

Authors from the Class of 1969

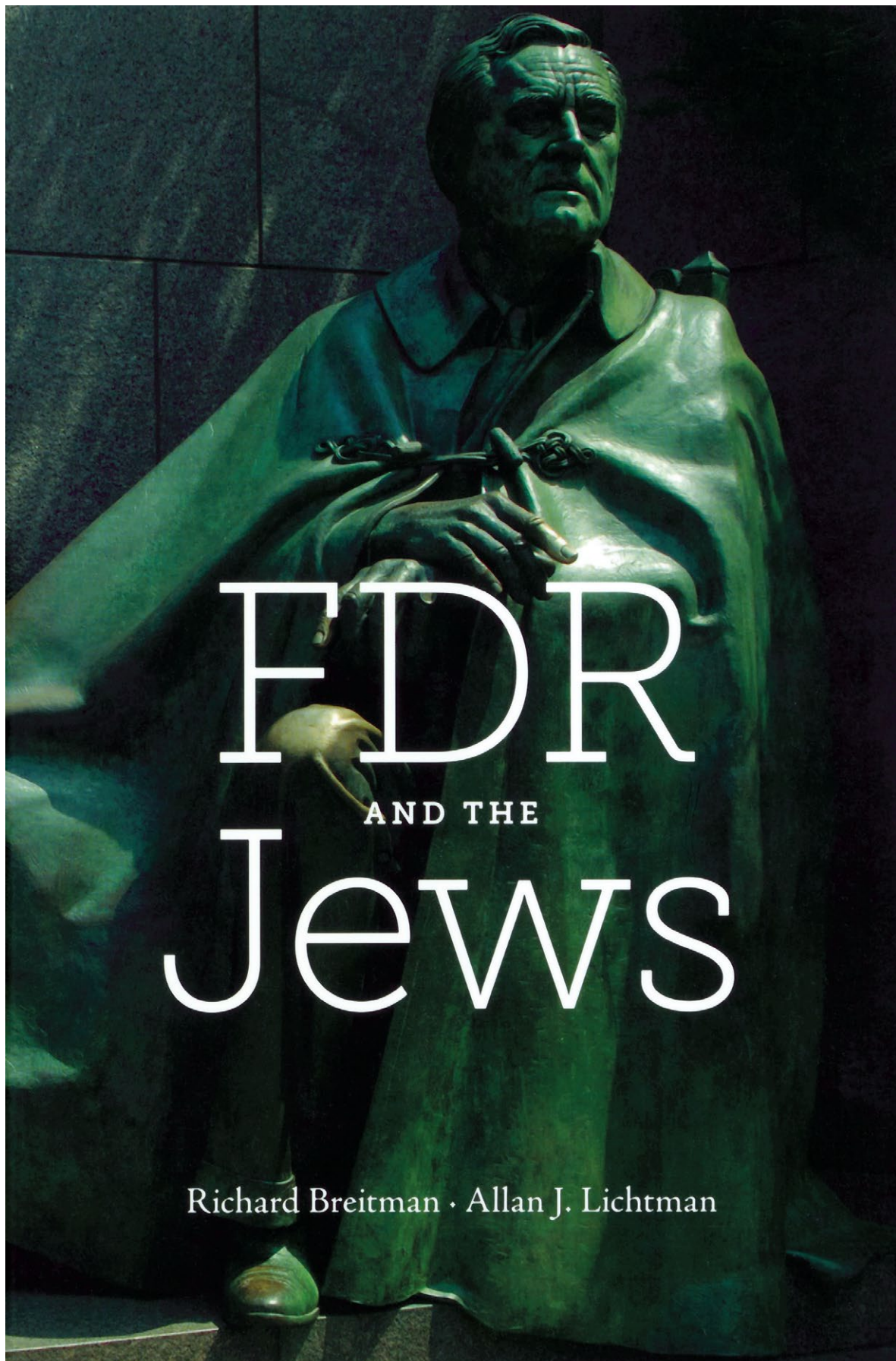
Organized by
Jean-Pierre Jordan '69

Richard Breitman

In 2008, I learned that President Franklin Roosevelt had told a League of Nations official in April 1938 that he wanted to bring about the orderly emigration of all Jews from Europe. This was exaggerated but not empty rhetoric: in the eighteen months before World War II the Roosevelt administration tried in various ways to increase Jewish emigration from Europe.

I decided to write something detailed—and, in the words of some later reviewers, something more balanced—about FDR and the Holocaust. After some deliberation, I asked my friend and colleague Allan J. Lichtman, a specialist in U.S. political history, to work with me on a book about Roosevelt's relations with Jews from his birth to death and even beyond. We tried to show how Roosevelt's views fluctuated according to political conditions, and we mixed praise and criticism in our assessment.

This book, which won a 2013 National Jewish Book Award, was a finalist for the *Los Angeles Times* Book Prize in History. Both the United States Holocaust Memorial Museum and the Franklin D. Roosevelt Library and Museum have since drawn upon this work for their recent exhibitions.



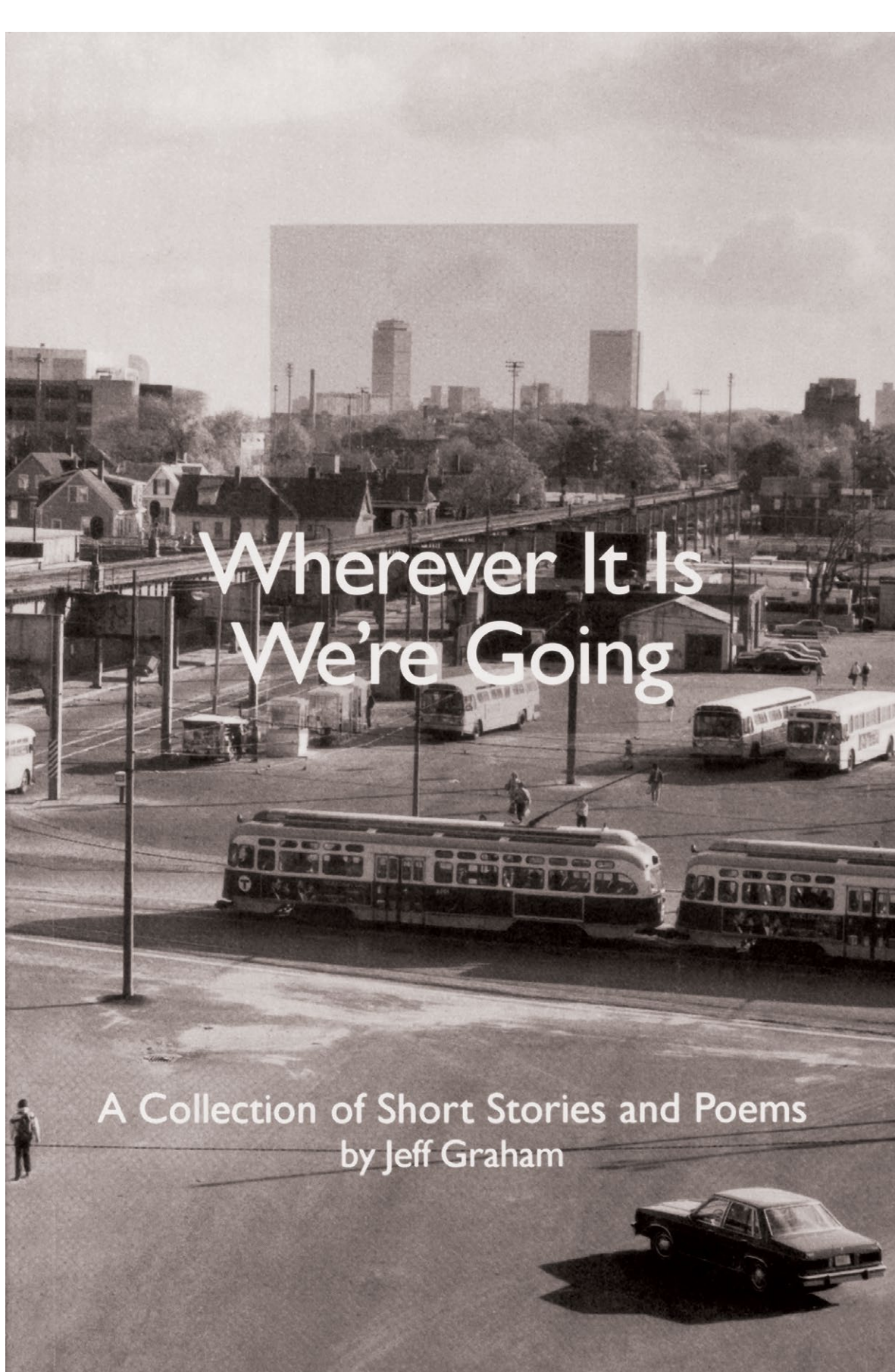
Jeffrey Graham

Jeff Graham wrote *Wherever It Is We're Going: A Collection of Short Stories and Poems* during the years he was busy doing other things. He always wrote, sometimes early in the morning, before leaving on the Orange Line to assume his position as Director of Government Affairs and Community Development for what was then BankBoston. At age fifty, he retired to write full time and was able to edit his earlier writing and complete a novel before he was diagnosed with pancreatic cancer eighteen months later. His wife, Mary, undertook the publishing of his book as a way to honor him. He never saw the finished book (he might have caught two rather egregious typos if he had), but he held a facsimile.

A teacher at Cambridge School of Weston used Jeff's short story "Of Boys and Men" in his English class. A director of nursing at Brigham and Women's Hospital required her staff to read his poem "Pain: On a Scale from One to Ten." His unpublished novel written almost twenty years ago, *Four Score and Seven*, is a story about an 87-year-old woman and racial prejudice.

Together, as is noted in the foreword, Jeff's collection "is a celebration of a wonderfully creative soul, whose belief in the human spirit was steadfast and who wrote for the love of it." His family is grateful for his inclusion in Yale's Class of '69 "Celebration of Authors."

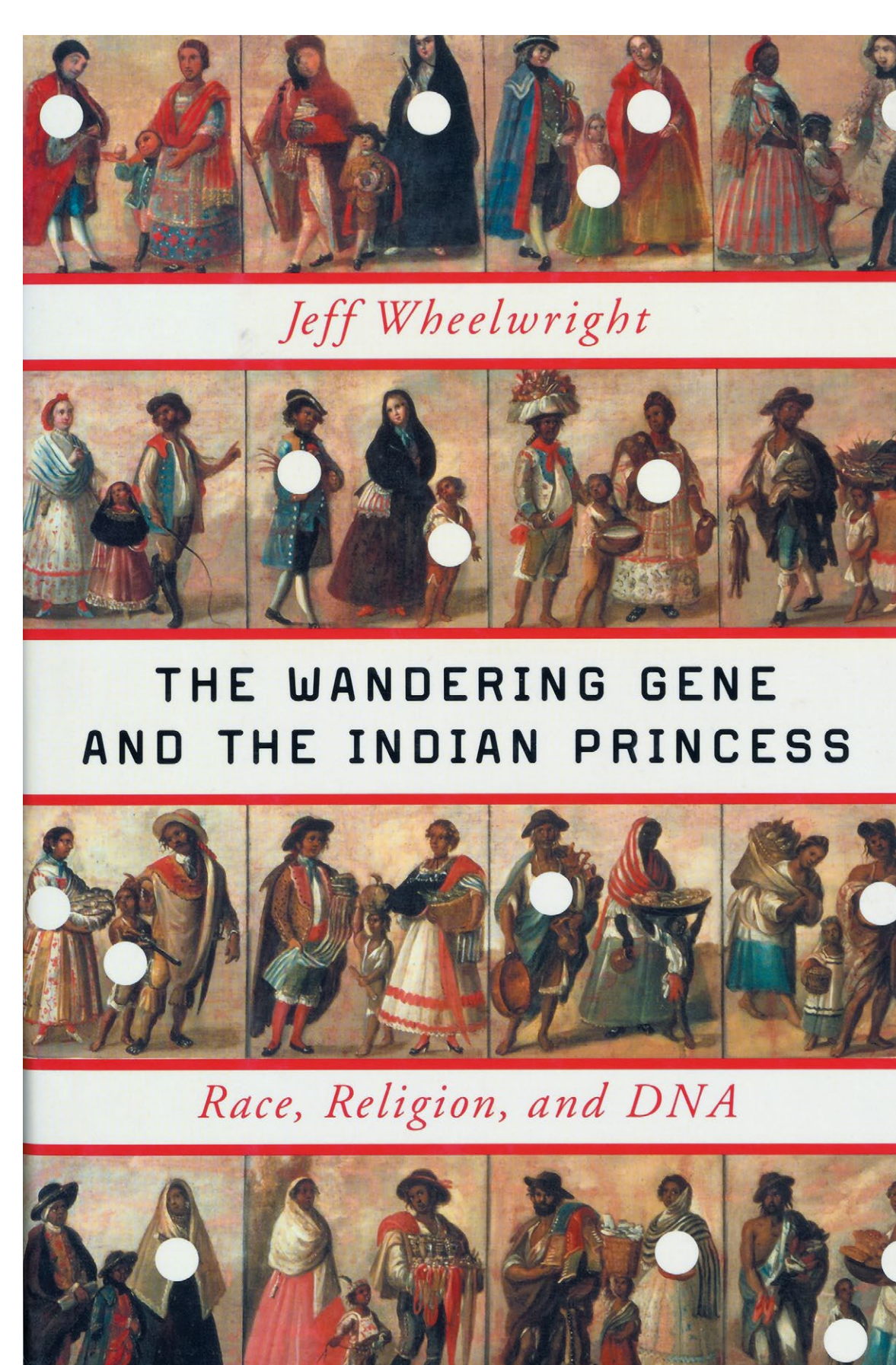
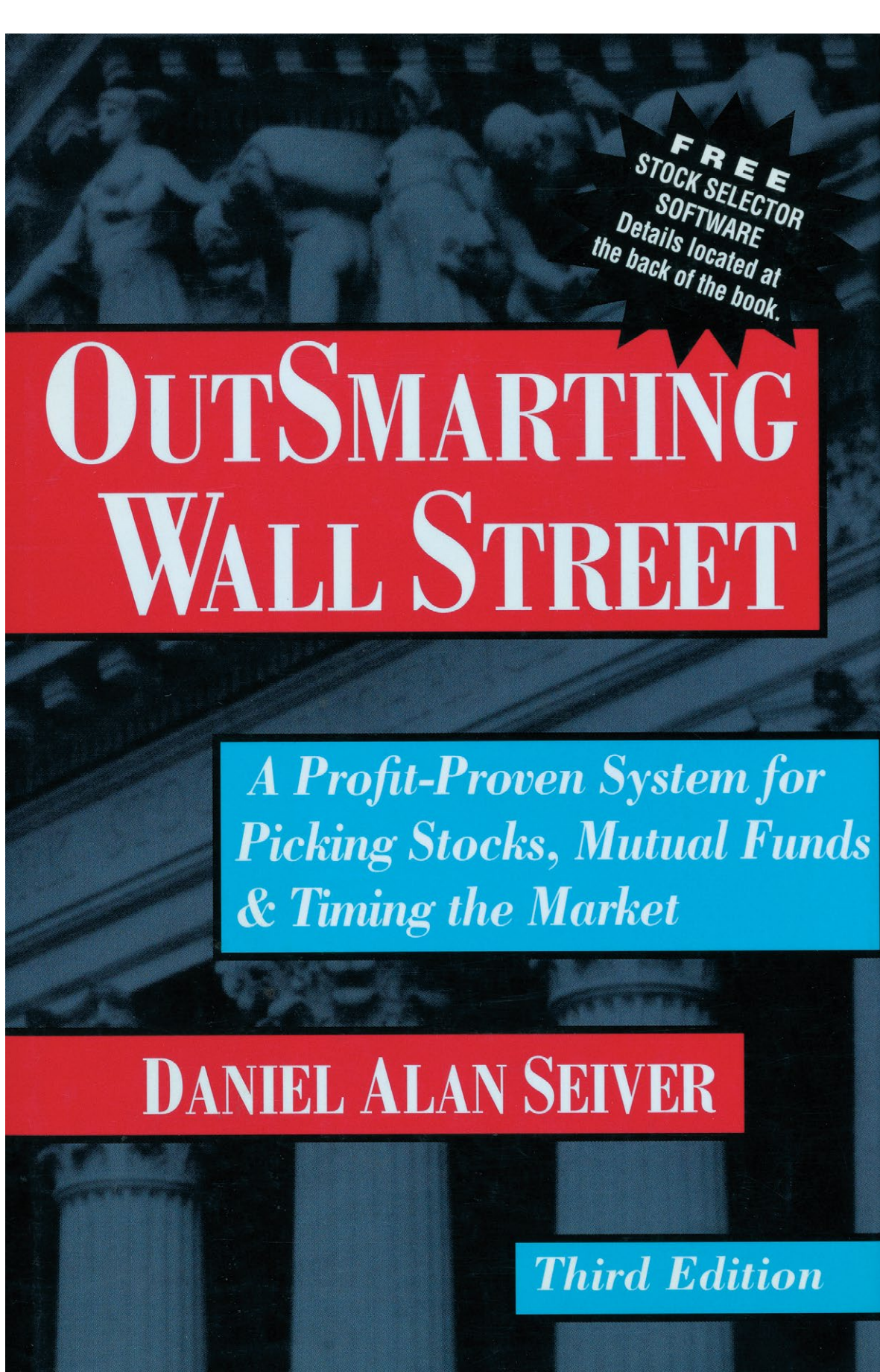
—Mary Graham



Dan Seiver

I wrote this book after visiting a mall bookstore in 1985. Inside on display was a new best seller called *Strategic Investing*. After five minutes of scanning, I realized the book was full of bad advice and the economics was worse. I left and said to myself, "I can write a better book than this." So I did. I published the first edition in 1987 with Prentice-Hall, without an agent. I was told later that I couldn't do that. (Sometimes it is best not to seek expert advice.)

I wrote the book with my father in mind, a college-educated investor who, like millions of others, just needed more patience and discipline (PAD) to secure a comfortable retirement. The book's rules and commentary are designed to provide that. I was often asked by gimlet-eyed colleagues what evidence I had that my system worked. My investment newsletter, which had a stock portfolio built on the PAD System, was rated by *Hulbert Financial Digest*, and they reported that it outperformed the market over a twenty-five-year period, adjusted for risk. The book is dedicated to my parents. They provided the upbringing and Yale education that made the book possible.



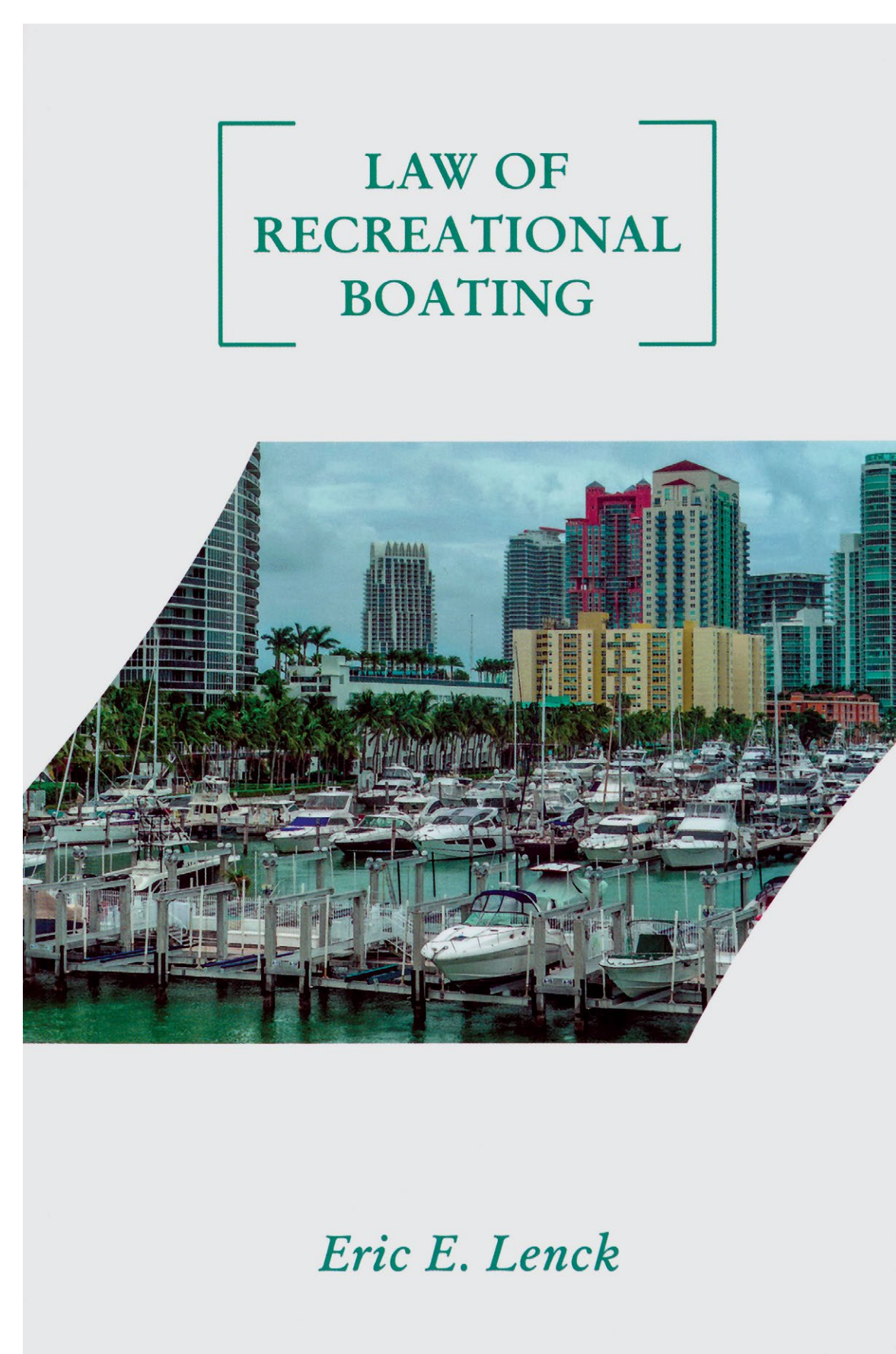
Jeff Wheelwright

After Yale and the Columbia Graduate School of Journalism, I worked in public television and as an editor for the monthly magazine *Life*. Since 1989 I have been out on my own. Science writing, mainly for *Discover* magazine, has been my specialty, but gradually the study of history and religion has liberated me from science writing. At present I'm at work on a book about the Holy Land and the Mar Saba Monastery.

The gene of the title is a breast cancer mutation, BRCA1.185delAG, which is characteristic of Jewish people. The book is a historical and scientific investigation that ranges from ancient Palestine and the Spanish Inquisition to the modern DNA lab and the Kingdom Hall of the Jehovah's Witnesses. At the heart of the narrative is a young woman whom I call the Indian princess. Shonnie Medina struggles with breast cancer until her proud and untimely death.

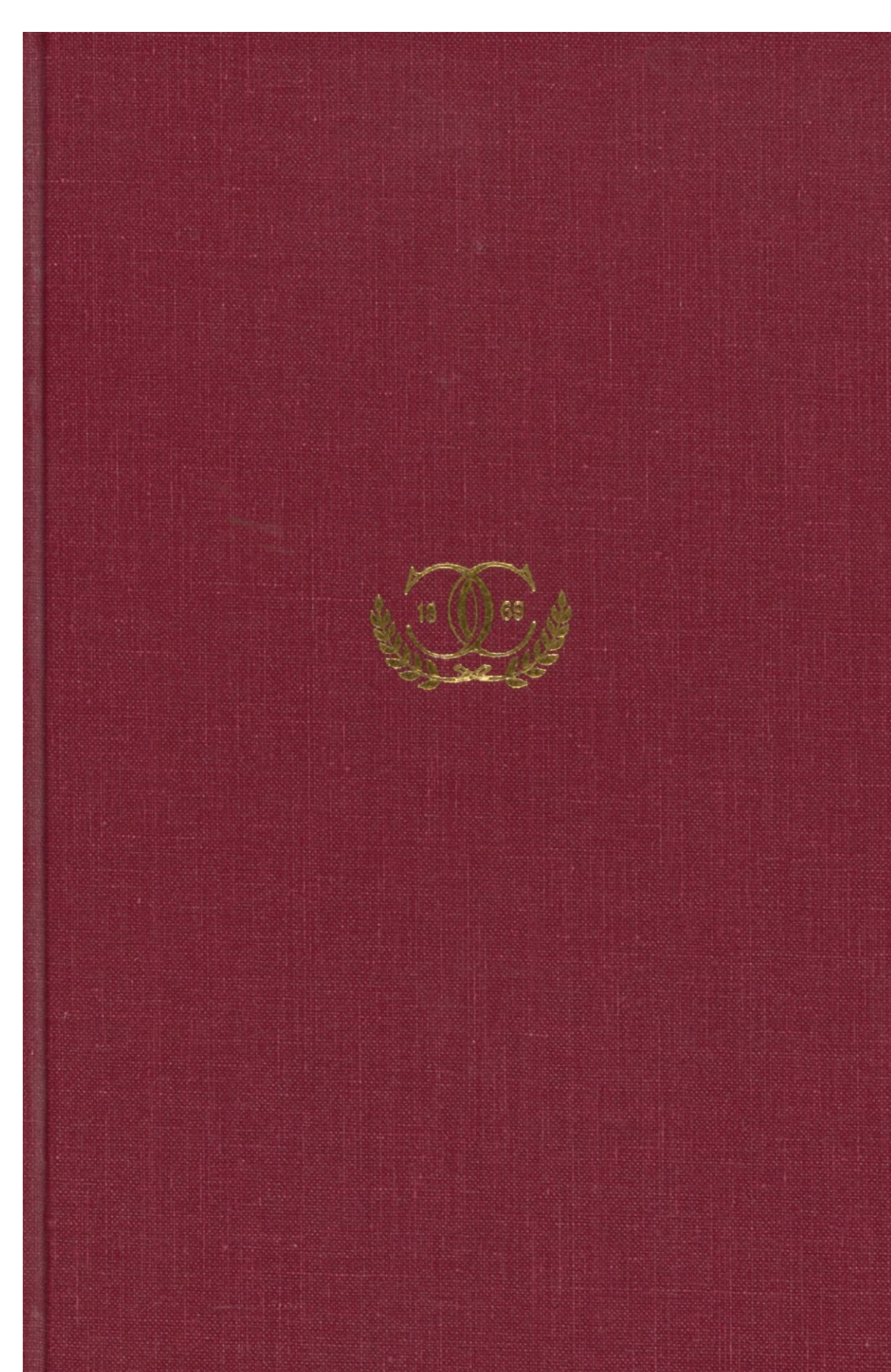
Eric Lenck

During my forty-plus-year career as a maritime attorney, I have witnessed the steady increase in popularity of recreational boating to the point that there are now over twelve million pleasure boats in America. While there are many excellent treatises on maritime law, they are generally written for the professional and focus almost entirely on commercial shipping. Very few contemporary reference works exist which would be useful to the typical recreational boat owner. This book, *Law of Recreational Boating*, is an attempt to fill that gap. Its aim is to provide guidance to the recreational boating community on those maritime law issues most likely to impact the typical boat owner: secret maritime liens, unique aspects of marine insurance, salvage, Coast Guard boardings, and charter parties, to name a few. I have also tried to include practical advice based on my own litigation and transactional experience, including copies of forms and checklists typically used. Two years in the making, this book project has been immensely enjoyable (except for the footnotes!) and has eased my journey from full-time law practice into retirement.



