. Turner didn’t know it. “I was clinging to the middle class of my upbringing to be a professional and live in the life of the mind. Finally, I had the courage to say I wanted to be an artist full time.”

Although every drama has its own theme, most strong careers have one theme. Courage is Turner’s theme.

That was the theme of a talk he gave at a private commencement ceremony with family and friends when his younger brother Roland graduated mid-year. “Fear is the great enemy of our time,” he begins. “Fear is the opiate of the artist, the root of our doubts.” And here, while addressing the challenges for his brother and his contemporaries, Turner recapitulates his own path from fear and doubt to the courage of his convictions, a courage he now sees as both a special human gift and a necessity for survival.

“Courage lives within all of us,” Turner told his audience, and “are we not called to courage. I am well aware that I might fail spectacularly; but whether I thrive or whether I fall, I will do so knowing I applied myself fully to what I was called to do on this earth.”

How to awaken that courage in others has become the unifying theme of his ambitions as a writer and performer. It took courage to join the many would-be performers who move to the Big Apple with big hopes and small experience. To pay his rent, he began working six different jobs. That first winter he was “knocking doors in Long Island to try to get rich people to donate to a children’s fund. One day I was on the Long Island Railroad on the way to work, about to be walking around outside for four or five hours when freezing rain started to pelt the train. That was a moment of despair. But almost at that very same moment I got a call from the New York Film Academy asking me to come in for a second interview for an admissions officer position. I quit that job [for the children’s fund] the next day, and the new job at NYFA ended up being my first stable day job in the city. Every moment I’ve been ready to give up, God has lifted me up.”

Eight months passed before Turner got his first gig. Nevertheless, he still has to earn part of his living from work with a catering firm. Turner likes the work, in part because it is also a performance, one with a personal message. “For a good gala dinner for instance, you wait for the people to arrive and once they are seated you begin your performance. When they are gone you break down the sets and move on to your next performance.” Besides offering him the “super flexible” schedule he requires, he says, “I appreciate serving people in general. It’s what Jesus called us to do for one. It’s a humbling thing. People get it.”

Over the past few years Turner has spent less and less time catering and more time on stage and writing. His career hasn’t yet “taken off”, but he appears to be speeding down the runway of life at nearly lift off speed.

“As a black man in the industry, in a short amount of time I’ve been able to play a wide variety of roles which has

Recommended viewing of Garrett Turner's versatile talents

<https://www.youtube.com/watch?v=UiKcJ1-EMNY> His hilarious and acrobatic role as pro-wrestler Chad Deity at the Asolo Repertory Theater in 2017

<https://www.youtube.com/watch?v=uJPwaUADcKw> Watch the face give its own performance as Turner becomes Angelo in Shakespeare's *Measure for Measure*

<https://www.youtube.com/watch?v=KsVQQYKwbAc> Turner delivers a moving address on fear and courage for his brother Roland's graduation

https://www.youtube.com/watch?v=Yz2j_mQlq6U Turner leads a humorous, lively and well crafted hip hop dance and recital for his brother's graduation

<https://www.youtube.com/watch?v=eCFJR-oZSN0> An a cappella performance of *Nobody's Fault but Mine*

<https://www.youtube.com/watch?v=GR9JD7qaB3Y> To see a man who can sing, dance, and tell a story without getting up from a chair, watch Turner in *Dear Jazz* sing, "It don't Mean A Thing, If You Ain't Got That Swing"

For a list of Turner's roles and talents, see his agent's website: <http://www.bretadamsld.net/content/client/male-actors/garret-turner/>

been a real blessing. I've played crazy professional wrestler, brother in the block; I've played the White Rabbit and the March Hare, and in 2015 in *Passing Strange*, a militant German performance artist." Turner says this variety of parts "speaks to how the industry is opening up and how God is working in my life."

As his career takes shape, his goals as a writer and artist have become clear.

In ten or twenty years he hopes to be established in "acting, TV and film, voice over and commercial work." He says he is still "swimming among all these things," but "theater is a jumping off point." Once again he comes to the theme of courage. Theater, he says, can make people "think about who they are and how they exist in the world, critically examine our responsibilities as human beings." Theater makes things personal. He gives an example: "The way that I have heard men discuss the '#MeToo movement'. How could people ever do things like that? What I am interested in is how theater can make people ask, 'Could I do things like that? How should I deal with that?'"

Turner recently saw a production of *St. Joan*. "The Catholic Church is attempting to press gang her into saying her voices are from the Devil. She has to hang on to her courage. Seeing a corporeal being in front of you going through that is different than TV or film." That kind of theater, he says, leads a watcher to ask, "Do I have in me that audacity of belief?"

Here again, in retrospect, it's clear his years in Florence and his parents prepared him to shape such questions on stage and as a playwright. "Part of the miracle of my parents is that they are both light-hearted and joyful black folk who grew up in black communities but now live in predominantly white community. That lends to my perspective." Attending a white, Bible Belt Christian school where instead of a Senior Prom, students attend a Senior Banquet was also a cross-cultural experience few of his peers had. "Growing up with a real love for the white folks in my community, I am able to think about and speak about the divide without some of the trauma that prevents other black folk from thinking

about it." His parents continue to attend the same church where his father is now an elder. "A good number of people in dad's church are Trump supporters."

His faith and his experience shape how he sees the mission of theater. "I'm a Christian in belief that Jesus Christ was Lord and strive to be like Jesus daily. What that means in 2018 is such a high calling, a deep calling, a necessary calling. He was a unifying figure. He administered to different sects of Judaism and to Samaritans who people thought were trash, and reached out to people who were reviled, tax collectors and prostitutes. He was at the intersection of all these different groups. That is what we need in the world right now with the bifurcation of the political world,

the rancor. We need people to listen, to love people with dogged determination."

As a playwright, Turner is now well along in developing his first full drama. The setting—a church like the one he attended and his parents still attend. The subject—moral courage.

The lead character, Eleanor, tells the story of "a young girl of color from the south who wants to be a preacher, and she is growing up in a patriarchal congregation that does not allow women to preach. She stages a revolution in her own congregation." In this drama Turner brings together his appreciation for the power of poetry. Eleanor is a "wunderkind young poetess. She wants to share her gift." Her story is one Turner knows well. The church leader is an older white man. Many women in the congregation believe women should not be pastors. "I grew up in such a congregation," Turner says. "I watched women being silenced in many different church settings, conference settings, and being silenced in the name of the Lord, which is a particularly egregious situation. This one girl in small town will dramatize the subjugation of women by religion. She's spunky, brilliant, indomitable."

Turner is testing out the pieces of this play in workshops where actors gather to read scenes and test their impact.

Although Turner often describes his life making ends meet, auditioning, looking for new roles, and finding an agent as "a hustle," one also gets the sense that when he decided to abandon academia for performance, he did it with a sense of setting aside respected work for what some, including perhaps himself at some level, consider play. For Turner, play has a sacred quality that he captures in his show, *Reconnect*. "The privilege of recreational time is rare, like a butterfly in a factory, living freely above the assembly line. And to whom much is given, much is required, so those of us who can skip, have an obligation to skip."

Those who have seen Turner perform are much obliged that he takes his play seriously.



Bill Dougherty's mission:

To make, from the ephemeral sounds floating through the air, music for communication

By Diana Coogle ('66 Cambridge)

When **Bill Dougherty** ('10 Royal College of Music) says, "It's never a simple answer," he's summing up not only responses to questions like "How do you categorize your music?" but also the vast influences that have filled the box of compositional tools he has amassed. His music is not simple, but he strives to make it accessible.

"I want to write music that communicates with people," he says, "that the listener doesn't need a background in the history of Western music to understand, music that can provoke a communicative response to the sounds I'm writing." Then, recognizing that there's never a simple answer, he adds, a little sheepishly, "That's the ideal."

Dougherty pursued a Master's degree in music at the Royal College of Music in London after having discovered in high school that music could be—should be—his career and then earning a Bachelor's in Music Composition from the Boyer College of Music and Dance at Temple University in Philadelphia. With two parents and a brother in the field of engineering and lots of tech in his childhood home, he had thought his career would go engineer-wise. "I was always good in math and science," he says. "Music was something I just kind of understood. I didn't have to struggle with it." Maybe music seemed too simple a thing to spend his life on until he took a music theory class and thought, "This totally makes sense to me." He had always understood the emotion, the sensation of sound. Now he was learning words to describe it. "I loved the idea of structure behind the sounds that created complicated feelings," he says.

He began to listen to Beethoven differently, feeling emotions aroused by the music, thinking, "I'm listening to these ephemeral sounds floating through the air—and I'm having all these feelings." He began to want to participate in creating sounds that move people, to play with abstract things floating in the air that people could walk through, feeling moved. He began to want to be a composer.

Bill had numerous reasons for pursuing a DMA (at Columbia University): because he wants to be "as informed as possible about the thing I'm doing," because one needs a DMA to teach composition at the university level, and because he wanted to be "in a creative environment where people are being

reflective and self-critical and looking at current trends in philosophy, science, literature, visual arts—to see how these things relate with what I'm doing." He is also aware of a possible contradiction between academic studies and creative ventures. "There is a beautiful friction between the two," he says. "The creative aspect has an ephemeral quality about it. Sound is abstract. We try to pin it down with language in academic circles, but sound is abstract."

It's never a simple answer.

