You ignore and forget thousands of advertisements every day. This Spider’s job is to make the ones you’ll remember.
**PEDAL POWER** The world’s best male road racers were surprisingly relaxed and smiling next to Westhampton Lake in the moments before they began their race in September for the UCI world championship.

Cycling junkies will recognize the two stars chatting in the foreground, Dutch rider Robert Gesink (in orange) and Belgian Sep Vanmarcke (in blue). And that’s Taylor Phinney leaning a bit on the right in the USA jersey. (A shoutout, too, to Pi Beta Phi up on the THC patio.)

One hundred and eighty-eight riders from 45 countries started the UCI Elite Men’s Road Race on Richmond’s campus. No. 179, Slovakia’s Peter Sagan, a fan favorite, crossed the finish line first and left Richmond wearing the sport’s coveted rainbow jersey. For pre-race sights and sounds from everyone’s morning on campus, go to magazine.richmond.edu.
ON DISPLAY  Leadership studies professor Peter Kaufman has frequently relied on images of Francisco de Goya’s *Disasters of War* series in his course exploring how people perceive and understand war. But when Kaufman visited University Museums this past fall, he was surprised to learn that among approximately 100,000 objects — ranging from cultural artifacts, gemstones, and shells to prints by Pierre-Auguste Renoir, Roy Lichtenstein, and Andy Warhol — were the very works he’d been projecting in his classroom. Now his students can see the real thing.

University Museums’ collection — which includes all of the works shown here — is often used to aid classroom discussion. Some uses are obvious: Think printmaking techniques and copyright law. But others — like looking at gemstones to understand the ethics of chocolate consumption or reading facial expressions in portraits to improve business communication strategies — allow students, faculty, and Museums staff to take a little artistic license as they hold the very things in their hands.

1. Albrecht Dürer, *The Monstrous Pig of Landser*, 1496
2. Francisco de Goya, *No llegan a tiempo (There isn’t time now)*, c. 1815
4. Käthe Schmidt Kollwitz, *Frau mit übereinandergelegten Händen (Woman with Crossed Hands)*, 1898
7. Roy Lichtenstein, *Untitled (Still Life With Lemon and Glass)*, 1974
As you pull the magazine out of your mailbox, you might think about giving your mail carrier a little extra thanks. After all, you helped make his or her bag just a little heavier this issue. If class notes seem longer this time, that’s because they are. Our manuscript and photo submissions for this department have been growing steadily over recent issues as more alumni from a broader swath of class years have been contributing notes. But when the class notes manuscript arrived for this issue, we found ourselves with a very big surprise, or, rather, 30,000 surprises. That was the approximate word count for class notes, a jump from the 27,000 or so submitted for the autumn issue. Four years ago, you were sending about 17,000 words.

Am I wading too far into the weeds of this magazine’s production? Well, you’ve read this far, so I trust that you’re interested. Our 27,000 words for the autumn issue’s class notes filled three full pages of overset. As summer waned, section editor Paul Brockwell rolled up his sleeves and trimmed several thousand words by subtly reworking copy to bring up a line here or excise a paragraph there, gritting his teeth all along. It was only through his painstaking effort, Herculean by editorial standards, that we got everything to fit the available pages in that issue.

With this issue’s 30,000-word manuscript, we found ourselves faced with cutting twice that — a quarter of the submitted manuscript — and we frankly couldn’t bear the thought of it, Paul least of all. It wasn’t the grueling nature of the editorial task so much as the thought of cutting so deeply into what you wanted to say and making your photos smaller and smaller. Something had to give, so something did, which brings us back to your mail carrier’s heavier bag.

Having had enough of subtracting words, we added pages instead. For technical reasons, printers gain efficiencies when they add pages in increments of eight, so that’s what we did. Six of the additional pages are devoted to class notes and photos. The other two pages are added to the features section so that you may see art professor Tanja Softić’s striking photographs from Sarajevo even better. We’re not budgeted for these additional pages; we just found ways to save the necessary dollars elsewhere this issue. (It helps to have an art professor like Softić willing to freely share beautiful photography and the gracefully written words to go with it.)

We have no idea what we will do this spring if confronted by the same issue, but we will be then, as we are now, very grateful. This is exactly the kind of challenge we hope you’ll keep giving us, so keep writing.

— Matthew Dewald
Editor, University of Richmond Magazine

P.S. And not just class notes. Keep sending your letters to the editor, story ideas, and photos showing where you’re reading the magazine. And hey, ‘80s and ‘90s grads: We’d love to hear from a lot more of you, in particular. This is your magazine, too.
PIERRE-AUGUSTE RENOIR’S “LE CHAPEAU ÉPINGLÉ (THE PINNED HAT),” 1894

This print — like 200,000 other pieces in the collections of the University’s museums — is available for study by Richmond’s students. See page 2 for more.