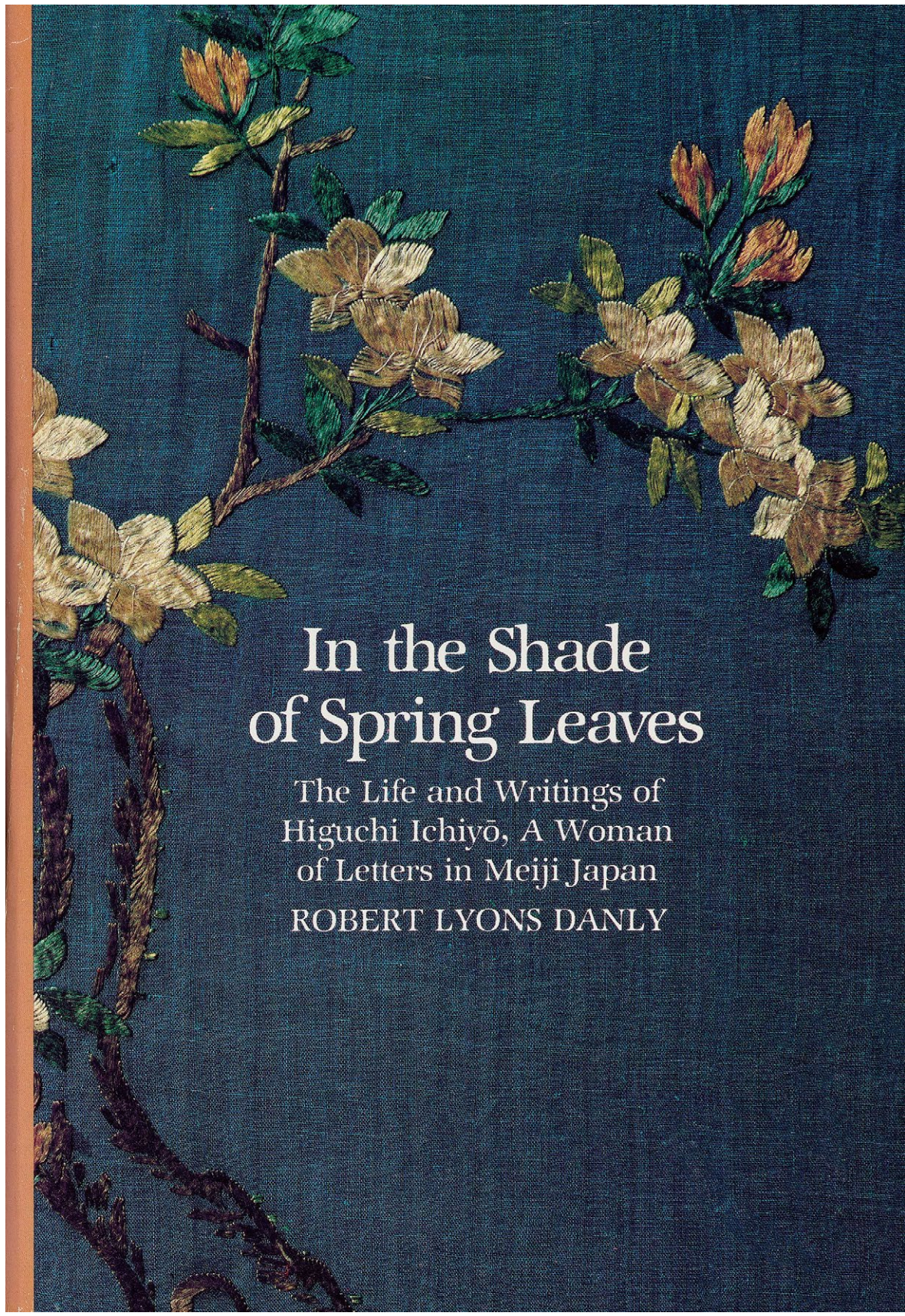
Bob Wittebort

When Chicago's oldest business club asked me to write this, I was startled. Although I was a member, I was a lawyer, not an historian. But perhaps the Club knew what it was doing. The period of its history I dealt with witnessed fundamental, and controversial, changes in the Club's very nature, changes reflecting evolutionary developments in business and society at large. The Club redefined its role as a business institution in reaction to new approaches to commerce, and its role as a social institution changed utterly with the inevitable admission of women and minority members. As a lawyer I was comfortable with observing and analyzing the repercussions of changes within venerable institutional structures. I particularly enjoyed describing the Club's responses to the litigation seeking the admission of women, with its echoes of the issues raised in Yale's coeducation controversy (my sister Suzanne, PC '73, gave me priceless insight). The book was a pleasure to research and write, and it led to my avocation as a club historian, which has flourished in the last decades.



Authors from the Class of 1969

Organized by Jean-Pierre Jordan '69

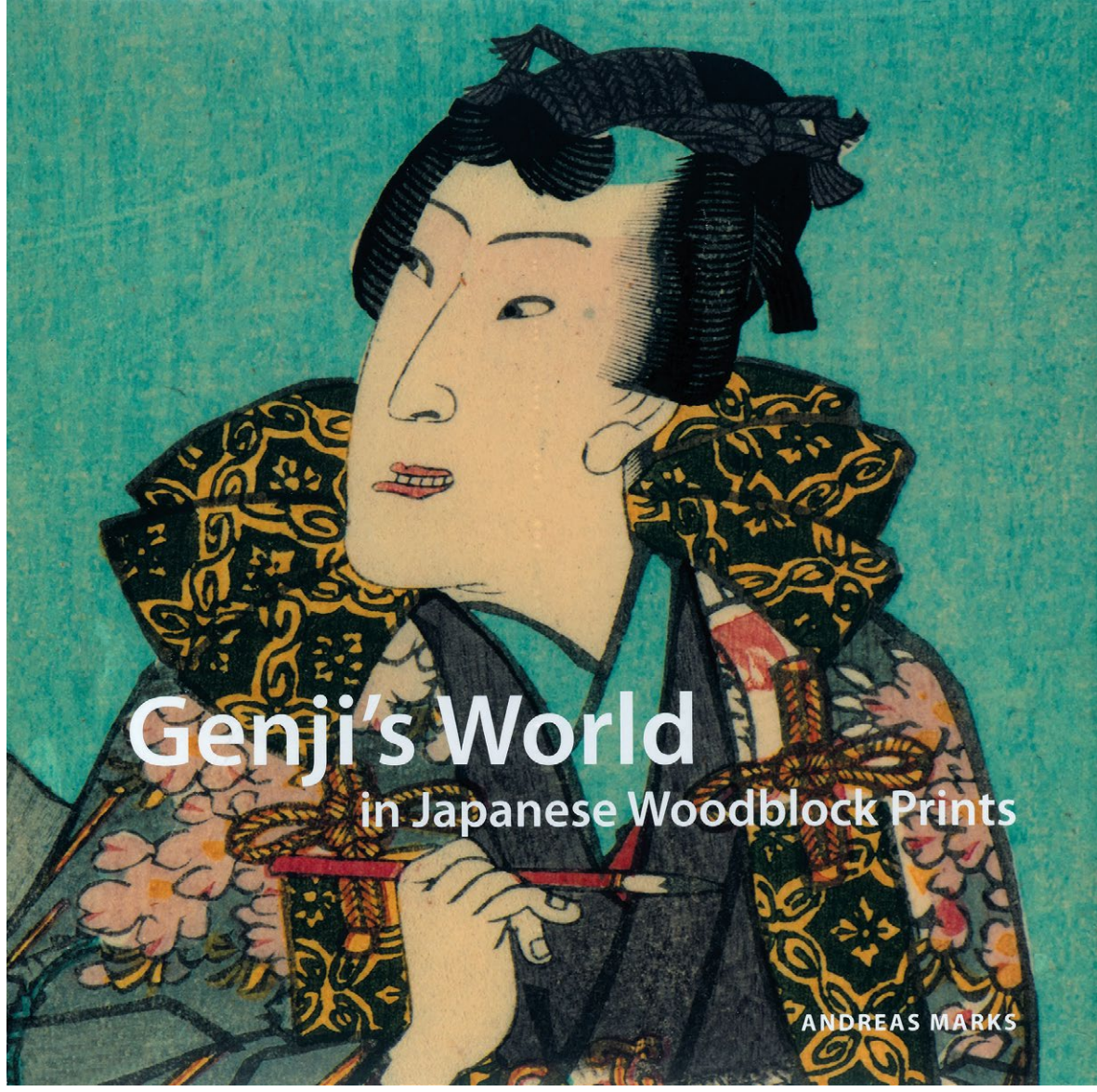


Robert Danly

Born on January 3, 1947, Robert (Bob) Danly came to Yale from Hinsdale, Illinois, having no idea where life would lead him. After a summer studying in Japan, he became obsessed with the country. His roommates had to drag him from his desk and Japanese characters to get him to relax. After graduation, he spent three years working as a copywriter for an advertising agency in Tokyo before returning to Yale, where he completed a doctorate in Japanese studies. His thesis was a tribute to a female pioneer of modern Japanese writing, Higuchi Ichiyō. She is felt to have revolutionized the world of Japanese literature in the months before her death at the age of twenty-four. In addition to her biography, Bob's book included translations of nine of her best stories. Published by Yale University Press, *In the Shade of Spring Leaves* won the National Book Award for translation. The *Japan Times* described the book as "a thorough, lively biography peppered with extracts from Higuchi's personal diaries that vividly showcase a vibrant mind." In his typical unassuming manner, Bob delivered the following acceptance speech: "Thank you very much."

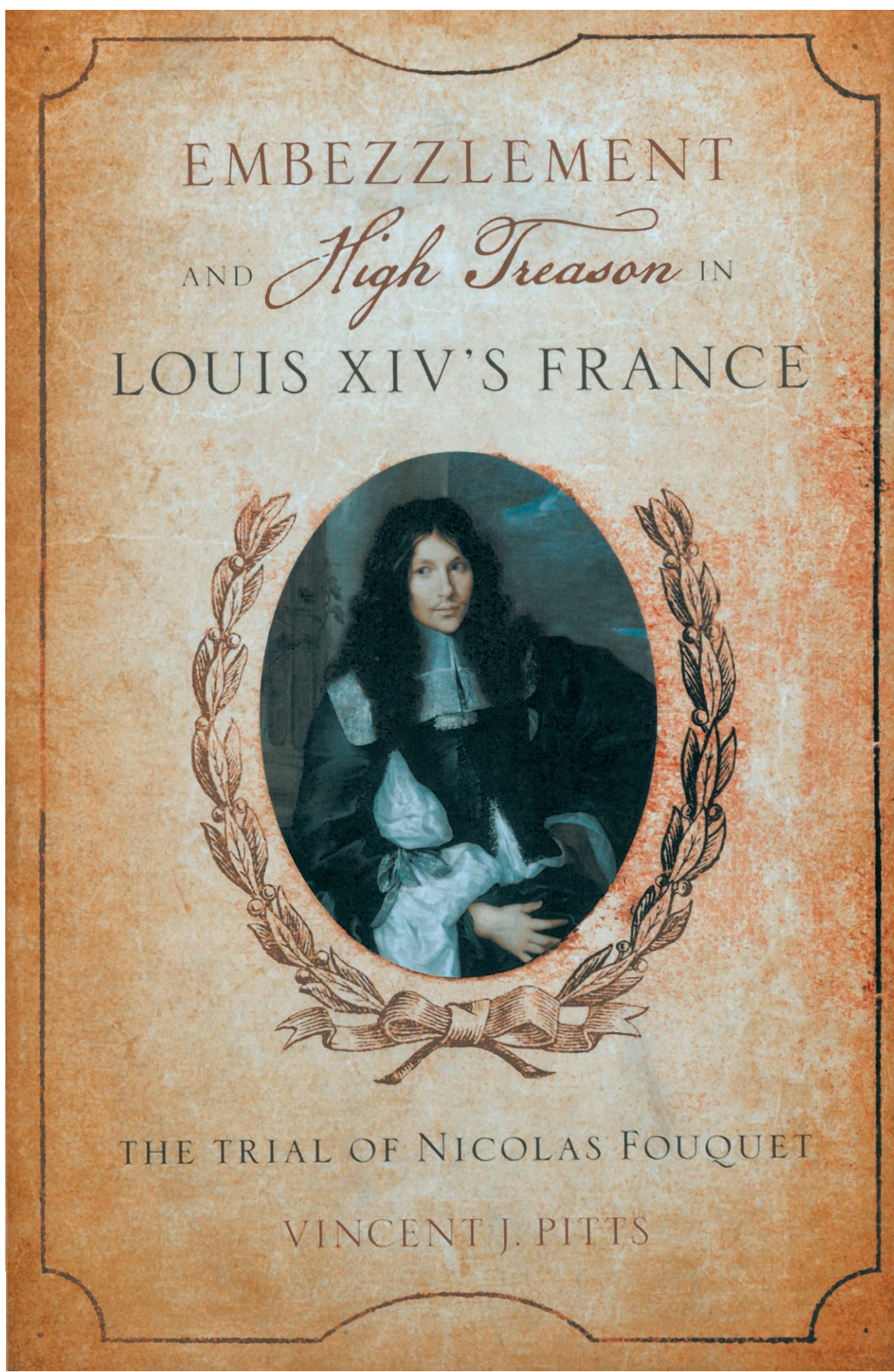
Until his untimely death in 1997, Bob remained a professor at the University of Michigan, where he won an award for outstanding teacher of graduates in 1984. He also edited selections for the *Norton Anthology of World Masterpieces* and translated other works by Japanese writers. He is deeply missed by all fortunate enough to have called him a friend.

—Malcolm Brown



Jack Lantz

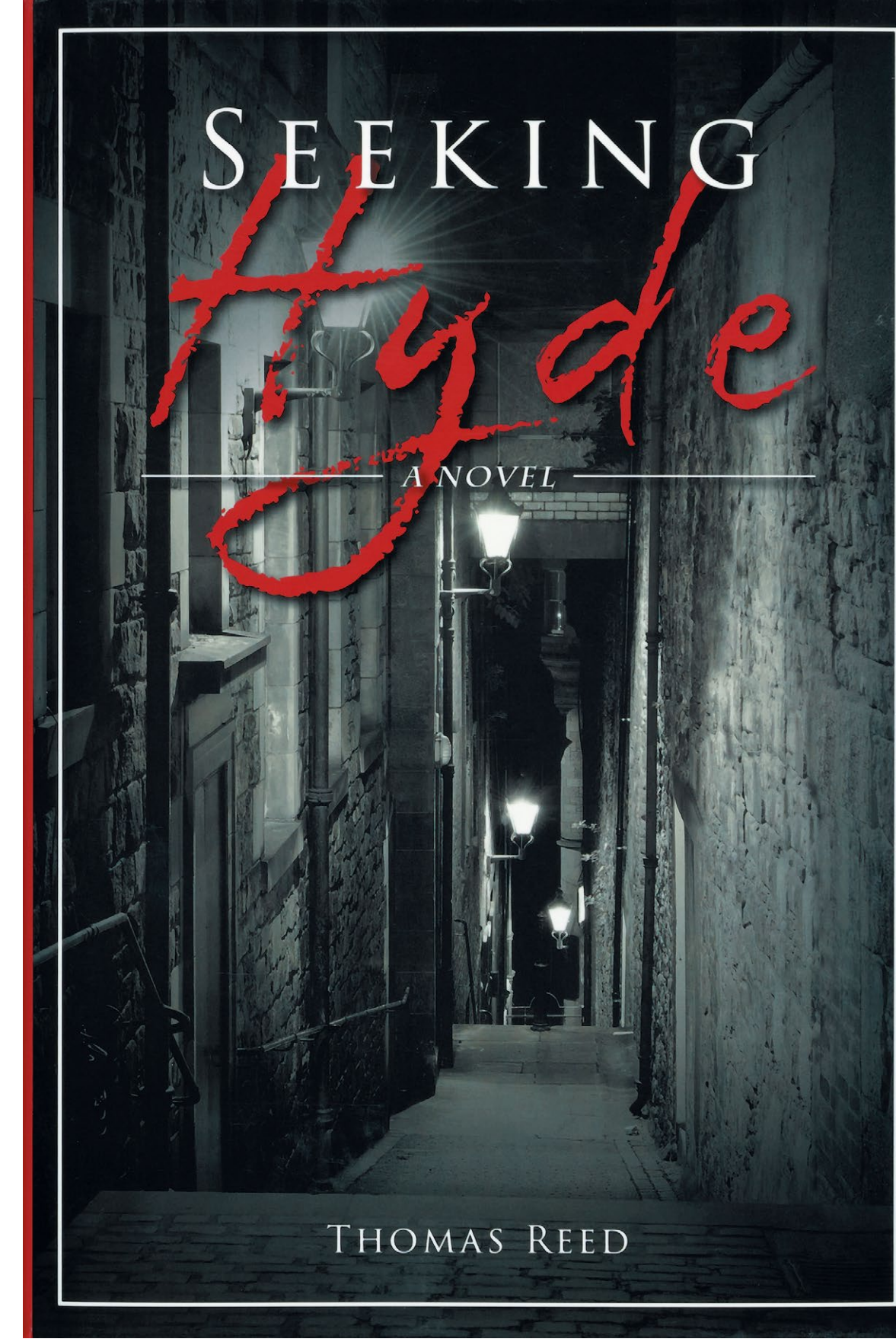
Paulette and I met and married in Japan while I was in the U.S. Army and she was a DOD teacher at Camp Zama. One of our favorite reads was an English translation of the early eleventh-century book *The Tale of Genji*, generally considered the world's first novel and the reference book for Japanese diction, poetry, culture, and aesthetics. Over the centuries the roughly 1,000-page book has been repeatedly re-translated into more modern Japanese. An 1820s update, published serially in thirty-eight installments as *Nise Murasaki Inaka Genji* by Ryutei Tanechiko and illustrated by Utagawa Kunisada, is not only an incredible read, but also wonderful to look at, with over 1,000 pictures of beautiful people, living beautiful lives, in beautiful settings. It was the preeminent best seller of Japan's Edo period. The book inspired art that captivated Japan through the end of the century and later captivated Paulette and me—the pursuit of which has been a life-long project. *Genji's World in Japanese Woodblock Prints*, which was sponsored by Scripps College and published by Brill Publishing, describes the background of *The Tale of Genji* and catalogs our collection, including more than 300 illustrations.



Vincent Pitts

From 1661 to 1664, France was mesmerized by the trial of Nicolas Fouquet, the minister of finance and one of the most powerful men in the kingdom, on capital charges of embezzlement and high treason. A special hand-picked court was appointed to try the accused, with thousands of documents submitted as proof of the superintendent's crimes. Instead of a quick judgment and condemnation, however, the process consumed three full years. In his defense, Fouquet demonstrated that his actions were commonplace practices of the state and its high officials, largely concealed from the public. Despite pressure from the crown to return a guilty verdict with a capital sentence, in the end the court dismissed all but two of the many charges brought against him. To the astonishment of the royal government, public opinion applauded the decision of the court. There was little doubt in the minds of contemporaries that the crown had suffered an enormous political embarrassment. The debates over legal issues during the trial, especially those relating to the rights of defendants, prosecutorial misconduct, and the autonomy of judges, still resonate today.

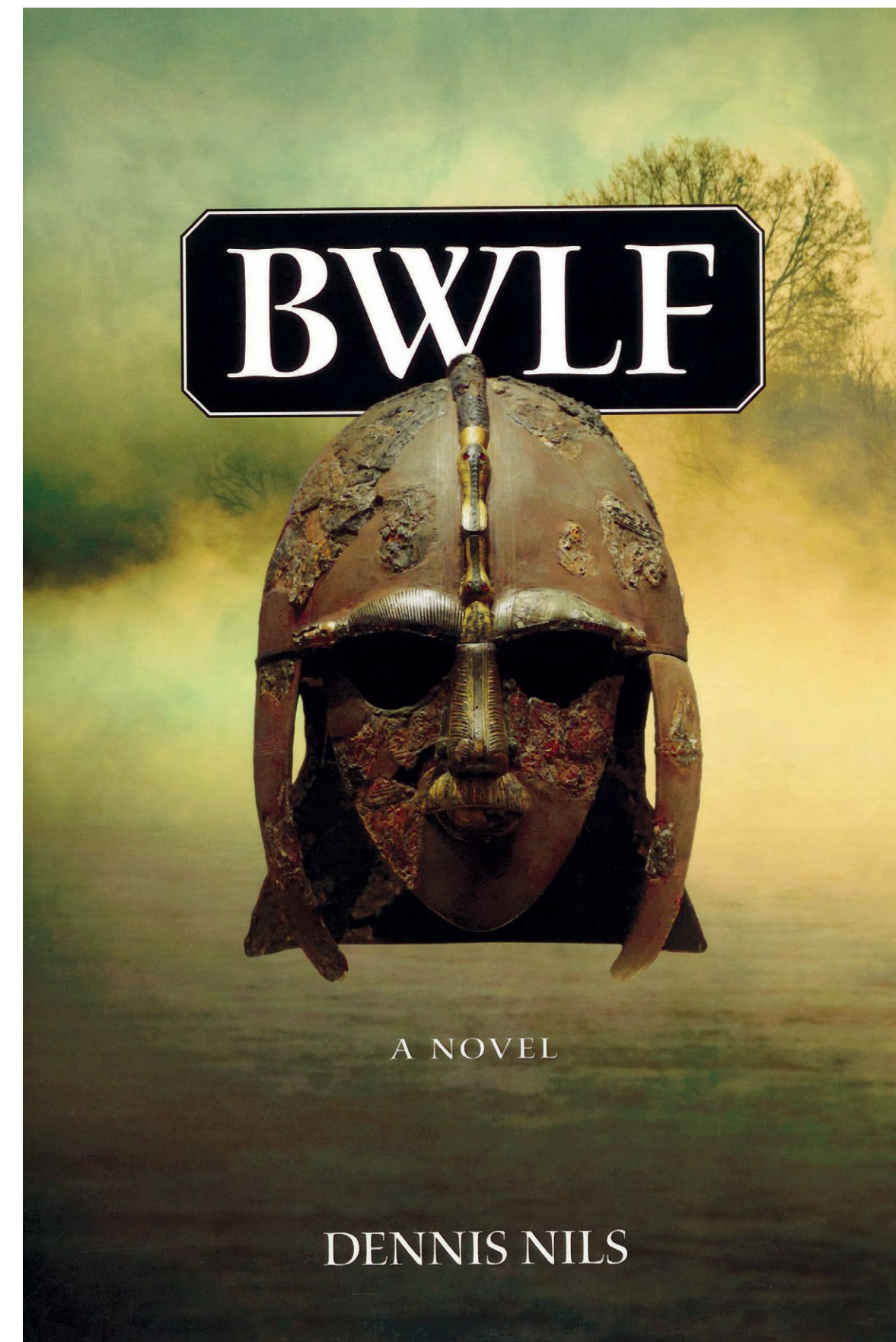
This book explores Fouquet's success in transforming the trial into an indictment of the financial practices of the French crown. By doing so, Fouquet swayed his judges enough to inflict on the crown a moral defeat that still taints the image of the Sun King's reign. How and why this happened are the subjects of this book.



Thomas L. Reed

Seeking Hyde sprang from my earlier, scholarly study of Robert Louis Stevenson's most famous tale as an allegory of alcoholism. During my research, I had stumbled on a poignant historical irony: that a book Stevenson intended as a warning against the dangers of closeted addiction was actually, for a time, blamed for inspiring Jack the Ripper's brutal murders in London's East End. The real, historical Stevenson was horrified to think that his art might have inspired sadistic violence instead of sobered virtue (as the creators of *Doom* and *Grand Theft Auto* ought to have felt after Columbine)—but there was little he could do. In reality, that is.

In fiction, he could emulate his own heroes in *Treasure Island* or *Kidnapped*—or, indeed, Sherlock Holmes, introduced by Conan Doyle shortly before the murders began—and step in courageously to set things right. That's exactly what Stevenson does in *Seeking Hyde*. Probably my biggest challenge, beyond turning a slight and arguably effete writer into a plausible man of action, was putting words into the mouth of a conversationalist who rivaled Oscar Wilde in wit and brilliance. Fools rush in—but it's been fun!

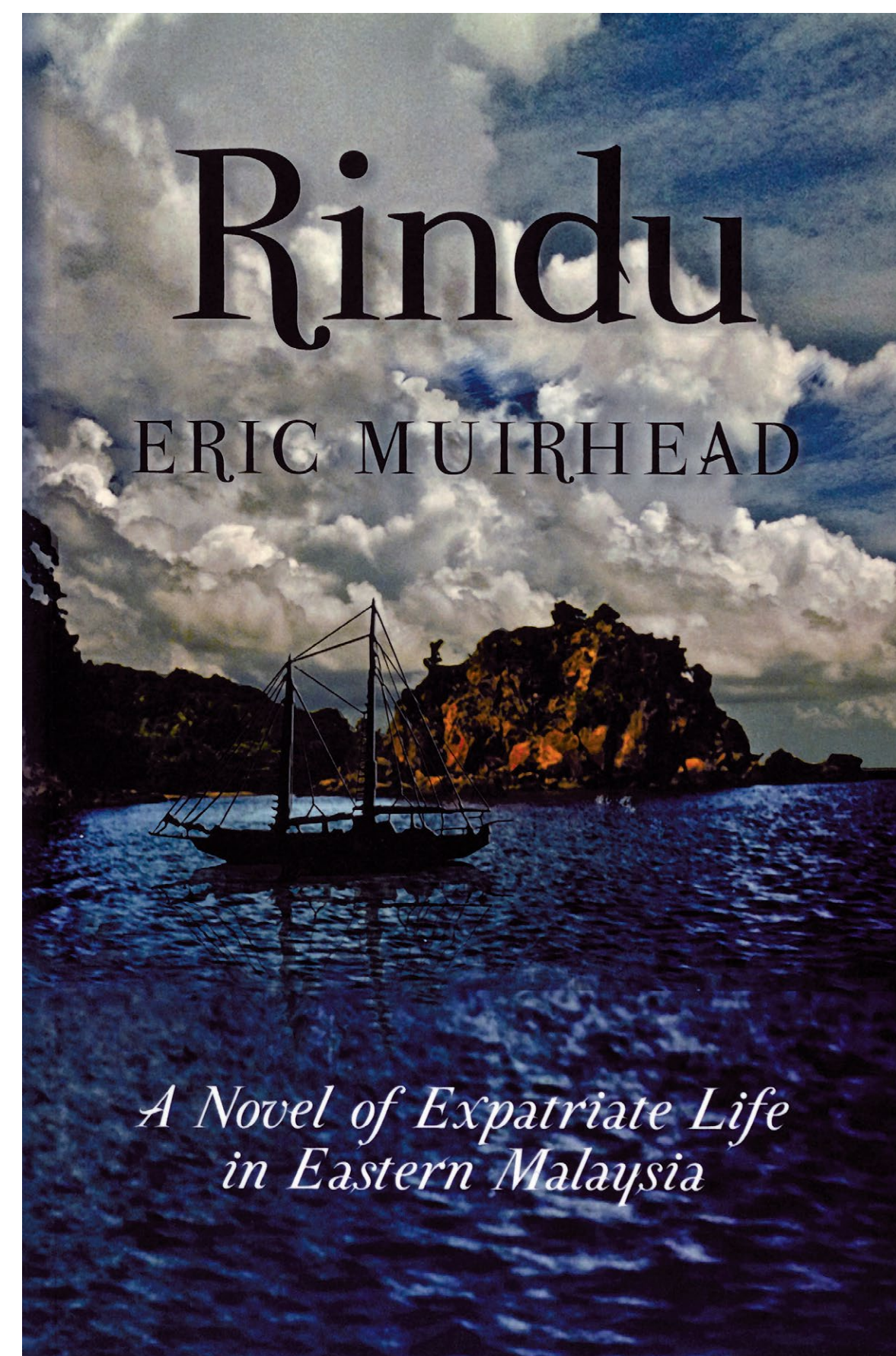


Dennis Nils Drogseth

I have spent a professionally divided life as an analyst in tech at Enterprise Management Associates and a writer of fiction, memoir, poetry, and theater. The book I'd like to share is *BWLFF*, the first and only novel I've actually had published—by Trapdoor Press in 2012.