Although Dougherty's music arises from the Western classical tradition and although his compositions are played





sounds,” Dougherty uses electronics “fairly frequently” and is looking forward to studying in 2018-2019 as a fellow at IRCAM, an avant-garde music institute in Paris. “They give you the whole gamut of styles and methods,” he says. “I’ll have an entire year of exploring all the ways to use electronic sound. Then I’ll have that in my tool box.”

Dougherty’s musical experiences have already given him a larger tool box than many composers fill in a lifetime. His bold use of those tools in combination with his ideal of communication with a varied audience and his unending

in a number of impressive concert-hall venues, his ideal is broader than the concert hall. “I want to find new pathways—new sounds, new formal structures, new ways of writing for instruments—that are communicative with audiences,” he says.

He calls his music avant garde “in that it pushes forward into new ways to express sound,” but he recognizes Bach as his first love because Bach gave him “the idea that you could write music that works so well vertically and linearly, that you could have a whole complex texture in a polyphonic work and also have just one voice, a melody that is so beautiful on its own.”

It isn’t just Bach and Beethoven, but a much more complex variety of music that has influenced the notes that come from Dougherty’s compositional pen: all the composers of West European music through the centuries; the lectures of Professor Jonathan Cole at the Royal College of Music; and the contemporary Japanese sound artist Ryoji Ike-da, who explores “glitch music” that “deals with electronic sound in raw states that play on the limits of human hearing.”

Sensing an “untapped world of possibilities in electronic

ing search for new tools have already made him a rising star among contemporary composers. It also makes it hard to see where his talents will take him next. It’s never a simple answer.



A sketch for a piece titled *a stillness of zero sensation* written in 2015, a work that engages with delicate, imperfect, and unstable sounds. The title is taken from a particularly harrowing passage in David Foster Wallace’s *Infinite Jest*.

Jenna Sherry

Chamber music: New Orleans style

Originally from New Orleans, violinist **Jenna Sherry** ('08 Guildhall School of Music and Drama) received a Master's degree in music performance. She currently leads the Faust Chamber Orchestra in London and regularly plays with groups such as the Irish Chamber Orchestra, Spira Mirabilis, and John Eliot Gardiner's English Baroque Soloists and Orchestra Révolutionnaire et Romantique. In September 2017, Jenna joined the faculty at the Royal Conservatory in The Hague's School for Young Talent.

In addition to her accomplishments in performance, Sherry was a founder of the annual Birdfoot Festival in New Orleans and serves as its Artistic Director. Named for the branching footprint of the Mississippi River delta, Birdfoot draws inspiration from New Orleans' live-music culture, presenting chamber music in sociable and intimate venues as well as a large number of free community events. Birdfoot's lively concerts take place in jazz clubs and concert halls, as well as schools, churches, community centers, street corners and cafés.

The festival prides itself in innovative programs, which often means that the music spans centuries from François Couperin's courtly dances to Igor Stravinsky's *Rite of Spring* to the music of György Ligeti (of the famed Devil's Staircase). The festival's 2015 *Waterlines—A Hymn for New Orleans* commemorated the ten-year anniversary of Hurricane Katrina. This concert featured a pioneering collaboration between chamber musicians and national spoken-word champion and poet Kataalyst Alcindor. *Waterlines*



was hailed as “a perfect tribute to New Orleans” (*New Orleans Advocate*), which “left the sold-out audience speechless and unable to move” (*NOLA Defender*). On the mini-documentary of this concert, Sherry said, “I didn’t expect it even to be as powerful as it was, and I’ve never seen a concert where both at the intermission and at the end musicians walked off stage and were crying, even the people not from New Orleans.” This video may be viewed on Birdfoot’s website www.birdfootfestival.org.

The 2018 Festival featured Creole Contradanzas, a concert exploring the Cuban musical roots of New Orleans jazz and its influence on European composers as well as a late night performance of Enescu’s epic Octet, and music by Brahms, Ravel, and Wynton Marsalis.

Alongside Birdfoot’s efforts to engage and excite audiences is a dual mission to nurture entrepreneurial artists. The festival brings together musicians who are transforming their communities

and pioneering new ways of presenting classical music. Long before the stage lights come on and the doors open, the first half of the festival is devoted to a rehearsal retreat which gives musicians the time and space to study major works of chamber music in depth, away from the usual dizzying pace of life as a musician. The result of this very special meeting of creative minds becomes apparent in the festival’s “fiery, committed, intensely personal” performances (*The Times-Picayune*).

To learn more about Birdfoot’s various programs, view past festival concert programs and artist biographies, and access audio clips and videos of the festival’s programming, visit www.birdfootfestival.org. In addition to its annual international May festival, Birdfoot hosts regular Artist Residencies, a series of free community concerts, and a Young Artist Program for serious local music students. —SC



Birdfoot’s *Waterlines—A Hymn for New Orleans* concert honored the 10-year anniversary of Hurricane Katrina. It was a collaboration between Birdfoot Festival musicians and spoken-word poet Kataalyst Alcindor.



David Roberts and Billy Shebar

Marshalls' new film company makes a splash with *Trump Bites*

When **Billy Shebar** ('79 UCL) and **David Roberts** ('99 Oxford) started 110th Street films, they had no idea that they'd soon have a viral hit on their hands drawing the ire of Fox News.

Billy Shebar and David Roberts met at an AMS event a few years ago, and discovered that they both had a passion for film. Living at different ends of Central Park, they began a series of epic walks from one end to the other talking about films that they had seen, and films that they would like to make. Interested in the current upheaval in the film and TV industries, and new viewing habits on the Internet, they wanted to find a niche for their ideas in this new landscape. So they took the plunge and started a new production company, 110th Street Films.

Shebar studied 20th century poetry at University College London, and then conducted some research and writing

for the CBS News correspondent in London, which started him on the path to journalism and film. An Emmy-nominated director and writer, he won the Alfred P. Sloan Prize at Sundance for his feature-length screenplay for *Dark Matter*, starring Meryl Streep. Roberts received a DPhil in Physics at Oxford, continued in academia for a few years, and then became a diplomat mostly in Asia before turning to writing and filmmaking full-time.

"We started the company recently," said Roberts. "So we've been spending a lot of time raising money and developing partnerships with leading filmmakers. We just launched *Trump Bites*, which is a series of short animated films based on actual Donald Trump audio clips, hand-drawn by the legendary animator Bill Plympton."

The first three episodes of *Trump Bites* premiered on the *New York Times* website and led the the homepage for



Billy Shebar talks about his film *Dark Matter* (2007) at the Tribeca Film Festival.



Still Image from the short film, *Homefree* that Roberts and Shebar are working on. Roberts is pictured in the scarf with his wife, Elaine Kuok. Image credit: Yoni Goodman.



Roberts and Kuok again in *Homefree* in pre-production, animated by Yoni Goodman.

three days, racking up tens of millions of views. One can see them on TrumpBites.com. The *Daily Kos* called them “biting and hilarious.” And Sean Hannity showed one on his show on Fox News and called it “a despicable cartoon... disgusting.”

“Best blurb ever,” quips Shebar. “We should hire him as a full-time fundraiser.”

The team’s current projects involve a wide array of topics: from a true crime story set against the backdrop of the opioid epidemic with famed filmmaker Joe Berlinger to a film about about technology and freedom based on the writings of Ted Kaczynski and Aaron Swartz. The have also teamed up with iconic newsman Dan Rather on a virtual reality film about the rise of post-war Tokyo and a web series about blockchain.

“We’re both attracted to stories that have some political or social urgency,” says Shebar, “and we try to take a more

provocative approach to the storytelling than typical documentary fare.”

One challenge that all filmmakers face is the development of a viewer base “in a world of content overload,” says Roberts. “We think there’s room for high quality content, especially on the mobile web, and we’re committed to using the medium that fits the story rather than shoehorning it into a traditional format.”

Asked if there are any private showings planned that Marshall Scholars can attend, Shebar says, “We’d be happy to have a screening of *Trump Bites* episodes. They’re short, so it’ll leave plenty of time for gin and tonics.”

To see a list of their upcoming projects, please go to <https://www.110thstreet.com>. –SC



The Association of Marshall Scholars Needs Your Help

Supporting the AMS helps support our ever growing alumni community and provides for continued advocacy for preserving and strengthening the Marshall Scholarship program

We are grateful to so many of you who are helping us foster connections within this community. Thanks to the strong advocacy of many alumni, the Scholarship is receiving renewed support from the British Government.

Recently, the British Government announced the names of 43 new Marshall Scholars who will head to the UK in the fall of 2018.

The AMS continues to work with alumni to support the growth, outreach, and diversity of the Marshall Scholarship, and fund activities that bring current Scholars together as a class with alumni. Beyond its support of new and aspiring Scholars, the AMS brings alumni together for intimate and larger gatherings for public forums, salon-style dinners, social gatherings, and partnership events.

Your class secretaries and class fundraisers are playing a critical role in bringing Marshalls together. Through their efforts, the AMS is building a database with more granular information on Scholar expertise, publications, and affiliations, as well as the building blocks for a Digital Library resource and a series of digital videos that highlight important work by Marshall Scholars. AMS is developing programming and events across the country that bring Marshalls together and aim to strengthen US-UK ties.

We welcome your participation at any level, and for a limited time all donations to the Marshall Challenge will receive a generous 1:1 match, thanks to the generosity of Marshall Scholar and LinkedIn co-founder Reid Hoffman ('90 Oxford).

Your participation matters! Every gift of any size is a signal to both major donors and the British government that the Scholarship is valuable and vital and merits ongoing support. With your help, the Marshall Scholarship and the Marshall Scholar community will continue to thrive and make a difference in the world today.