My Web site's one-sentence summary: "In this satirical recreation of the Beowulf legend, aspiring governor Dan Morgan must vanquish both a well-connected good-old-boy and a Grendel who raids Piggly-Wiggles before he can win over the hearts and minds of Alabama." The book received mostly positive reviews, and this excerpt (from a review on Amazon) helps to clarify the novel's intent: "...The book makes you think deeply about the inanity of American politics, and makes you wish for better choices and solutions in the future."

I am dedicating this year to fully transitioning into the world of publishing, with a new literary Web site, www.dennisnils.com. Along with *BWLFF*, it features other manuscripts, satirical poetry, and a memoir inspired by a 1970s poetry workshop at Green Haven Prison in New York State.



Eric Muirhead

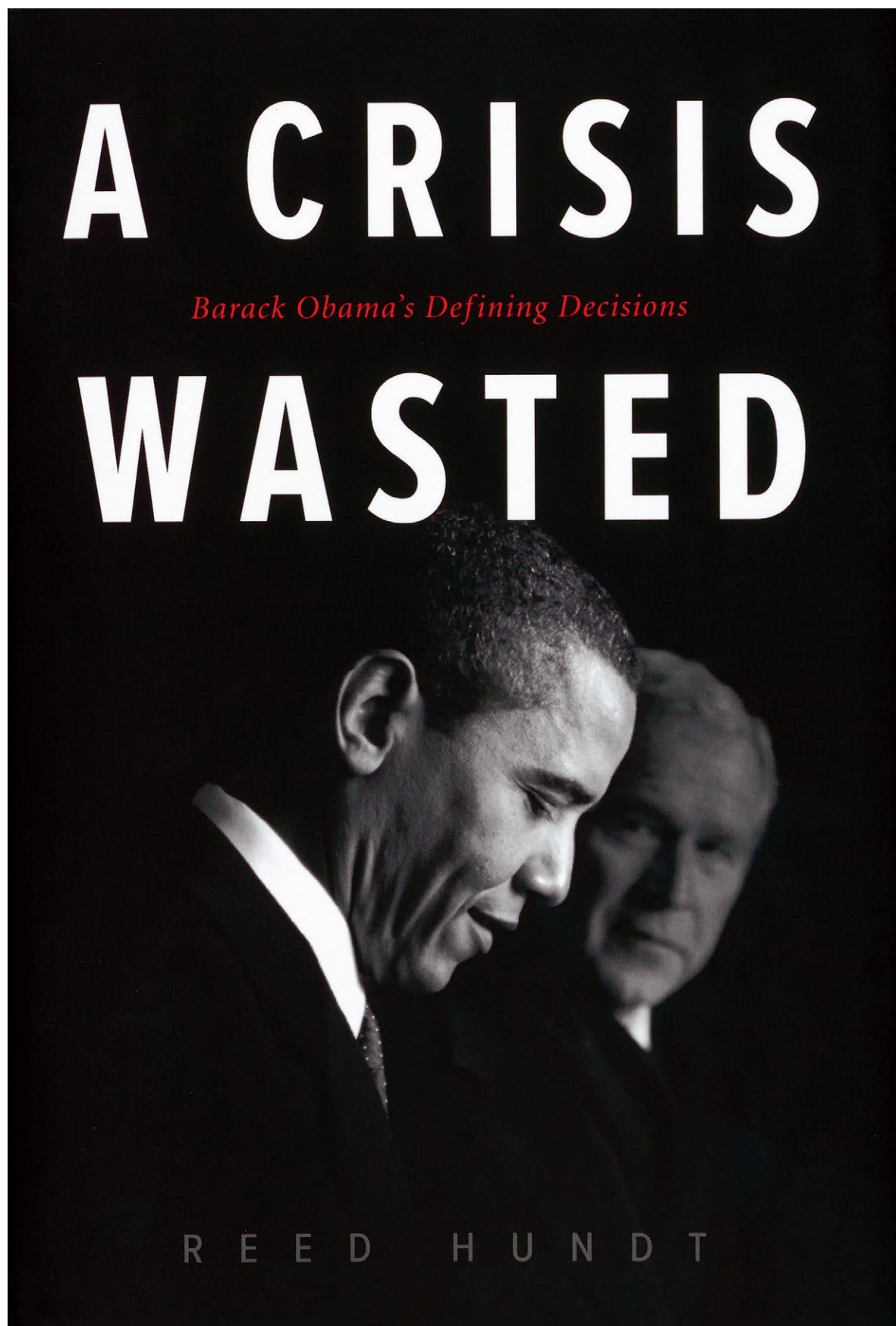
Eric went from Yale to medical school to driving a taxi. *Cab Tales* was his first published novel. Graduating from Rice with an M.A. in English literature, he went to Labuan, East Malaysia, with his wife, built a 53-foot gaff-rig schooner on the beach, and sailed it to Hawaii. Returning to teach finally at San Jacinto College for twenty-two years, he wrote *Rindu*, a novel about his experiences in the fabrication world of offshore oil. *Eden's Abyss* and *The Collected Poems of Eric Muirhead* were published posthumously by his wife, Susan. The cabby, the captain, the professor, the author, and the poet, he died in a tragic accident in his home in 2012.

"*Rindu*" means lovesick in Malay. A young man steps off a yacht on a pristine island, Labuan, and works in a fabrication yard building jackets and decks as a Quality Control Supervisor. The life of the Iban welders, engineers, and expatriates, the beauty of the island and the waters, the passion of the women for the men and each other, and the incredible fecundity of the Orient all contribute to the first real saga of oilmen overseas.

—Susan Muirhead

Authors from the Class of 1969

Organized by Jean-Pierre Jordan '69

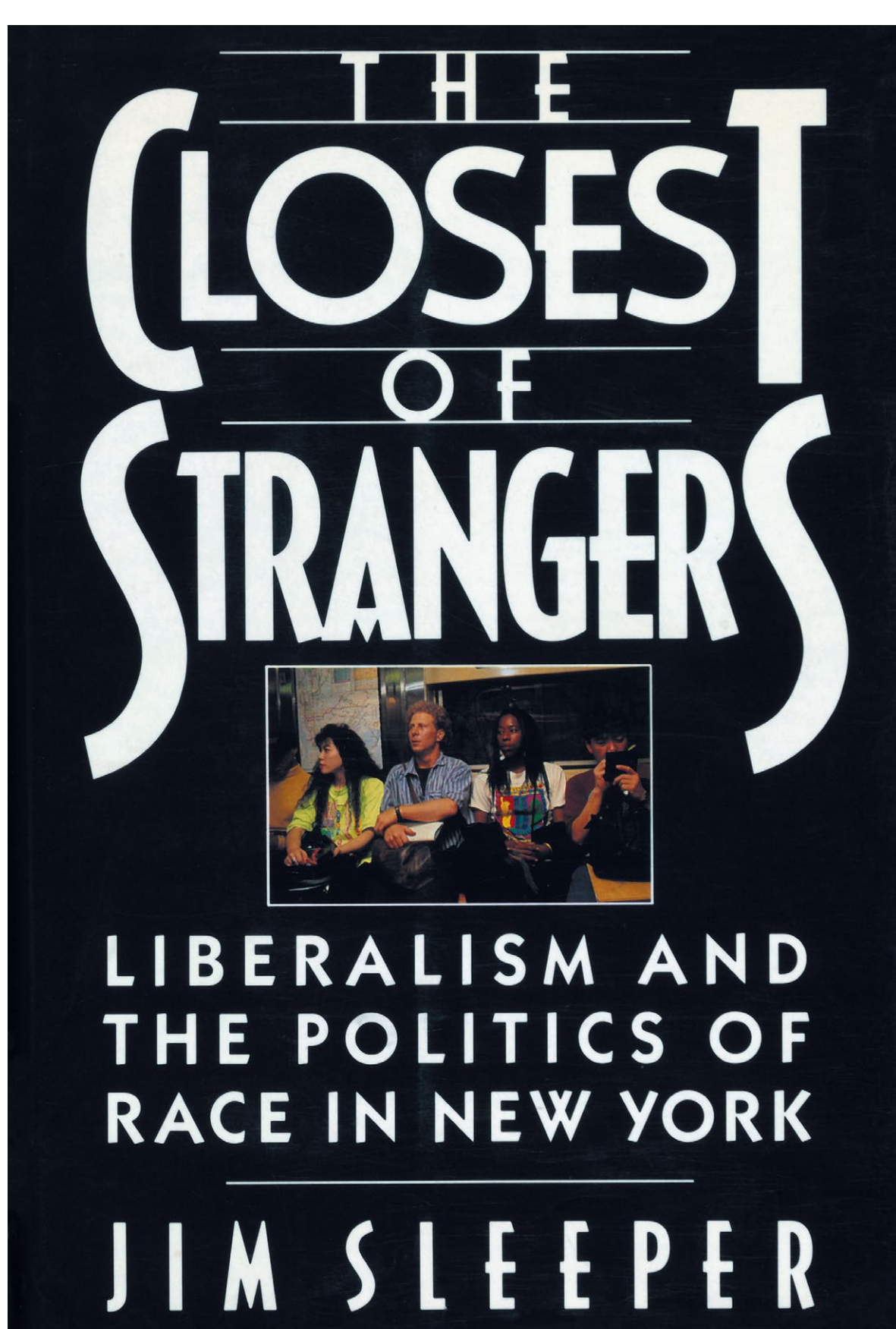


Reed Hundt

Barack Obama determined the fate of his presidency before he took office. His momentous decisions led to Donald Trump, for Obama the worst person imaginable, taking his place eight years later.

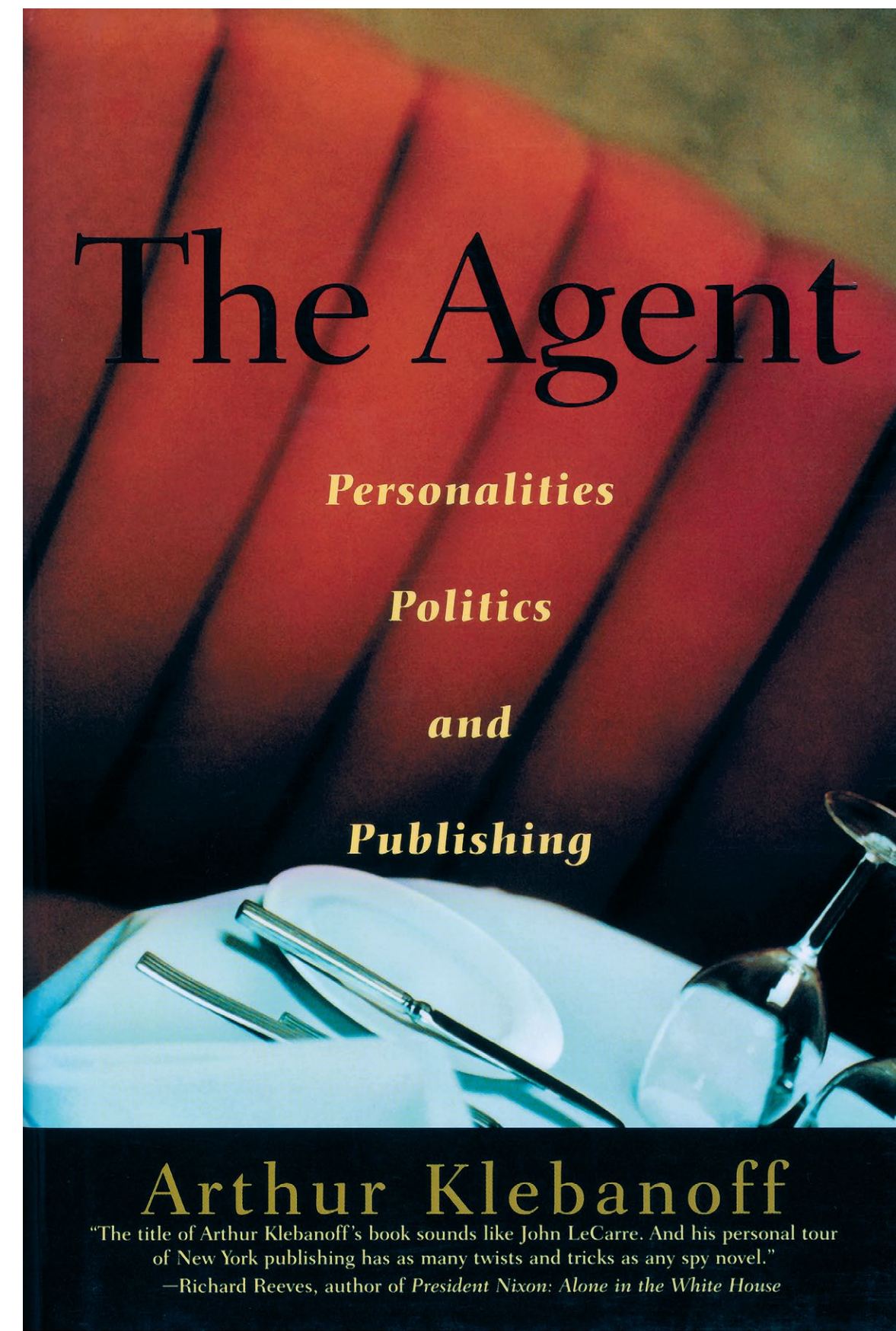
This book describes these decisions and discusses how the results could have been different. Based on dozens of interviews with actors in the Obama transition, as well as my personal observations, this book provides unique commentary on those defining decisions of winter 2008–2009.

A decade later, the ramifications of the Great Recession and the role of government in addressing the crisis animate the ideological battle between progressivism and neoliberalism in the Democratic Party and the radical direction of the Republican Party. As many seek the presidency in the November 2020 election, all candidates and of course the eventual winner will face decisions that may be as critical and difficult as those confronted by Barack Obama. This book aims to provide the guidance of history.



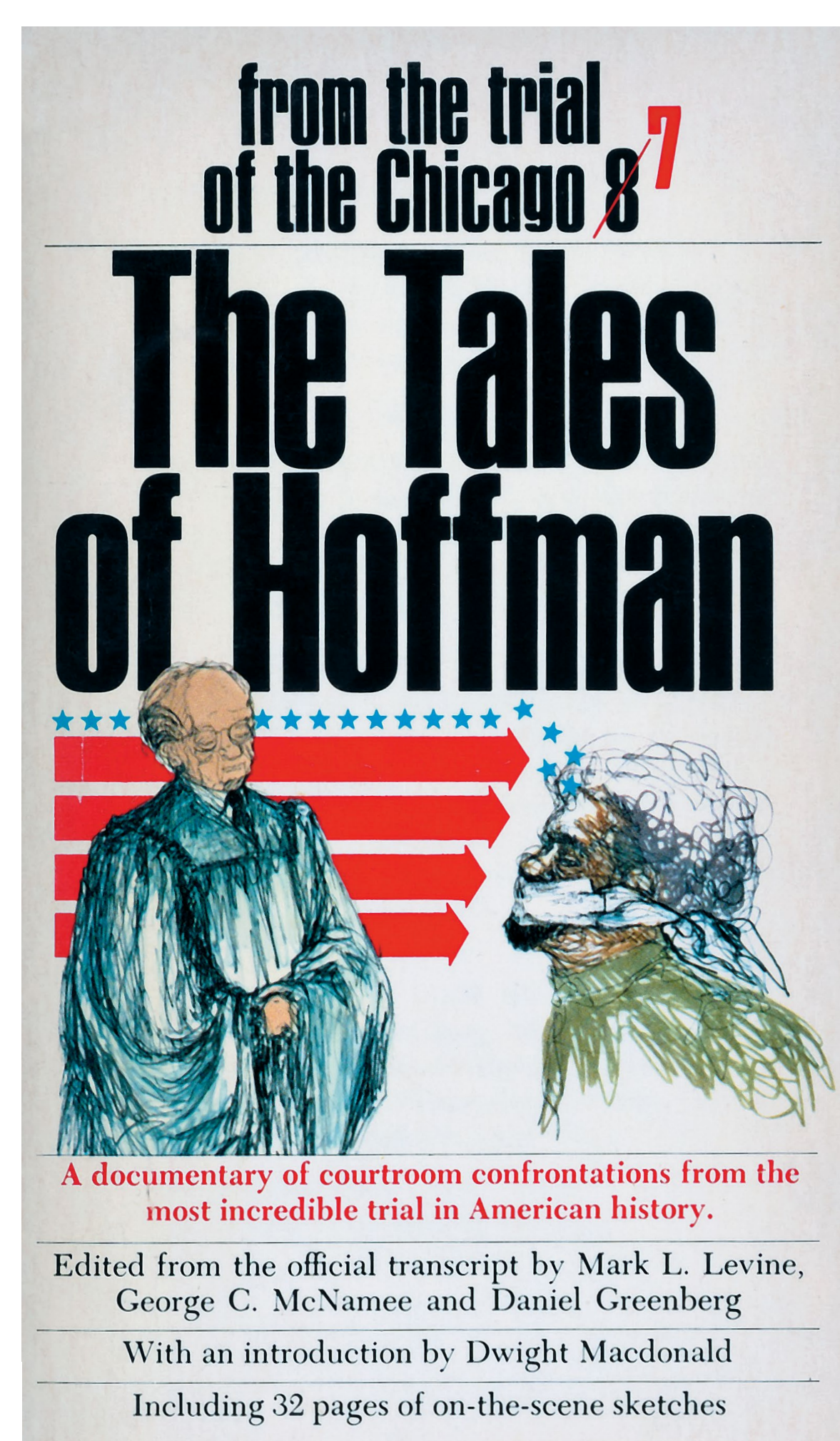
Jim Sleeper

Racial identity may be only a social construct, imposed on people of certain colors and cultures, but for anyone who's subjected to it, it can become all-defining, especially when tempered with communal lore and love, and soon it binds everyone and everything it touches. The danger is that the defensive side of racial identity—which insists, “I am excluded, therefore I am”—will incline its bearers to impose bad experiences on new possibilities in ways that hobble them. This book bears witness to that in New York in the 1980s amid counterproductive black protests. Living and working in “inner city” Brooklyn for ten years, I saw blacks as well as whites, liberals as well as conservatives, essentialize racial identity to avoid having to challenge the more powerful forces that divide people. It was a rough ride, but it enlightened me and has marked me ever since.



Arthur Klebanoff

In the summer of 2000, I read Michael Korda's *Another Life* with its vignette about a Richard Nixon book—a book for which I served as Nixon's literary agent. I decided to describe my experience with Nixon and others in a book of my own. The first draft took a few weeks; once a talented editor who worked for me tore the draft apart, the second draft took much longer. Agents I knew declined to represent me—they assumed the book would have little commercial value (true) and that as an agent myself I would be the client from hell (false, but who knew?). I got the book published by joining the board of a well-funded start-up business publisher. My clients offered jacket blurbs. My publisher bought “coop” space at Barnes & Noble so my book appeared in Barnes & Noble for a week alphabetically next to a new book by Henry Kissinger (“Ki” and “KI”). About 5,000 copies were printed and 3,000 copies were returned by booksellers (Kissinger did better). I refer to the book as “half a life”—although I doubt I will write the other half. I made less than \$5 per hour on the project. At least some potential clients over the years looked at the book while considering hiring me.

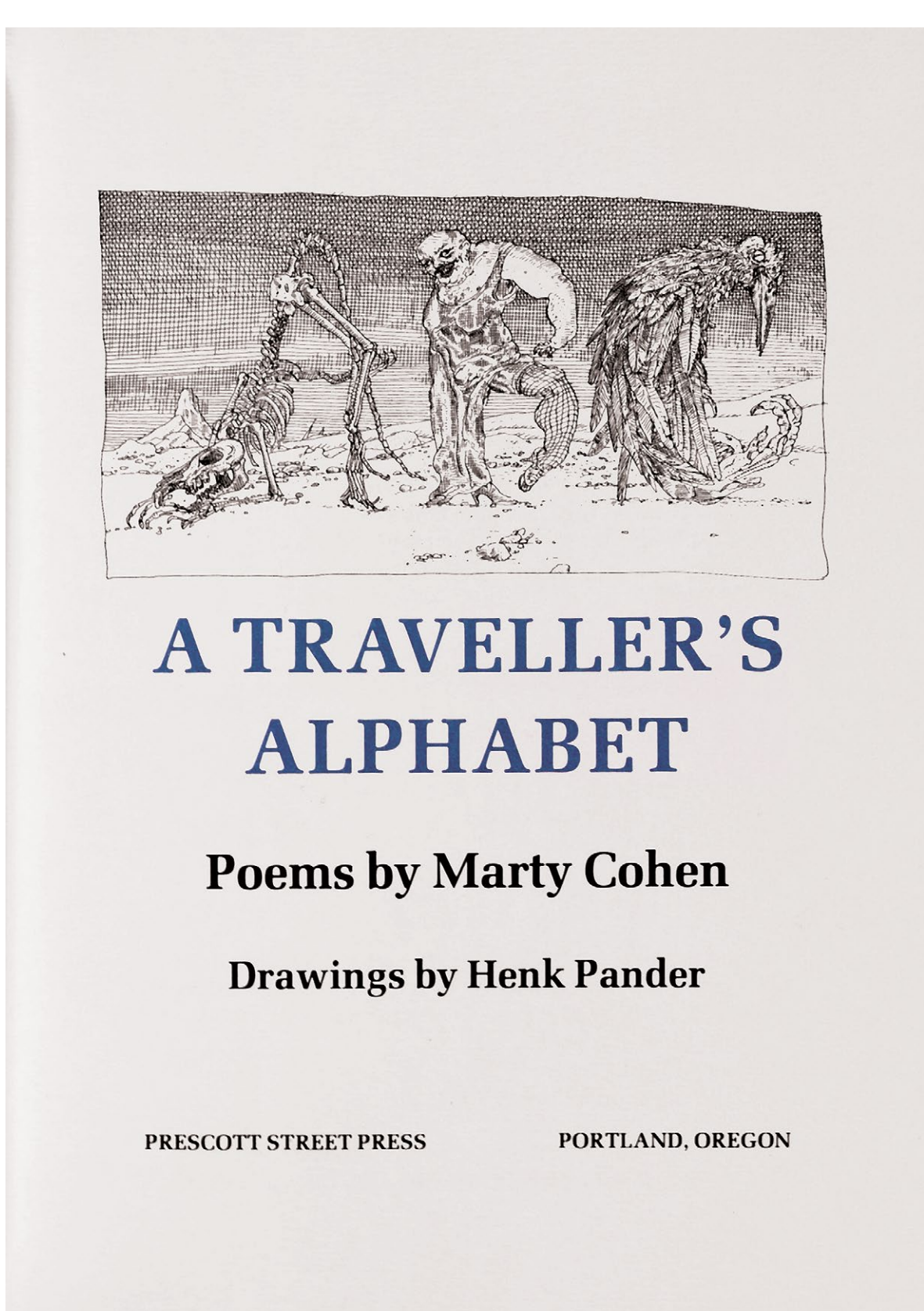


George McNamee

It was the spring of 1970, revolution was in the air, and Nixon wanted to cow the protesters. The DOJ found eight unacquainted peaceniks and accused them of conspiracy. They had crossed state boundaries two years before in an illegal frame of mind and gulled the Chicago Police into full-scale riot. Living in New York, I was twenty-two, the youngest member of the Stock Exchange; my roommate was an associate at White and Case. We had worked for Gene McCarthy, somehow Nixon won, and the war went on.

Does every trial have a transcript? Couldn't we get the transcript for the Chicago Conspiracy trial? In three weeks, with a small army of volunteers, we had distilled 250,000 pages of transcript into a 280-page book. As a Bantam instant book, *The Tales of Hoffman* sold over 200,000 copies.

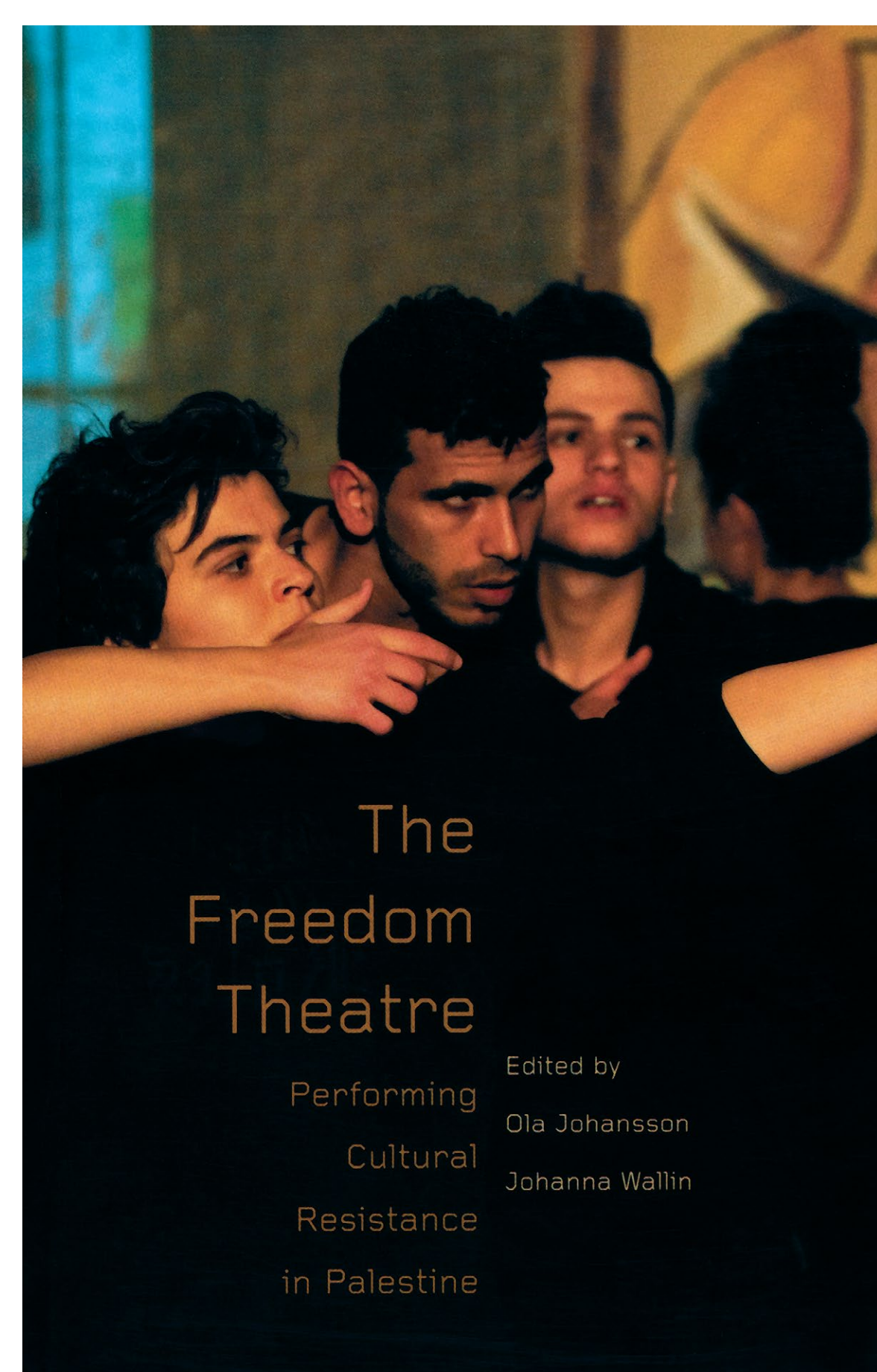
The trial was true farce, the government the perfect foil, and the defendants serious activists and comic revolutionaries: Tom Hayden, Black Panther Bobby Seale, and yippies Abbie Hoffman and Jerry Rubin. The defense called the Sixties to the stand: Timothy Leary, Allen Ginsberg, Norman Mailer, and Dick Gregory, and to sing along, witnesses Arlo Guthrie, Judy Collins, Pete Seeger, and Country Joe McDonald. It was the show trial of the century.



Marty Cohen

I've been publishing poetry, literary essays, and management reports since our undergraduate days. Most of my poetry has been in little magazines, regional anthologies, and small chapbooks. *A Traveller's Alphabet*, with illustrations by the noted Oregon artist Henk Pander, was chosen for Prescott Street Press's First Book series back in 1979, and although I've published many poems I like better than these older works, I've never had a more beautiful book. (Unless you count *A Hero Lies in You: CEOs Talk About Heroes and Mentors* from my days at The Conference Board—a whole other story or two!)

Besides continuing to add to the bulging manuscript of new poetry I'm trying to publish, my latest literary project is a series of over 100 short essays on Jewish poets, mainly American, but with a handful of Yiddish, Hebrew, and Russian writers tossed in for flavor. After forty-five years in nonprofit management (arts, organizational change, social services, economics), twenty years teaching, and ten in government (sometimes all at once), I am busier than ever in retirement, splitting my time between my family and my writing desk, where I belong.



Robert Lyons

This book depicts the history, work, and vision of The Freedom Theatre, a cultural center stubbornly surviving and thriving in the Jenin Refugee Camp in occupied Palestine since 2006. Although primarily performing in and interacting with the Palestinian community, the theater has to date toured performances in Europe, India, and the U.S. The book includes analyses of the context in which the theater operates and of the concept of cultural resistance, which is central to its work. The writers are Palestinian and international artists, academics, and activists associated with the theater. This documentation of the first decade of The Freedom Theatre is also a testament to its growing significance as a source of inspiration in Palestine and around the world.

I am represented in the book with the article “Brecht and Politics at The Freedom Theatre,” in which I describe the first teaching visit I made to the theater's school in early 2011, during the violent start of the so-called Arab Spring. As Associate Professor Emeritus in Theater Studies at Gothenburg University, I continue to lecture in Sweden on sociopolitical theater.

Authors from the Class of 1969

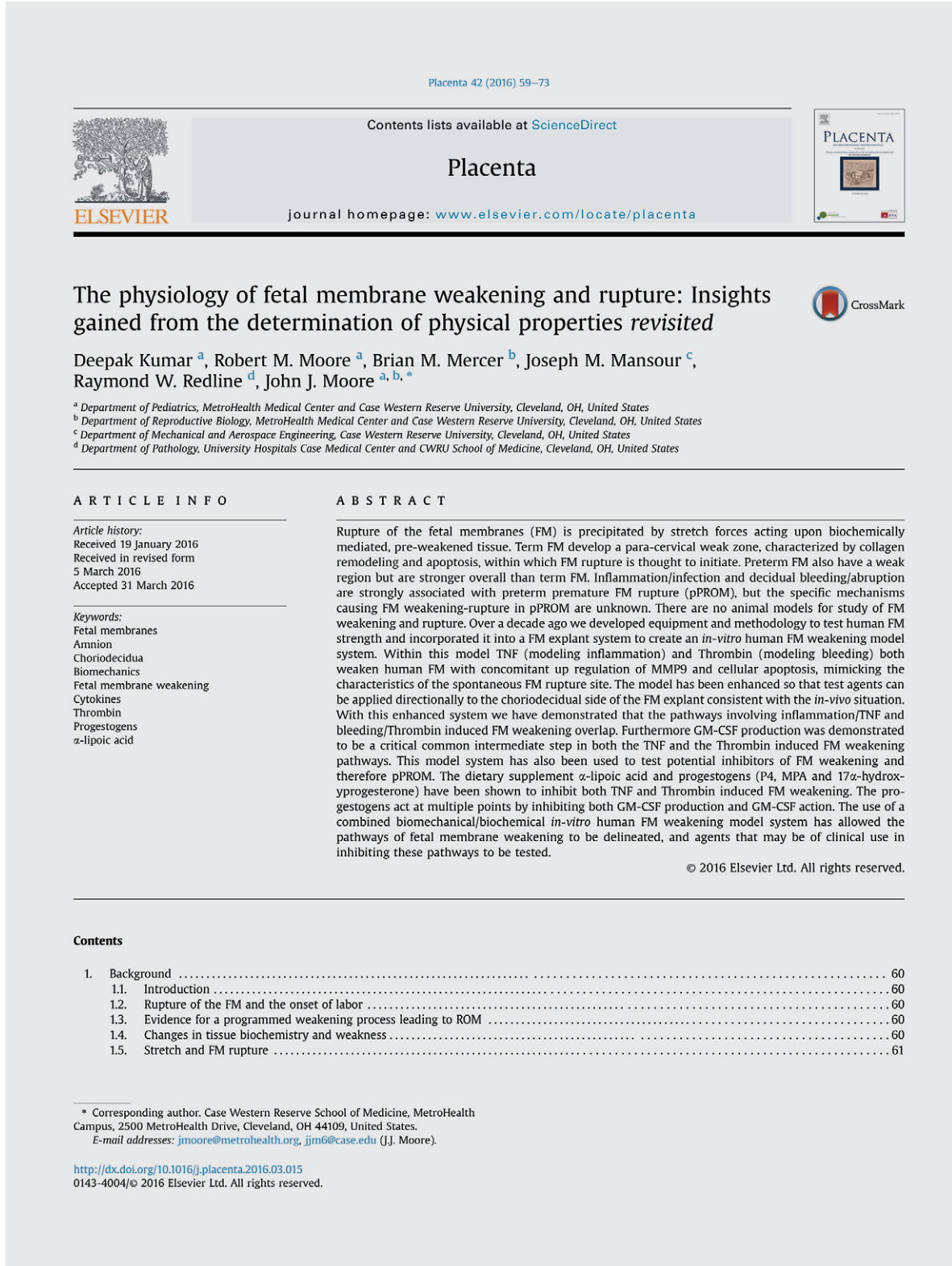
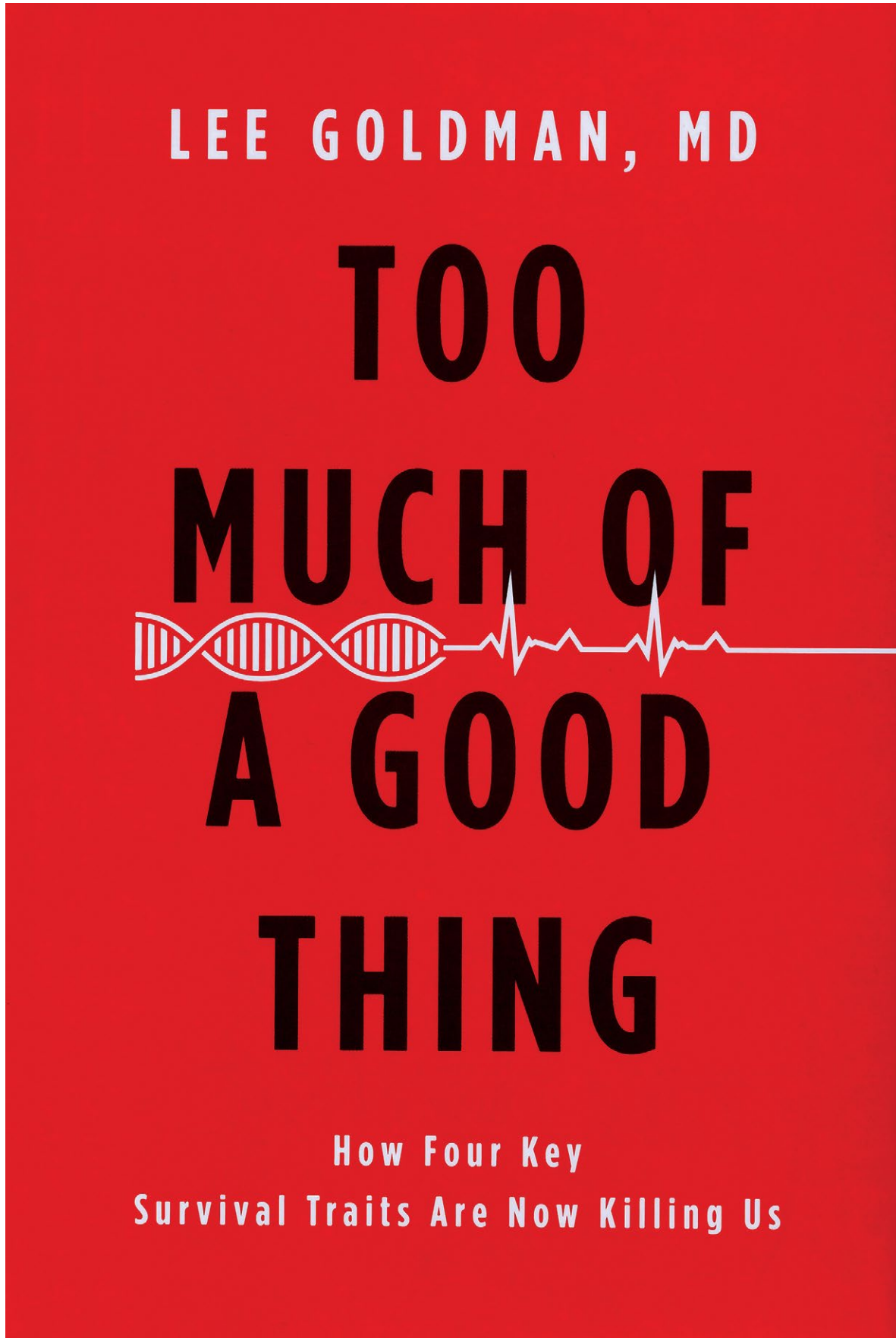
Organized by Jean-Pierre Jordan '69

Lee Goldman

As a cardiologist with a background in both medicine and public health, I became concerned that human life expectancy, which has almost doubled over the past two centuries, has now plateaued and declined in the U.S. Even in developing countries, where life expectancy continues to increase, rates of obesity, high blood pressure, mental illness, heart disease, and stroke are soaring.

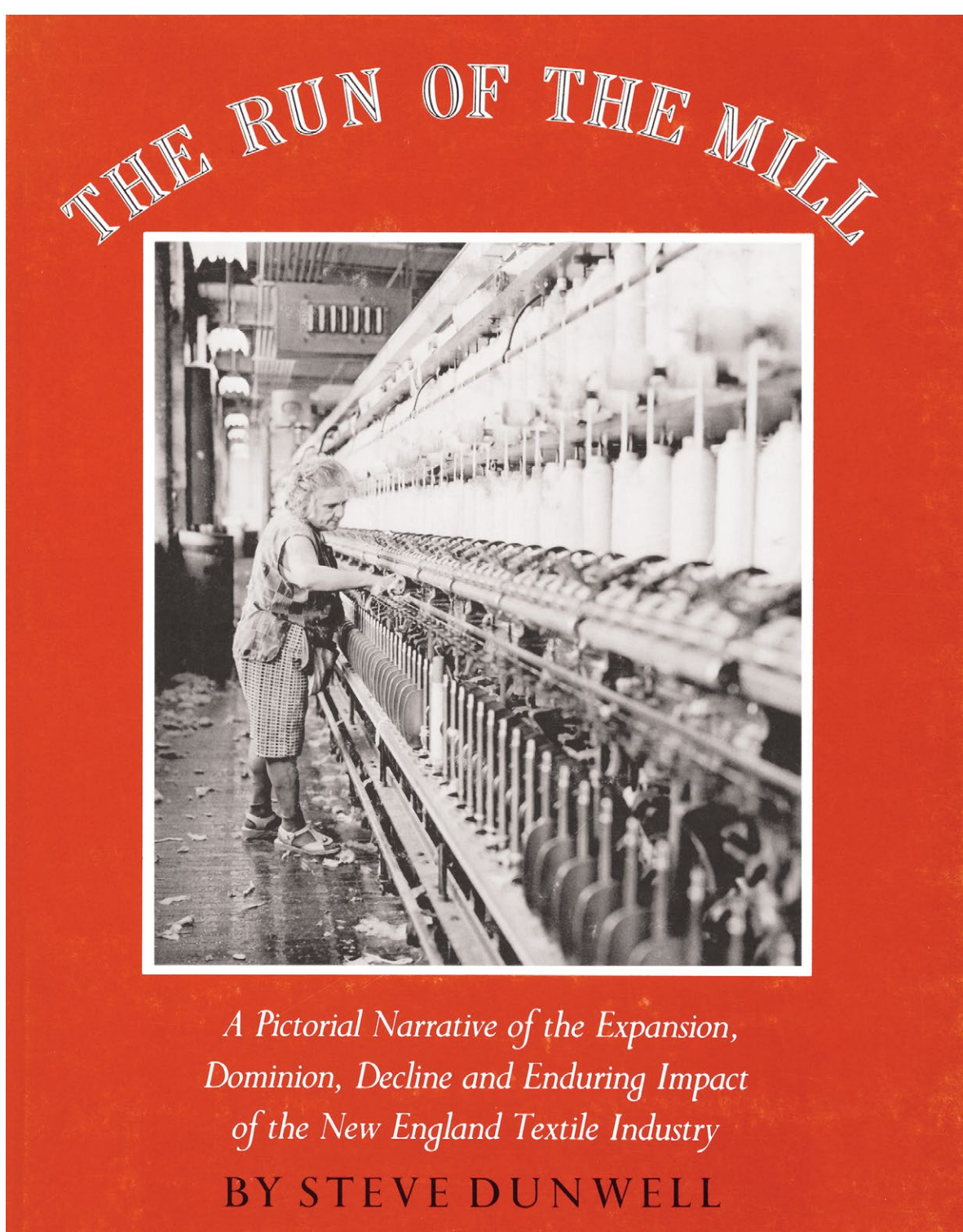
Too Much of a Good Thing explains how key protective traits that once ensured our species's survival—hunger, thirst, fear, blood-clotting—are now the leading causes of illness and death in industrialized societies. Although gorging once safeguarded against starvation, it now leads to obesity. Whereas retaining salt and water once protected us from fatal dehydration, it now causes the epidemic of high blood pressure. The fears that protected us from a hostile environment now emerge as anxiety and depression. Our ability to clot, so as not to bleed to death after injuries and childbirth, leads to our risks for heart attacks and strokes. In aggregate, these four historic survival traits now cause more than *six times* the number of deaths they prevent!

This book also explains what we can do to address these issues. Our health and survival depend on it!



John Moore

I am a Professor of Pediatrics at Case Western Reserve University and Head of the Division of Neonatology (Newborn Intensive Care). I have spent almost four decades taking care of prematurely born infants. My research has been an attempt to find a method to stop premature birth, which is the cause of the high infant mortality in the United States. Approximately 10% of U.S. infants are born prematurely vs. about 4–5% in most developed countries. The infant mortality rate in our country is proportionately higher as well. Potentially preventable preterm birth generally is the result of either early labor or early rupture of the fetal membranes (bag of waters). I have been working on the mechanisms related to the latter. I have developed a model system to study how the fetal membranes weaken and rupture, for which I have been fortunate to gain financial support from both the National Institutes of Health and the March of Dimes. Its development, the conclusions I have drawn, and my suggestions for therapies to prevent early rupture of the membranes are described in this review.



Steve Dunwell

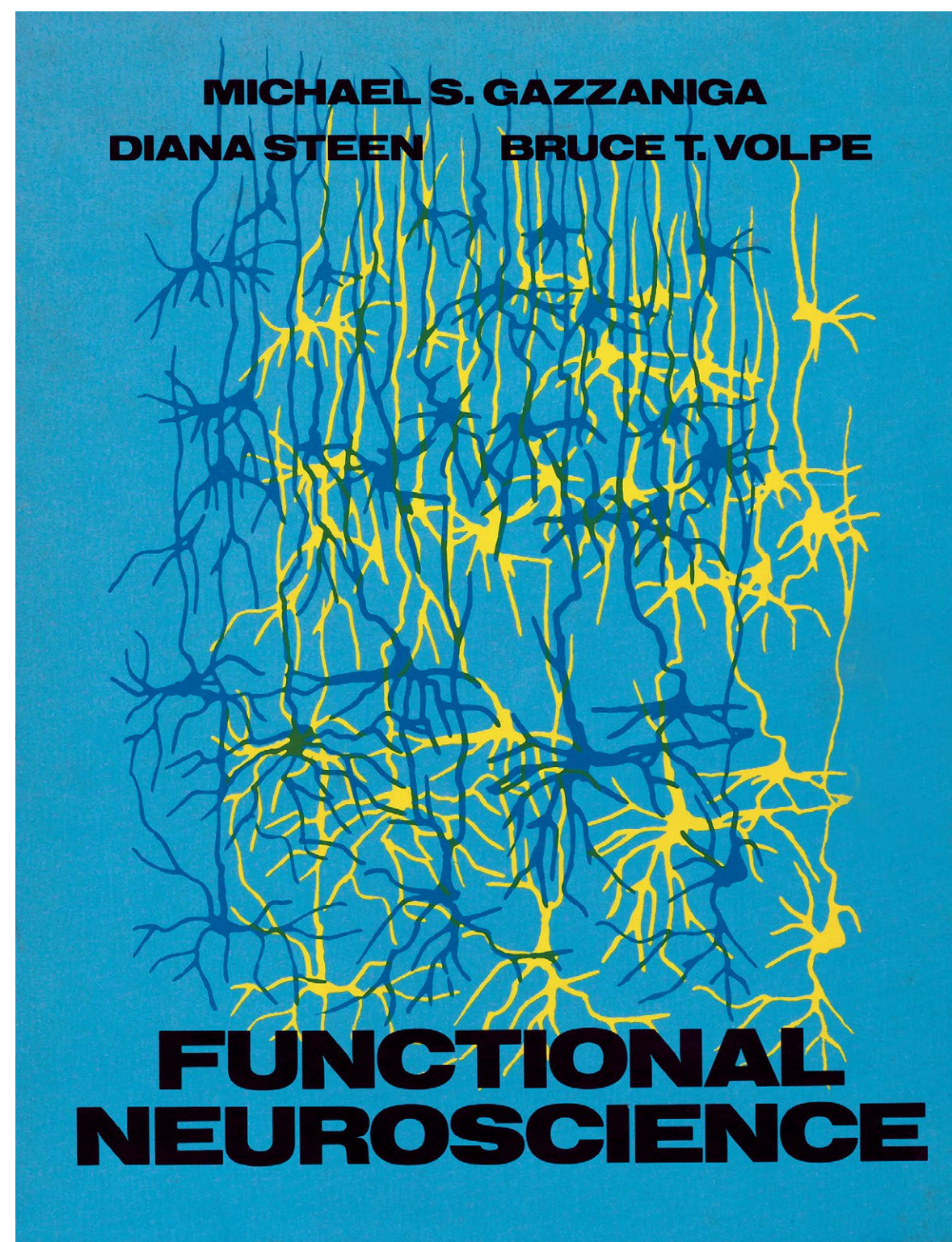
Three of my interests converged in the 1970s: documentary photography, industrial history, and geography. I was living in Providence, R.I., where old textile mills seemed to be everywhere, marking the rivers and crowding nearby cities like Fall River. These interests, these mills, and this landscape led to the creation of *The Run of the Mill*. I was fortunate to get support from some local mill owners, two museums, a foundation, and the esteemed publisher David R. Godine. With little experience but lots of enthusiasm, I visited dozens of mill villages and the big mill cities (Lowell, Fall River, Manchester, Lewiston) to photograph and interview workers. The field work, the historical research, and the writing took five years. Godine did a fine job with design and printing, publishing the book in 1978. A series of exhibitions and lectures followed. While most of my photo work is now in color, this black-and-white project is still one of my favorites. It solidified my reputation and led to several other projects in historic preservation. My interest in the subject continues, and almost every drive around New England has a side trip to check out some old mill site on a winding river. An exhibit of worker portraits from this book was recently featured at the Charles River Museum of Industry, the birthplace of American manufacturing. Almost all the mill workers I met have died, all of the companies and many of the buildings have disappeared, and yet the subject is still fascinating and important.

Authors from the Class of 1969

Organized by Jean-Pierre Jordan '69

Bruce Volpe

It seemed like a good idea to think about the building blocks of consciousness after training in medicine and then neurology, so I wrote case histories about unusual people with brain disorders as exemplars for one of UCSB Professor Michael Gazzaniga's many books. In doing so, I continued the experience I had at Yale of hanging around smart colleagues and great professors by engaging as a postdoc in experimental psychology. The big questions about consciousness were too tough, and the challenge of beating back disease seemed too urgent, so I lapsed from the group of big thinkers for good. Brain disease turned out to be as formidable a subject as consciousness. Somehow, with great luck, I am still working—doing experiments, running treatment studies, writing papers for scientific journals, looking for ways to improve recovery from stroke with robots and bioelectronic devices, and, in likely more fruitful experiments, looking for ways to understand and treat the neurotoxic effects of antibodies on the brain. Perhaps the best unanticipated pleasure of writing this book was the conversations it inspired with Bart Giamatti and John and Barbara Hersey.



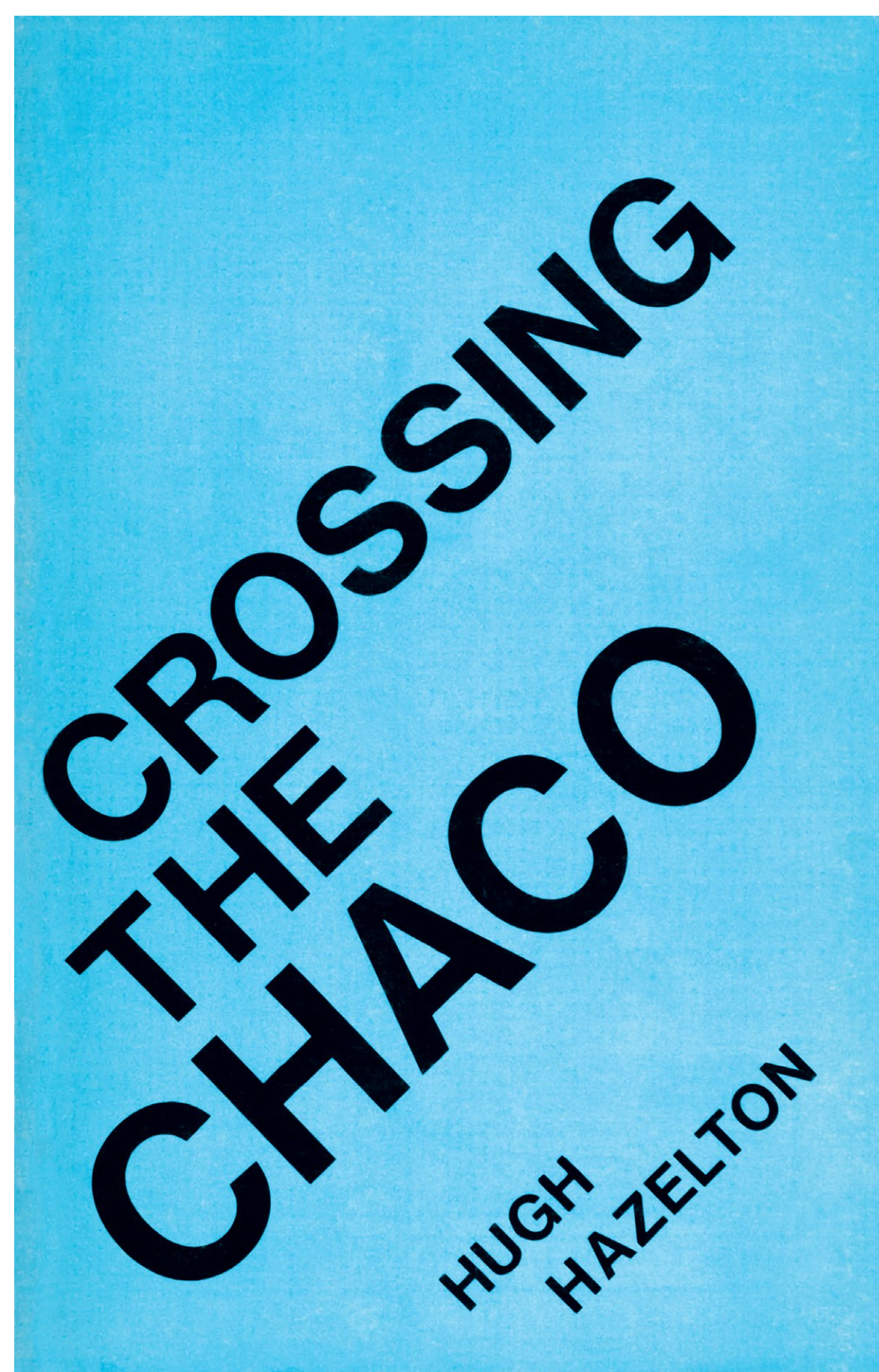
Hugh Hazelton

I remember Hugh Hazelton for his gentleness, surprising wit, and good humor. Did we take any classes together? Who knows! But during countless record-spinning sessions, all-night excursions, and conversations, he was a valued companion. Another distinction: Hugh's eyes twinkled, a magical characteristic shared with only a few other people I've known over the years (the poets Virginia Scott Miner and Gary Snyder, to name two).

I lost track of Hugh after he moved to Canada. I picked up *Crossing the Chaco*, his first book, at a small bookstore back in the 1980s and was pleased to find it again while browsing through my library this winter. It turns out that although I had lost track of Hugh, he has hardly been hiding. He retired recently after twenty-five years teaching Spanish translation and related courses at Concordia University in Montreal, where he is now a Professor Emeritus.