Visit www.marshallscholars.org/give to donate today.

THE ASSOCIATION OF MARSHALL SCHOLARS INC. IS A NON-PROFIT ORGANIZATION AND IS PERMITTED TAX-EXEMPT STATUS UNDER SECTION 501(C)3 OF THE INTERNAL REVENUE CODE. FOR YOUR RECORDS, OUR FEDERAL TAX ID NUMBER IS 22-2073653.

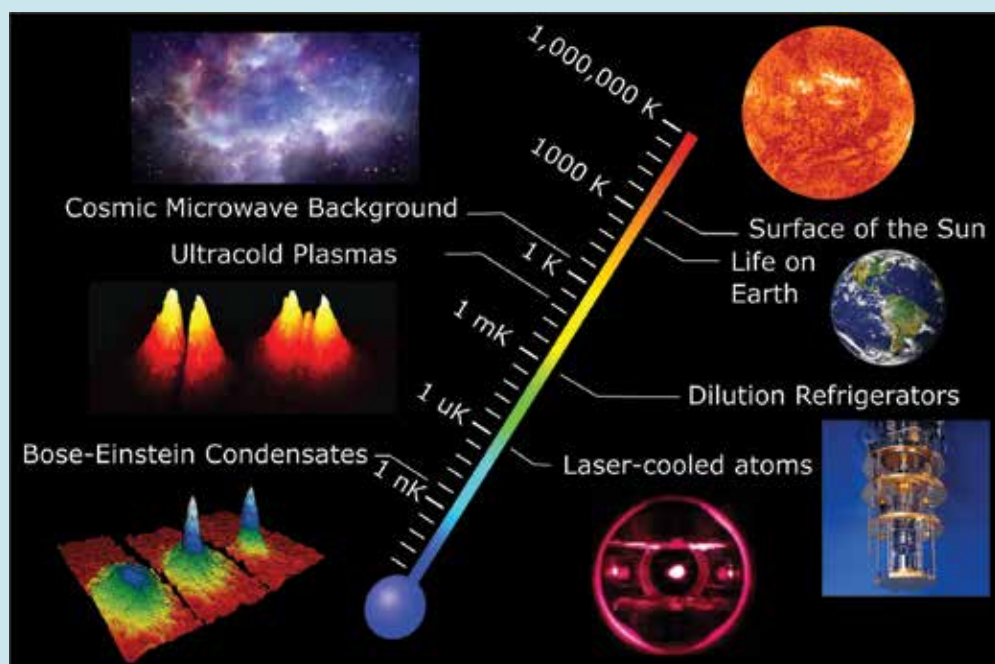
THE COLDEST PLACE IN THE UNIVERSE

Findings of Thomas Killian on cold atoms

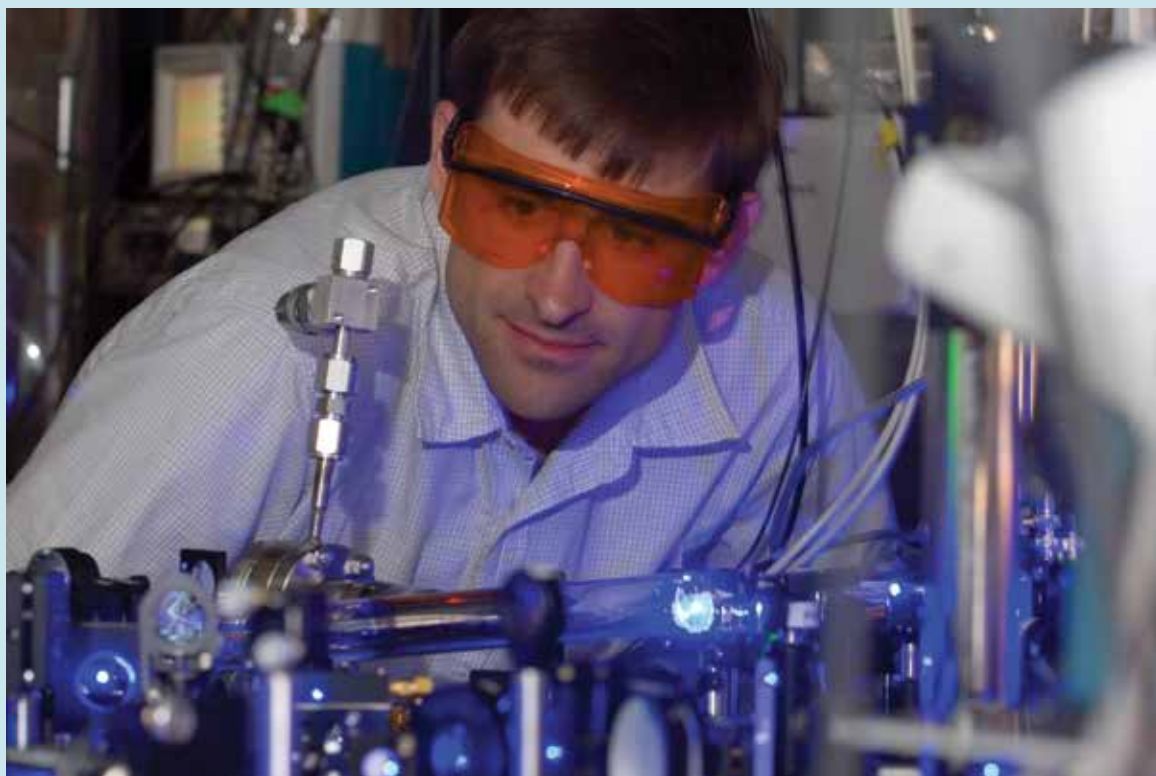
Think of the coldest you have ever been. The coldest temperatures we know of are much, much lower, and they are not found in the darkest reaches of outer space. They occur right here on Earth, in laboratories studying ultracold atomic physics, where a frigid .000000001 degrees Kelvin (10^{-9}) above absolute zero can be achieved. (See sidebox on temperature.) **Thomas Killian** ('91 Cambridge), a physicist at Rice University, has spent his career exploring the lower limits of the temperature scale.

The primary motivation for this research is the fundamental curiosity about how nature behaves in a strange regime, such as understanding how atoms and molecules move and interact when the laws of quantum mechanics dominate, and what new states of matter might arise. But many practical applications have also come out of this field or are currently being developed. For example, the periodic motion of electrons in atoms can serve as the pendulum for a clock. Ultracold atoms move incredibly slowly, enabling precise measurements of these internal atomic workings and construction of clocks that wouldn't lose or gain a second over the age of the universe. The world standard for time, which is critical for advanced navigation and communication, is defined in terms of such atomic clocks. Ultracold atoms are also one of the most promising architectures being investigated for quantum computers, which could potentially solve otherwise intractable problems related to cryptography, search and optimization, and modeling other quantum systems like complex molecules.

The most important technique for accessing ultracold temperatures is laser cooling, which takes advantage of the fact that light carries momentum. If an atom scatters light from a laser beam opposing its motion, the atom will slow down. At the intersection of a careful spatial arrangement of lasers of appropriate wavelength, or color, atoms will behave as if they were moving in molasses, slowing as the gas becomes colder. This process is amazingly efficient, and can cool atoms from room temperature down



We are familiar with temperatures in Fahrenheit or Celsius, but scientists studying the limits of cold use the Kelvin scale, and they think logarithmically because every factor of ten in temperature opens a new frontier to explore. The highest temperatures in the universe are many millions of degrees (in astrophysical environments and particle accelerators). At the other extreme, the limit of zero degrees Kelvin, called absolute zero, would correspond to atoms and molecules coming to a complete standstill (except for a few wiggles here and there required by quantum mechanics). This lower limit of temperature is equivalent to -273.15 Celsius or -459.67 Fahrenheit. The surface temperature of Pluto can be as low as 33 Kelvin, and the darkest reaches of space can dip down to 2.7 Kelvin. But the coldest environments we know of are about one billionth of a degree above absolute zero (1 nano-Kelvin), and they are achieved in the laboratory with ultracold atomic gases.



Killian with the lasers used to create ultracold gases of atomic strontium

to a millionth of a degree above absolute zero (1 mK) in a fraction of a second. Evaporative cooling, the same process that cools us when sweat evaporates off our skin, is then used to bridge the last few orders of magnitude to reach the nano-Kelvin regime.

Many different elements are amenable to laser cooling, and the element that Killian specializes in is strontium. Strontium is used in the most accurate atomic clocks, and the attributes that make it useful for applications can also be leveraged for fundamental studies. Killian's research group pioneered many of the advances in cooling strontium and studying its properties, including reaching the lowest temperature range and demonstrating one of the most dramatic manifestations of the bizarre laws of quantum mechanics: Bose-Einstein condensation. Bose-Einstein condensation is a phase transition, like water changing to ice. It is characterized by a large fraction of (and eventually all) the particles in the system entering the same motional state, at the bottom of the confining trap and with smallest amount of motion possible. It is possible to literally take pictures of a few thousand ultracold atoms, providing a glimpse into the quantum world.