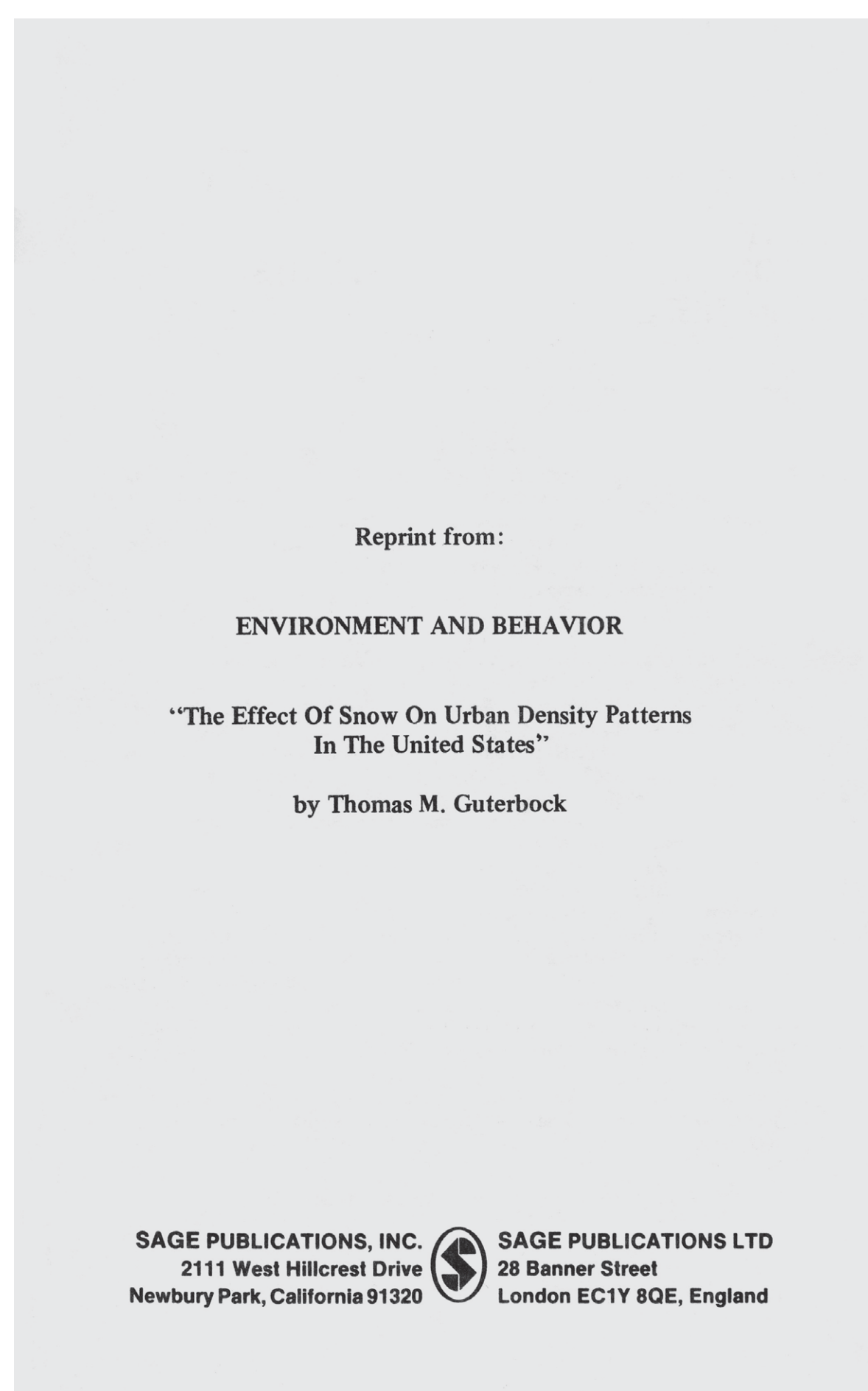
According to Wikipedia, Hugh's other books include *Sunwords*, *Ojo de papel*, and *Antimatter / Antimateria* (poetry) as well as more than a half-dozen volumes of translation. His *Latinocanada: A Critical Study of Ten Latin American Writers of Canada* (2007) won the best book award from the Canadian Association of Hispanists.

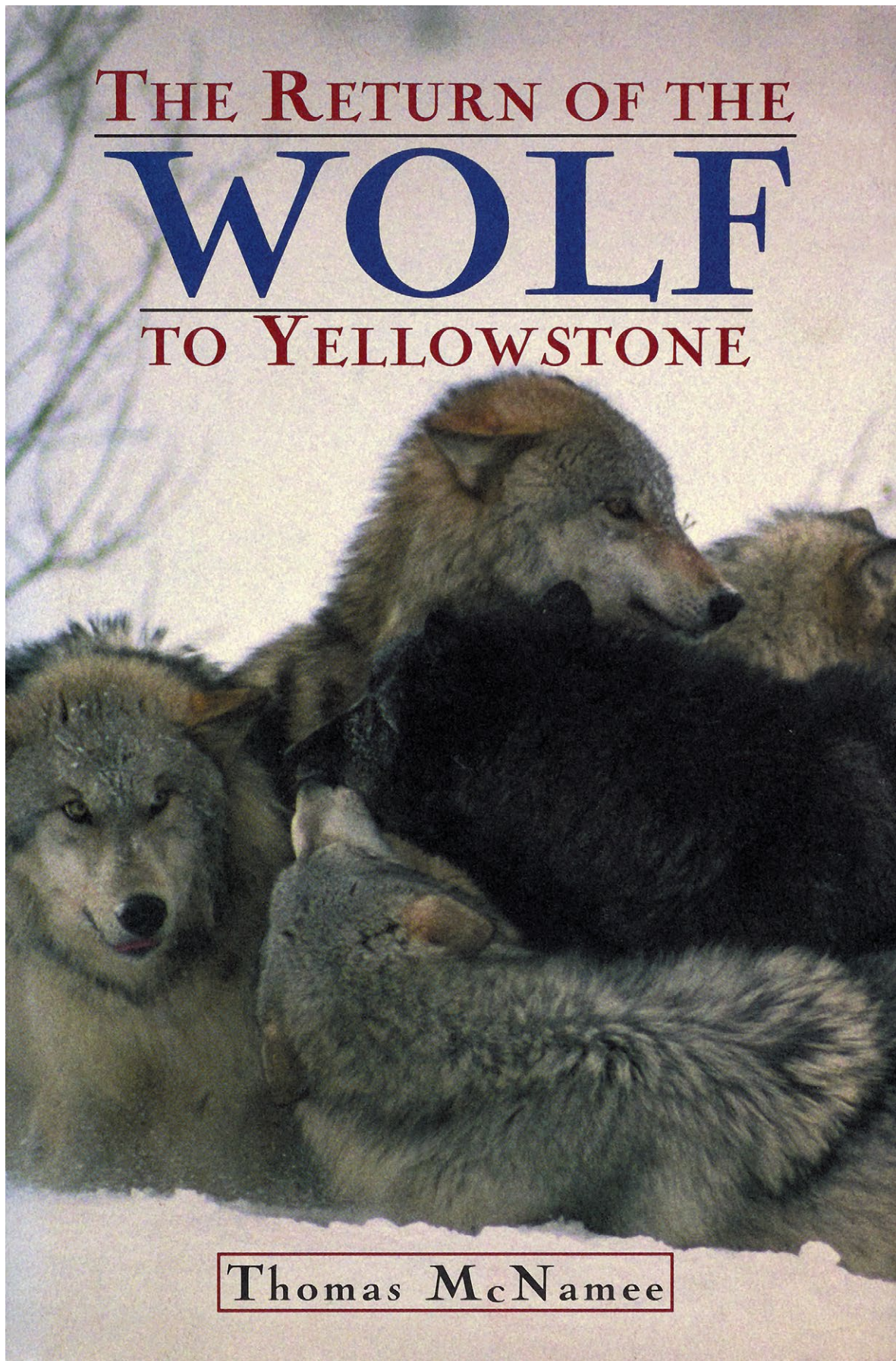
—Marty Cohen



Tom Guterbock

I first became concerned about suburbanization in sixth grade, when the girl I had a crush on moved out to the suburbs. As an urban studies/sociology graduate student at University of Chicago, I learned that population concentration in most cities follows a negative exponential pattern. This became the topic of my first published article. As an assistant professor, I landed an NSF grant to study the deconcentration of U.S. cities from 1870 to 1980. I devised a new measure of urban concentration, based on parameters of the density function, that is, independent of city size. In this article, I used the new "Density Distribution Index" to show that cities with high annual snowfall are more concentrated, independently of the city's age. I made plans to write a book on the subject, but instead pursued survey research as a career. Thirty years later, I am returning—with excitement—to this first academic obsession, using a new data set tracking urban density patterns from 1990 to now. These data show a remarkable reversal from the incessant suburbanization pattern seen since the 1950s. Using my measure of concentration, I will be able to show that U.S. cities are now actually becoming *more* concentrated.





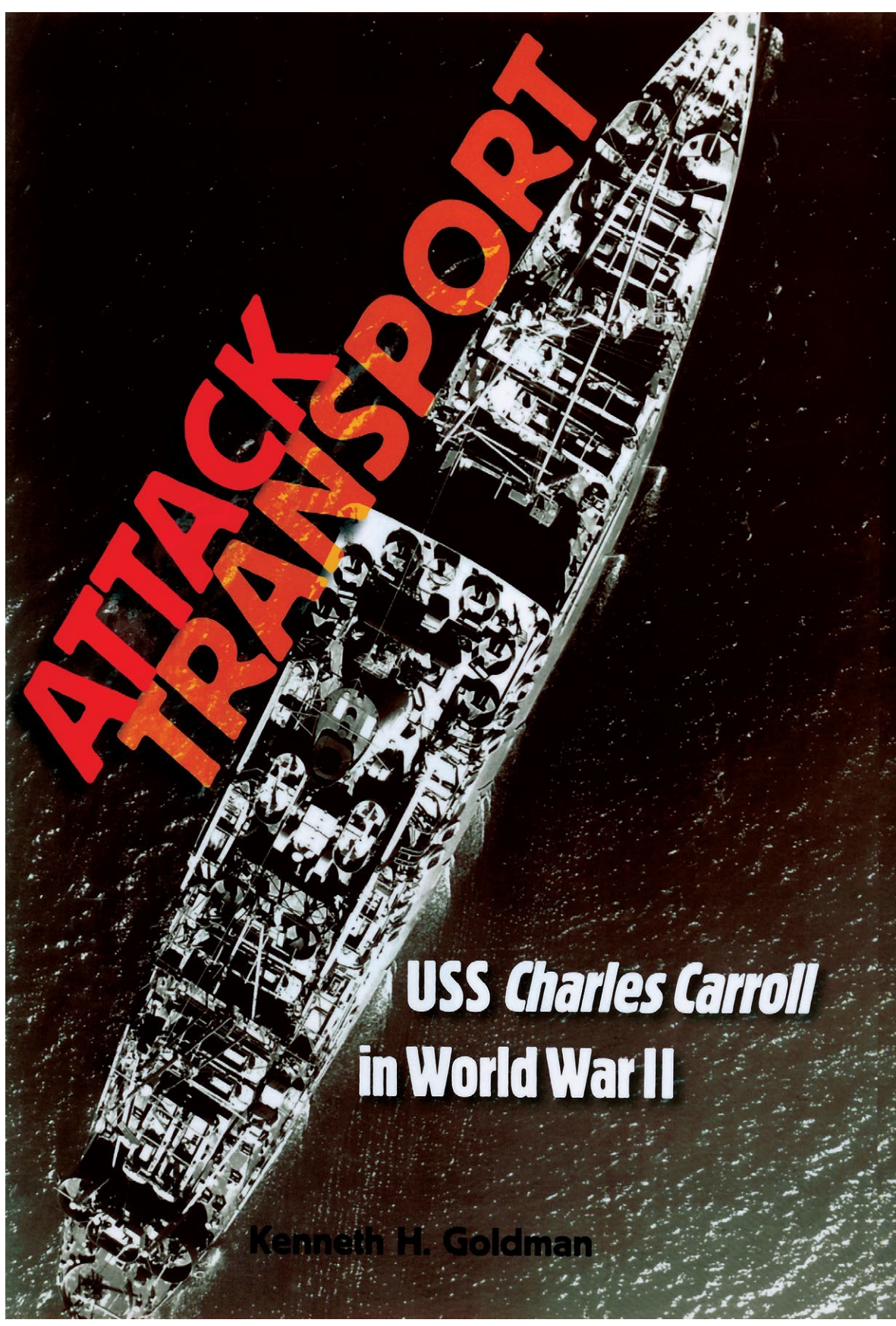
Tom McNamee

Conservationists (including me) used to claim that Greater Yellowstone – a wildlands complex the size of Switzerland – was the biggest essentially intact ecosystem in the temperate zones of the earth. The weasel word was “essentially.” Yellowstone’s apex predator, the gray wolf, had been shot, trapped, and poisoned into extinction, mainly by federal agents, in the early twentieth century. An ecosystem without an apex predator is like an arch without a keystone: inherently unstable.

It took twenty-five years of struggle – by conservationists and courageous government biologists – to bring the wolf back. Finally, in 1995, two packs and a male-female pair were trapped in Alberta and flown south. They entered Yellowstone Park, terrified, in horse trailers, accompanied by brass bands, cheering schoolchildren, network news teams, the Secretary of the Interior, and last-minute lawsuits. They spent their first ten weeks in chain-link enclosures, to get acclimated, we hoped. When the gates were opened, nobody knew if they were going to head straight back to Canada.

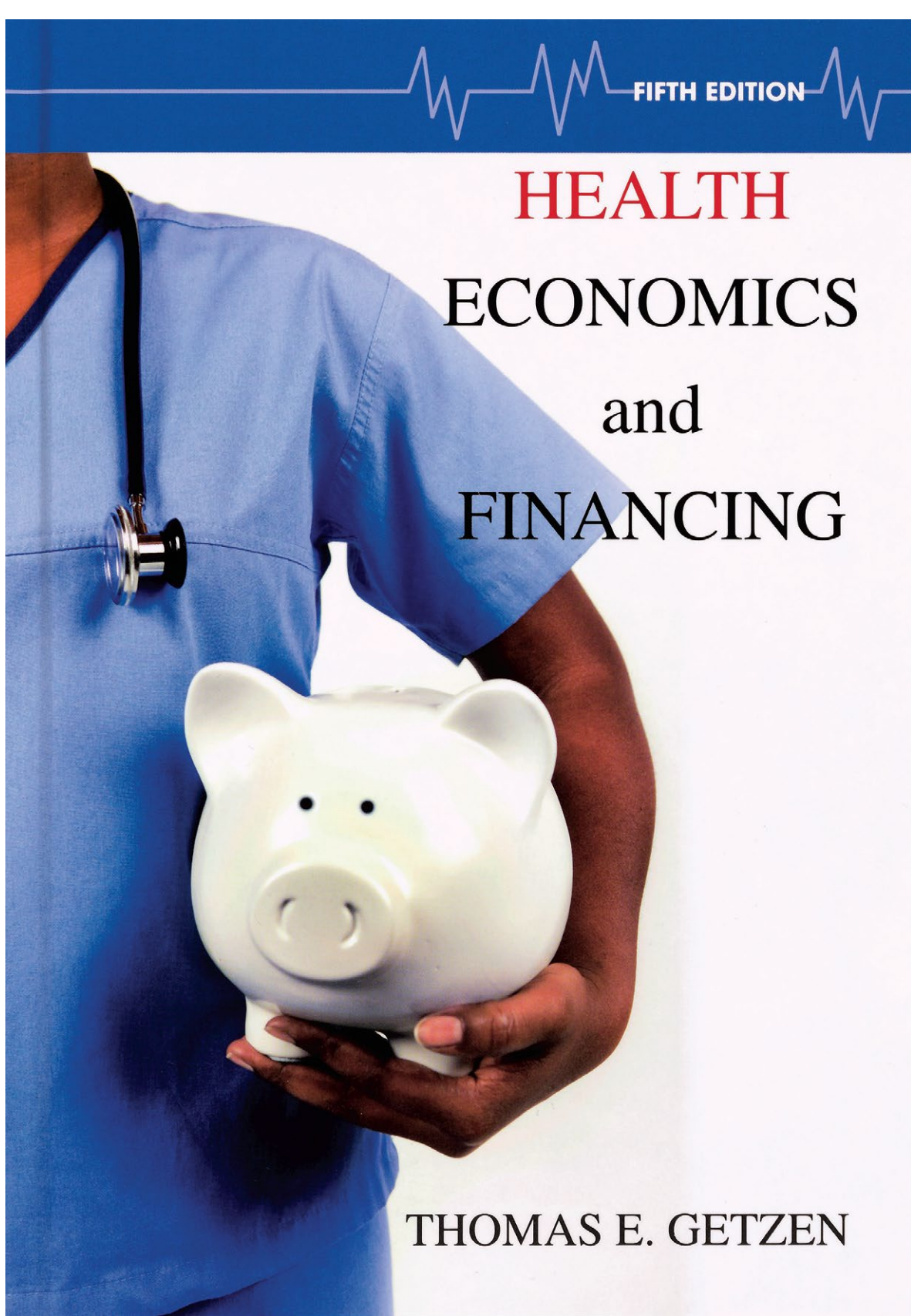
They didn’t. More wolves came the next year. Now there are hundreds. They have not wiped out their prey populations. They have not destroyed the livestock industry.

I followed the whole thing for years – the politics, the fear, the jealousies, the money, the joy – and then I wrote *The Return of the Wolf to Yellowstone*.



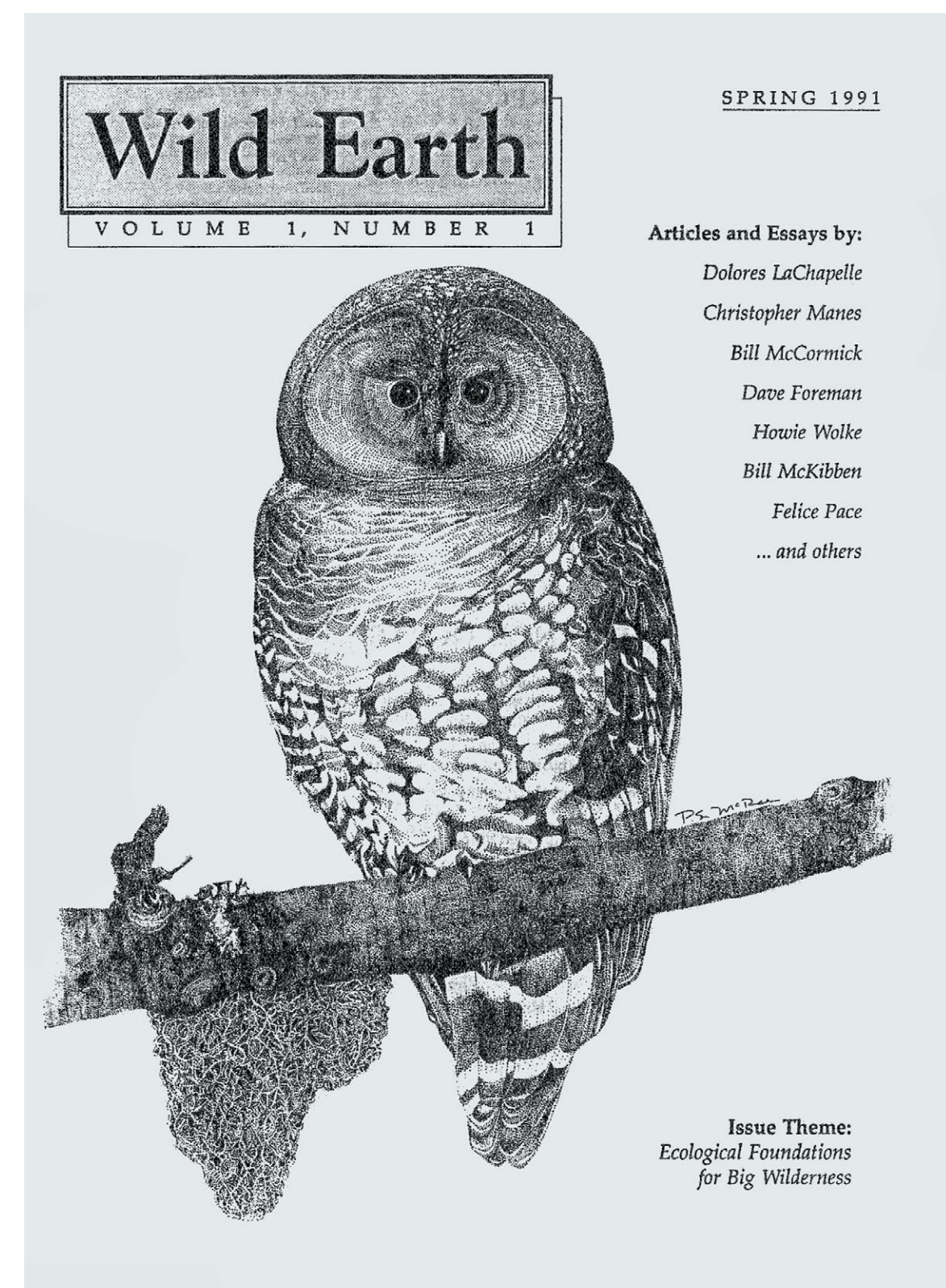
Ken Goldman

My father, Robert W. Goldman, Yale ’41S, served in the Navy during the Second World War aboard the attack transport *USS Charles Carroll*, which landed the likes of Private Ryan on the beaches of North Africa, Sicily, Salerno, Normandy, southern France, and Okinawa. He rose from wave commander, hitting the beaches under fire, to the ship’s navigator at Omaha Beach. And he saved things: invasion maps, communications, the Plan of the Day, enemy force assessments, tourist photos. When I was old enough to appreciate what he had preserved, he let me delve into this treasure, which he fleshed out with firsthand accounts. Decades later, on one of my parents’ visits, he gave it all to me to do with as I saw fit. What I saw was a book. I put aside my wood-sculpting tools and spent the better part of three years collecting more documents and conducting interviews with shipmates and some of the troops the ship had carried. The University Press of Florida published the book, and I returned to creating sculpture out of logs, with time out for a second naval history book, which is now out for publication.



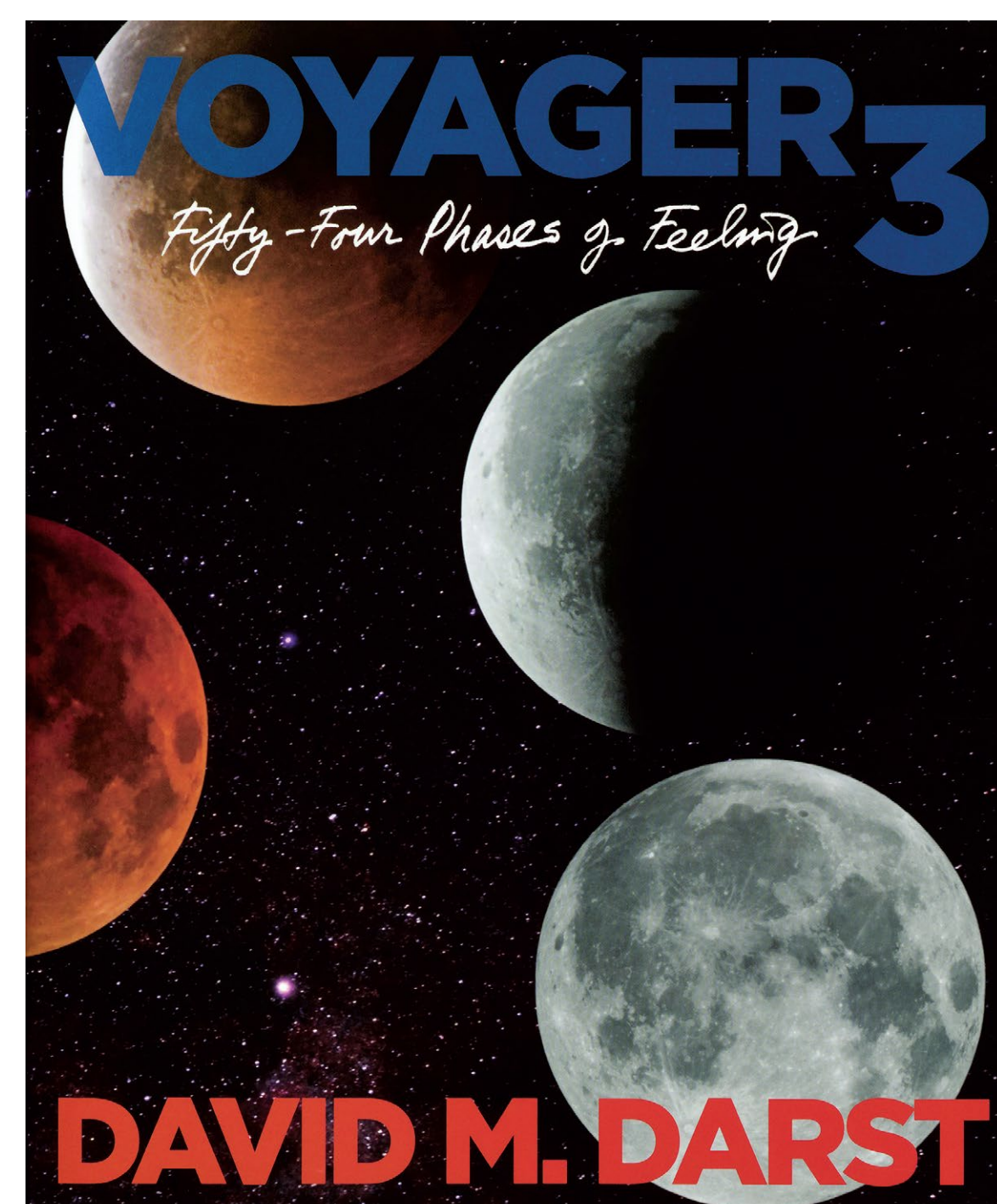
Thomas Getzen

Since I spent forty years teaching and researching the subject, I chose to include my textbook *Health Economics and Financing*. Textbooks are a different form of literature from novels or research papers – in some strange way, perhaps more personal. It took several years to write and is now in its fifth edition. It has been used in about 100 universities around the world, and I still get the occasional e-mail from an instructor or student. There are some parts that I admire and many others that I feel distant from or bored by. Even a decade ago I knew I would never try something like this again, and it is almost puzzling to me to hold all these pages as I drift away from academia and its pursuits.



Felice Pace

After graduating, I become an outdoor adventure-based educator. In search of a closer relationship with the wild, I abandoned the east coast in 1975, eventually settling in northwestern California’s Klamath Mountains. At that time our national forests were being clearcut and sprayed with Agent Orange. I became a soldier in the herbicide wars and subsequently a grassroots leader in campaigns to end old growth logging and preserve biodiversity on public lands. Within that movement, I championed using conservation biology methods to inform efforts to preserve biodiversity. In 1989 I published the *Klamath Corridors*, a proposal to link wilderness and roadless lands in the Klamath National Forest by preserving watershed-wide landscape corridors. The proposal received national attention; in 1991 I authored a chapter on it in *Landscape Linkages*, published by Defenders of Wildlife and Island Press. That same year I published “The Grider Creek Story” in the first issue of *Wild Earth*, a journal edited by Earth First! founder Dave Forman, wherein I explain how I came to be a forest defender as a way to encourage others to aim high on behalf of Mother Earth. It is the published work of which I am most proud...so far.