A Bose-Einstein condensate of atoms is analogous to a laser beam of light, which is characterized by all the light particles, or photons, moving in the same direction and having the same wavelength (and even phase of the oscillating electric field associated with the light). This 'coherence' of laser light is what allows Killian to focus laser beams to a tight spot or use them to form interference patterns like holograms. This is very different

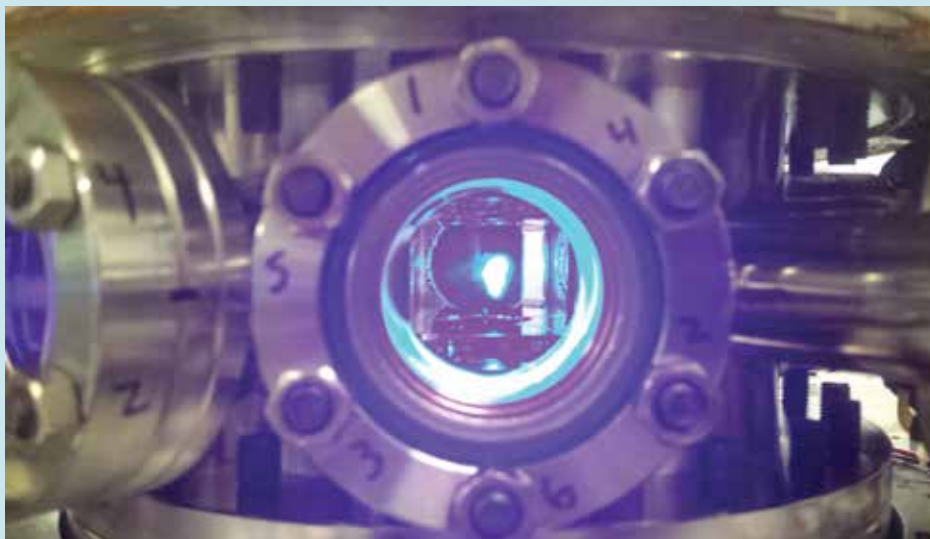
from what one can do with incoherent light from a light bulb or candle flame, for example. Atoms in a Bose-Einstein condensate display similar phenomena arising from coherence and can essentially be thought of as a laser-beam of atoms. One of the many things people are exploring with Bose-Einstein condensates is whether this coherence can be harnessed to make very precise sensors of gravity, acceleration, or rotation, which could be used to prospect for mineral deposits, or navigate airplanes or submarines.

Very recently, Killian's lab found a new way that atoms can bind themselves together, called a Rydberg polaron. This is a combination of two distinct phenomena, Rydberg atoms and polarons. In Rydberg atoms, one electron is highly excited from its lowest energy configuration. The electron is still bound to its nucleus, but it moves in an extremely large orbit. This creates a giant atom, in principle as large a grain of sand. Rydberg atoms can be described with simple rules written down more than a century ago by Swedish physicist Johannes Rydberg. Polarons are created when a single particle interacts strongly with its environment and causes nearby electrons, ions or atoms to rearrange themselves and form a sort of coating that the particle carries with it. The polaron itself is a collective—a unified object known as a quasiparticle—that incorporates properties of the original particle and its environment. The combination of these two phenomena produces a new type of arrangement in which the high-energy, far-orbiting electron gathers hundreds of atoms within its orbit as it moves through a dense, ultracold cloud. Different types of polarons plays important roles

in many materials such as semiconductors, but the Rydberg polaron stretches this concept in new directions, such as with its size and how strongly it perturbs the background environment. In the Rice experiments, several hundred thousand strontium atoms were coaxed into a Bose-Einstein condensate, which created the necessary conditions of low-temperature and reasonably high density. By coordinating the timing of laser pulses with changes in the electric field, Killian and his students were able to create and count Rydberg polarons one by one. “From an experimental standpoint, it was challenging to make and measure these polarons,” Killian said. “Each one lived for only a few microseconds before collisions with other particles tore it apart. We had to use very sensitive techniques to count these fragile and fleeting objects.”

At lower densities, when fewer atoms are corralled by the Rydberg electron, one can think of the polaron as a giant molecule. Many laboratories around the world are studying how atoms assemble to form molecules at ultracold temperatures. Very fragile molecules, which would never be stable at room temperature, can exist in this regime. “It shows how rich the laws of physics and chemistry can be,” Killian continues: “The basic laws that we learn in chemistry class tell us how atoms bond together to form molecules, and a deep understanding of those principles is what allows chemists and engineers to make the materials we use in our everyday lives. But those laws are also quite rigid. Only certain combinations of atoms will form stable bonds in a molecule. Our work explored a new type of molecule that isn’t described by any of the traditional rules for binding atoms together.”

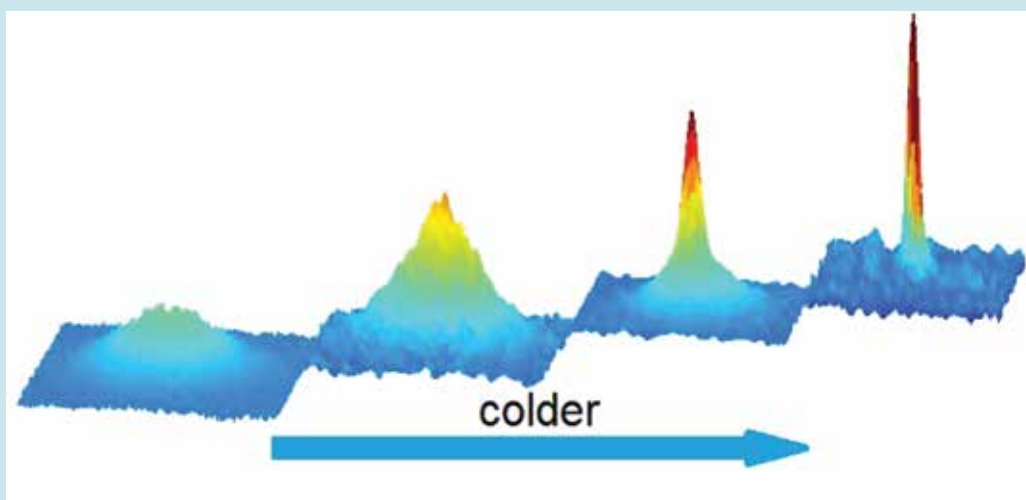
“Nature takes advantage of a fascinating toolbox of tricks,” Killian said. “As we discover and understand them, we satisfy our innate curiosity about the world we live in, and it can often lead to practical advances



A cloud of one billion strontium atoms inside an evacuated chamber. The atoms scatter light from the blue laser beams that are cooling and trapping them.

like new therapeutic drugs or light-harvesting solar cells. It is too early to tell if any practical applications will come from our work, but basic research like this is what it takes to find tomorrow’s great breakthroughs.”

Portions of this article were adapted from a publication in the *Rice News*. —SC



Signature of Bose-Einstein condensation in images of clouds of ^{88}Sr atoms taken 20 milliseconds after release from the confining trap. Atoms with higher velocities move further during the time of free flight, so a larger cloud corresponds to higher temperature. In the third frame from the left, the sharp peak corresponds to a population of atoms with almost zero velocity. This is a Bose-Einstein condensate. In the fourth image, all of the atoms are condensed into this coherent, minimum-energy state.

The Prince of Wales

70th Birthday Patronage

To coincide with the 70th Birthday of The Prince of Wales, a reception was held in the gardens of Buckingham Palace to celebrate the work of His Royal Highness's Patronages, Charities and Military affiliations and others involved in public service. Marshall Scholars in attendance were: Tom Friedman OBE, Bob Gray OBE, Adam Mortara, Meena Seshamani, and Andrew Klaber. HRH The Prince of Wales is the Royal Patron of the AMS. Information is available at <https://www.princeofwales.gov.uk/patronage/association-marshall-scholars>.



Prince Charles



Prince Charles working the crowd



The Association of Marshall Scholars is listed on the face of this pillar, near the top left

The Prince of Wales's 70th Birthday Patronage



Recently-married Prince Harry wishes his father, HRH Prince of Wales and Honorary Patron of the Association of Marshall Scholars, a happy 70th birthday. The astute viewer can find Meena Seshamani ('99 Oxford) in the background.



Adam Mortara ('96 Cambridge), Tom Friedman OBE ('75 Oxford), Meena Seshamani ('99 Oxford), Andrew Klaber ('04 Oxford), and Bob Gray OBE ('71 Edinburgh)

Samuel Kleiner: The Flying Tigers

By Diana Coogle ('66 Cambridge)

When I was asked, by the interviewing committee for Marshall Scholars in 1966, why I wanted to go to Cambridge, I spread my hands as though the answer were obvious: “Where better to study English literature?” **Samuel Kleiner** ('09 Oxford), on the other hand, seemingly could not have answered similarly about his studies of American history at Oxford University.

But only seemingly. Because he spent a lot of time at the Rothermere American Institute, the center for studies of American history, culture, and politics at Oxford, he found that the transnational perspective enriched his understanding of American history beyond what he had studied at Northwestern University as an undergraduate. It was at the Rothermere American Institute and at St. Antony's

College, while working on his MPhil and then DPhil in international relations, that Kleiner discovered his deep interest in researching US foreign policy at the outbreak of World War II. He wrote his dissertation on executive war power in US foreign policy, making visits to the US for archival research in presidential libraries.

After his years at Oxford, Kleiner earned a JD from Yale Law School and pursued a career in law, serving as an advisor in the Obama administration, clerking for a federal appeals judge, and, currently, working as litigator at Boies Schiller Flexner in New York City. Writing, however, and a passion for World War II research, for finding the hidden stories about the war, were equal contenders for his interest. What he wanted to do was write a book. What he wanted to do was write history through the eyes of the people who experienced it, to relate narrative history to larger themes. What he wanted to do was tell the story of the Flying Tigers, airmen sent covertly to China to fight the Japanese before the attack on Pearl Harbor.