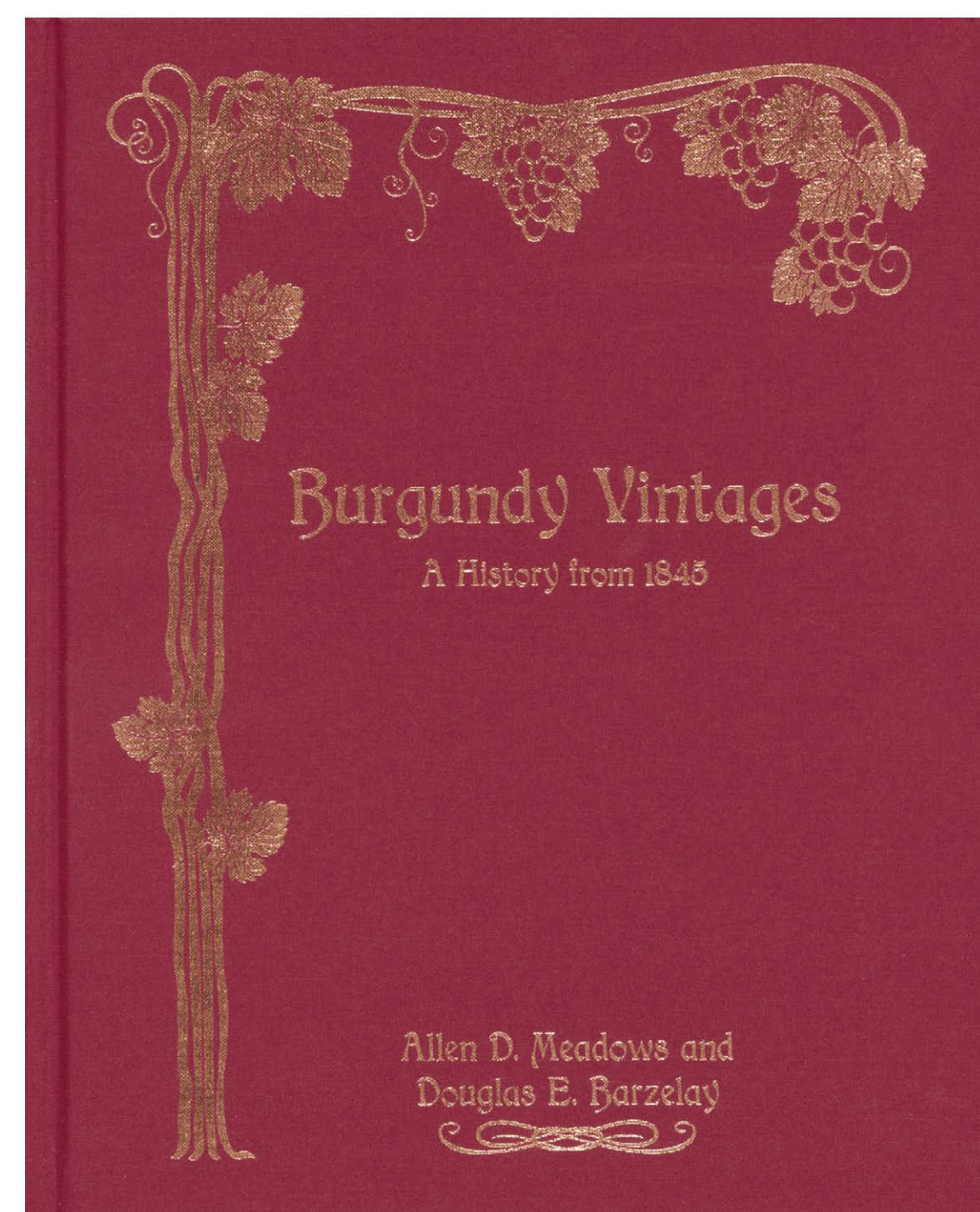


David Darst

Voyager 3: Fifty-Four Phases of Feeling, my only book of creative writing (out of thirteen books I have authored), takes its name and impetus from the two space probes, *Voyager 1* and *Voyager 2*, that were launched by NASA in 1977 and are now the furthest human-made objects from Earth. Around these lunar pilgrims, the book offers prose poems and photographs evoking feelings, places, activities, and conditions of the mind and soul. *Voyager 3* ferries the reader to yearning, perception, noticing, curiosity, exploration, discovery, understanding, and epiphany.

Each of the 54 writings comprising *Voyager 3* is named after one of the 354 moons in the solar system, with a brief précis of what inspired the writing as well as references to a painting and a musical composition bound up with the writing. Ten of the writings evoke a feeling, twenty of the writings take the reader to a place, seventeen describe an activity, and seven limn a state of being.

My idea was to celebrate how the earth’s ever-present, ever-changing, provocative, hypnotic, portentous, oneiric companion has informed mythology, literature, art, religion, music, culture, language, ways of seeing, people, and myself.



Douglas Barzelay

Although I indulged in the occasional bottle of Bordeaux or Burgundy at Yale, at the time they had to compete with more accessible, and less expensive, potables. My interest was piqued, however, and as my arrival in New York in 1973 to practice law coincided with a collapse in the wine market, I was able to indulge my curiosity more fully. Over time, I became increasingly intrigued by Burgundy, the most complex of the world’s great wine regions and one in which tradition and modernity co-exist, sometimes uneasily. I began traveling there with increasing frequency and made numerous friends, but for many years my interest in wine had to remain secondary to the demands of my profession. Then, after retiring in 2009 from the practice of law, I began work on this book, in collaboration with a friend. I love Burgundy not only for the sensory pleasure the wines provide but also because, no matter how much you know or think you know, there is always much more to be learned. It is that element, I think, that keeps me fascinated and, together with the pleasure of writing, ties my present so firmly back to my days at Yale.

Authors from the Class of 1969

Organized by Jean-Pierre Jordan '69

Michael Medved

Since second grade, I've always dreamed of writing books. During senior year at Yale I toiled over a meandering, self-indulgent novel and got Independent Study credit for it. My advisers recommended me to a New York agent, but publishers easily resisted its dubious charms. My next unpublished effort, *The Lesser Evil*, written after I dropped out of Yale Law School and started working as a political speechwriter, met with a similar fate. By 1975, facing family pressure to return to law school and establish a respectable career, I deluged my agent with six nonfiction book proposals in the forlorn hope of securing a book contract. To my utter astonishment, three of these projects sold to major publishers. Since then, I've written a total of thirteen books (five of which found their way onto best seller lists), including the most recent (2017) tome, *The American Miracle: Divine Providence in the Rise of the Republic*. I've selected that title for display in these hallowed halls because the sequel is on the way: *God's Hand on America* (November 2019). I've held oddly assorted jobs in a crowded life, among them reviewing movies on television and in newspapers and hosting a syndicated radio talk show for twenty-three years. But I've always come back to book-writing, which still strikes me as a uniquely honorable and enduring endeavor.

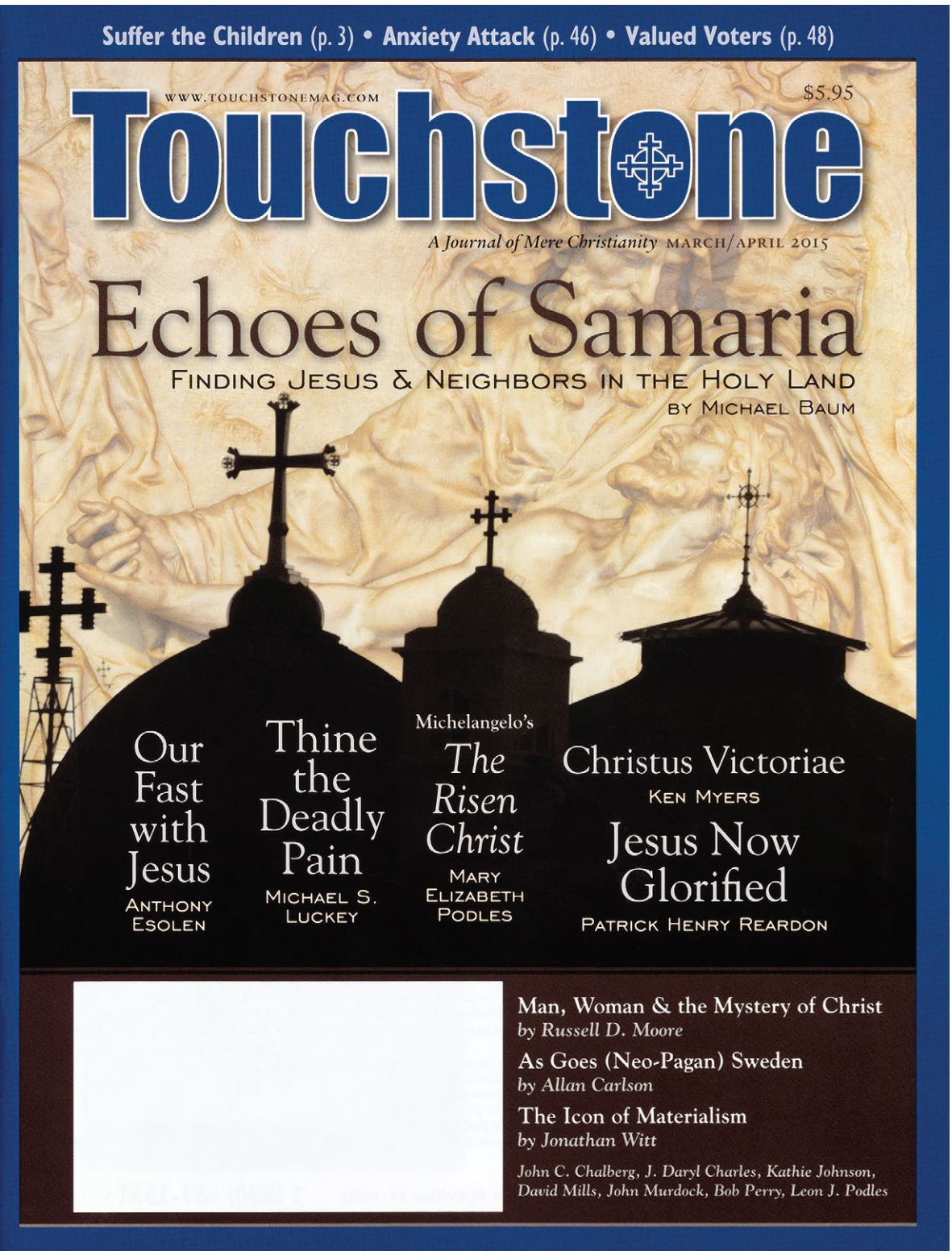
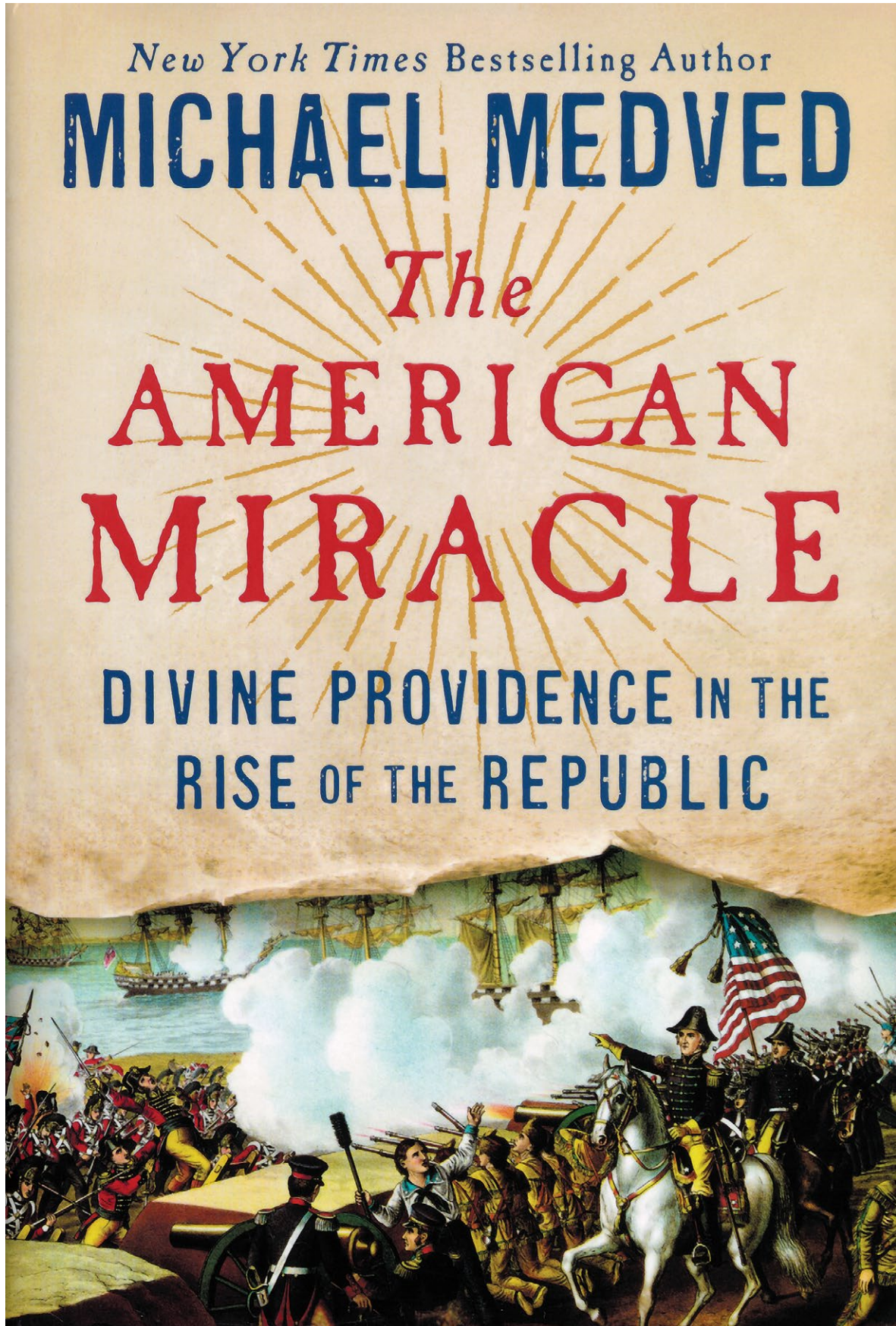
Michael Baum

This article arose from a tour of the Holy Land. This region, even apart from its significance to my wife and me as Orthodox Christians, reverberates with history in a way perhaps unmatched by any other part of the world. On reflection, after the trip, two themes struck us. The first was the centrality in the Gospel stories of the area called Samaria in Biblical times and known now as the West Bank; the second was how much the Middle East's geopolitical and human crises today recall the situation back then. We reflected that the teachings of Jesus, then and now, call all of us to rise above such disputes and see each other as fellow children of God.

Submitting my reflections to *Touchstone*, I was surprised and honored to have the piece selected as the cover story for that issue. My article received a favorable reception except for one severe critique: a letter to the editor scolding me for not blaming the martyrdom of St. Philomenos in 1979 on Israeli radicals, a common but unsupported attribution. The letter was an unconsciously ironic reflection of the same judgmental attitudes Jesus condemned in the parable of the Good Samaritan.

Michael Stallcup

As a Professor at USC, I have directed a biomedical research lab for the past thirty-nine years. Most of this work has been quite basic, studying the molecular interactions by which steroid hormones regulate the activities of genes and thus the characteristics and activities of cells. Recently, some of our findings converged with those of another scientist, showing us how our work might be relevant to children with leukemia who fail their initial treatments. B-Cell Acute Lymphoblastic Leukemia is the most common form of childhood cancer. Eighty to 90 percent of patients are cured by the standard treatment, but the rest suffer relapse, become resistant to the standard treatment, and have poor options for further treatments and a good outcome. The standard treatment consists of a combination of the synthetic steroid hormone dexamethasone with two common cancer chemotherapeutic drugs. The illustrated publication describes our findings and our suggestion that adding a new drug (an inhibitor of an enzyme called Aurora Kinase) to the standard regimen may cause relapsed patients to be re-sensitized to dexamethasone, resulting in the death of the resistant leukemia cells. Further tests are currently under way to determine whether this new treatment may be suitable for human clinical trials.



Authors from the Class of 1969

Organized by Jean-Pierre Jordan '69

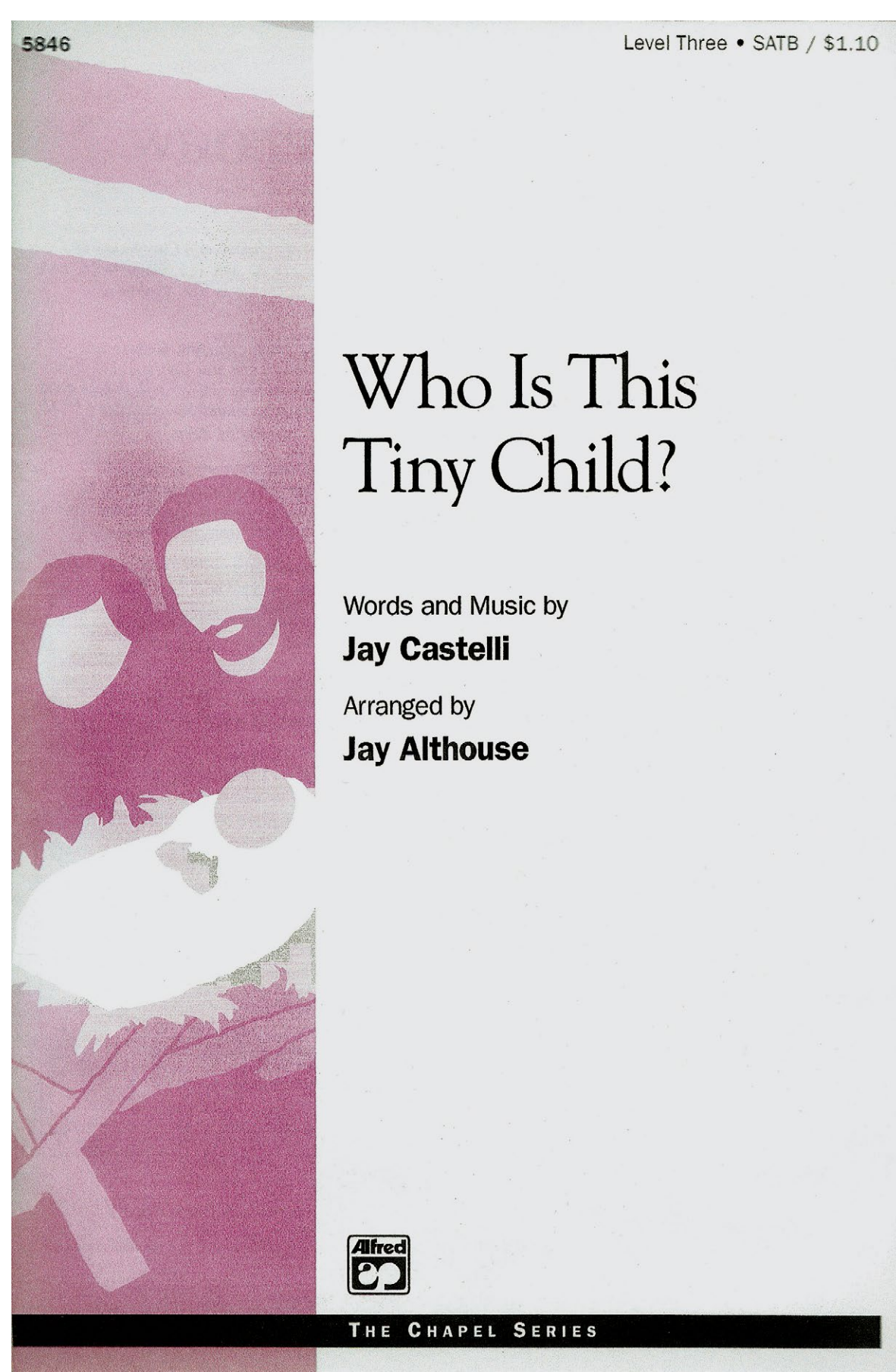
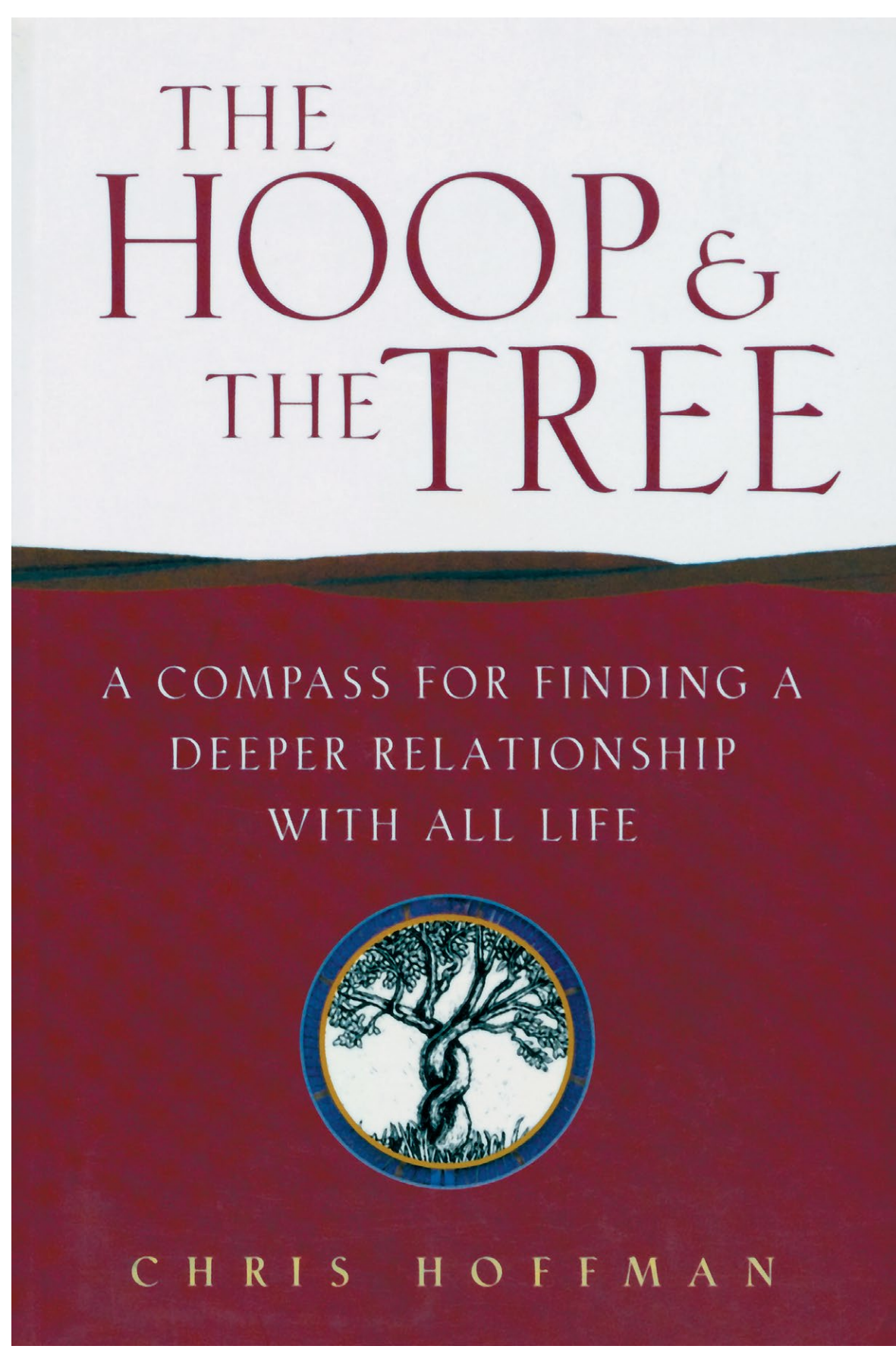
Chris Hoffman

I wrote *The Hoop & the Tree* to integrate wisdom paths that nourish me, in the hope that the result might nourish others. Through psychology, spirituality, mythology, ecology, and native wisdom, *The Hoop & the Tree* explores the deep structure of psychological and spiritual wholeness that helps us lead lives of balance and fulfillment. I was inspired by Joseph Campbell's *The Hero with A Thousand Faces* and Theodore Roszak's *The Voice of the Earth*. I discovered that writing a book is not setting down what you already know, but rather learning what you need to learn by digging more deeply into your questions. It took at least five years and eight major re-writes. It's not a best seller by any means, but it has touched lives and inspired people. I was thrilled when a reviewer called it "therapeutic, enlightening, and a joy to read." Since *The Hoop & the Tree* I've shifted my creative focus to poetry and have published three books of poems, but the process of writing *The Hoop & the Tree* forged my core identity as an ecopsychologist. (If you're interested in more, my Web site is www.hoopandtree.org.)

Jay Castelli

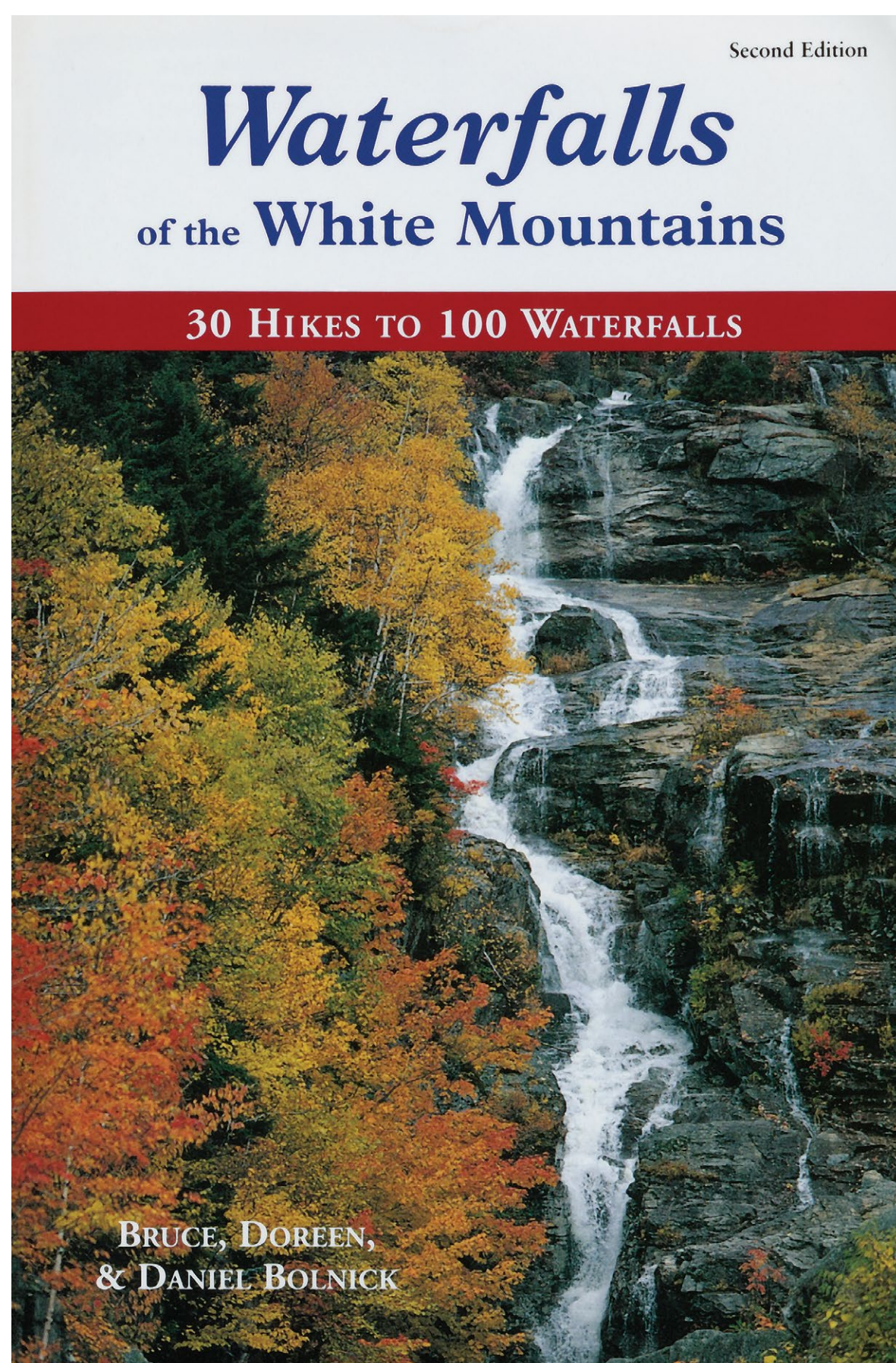
In the early 1990s, my mother, a church organist and choir director, was my biggest fan and advocated to get my music published. I submitted to a flock of publishers several church choir anthems, not a single one of which was accepted during her lifetime. Then, nine days after her death, I received word that Alfred Publishing Co. wanted to publish my Christmas song, "Who Is This Baby Child?" A month later, they sent me a version re-arranged by someone well-known who took a lot of the cool chords and harmonies I wrote and made them "plain vanilla," as my brother Roy commented. They even changed the title to "Who Is This Tiny Child?"

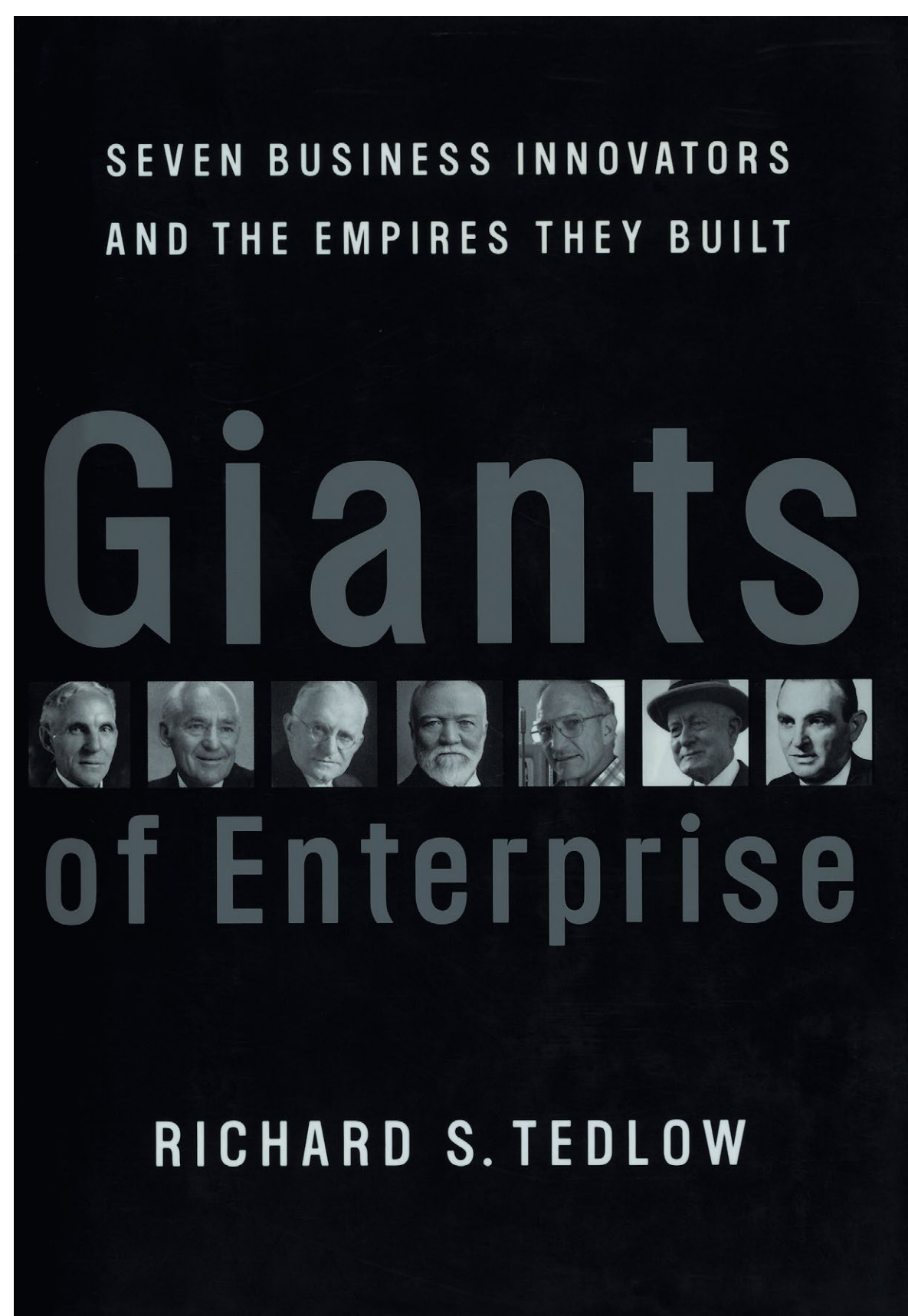
The song has garnered me some modest royalties over the years. I still get a small check occasionally. Under my direction as Minister of Music, my church's choir has never seen or sung the published version, though they sing the original version as written every four or five years on Christmas Eve. My two daughters even sang its lyrics in a cappella harmony—including the angels' proclamation to the shepherds—in the field outside the little Judean town of Bethlehem where the angels first exclaimed them. I'm sure my mother was smiling!



Bruce Bolnick

Although I have published many dozens of academic papers and consultancy reports in my day job as an economist, along with three books, the title that I prefer to feature for the 50th Reunion display is my hiking guide to the waterfalls of the White Mountains in New Hampshire. I started this project as a new challenge after I had climbed all the 4,000-footers in the Whites, with the aim of inviting other hikers to seek out and enjoy the beauty of the waterfalls. The first edition came out in 1990 as a collaboration with my artist wife, Doreen. The second edition was handled by our son, Daniel, as I was too busy heading an advisory project at the central bank in Malawi. (Dan then morphed into a renowned evolutionary biologist.) The third edition will be out this summer, featuring full-color photos. Each chapter also features an "historical detour," recounting the region's colorful history and folklore. When visiting the falls, you can sense the ghosts of the past, if you know to watch for them.

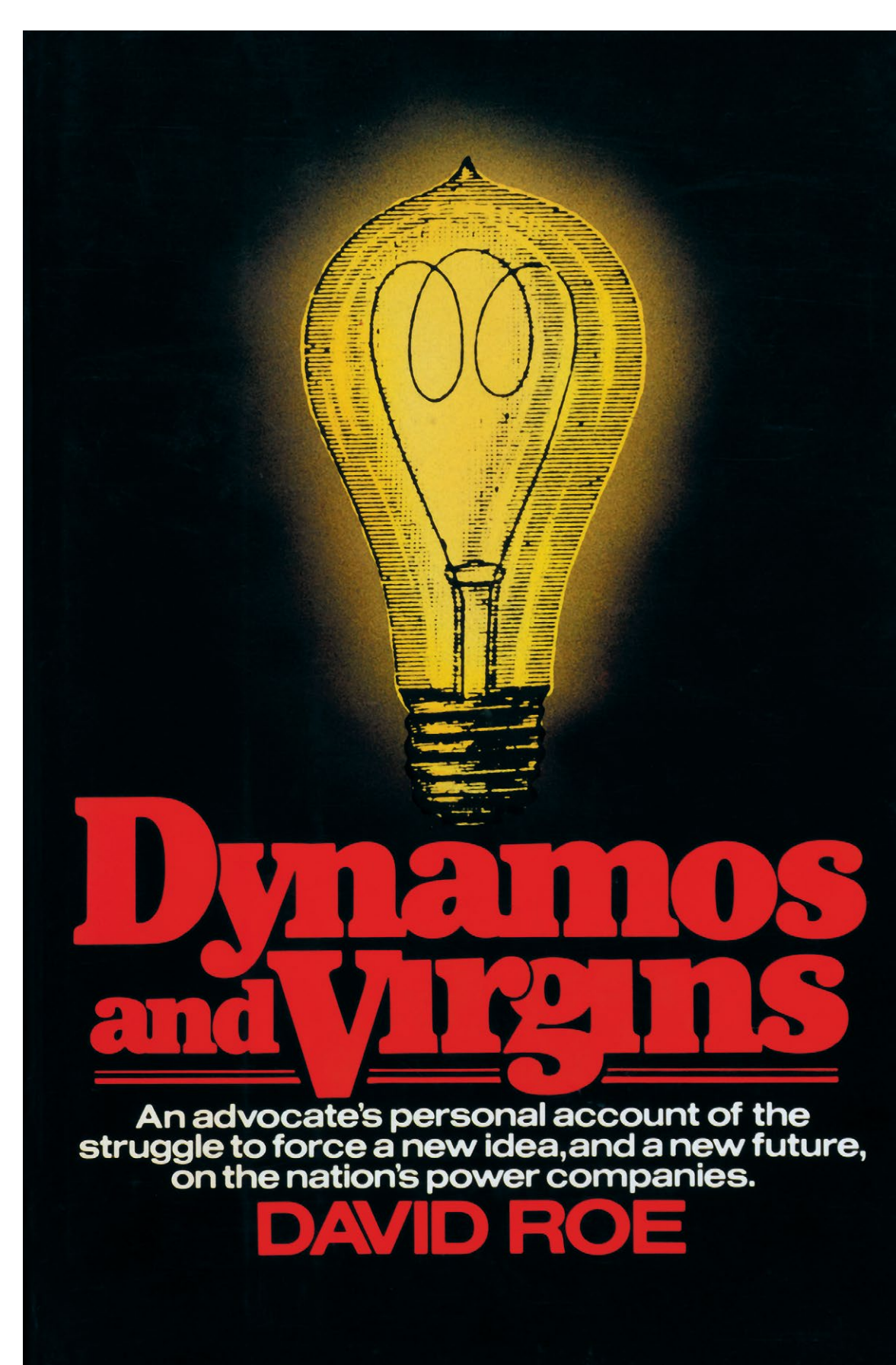




Richard Tedlow

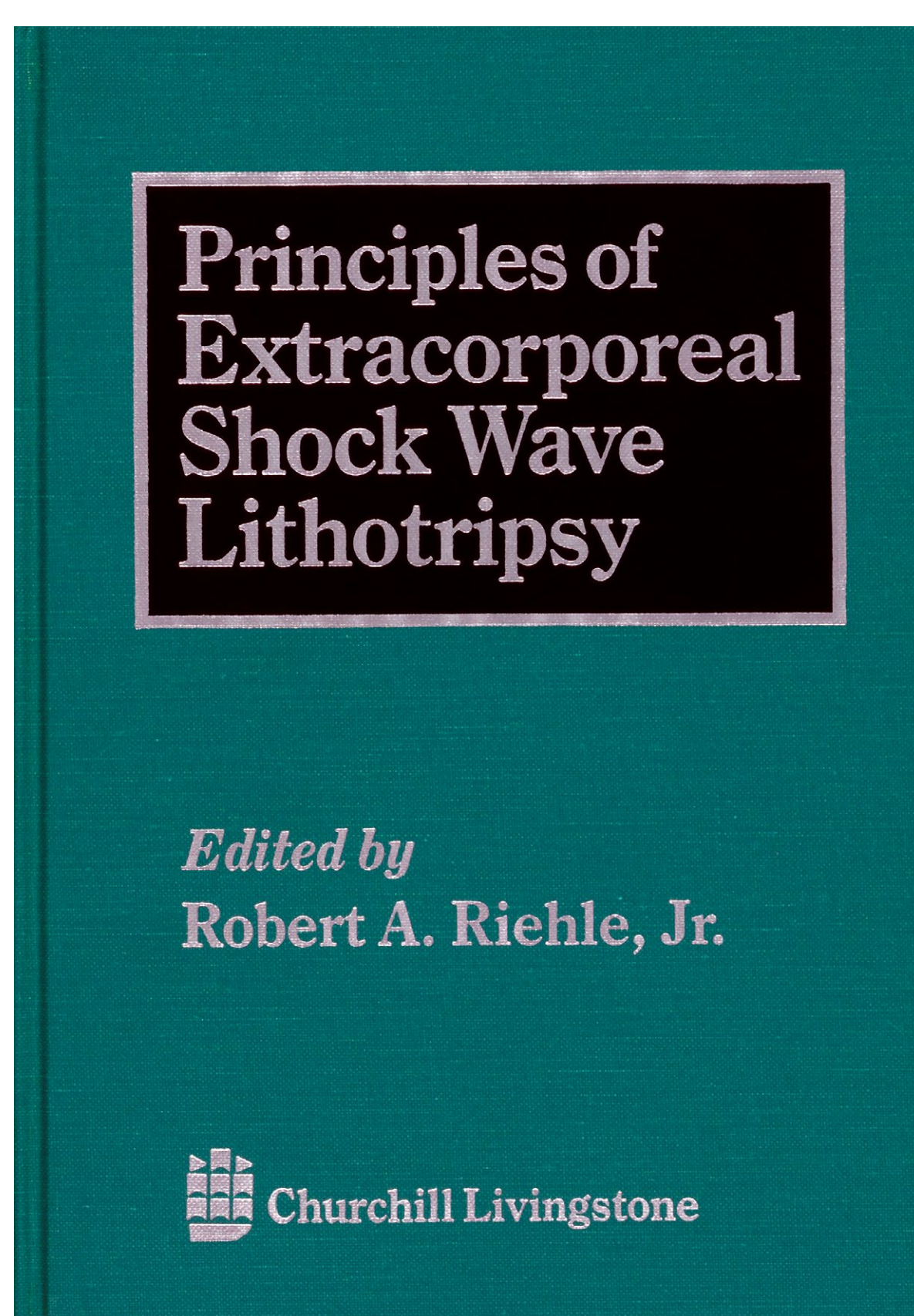
This book is about what Americans do best—founding and building new businesses. It is about men who broke old rules and made new ones, who built new worlds, who were determined to govern and not to be governed, who exploited tools and techniques of which their contemporaries were only vaguely aware to serve markets which in some instances they had to create. The men portrayed in these pages were individuals of extraordinary inner drive and competitiveness living in a country and culture which encouraged those traits and channeled them into business enterprise.

These seven men were very different people, with different backgrounds and different strengths and weaknesses. It is difficult to imagine a dinner with all of them present. But they did have at least two things in common—they were business titans in their time, and their careers were full of surprises and excitement. They have a lot to teach us about business, the struggle for individual autonomy, and the ability to spot a new technology and run with it.



David Roe

When I started out as a young lawyer in the U.S. environmental movement, the last thing I thought I'd be doing is using economics against the largest investor-owned public utility in the country, much less the company founded by my great-grandfather a hundred years earlier. The company hated it, but so did most of my fellow environmentalists, who considered economics to be the language of the devil. On a very personal level, *Dynamos and Virgins* shows the unfolding of a counterintuitive strategy, with multi-billion-dollar stakes and a penny budget, that effectively stopped a whole generation of new power plants—best of all, without ever really being noticed. Not for the first time, the outside appearances and the inside story could hardly be more different.

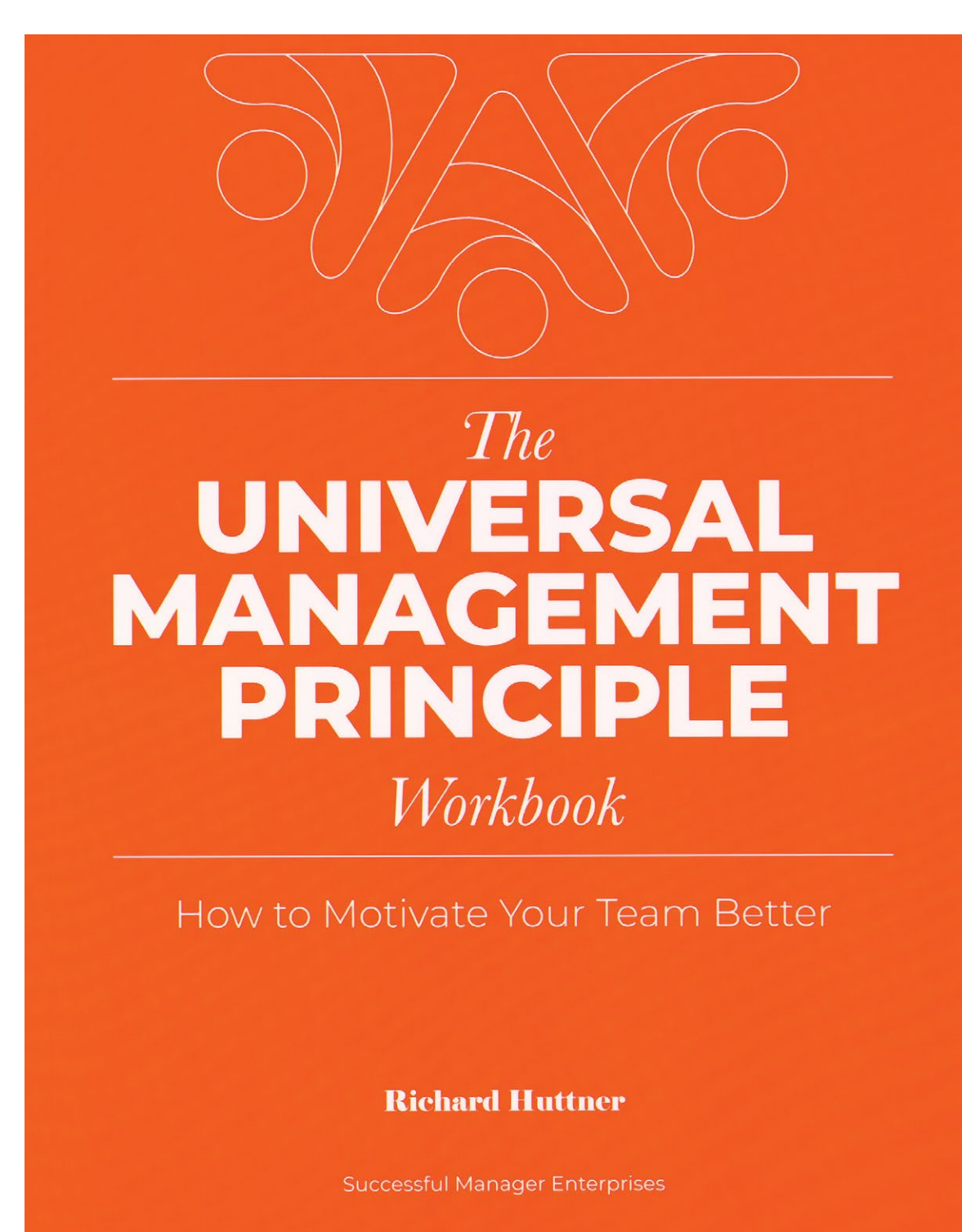


Robert Riehle

When a German aerospace firm investigated wave transmission of energy in the early 1980s, they discovered a means to disintegrate kidney and urinary tract stones *in situ* (lithotripsy) without traditional operative surgery. During the spring of 1985, I spent two months in Munich learning the technique and technology. When the medical equipment was introduced to six university medical center sites in the U.S., I assumed the Medical Directorship of the Lithotripsy Unit at New York Hospital-Cornell in New York City. Over eighteen months, I treated patients, taught other surgeons the technique, and assembled outcomes data.

To assemble this book capturing the experience, I solicited chapters from other surgeons involved in different aspects of this innovative technique. I edited the contributions extensively at a time before digital documents, photo-edited illustrations and x-rays, and wrote several of the chapters. I was most proud of the foreword, preface, and summary in which I could employ a bit of literary license to place the technologic breakthrough in perspective.

I spent countless hours proofreading at the publisher's suite overlooking Times Square. This perch provided me periodic and amusing distractions! The 250-page monograph, indexed and referenced, was the first published in the United States on this technique. The publisher, Churchill Livingstone, introduced it at the American College of Surgeons meeting in the fall of 1987. I was encouraged to stand for four days in the publisher's booth, offering buyers a "meet with the author" moment...my first and only such celebrity role! Eventually the book sold about 5,000 copies, many to medical libraries. It never obtained coffee table status!



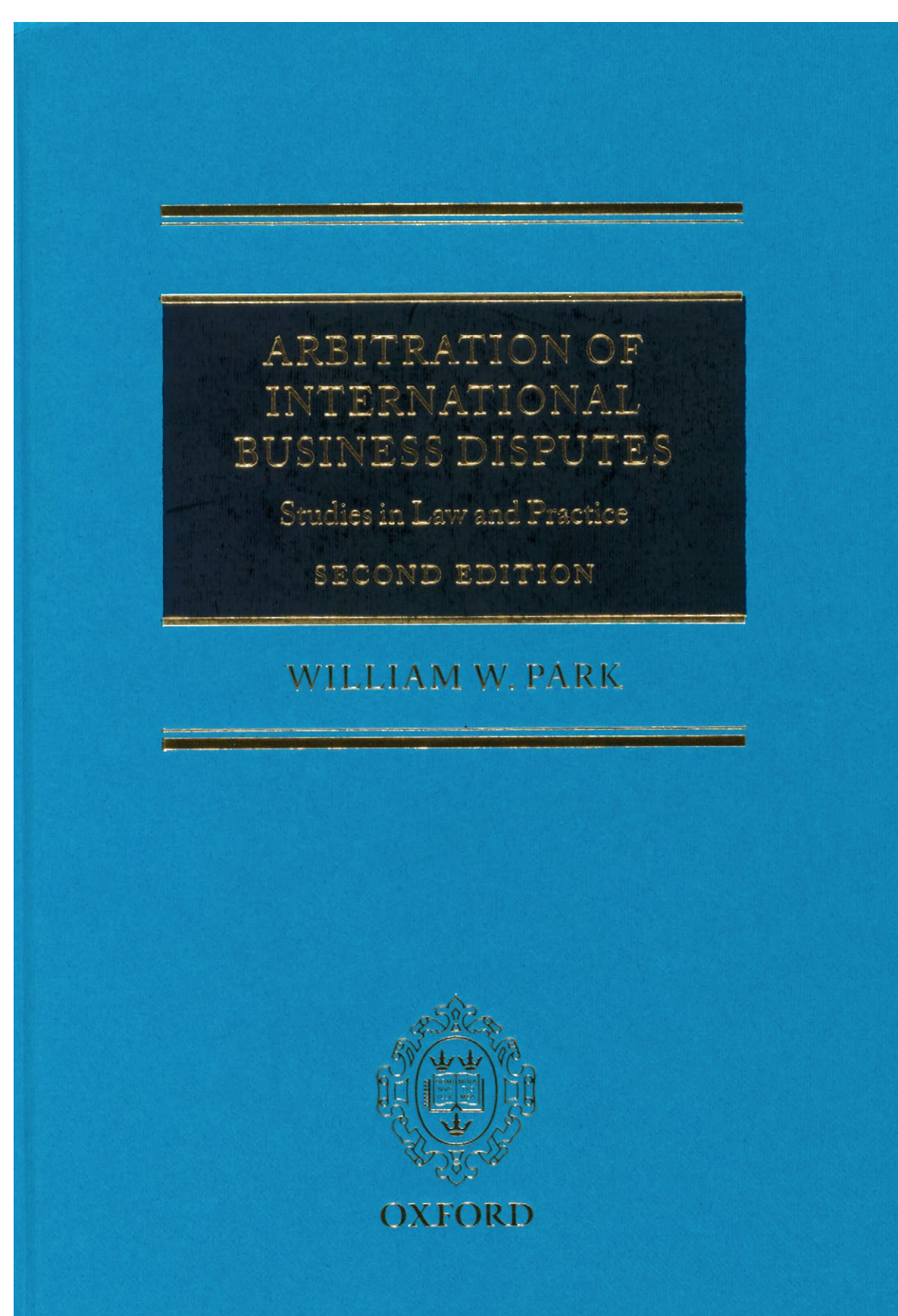
Richard Huttner

I decided to write this book for two reasons. First, I've never forgotten one of my direct reports telling me, "You're the best boss I ever worked for; you ought to write a book about motivation." And second, when I was teaching organizational behavior at Northeastern, a colleague mentioned the need for a book that explains to managers proven leadership techniques from the research literature.

The core idea of *The Universal Management Principle Workbook* comes from Teddy Roosevelt: "People don't care how much you know until they know how much you care."

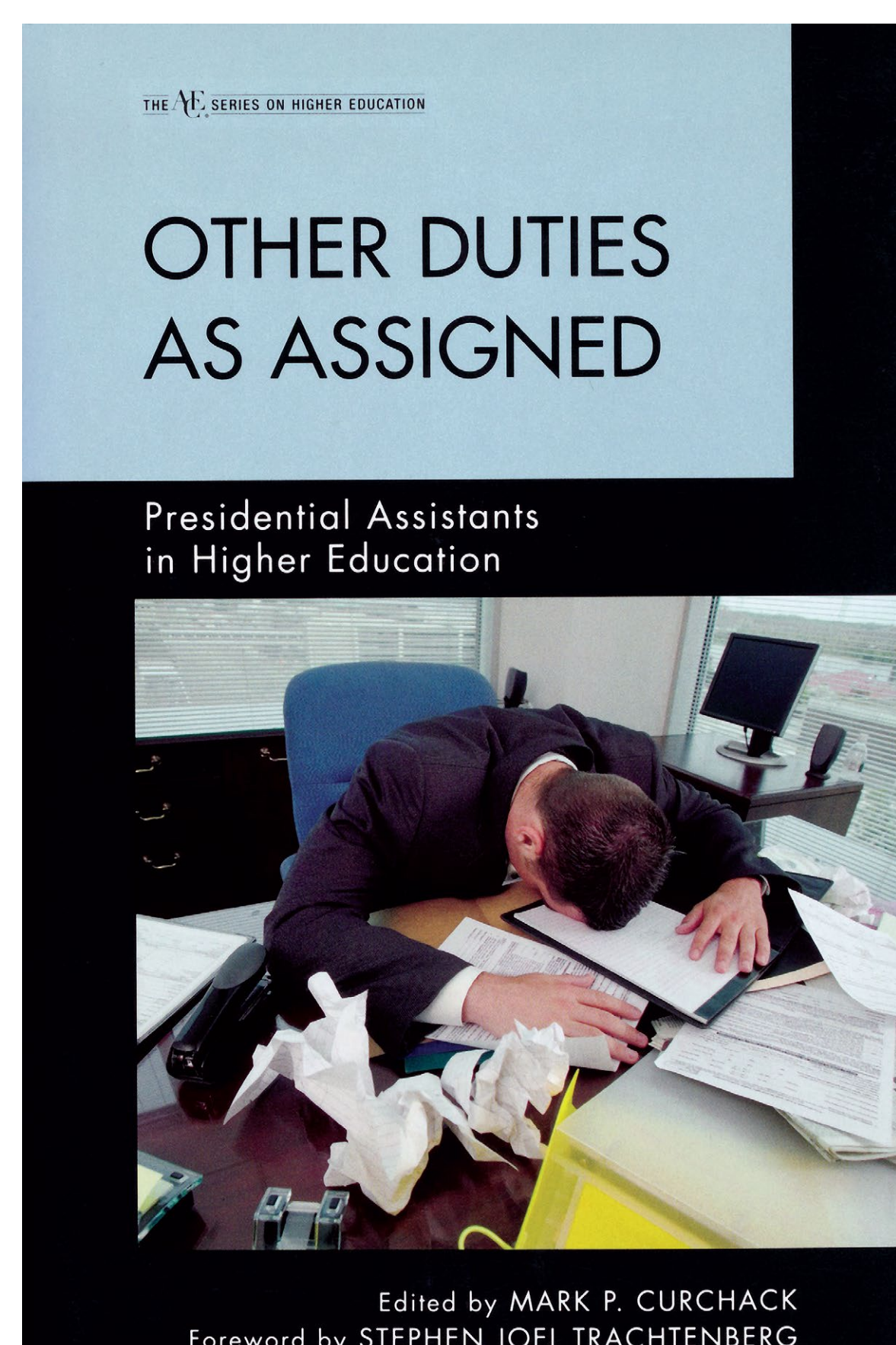
While this principle is foundational to leadership, managers also need to know specific skills like how to grant autonomy and improve mastery for maximum engagement, how to set clear goals that focus effort, how to reward team members for outstanding achievement, how to create and implement a vision that leads to a successful future, and many more.