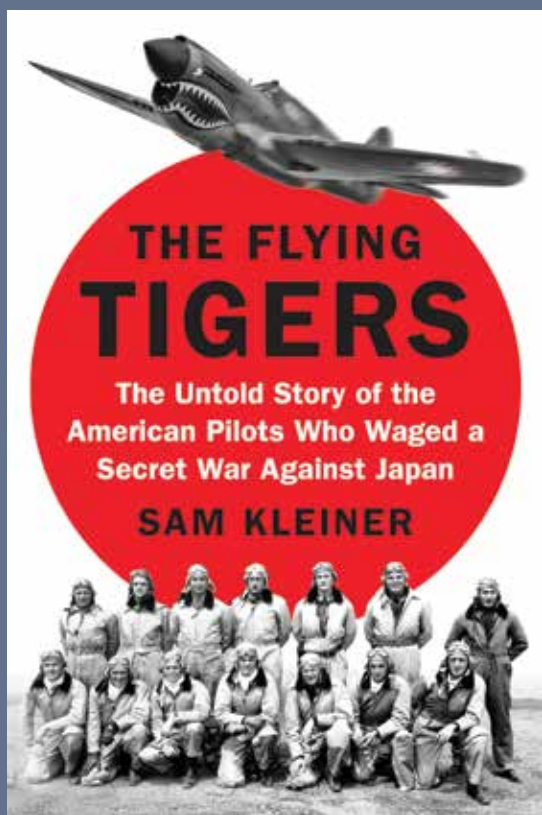
The result of Kleiner's four years of research digging out the “hidden gems that bring a story to life” is his book *The Flying Tigers: The Untold Story of the American Pilots Who Waged a Secret War Against Japan*, published by Viking, an imprint of Penguin, and released last May.

“This is a well-known story in China,” Kleiner says. “Part of my goal was to bring that history back to the United States, to bring that story to a new generation. I am excited to be in a new generation of historians trying to bring new light on stories.” An early review in *Publisher's Weekly* pointed to the success of that goal, calling the book “informative, action-packed, and easy to read.”

Earlier books about the Flying Tigers, Kleiner says, left out the personal elements. Kleiner, however, uses the diaries and letters of the men to help tell their stories. “I want the reader to know that these men were human beings with feelings about what they were doing,” he says. For instance, he includes in the book a love story between a nurse and one of the pilots that he found in an archive in a basement at Yale. He also used material he found in combat reports hidden in basements, archives, family collections, newspaper articles. The art of writing the book was to weave it all into one document.

The most meaningful part of the research was meeting the families of the Flying Tigers. “I went to Flying Tigers reunions and got lots of family materials that helped me





capture what it was like to be in China in combat at that time,” he says.

It was at Oxford that he fell in love with archival research, and he gives credit to Margaret MacMillan, a warden at St. Antony’s, for inspiring him towards narrative history. “She taught me to invest the reader in the people,” he says. “I would spend days in the library basement with thick, heavy history books. It was a gift of Oxford to have the time to read and go to cafés and pubs, to spend time in those places with those history books. It was a liberating experience to travel and take the books with me. I learned so much about the world.”

And, of course, about history and how to write about history.

In writing *The Flying Tigers* Kleiner wanted to use the stories about the people involved to examine the larger theme of covert actions in US foreign policy. Looking at this time of friendship and alliance between the United States and China, he feels, gives perspective to today’s foreign policy, especially in Sino-American relations.

Kleiner points out that the book is also interesting from the perspective of the UK-US alliance. “There was a lot of cooperation between British and American pilots in Burma at that time,” he says. “American pilots were fighting side by side with the Royal Air Force. There is a lot of British history woven into the book.”

Timeline

Fall 1941: American Volunteer Group (AVG) formed under authorization of Roosevelt administration; 300 men carrying civilian passports boarded ships for Burma.

Dec 20, 1941: First combat in Kunming, twelve days after Pearl Harbor. Intercepted 10 Kawasaki Ki-48 bombers attacking Kunming.

Dec 23–25, 1941: Defense of Rangoon, eight Ki-21s were shot down for the loss of three AVG P-40s.

Dec 25, 1941: A total of 35 of 63 Japanese bombers and fighters flying to Mingadalon airfield were shot down.

Jan 12, 1942: Japanese launched Burma Campaign.

Feb 27, 1942: AVG withdrew to bases in northern Burma. [Rangoon lost to Japanese.]

Mar 31, 1942: Heavy raid at Magwe forces AVG to withdraw to relocate to Loiwing in China.

Apr 29, 1942: AVG was ordered to relocate to Baoshan in China.

May 1942: AVG prevented Japanese advance to Kunming and Chungking.

July 1942: Last missions defending Guilin from Japanese raids.

July 1942: Disbanded, replaced by the 23rd Fighter Group of the US Army Air Forces.

The Flying Tigers, then, seems to echo exactly George C. Marshall’s explanation of the Marshall Scholarship: “A close accord between our two countries is essential to the good of mankind in this turbulent world of today, and that is not possible without an intimate understanding of each other.” Kleiner’s passion as a writer is to use the stories of history to help us have an intimate understanding of each other. George Marshall would be proud of this result of the close accord between the United States and Great Britain fostered by the Marshall Scholarship.



David Lee Campbell:

Looking Back at a Double Life

After 35 years in law (DPhil Oxford) and Innkeeper at his place here in the Louisiana “wilderness,” **David Lee Campbell** (’60 Oxford) has a new career as author and poet. He said, “...and I have a new ‘business’ card to confirm it!”

From humble beginnings in Arkansas during the Depression to Oxford University and eventually settling in New Orleans, Campbell has continuously found himself attracted to the mysterious and the bizarre. *The Double Life: A Survivor’s Guide to Transcend Success and Tragedy* chronicles his eighty-year journey as he lived a double life and how he reconciled himself with his sexual identity, his battle with addiction, and his coming to terms with the nature of God and his place within the universe.

and his eventual retreat to the sanctity of a nature preserve in St. Tammany Parish, Louisiana. Along the way, he reveals the stories behind the stories in the practice of law, the art world, preservation, and conservation, all in the context of living a double life.

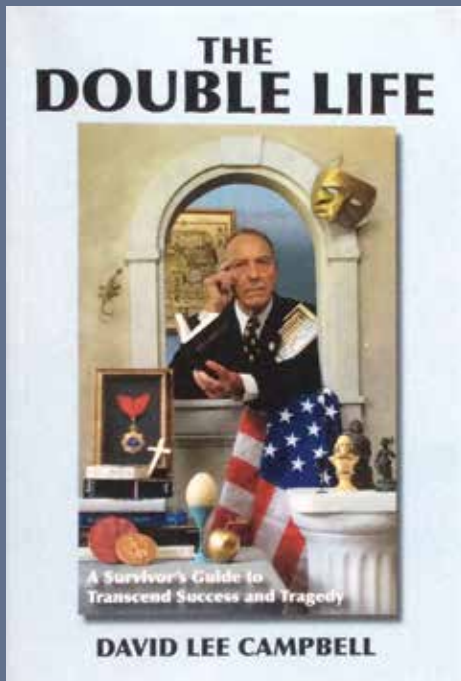
Richly interwoven into his story are the many colorful people in his life: his sister Doris, who disappears and then reappears announcing that she never really disappeared, his brother Tom to whom Campbell confessed his homosexuality at an early age, and Vic, his partner of 25 years and friend of even longer who ended his life tragically. There are psychotic roommates, romantic liaisons and three thugs with knives whom Campbell managed to fight off all by himself.

The Supreme Court of Louisiana Historical Society hosted a reception for Campbell on the occasion of the book’s release at the Supreme Court (and for his 80th birthday). In turn he donated to the Court the 1804 Civil Code (“Napoleonic” Code) which had been presented to him by the president of the Bar Association of Paris in 1975 at the conclusion of the LA Bar Association’s first ever joint meeting with French Bench and Bar.

The founder of the Little Tchefuncte River Association, Campbell also initiated and was active in several state and regional environmental issues and organizations, including successful efforts to oppose a proposed move of the Supreme Court to Baton Rouge, but instead to renovate the old Courthouse at 400 Royal Street and install a law museum to celebrate Louisiana’s codified civil law system. Campbell has remained active in historic

preservation and environmental affairs throughout his adult life. He currently lives in Folsom, Louisiana. His books are available on Amazon and eBay by email to his niece Cali Campbell at toohardbox.cs@gmail.com. A review of *The Double Life* can be seen at doublelifeneuorleans.com.

Additionally he would like his 60’s Marshall colleagues (and others) to know that he’s still kicking it.



In this book, Campbell examines not only the personal details of his life, his family, and relationships, but also the intricacies of life as a gay man and prominent attorney in New Orleans during the 1960s, his entry into the city’s historic preservation movement of the 1980s in which he became the first person to convert a warehouse into a private residence in New Orleans’ Central Business district,

Kate Elswit: Watching Weimar Dance



Kate Elswit ('04 Trinity Laban Conservatory of Music and Dance) is an academic and dancer whose research on performing bodies combines dance history, performance studies theory, cultural studies, experimental practice, and technology. In 2009, she received her PhD in German from the University of Cambridge and joined the Andrew W. Mellon Fellowship of Scholars in the Humanities at Stanford University. She is now Reader in Theatre and Performance at the Royal Central School of Speech and Drama, University of London.

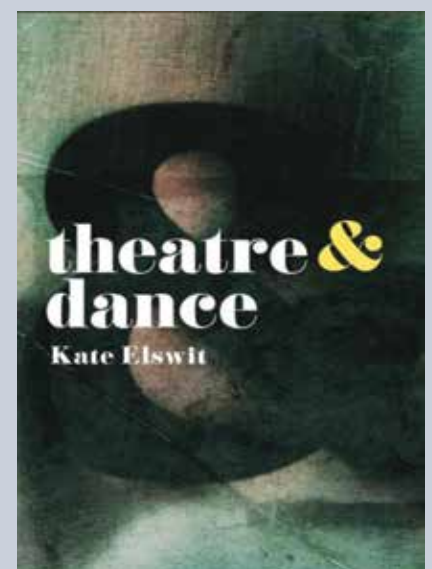
Her new book *Theatre & Dance* is now published in Palgrave's Theatre & Performance series. Her first book, *Watching Weimar Dance* (Oxford University Press, 2014), received both the Oscar G. Brockett Book Prize for Dance Research and honorable mention for the Joe A. Callaway Prize. "It is about the strange things people claimed to see while watching dances in and from the Weimar Republic," she says.

Elswit's research, including a number of essays, touch on exile and migration,

spectatorship, bodies in technology and medicine, digital humanities, archives and reenactment, interdisciplinary performance, infrastructures of circulation, and modernism in and beyond Europe.

A citation from the Oscar G. Brockett Book Prize states, "She begins with an important reorienting of German dance within the first few decades of the twentieth century, commonly articulated in dance histories as Ausdruckstanz, and reframes it as Weimar Dance, a more inclusive term that embraces not only concert dance, but also popular forms of cabaret, revue, an experimental theater. Through meticulous archival analysis, in conversation with contemporary ideas in dance studies, Elswit shows how audiences saw things in performance that could not have occurred, but instead reveal the social anxieties that audiences experienced during this period. She persuasively argues in lucid prose how viewing German dance in different national contexts, and at different temporal moments, complicated political investments and the histories that we construct in response to dance."

In addition to her scholarly work, she is a choreographer, dramaturg, and curator, and works with a variety of collaborators to make multimedia dance theater performances. Her collaborations have resulted in performances featured all over the world, including Vienna, Singapore, Stockholm, San Francisco and New York.



Zachary D. Kaufman:

Bystanders and Upstanders

Zachary D. Kaufman ('02 Oxford), who serves on the AMS's Board of Directors as the Director of Communications, teaches at Stanford Law School and is a Senior Fellow at Harvard University's Kennedy School of Government. The author or editor of three books and over 40 articles and book chapters, Kaufman has recently written several works on the subject of bystanders (those who witness a crime or crisis but do not intervene) and upstanders (those who are proactive in such situations).

Two of Kaufman's pieces on the topic were published in *Foreign Policy*. The first, in 2016, is about Muslim rescuers during atrocity crimes. The second, in 2017, is about Aung San Suu Kyi's bystanderism during the ongoing atrocity crimes against the Rohingya. These and other publications are building to Kaufman's next book: on bystanders and upstanders generally. A third piece, about the revelations from the #Metoo movement regarding bystanders to sexual abuse in the United States, was published in 2018 in the *Boston Globe*.

Forthcoming in the *Southern California Law Review* is Kaufman's third article on the topic: "Protectors of Predators or Prey: Bystanders and Upstanders amid Sexual Crimes." In this article, Kaufman proposes a more comprehensive approach to addressing witnesses to specific instances of sexual violence in the United States in order to align law and society more closely with morality. Kaufman states that he was inspired to focus his new article on this topic because of "widespread revelations about the scourge of sexual violence in the United States and the failure of those aware of it to intervene."

One of the four cases Kaufman examines in the article occurred in Nevada in 1997, when Jason Strohmeyer followed 7-year old Sherrice Iverson into a restroom, where he molested and murdered her before stuffing her corpse into a toilet bowl. Strohmeyer's friend, David Cash, observed part of the crime but did not intervene and even brainstormed with Strohmeyer afterwards ways for him to avoid arrest. While Strohmeyer was ultimately convicted and sentenced to life without parole, Cash was not charged with any crime. "Bad Samaritan" bills targeting such bystanderism were subsequently introduced



in Congress but never made it out of committee. However, California (where Iverson, Strohmeyer, and Cash all lived) and Nevada (where Strohmeyer perpetrated the crime) both passed bills named after Iverson that penalize certain forms of bystanderism. Some other states also now have their own Bad Samaritan laws, but violations are seldom charged. Kaufman proposes strengthening, spreading, and standardizing Bad Samaritan laws at the state and federal levels.

In the article, Kaufman also presents an original typology of bystanders and upstanders. He does so to introduce greater nuance into these categories and to recommend varying legal responsibilities for different sub-categories. Additionally, drawing on models in Canada and elsewhere, Kaufman proposes incentives to increase upstanderism either by recognition or remuneration. Kaufman's recommendations, while focused on sexual violence, are relevant to other crimes and crises. A preprint of the article is available on his website: www.zacharykaufman.com.



No Two Days

Devin Weiss ('17 SOAS)

As a Marshall Scholar, no two days in the UK are the same. When put this bluntly, this statement sounds like a banal platitude—but as I sit here attempting to articulate the nuances of my Marshall experience, I believe that this truism is the most holistic encapsulation of my juncture across the pond.

So let me reiterate: No two days as a Marshall are the same, and every single moment that I have been in the UK has served as a catalyst for growth—whether it be professional or personal. Within the timeframe of a few months, I have had conversations that have expanded my cognitive compass, have developed friendships that will endure the restraint of the Atlantic Ocean, and have developed an appreciation for British idiosyncrasies. Whether it be learning how to dissect robust British jargon like “taking the mickey” or measuring how many ounces are in a pint (for purely scientific purposes), every single moment has been an opportunity for growth and international understanding. Also, as a native of the Chicago area, I can safely say that the UK has served as the impetus for the greatest winter of my life!

The University of Sussex, and Brighton as a whole, is a really young and lively place filled with energy and activism. There is always live music on somewhere, the pebble beach is beautiful and as a vegan—Brighton has been exceptionally accommodating! As an avid outdoorswoman, the proximity to boundless local trails has been advantageous. The South Downs National Park is in my backyard—as I sit here writing this post I am peering into the abyss of endless hills and a milky sunset sky: all from the casual setting of my dorm room desk.

While the Peak District and Lake District are atop my list, I have been cognizant of exploring the unique and quirky trails that are off the beaten path. Yesterday, I spent the day hiking at Seven Sisters National Park in East Sussex with three coursemates. As I alluded to earlier, the great thing about living abroad is that you are constantly learning from your peers. Just yesterday, our leisurely hiking conversation about a friends’ partner evolved into dialectic of intersectional feminism, world politics and veganism. For me, the most unique aspect was talking to my Irish friend about the “Repeal the Eighth” movement. These robust ethnographic accounts of lived experiences will forever be imprinted in my consciousness and transcend anything that can be learned from merely a textbook or *The New York Times*.

Congruent with my personal mission to ‘discover the quirkiest that the UK has to offer’ I have thus far visited: Canterbury, Lewes, Belfast, Hove, Edinburgh, London

(more times than I can count—I not only got to see my favorite artist Bon Iver perform in London, but have had the opportunity to meet with multiple current and former British politicians), Cambridge, Oxford, Leeds, and Stonehenge. Interestingly, I have become good friends with a coursemate from an eco-village community in Northern Scotland. Next month, she has invited me to visit her eco-community, where I will sleep in her house made of recycled whisky vats. It is almost comical to juxtapose the



Devon (middle with red shirt) celebrates her birthday in the UK with a group of friends

prospect of sleeping in a conglomeration of recycled whisky barrels with my university location in the cornfields of Central Illinois—just one year ago!

While concise, I hope this post has provided a snapshot into the daily life of a Marshall. I want to humbly use this opportunity to thank the Marshall Commission for this opportunity to grow, explore and learn. I can honestly say that every single morning I wake up with a smile on my face and know that I am the luckiest person in the world.



Class of 1960

David Campbell has had several dramatic readings, mainly in libraries, from his new book, *Nature All Around Us: Fifty Years of Life with Creatures and Native Plants in Louisiana*. The book has illustrations by Peg Usner from original paintings and drawings. David is currently doing research and writing for his fourth book.

For almost eleven years **Patrick Henry** has been a monthly columnist for his local newspaper, the *St. Cloud Times*. The columns are available at his Facebook page; he would welcome friend requests from Marshalls. Patrick serves on the board of the Minnesota Humanities Center (mnhum.org), recently recognized by the National Endowment for the Humanities as a national standard setter for state humanities councils.

Gary Hufbauer recently moved to Taos, New Mexico, as a Nonresident Senior Fellow of the Peterson Institute for International Economics. While the position is part-time, President Trump keeps Gary busy commenting

on an array of ill-considered mercantilist trade initiatives. Otherwise, Gary is enjoying the ambiance, the weather, and the mountains. His professional career started in Albuquerque, 55 years ago, after leaving Cambridge – making this a homecoming of sorts. [Class secretary's note: Gary is quoted in the *New Yorker* (October 9, 2017): "Most of us in trade economics disregard deficit as a metric to measure the worth of a trade agreement. President Trump's thinking is very simple, and comes from a concept called mercantilism," a protectionist doctrine that has been assailed by economists since Adam Smith. 'He is also a physiocrat, which means that services don't count. The U.S. has a very large surplus globally in services. But, if you can't see it and kick it, it doesn't count for him.'"]