I teach these skills in my motivational workshop program, *Successful Manager*, of which my book is a part. I've been happy that the managers enrolled in the training enjoy the experience in the effort to become stronger, more mature leaders.



Rusty Park

Why a book with such a dull title? After law school, work took me to Paris and Geneva, where fate ultimately pushed my practice toward the resolution of international commercial, financial, and investment disputes. I sat as arbitrator in Zürich, deciding the so-called Holocaust Bank Account Cases (also called the "Volker Tribunal" or the "Claims Resolution Tribunal"), and on tribunals for World Bank investor-state cases heard in Paris and Washington. For ad hoc and institutional arbitrations in Stockholm, Singapore, Hong Kong, Paris, and The Hague, my arbitrations addressed more mainstream matters like insurance, banking, and gas price adjustment. I also spent two terms as president of the London Court of International Arbitration. From these experiences came an attempt to analyze some key elements in private decision-making for controversies that cross borders, particularly in the realms of jurisdiction, choice of law, and award enforcement. The treatise serves as a companion to my arbitration casebook, a teaching tool for lectures at Boston University.



Mark Curchack

Though I taught anthropology for many years, most of my career was spent in higher education administration, and most of that as the Executive Assistant to the President(s) of Beaver College/Arcadia University. I became active in a newly formed organization, the National Association of Presidential Assistants in Higher Education. I was instrumental in formalizing its organizational structure, and served as its president for two terms. Most everyone in the role of Presidential Assistant (PA) was creating the job as they went along, and there had been no data-based study of the position. We resolved to change that situation and, to the extent possible, to systematize what we could about the role. We conducted a survey of over 700 PAs from across the nation. This volume, the first and, so far, the only monograph on this topic, brings together the analyses of those survey data by educational researchers and by practicing PAs. It has since become a guidebook for those assuming the role, and for presidents thinking of creating such a position.

Authors from the Class of 1969

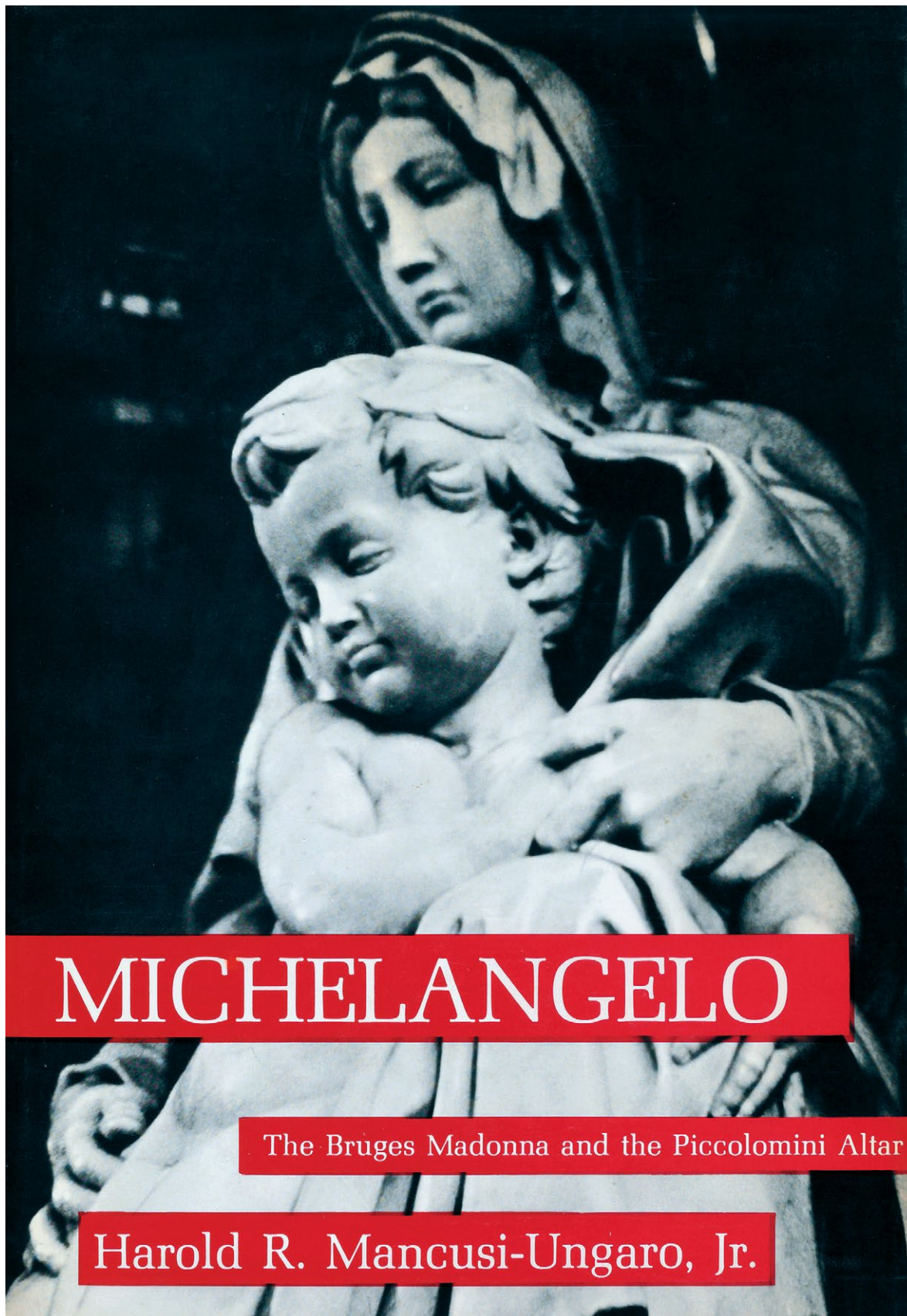
Organized by Jean-Pierre Jordan '69

Harold Mancusi-Ungaro

The book resulted from my Scholar of the House thesis. It began with a question to Professor Charles Seymour, Jr.: “Why didn’t Michelangelo’s biographer Vasari ever mention the Piccolomini Altar in Siena?” Professor Seymour alleged that the Bruges Madonna had been intended for that altar, but the artist had sold it out from under the Piccolomini family and, hence, never spoke about it. I traveled to Belgium and Italy, looking for primary sources.

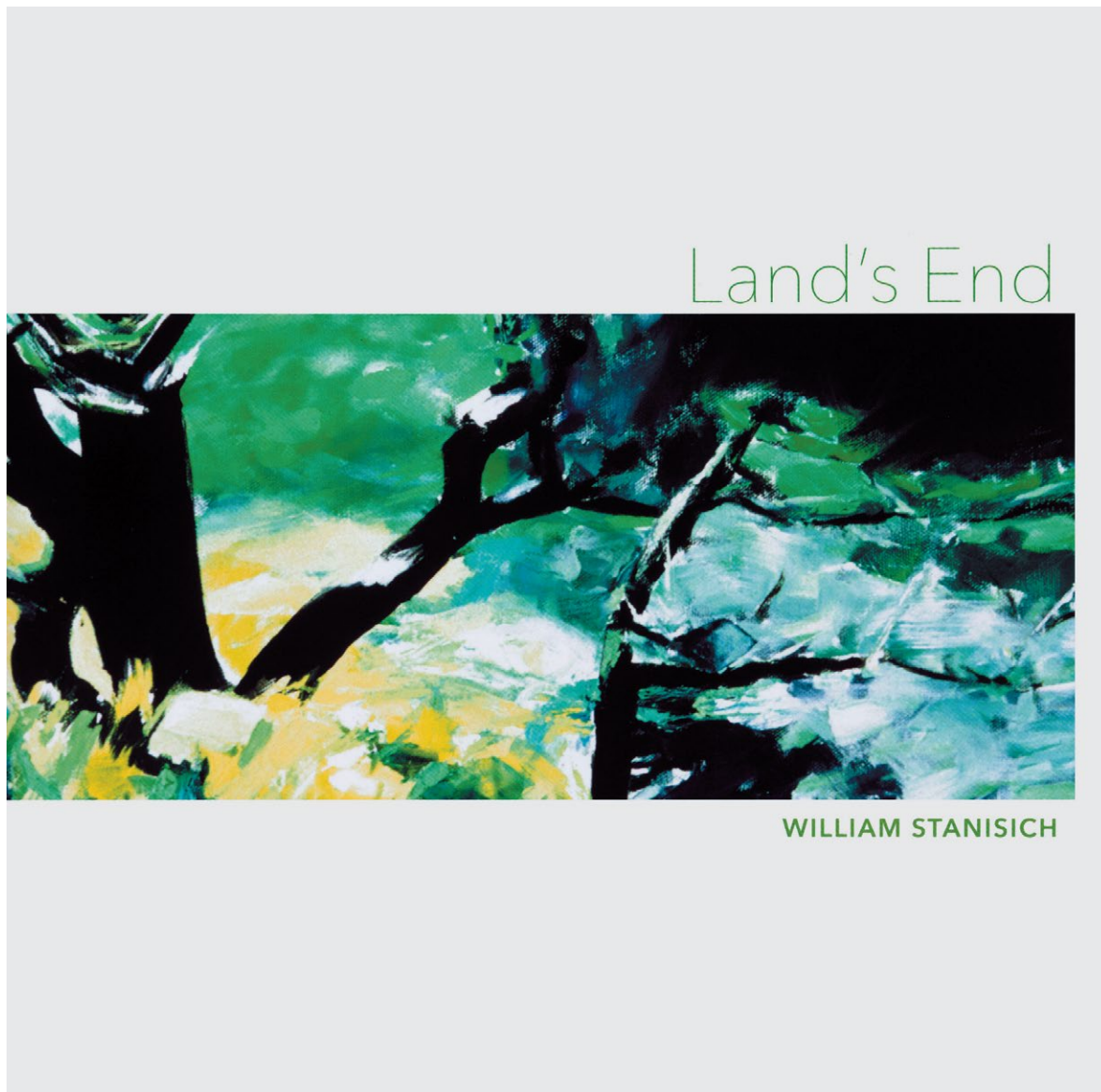
My interest in medicine had taught me that banks, hospitals, and the Church were all related. I found Michelangelo’s bank records in the archives of Santa Maria Novella. The records proved that the artist sold the Madonna to merchants in Bruges. My book chronicled Michelangelo through the completion of his work on the Piccolomini Altar and the Bruges Madonna. I had letters of introduction from Professor Seymour into the various archives, churches, and the Vatican. In Bruges, I climbed up to the altar. In Siena, I had a scaffold erected to touch, measure, and photograph. Opportunities of a lifetime!

In 2007, when I returned to Bruges, a glass partition separated me from *my* Madonna. Ironically, charts at the partition documented the Madonna’s history and provenance: *my data*, sans attribution!



William Stanisich

Land’s End is a 100-page full-color monograph of idiosyncratic explorations of the Golden Gate Recreation Area, which is a wind-whipped cliff at the edge of the Pacific Ocean. Nearly fifty years of huge watercolors and oils, along with small but fully realized works, are featured. My essay for the book shows how a Yale education grounded my technique and forms. Spurred on by the memory of Vincent Scully’s indelible words, I was influenced by Cézanne and Hopper as well as Richard Diebenkorn. Distinguished art historian and Yale graduate Maria Porges has placed my work in the history of contemporary painting, citing modernists like Arthur Dove and contemporary painter David Hockney. I have painted steadily since my days at Yale and continue to find inspiration in the light within the world around me.

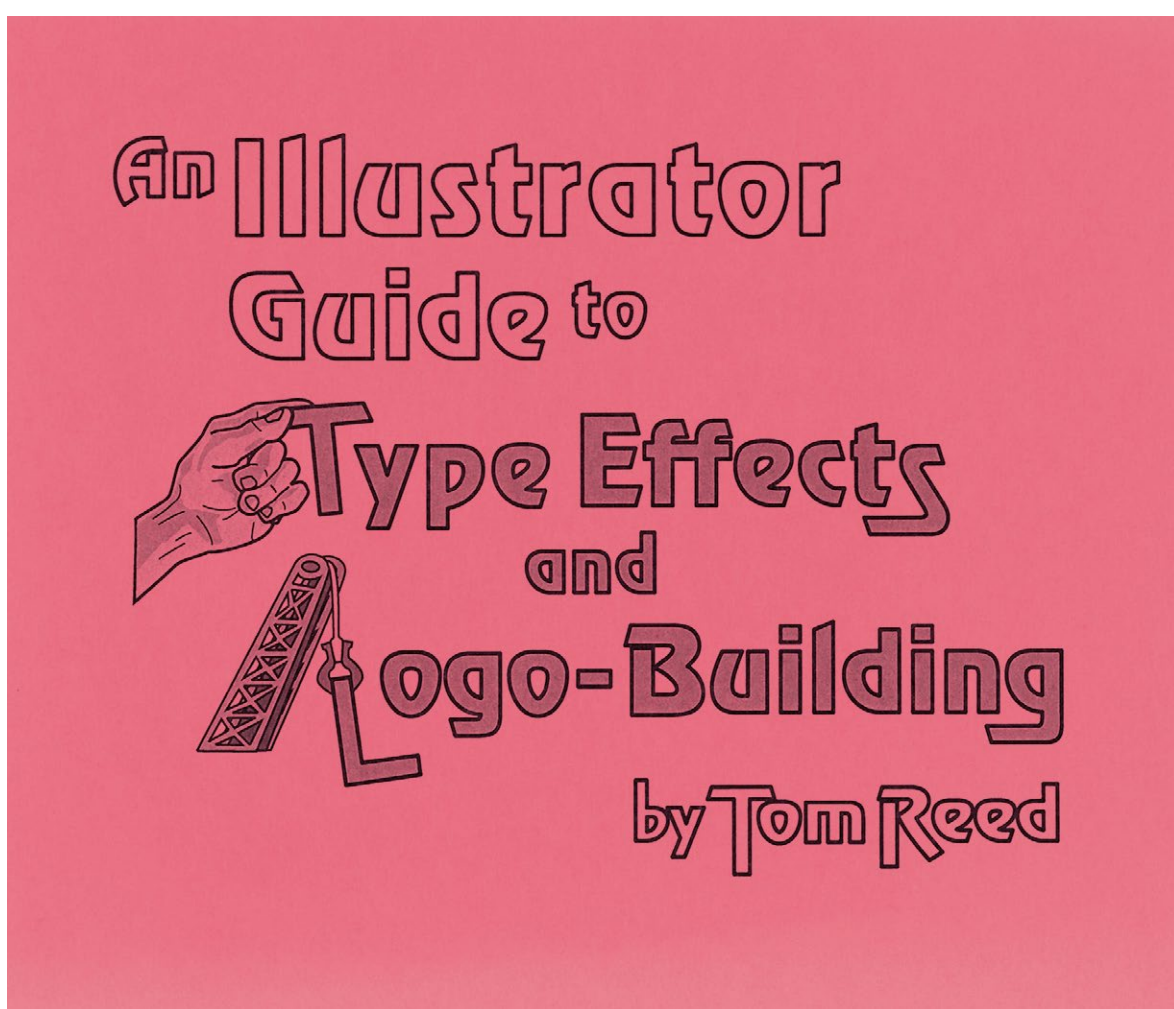


Thomas J. Reed

Following Yale, I went to Princeton’s Woodrow Wilson School for an MPA. I then moved to New York and began what became a forty-plus-year stint working in public health, mostly at the NYC Department of Health and Mental Hygiene. As some of you know, I also have a creative streak. At DOHMH, I learned computer graphic skills, which eventually blossomed into my designing a wide range of public health materials. I also started teaching Photoshop and Illustrator at the New School/Parsons and at NYU’s School of Professional Studies.

My Illustrator book grew directly from my classes. I felt that existing guides at the time failed to convey the fun that lay just inches below Illustrator’s surface. I thought that, if I could reveal that sense of fun, I could ease students’ passage up Illustrator’s learning curve and intrigue students by its rich creative potential. I also believed Illustrator’s impressive type effects and logo-building capabilities could serve as a focal lens through which tools and techniques could be demonstrated. From these beliefs, the book grew. Ultimately it emerged as a skill-building journey through examples and exercises chosen for the light they cast on program features and creative possibilities. Throughout, fun was a high priority, and the book maintained a playful, exploratory tone.

I self-published it on Amazon where, in its heyday, it built a respectable following. Its approach and focus set it apart from guides that just bus-toured through tools and commands. The book received a number of positive reviews. The book gave me “street cred” in the newly developing digital graphics arena, opening up additional teaching opportunities. It sharpened my own digital design chops. I also learned to function in many roles, as writer, artist, editor, designer, etc.



Thomas Russell

It’s a little embarrassing to contemplate that the starring role in your career arguably came first, right after college. But then, that college was Yale! Right after graduating, together with three other Berkeley College grads who were also stars of the Yale Film Society (and a couple who had worked at *The New Journal*, still thriving, at its start), we decided to start a film magazine.

On Film was modeled largely on the ideas behind the YFS, with an emphasis on directors, particularly classic American directors. Our first issue had, for instance, a long feature on Otto Preminger, including a seven-inch recorded interview with the Austrian director. (I got that idea the year before, when they had started re-releasing the Jimmy Stewart Hitchcock movies, complete with interviews with the actor. I remember thinking that you don’t want to read what Jimmy Stewart has to say, you want to listen to him talk. With Preminger you could.) That record was only the start of how over-produced that magazine was. I lost more money than I’m ever going to see in one place again. I was partially influenced by *The New Journal*, which used classy design and production to seduce people into reading serious copy. We also distributed a few foreign films, two by the French director Robert Bresson, and three by the great Japanese Kenji Mizoguchi.

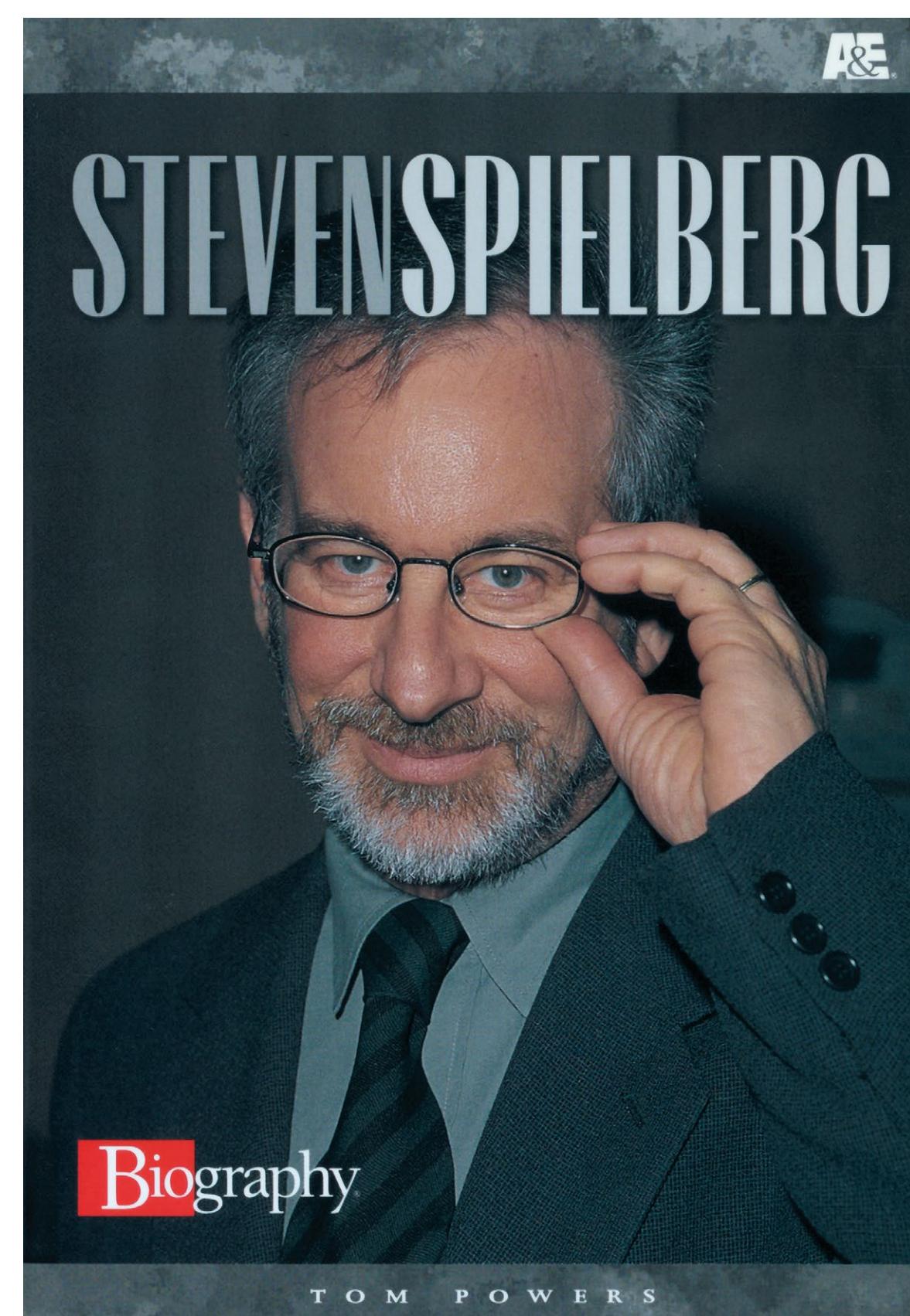
On Film won a lot of prizes (though more for design and production than editing), was featured in a number of graphic design magazines, and went bust in a hurry. I’m still proud of what a bunch of completely green twenty-two-year-olds managed to accomplish.

Tom Powers

Lesson one: No one ever criticized my writing, not the nuns in grammar school or the Christian Brothers in high school or my Yale professors. It was not until graduate school, during a faculty evaluation, that a professor announced that my writing “needed a little more Brecht and a little less Riefenstahl.” Ouch. For Brecht, exposing the process was the whole point: “Eyes on the course, not on the goal.” I had been smoothing over the cracks.

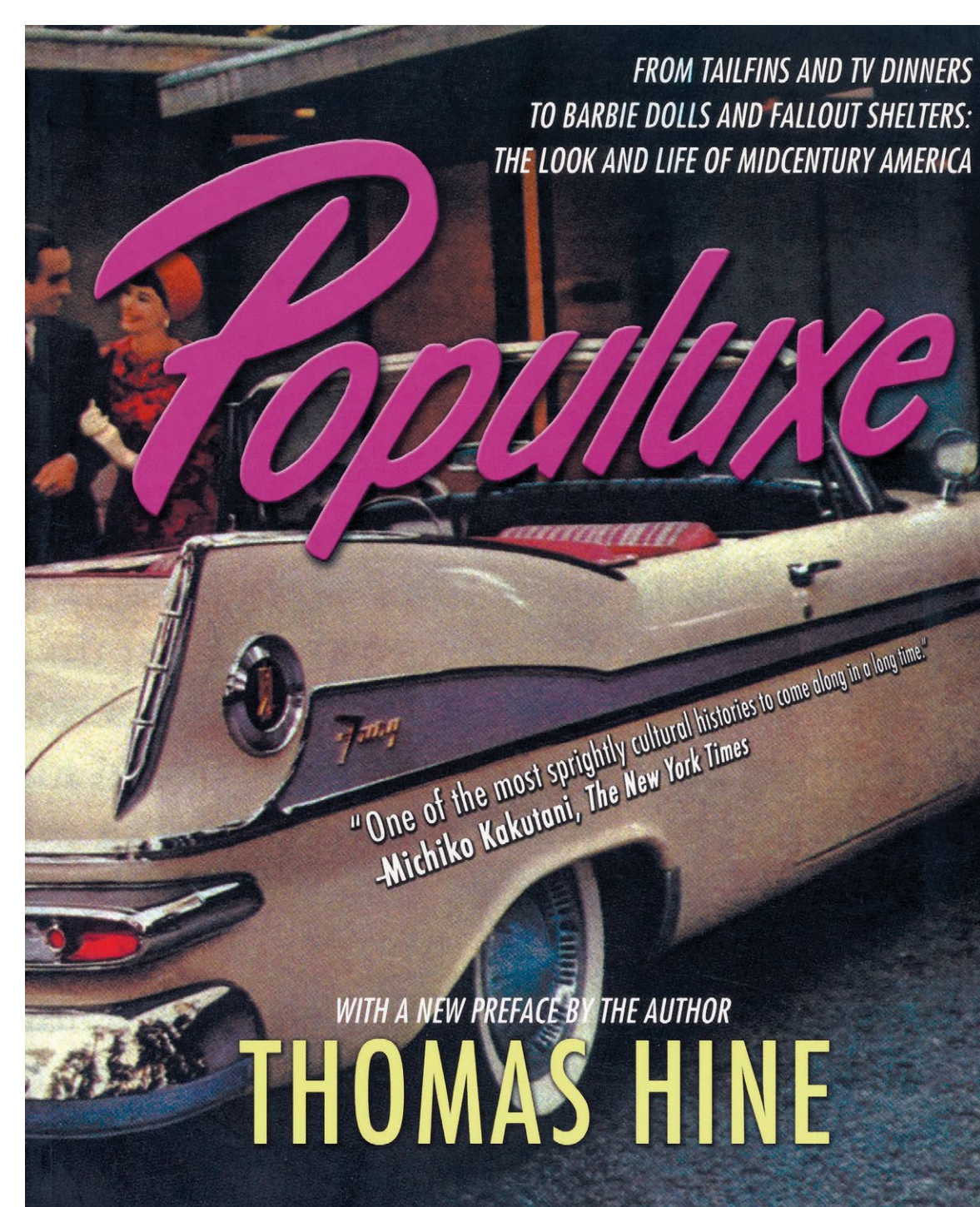
Lesson two: In the mid-1980s, I got a job writing high-low books (high interest, low difficulty) for students with reading disabilities. I was amazed by what you could do with sixteen-word (maximum) sentences and a thousand-word vocabulary sheet. Academic prose began to look bloated.

I got fired from the high-low job (and then rehired to work freelance...hmm?). I went on to write several other books for young readers. *Steven Spielberg: Master Storyteller* went through four editions, including a Chinese-language translation. I am proud of it. Today, when I read something I don’t remember writing, I will catch myself thinking, “That’s not bad.” And if the process is showing, that’s a good thing.



Thomas Hine

Populuxe, my first and best-known book, is a meditation — with pictures — on the world in which I and my fellow early boomers grew up. It covers the years from 1954 to 1964, the year before I arrived at Yale. I had no idea when I signed up for courses in philosophy of art and architectural history, among others, that I would devote my life to writing about visual phenomena. Yet I spent twenty-three years as the architecture critic of *The Philadelphia Inquirer*, wrote several more books on design, and am recently a late-blooming art critic. *Populuxe*, with its chip-and-dip and tail-finned cars, was a gift from my childhood, a book I did not realize I had been researching all my life.



Authors from the Class of 1969

Organized by Jean-Pierre Jordan '69