Roger Louis recently gave the Weizmann Memorial Lecture in Israel, "Bevin days: Reassessing the British Labour Government and the Question of a Jewish State, 1945-1948." He still teaches full time at the University of Texas and goes to Oxford for Trinity Term at St. Antony's and All Souls.

Exoplanets—planets circling other stars—are currently a main interest of George Mason University professor **Jim Trefil**. He has already published one book on the subject, *Exoplanets: Diamond Worlds, Super Earths, Pulsar Planets, and the New Search for Life beyond Our Solar System*, and another is in the works.

Palgrave Macmillan, a UK and USA imprint of Springer Nature, has accepted **Don Wesling's** book, *Animal Perception and Literary Language*, for their Animals and Literature series. It will come out next year.

Class of 1961

Fifty-six years after sailing for England on the Queen Mary, **Bob Jones** is still in the UK after taking his PhD at the Department of Mathematical Physics at Birmingham. Having married a native he had first pursued the life of an academic theoretical physicist at Queen Mary College in the University of London. "I experienced the halcyon days of academic freedom when we were paid peanuts but were free to teach and do research in whatever area we chose without being required to constantly bring in grant money and sit on committees to vet each other on teaching and research 'quality'." After a thesis on the reciprocal bootstrap in the pi-nucleon system, he worked on models in statistical mechanics, then moving on to hydrodynamics of polymer and colloid suspensions which led to studies of rotational diffusion of colloids, and into the life sciences with the swimming hydrodynamics of microorganisms. His wife, a medical doctor, died in 2006, the year of his retirement. Their son is a mathematician and actuary. Their daughter became a doctor like her mother. Bob takes his two granddaughters to school twice a week and is studying Italian "assiduously if incompetently."

Lois Potter, whose prodigious memory was the subject of a Marshall



BOB JONES



LOIS POTTER

newsletter profile in the winter 2015 issue, lives in London and has been using her repertoire of poetry to comfort and entertain patients in hospitals. Occasionally patients have their own poems to read to Lois; sometimes Lois reads their poems back to them. On one visit she met a woman who had acted in the Royal Shakespeare Company and on another a man who had sung in the D'Oyly Carte chorus. With her vast memory for poetry, when a patient said her favorite poet was Verlaine, Lois's prompt reply was the whole of 'Le ciel est par-dessus le toit.' A retired teacher spending several weeks in hospital asked for different poems each visit and often begged her not to go, so she had the opportunity to read longer poems like Gray's Elegy. Lois has written some fine poems of her own and has directed plays during her 25 years at the University of Leicester. Retirement has been no

Verlaine (1881)

Le ciel est, par-dessus le toit,
Si bleu, si calme!
Un arbre, par-dessus le toit,
Berce sa palme.

La cloche, dans le ciel qu'on voit,
Doucement tinte.
Un oiseau sur l'arbre qu'on voit,
Chante sa plainte.

Mon Dieu, mon Dieu, la vie est là
Simple et tranquille.
Cette paisible rumeur-là
Vient de la ville.

Qu'as-tu fait, ô toi qui voilà
Pleurant sans cesse,
Dis, qu'as-tu fait, toi que voilà,
De ta jeunesse?

Translation available at
[http://www.textetc.com/
workshop/wt-verlaine-2.html](http://www.textetc.com/workshop/wt-verlaine-2.html)

disappointment. Of her present volunteer work she says, "It's strange how completely, at times, it feels as if I've found exactly the thing that I was born to do."

Class of 1966

Diana Coogle retired from teaching last year and has just published *At the Far End of Life*, a book of essays about dealing with one's parents as they age and die, including poems about dealing with her own aging process. Her previous book, *Wisdom of the Heart*, published in 2017, is a coffee-table book of essays written in response to paintings by artist Barbara Kestel. (Both are available from dicoog@gmail.com.) This past June she hiked the GR20 trail in Corsica. Check out her blog: dianacoogle.blogspot.com.

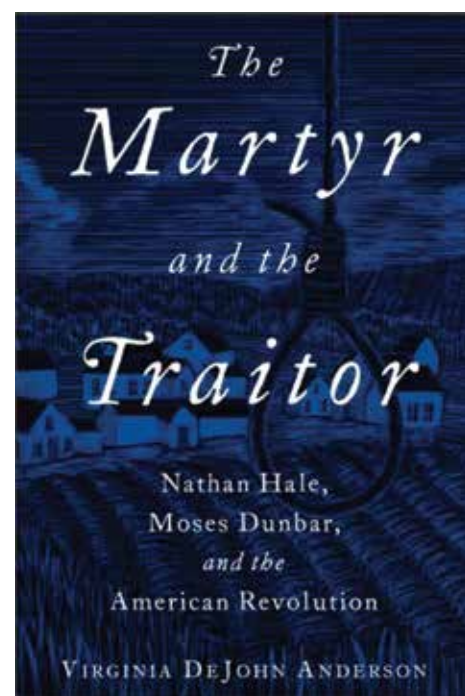
Class of 1976

Carol Lee

cfldjs55@gmail.com

Virginia DeJohn Anderson's latest book, *The Martyr and the Traitor: Nathan Hale, Moses Dunbar, and the American Revolution*, was published in June 2017 by Oxford University Press. It traces the lives of two Connecticut men executed during the Revolution. Although Hale is commemorated as a patriot hero and Dunbar remains an unknown loyalist, the book argues that both men's stories are worth remembering for what they reveal about the Revolution's impact on ordinary lives. The book was reviewed in *The Wall Street Journal* (7/12/17), and was named 2017 Book of the Year by *The Journal of the American Revolution*.

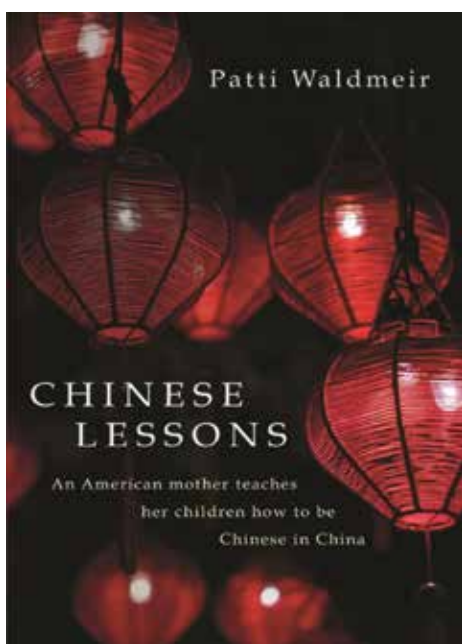
Ruth Van Dyke stayed in the UK after her Marshall. She recently retired as a Senior Lecturer in Social Policy, Social & Policy Studies at London South Bank University and is now a visiting fellow at the Centre for the Study of Modern Slavery at St. Mary's University. Ruth is continuing her research on the police response to modern slavery, and the development of partnerships to tackle





RACHEL MAY WITH HUSBAND, TOM BROCKELMAN, AND HER DAUGHTER SOPHIE

modern slavery. In addition, she is working with a number of partnerships to help them monitor and evaluate their anti-slavery initiatives. Modern slavery has been high on the political agenda as a result of new legislation in 2015, some of which is ground breaking, and because of the commitment of the British Prime Minister.



Class of 1978

Bert Wells

bwells@cov.com

Jeffrey Leeds writes that he and his wife, Elizabeth Marshall, welcomed the birth of their son, Marshall Thomas Leeds, in January 2018 and that “Charlotte, 4, is over the moon and—so far—a perfect Big Sis. Marshall, incidentally, is a family name. The literature does suggest a connection, albeit somewhat distant, with General George Marshall, who was, though born in Pennsylvania, also from the Virginia line. One sometimes forgets we were once a small country. Turning from family, my firm (Leeds Equity Partners) has recently raised its sixth private equity fund. As with prior funds, we will focus on investments in the Knowledge In-

PATTI WALDMEIR’S CHINESE LESSONS: AN AMERICAN MOTHER TEACHES HER CHILDREN HOW TO BE CHINESE IN CHINA

dustries: education, training, information services. Particularly in the educational domain, there is an enormous need for innovation and disruption, as the hypercompetitive, knowledge-based, global marketplace demands a more and better educated and trained workforce. At the same time, traditional education is, for many reasons, a particularly stubborn sector, slow to accept change. This dynamic makes for compelling work.”

Nancy Stewart (née Davis), still lives in England, and is a trustee of Sulgrave Manor, an independent historic house museum in Northamptonshire which is the family home of George Washington’s ancestors. She writes, “Rather appropriately for Marshall Scholars, the purpose of the Trust is to build friendship and understanding between the UK and US. We participate in programs to bring US politicians and academics to the UK to meet with school and university groups and are looking to expand this mission. Should any Marshall Alumni either in the UK or abroad be interested in supporting or volunteering, please contact us at: nancy@homeonthegrange.co.uk.”

Patti Waldmeir, award-winning author and Financial Times columnist, has just published *Chinese Lessons: An American mother teaches her children how to be Chinese in China*: a witty, touching, sometimes raw memoir of raising her two adopted daughters in China. Her book examines important questions about identity, race and culture—through the prism of one extraordinary family’s entertaining adventures in China.

Rachel May is running for New York State Senate in the 53rd District (around Syracuse). Rachel writes, “In many respects I have already won—in terms of the skills I’ve developed in public speaking and social media, the people I have met from all walks of life, my breadth of understanding of the issues facing New Yorkers, and the fact that my opponent, a 14-year incumbent, has dramatically shifted toward



SUZETTE AND YOPIE WITH DAUGHTERS EVELYN (LEFT) AND JULIA AND NINA (RIGHT)

the policy directions I have been supporting and has become much more engaged with the constituents of our district. One way or another, we'll have a better senator when this shakes out." Learn more about her campaign at www.rachelmayer.org.

Class of 1981

Suzette Brooks Masters
sbrooksmasters@gmail.com

Richard Cordray stepped down as head of the Consumer Financial Protection Bureau in late November after serving as its first director. Distressed by the direction of politics in his country, he is running for Governor of Ohio and won the Democratic primary on May 8. For more information, go to cordrayforohio.com.

Paul Liu, who serves as Professor and Chairman of Plastic Surgery at the Alpert Medical School of Brown University and Lifespan Hospitals, shared that he has spun a new company from his lab at Brown called PAX Therapeutics, Inc. PAX has developed a promising gene therapy for tendon and ligament repair and builds on more than 12 years of bench work. It's in the start-up funding phase to start clinical trials, so investors are welcome!

Finally, **Suzette Brooks Masters** and **Seth Masters** spent a few days in April staying with **Yopie Prins** and her husband Michael Dougherty in Ann Arbor, Michigan. Yopie teaches Comparative Literature at the University of Michigan and the Masters' eldest daughter Nina just obtained her MPH there and is beginning her doctoral studies in Epidemiology in the fall. By coincidence, her younger sister Julia will be enrolling in the MSW program there as well. Happily, Yopie, Seth and Suzette are going to be seeing much more of each other in the coming years.

Class of 1983

Bryan A. Schwartz
bryan.schwartz@squirepb.com

Robert Dudley has survived his second year as Chair of the Department of Integrative Biology, UC-Berkeley, and when not wrangling adult children at the university is busy with Victoria, 7,



SUZETTE BROOKS MASTERS AND HUSBAND SETH MASTERS WITH YOPIE PRINS AND HER HUSBAND MICHAEL DOUGHERTY



JON CUMMINGS

and Edward, 1, at home. Ongoing research projects include study of high-altitude insects in Sichuan, hummingbirds as microair vehicle analogs, and flight capacity of a robotic *Archaeopteryx* to elucidate the biomechanical origins of bird flight.

Class of 1985

Song Tan
sxt30@psu.edu

Jon Cummings writes, “After completing an MSc in Russian Government and Politics at LSE, I went to work in Chicago with McKinsey and Company. Thirty one years, later, after subsequent stints in DC, South Africa, and New Jersey, I am still with McKinsey. Holly and I live in New Vernon, New Jersey. We have four children: the oldest two are in university, the third graduates from high school in June, and the youngest is a high school sophomore. While I rarely use my rusty Russian, it is amazing how often the lessons learned from the study of czarist Russia and the Soviet Union apply in daily

life. I also serve on a number of boards including African Parks, Yale School of Management Board of Advisors, and African Leadership University’s School of Wildlife Conservation.”

Class of 1992

Christy Lorgen
christylorgen@gmail.com

Jeff Glueck reports that he’s enjoying his 2nd year as CEO at Foursquare. The company was recently named to the CNBC 50, the fifty most disruptive companies in the world. Foursquare provides location tech and mapping data behind many well-known services, including Uber, Twitter, Samsung smartphones, Snapchat, Tencent, Alibaba, Apple Maps, Garmin, and 100,000 other companies, as well as marketing and analytics services. Jeff moved to NY in 2014 to join Foursquare, originally as COO, and has settled in Westchester with his wife Amy, three kids, and their Tibetan terrier named Milkshake.

Class of 1993

Loren Siebert
loren@siebert.org

Kannon Shanmugam and his wife, Vicki, welcomed a baby boy, Henry, joining older brothers Thomas and William. Henry is doing well (and so, surprisingly, are Kannon and Vicki).

Loren Siebert moved to Mill Valley after two decades in San Francisco. Loren and his wife Abby are looking forward to an actual summer while twin girls Amie and Samantha prepare for kindergarten.

Class of 1999

Tad Heuer
tadheuer@gmail.com

Dan Benjamin is an Associate Professor at the University of Southern California (<http://www.danielbenjamin.com>), doing research in behavioral economics and genoconomics. He writes, “I got married in 2016 and am expecting a son this July. I look forward to catching up with everyone!”



JEFF GLUECK WITH DENNIS CROWLEY (FOURSQUARE FOUNDER, CENTER) AND STEVEN ROSENBLATT (FOURSQUARE PRESIDENT, LEFT)

Stacey Smith was awarded tenure last year at the University of Colorado-Boulder and continues to squeeze in trips to the field whenever possible. This year she started working on species from the US for the first time, as her grad student and postdoc launched a new project on tomatillos and their wild relatives. She'll spend Christmas plant-hunting in Argentina, where her mom will finally be teaching her to drive a stick shift. Wish her luck (and say hello if you are in Boulder).

Jesse Chuhta is living with his wife and kids in Highlands Ranch, CO. He's working toward the first launch of the NASA Orion spaceship (with astronauts!) around 2023. Recent nerdy activities have included creating a single plot of Direct Simulation Monte Carlo vacuum plume heating simulations containing more underlying data than the entire Library of Congress (which holds about 15 TB), and running complex computational fluid dynamics flow simulations on 7,000 computers running in parallel.

Class of 2010

Aroop Mukharji
aroom@gmail.com

Anna Jo Smith married Dave Sydlík in Baltimore. They celebrated with friends from their many years of adventure together, including Marshalls **Shivani Jain** (2011), **Annie Berens**, and **Grace Eckhoff**.

Speaking of **Annie Berens**, she writes, "we're moving to San Francisco next month, and I'll begin Pediatrics residency at UCSF in June while continuing to work on research examining the effects of early childhood psychosocial adversities on health and development. In personal life, Naomi is almost 3 and Zera is 1.5 years old, and both girls are doing well."

Team Boston will be sad to miss Annie, though will be welcoming back **Jess Lanney** after a brief adventure in Chi-



JESSE CHUHITA WITH BILL NYE, THE SCIENCE GUY

cago. In 2017, Jess transitioned from advising nonprofits with Bridgespan to advising governments with the Harvard Kennedy School's Government Performance Lab. Since then, she's led a team helping the City of Chicago's human services agency overhaul its approach to improving services and outcomes through procurement, contracts, and data-focused collaboration with community organizations (with a special focus on homelessness). She also took advantage of her newfound eligibility for age 30+ masters track events to start high jumping again for the first time since competing for LSE on the Marshall. Later this year, Jess plans to return to New England to launch a new project focused on responding to the impact of the opioid crisis on the child welfare system. While sad to leave Chicago, she's excited to rejoin the Boston-based 2010 Marshalls and have access to NESN to watch a different color of Sox games.

Carrie Barnett was able to visit Jess in Chicago a few weeks ago, recounting

"We went to a Chicago Bulls game and Coolio performed at halftime!"

Josh Bennett writes, "Updates are that I have two monographs forthcoming—a book of essays, *Being Property Once Myself: Blackness and the End of Man* from Harvard University Press, and a book of poems, *Owed*, from Penguin Books—and will be joining the faculty of English and Creative Writing at Dartmouth next year." In January, **Zak Kaufman** was awarded Dartmouth's MLK Social Justice Award for Ongoing Leadership. Congrats Josh and Zak!

And last, but certainly not least, our representative in the UK, **Tanya Goldhaber**, writes "After 4 years, I left BT to start a new job at a small tech consultancy called Founders Intelligence. FI was spun out of Founders Forum, one of the leading networks for top entrepreneurs, and our mission is to help corporates (re)define their digital strategy to take advantage of the latest tech innovations. We also help our clients connect with the most relevant

CLASS NOTES

start-ups to pilot new technology within their business. I'm still based in London and have a spare room available for any Marshalls passing through!"

Class of 2011

Nick Wellkamp
nwellkamp@gmail.com

John Nelson is finally going to law school at Yale after a half-decade's worth of post-Marshall procrastina-

tions which have included working for the President Emeritus of the Council on Foreign Relations, as an aide to Henry Kissinger, as an analyst of Russian propaganda in Eastern Europe, and as an LSAT instructor. If the last seems incongruous with foreign policy work, John writes, "We don't seem to do much foreign policy these days, and if you have to take the LSAT anyway, you might as well monetize it." Assuming that they let him back in, he plans to catch some of the World Cup in Russia,

where he will follow England because "the USMNT is not competent." He looks forward to moving to New Haven in the fall and to meeting any Marshalls studying there or just passing through the Elm City.



Join the Class Notes Team

The Marshall Alumni Newsletter team is currently looking to add a class additional class secretaries (including potentially covering multiple class years) to ensure that all classes are fully covered. If you're interested in volunteering for this role, please contact us at newsletter@marshallscholarship.org.

Contact Nell Breyer (nell.breyer@marshallscholars.org) with any questions about membership, updating your profile, address changes or paying annual dues.

Further information is also available on the AMS website at marshallscholars.org or by calling +1-917-818-1267.

Association of Marshall Scholars
474A 16th Street
Brooklyn, NY 11215

www.marshallscholars.org