FEATURES

18 “The charge having been given …”
For the 10th time in University history, we welcomed a new president.

24 The high price of peace
Sarajevo’s cultural institutions bear the costs of the compromises that ended Bosnia’s civil war 20 years ago.

28 Ted Royer, R’89, has an idea.
You ignore and forget thousands of advertisements every day. Ted Royer’s job is to make the ones you’ll remember.
HEY, GOOD LOOKIN’

Last issue, the UR Alumni Association offered a complimentary print of the photo above, taken by UR graphic designer Gordon Schmidt, of the gardens outside Ryland Hall to the first 100 alumni to write in. More than 100 did so (and all got prints). Quite a few of them added an additional word or two about the last issue. Here’s a sampling:

Thanks for producing a great magazine. I read it cover to cover!
—Shelby Serls Holman, ’98
South Hill, Va.

I was reading through my alumni magazine this morning, admiring all the beautiful photographs taken on campus. The guest room in my house is decorated with pictures taken on the U of R campus. This print would be a welcome addition to my collection.
—Christie Hill Stevens, ’97
Denver

Thank you for the great job that is being done with the magazine.
—Anne Mason Stiles, W’61
Bradenton, Fla.

The Autumn 2015 magazine arrived this afternoon. Lots of interesting things in it! The Ryland Hall lavender photo is beautiful. Is it possible to get a second copy? I would like to give it as a Christmas present to my sister Eileen Ford, who is a Westhampton graduate.
—Richard Ford, R’59
Gainesville, Va.

I have a very special reason for wanting the print of this photo. My grandmother was a Ryland (same family as the Ryland Hall Rylands). Her daughter (my aunt) will be 93 in December, and I would love to give it to her for her birthday!
—Joanne Dew Flanagan, W’66
Ashland, Va.

HIGH PRAISE

My congratulations on the Autumn issue of the UR Magazine — very colorful and full of interesting articles. I especially liked the cover photo and the inside story on Dr. Crutcher ("Our 10th President").
—Judith Acree Hansen, W’62
Woodstock, Md.

You outdid yourself in this issue of the magazine [Autumn 2015]. It is fabulous. I think it is one of the best I have seen in my 45 years here from the standpoint of interest, content, and layout. Congratulations.
—E. Bruce Heilman, Chancellor
Richmond

FUTURE LEADER ON BOARD?

I was deeply impressed when, the day after my husband and I brought Liam home from the hospital, a package arrived for Liam from the Jepson School of Leadership Studies. Dean Peart and her team sent a lovely congratulations card and a Jepson School of Leadership Studies bib for Liam less than 48 hours after I shared our exciting news on social media. It made me grateful (once again!) for the wonderful extended family I have at UR.
—Kerrissa Richards MacPherson, ’11
Henrico, Va.

VIA SOCIAL MEDIA

Nice feature on soccer alum @jessicalmarino and the Race Across America ("The Long Ride," Autumn 2015) in the latest @URichmondMag #UnitedInRed
—@URSpidersoccer via Twitter

Got my alumni magazines! In Albuquerque staying connected to my undergrad and grad school alma maters. Keep being great, y’all! I’ll continue representing the Tribe of Spiders well out here in the Southwest! #OnceaSpiderAlwaysaSpider
—@the_tamish via Instagram

WHERE ARE YOU READING UR MAGAZINE?

Curled up by the fire? On the ski slopes or a sunny Caribbean beach? Send us a photo showing where you read the magazine — and feel free to include your smiling face. Tag us on social media @urichmondmag or email the photo to us at magazine@richmond.edu.

WHERE ARE YOU READING UR MAGAZINE?

Curled up by the fire? On the ski slopes or a sunny Caribbean beach? Send us a photo showing where you read the magazine — and feel free to include your smiling face. Tag us on social media @urichmondmag or email the photo to us at magazine@richmond.edu.

YOUR MAGAZINE, YOUR VOICE

Let us know what you think about what you read in this issue. Email your thoughts to magazine@richmond.edu or send us a letter. (Our postal address is on page 5.) Please include your class year, city, state, and maiden name, if applicable. All letters to the editor may be edited for clarity or brevity and should not exceed 200 words. We also welcome your story tips at magazine@richmond.edu.

Opinions expressed here are those of the letter writers, not necessarily those of the magazine or this institution.

Opinions expressed here are those of the letter writers, not necessarily those of the magazine or this institution.

WHERE ARE YOU READING UR MAGAZINE?

Curled up by the fire? On the ski slopes or a sunny Caribbean beach? Send us a photo showing where you read the magazine — and feel free to include your smiling face. Tag us on social media @urichmondmag or email the photo to us at magazine@richmond.edu.

Opinions expressed here are those of the letter writers, not necessarily those of the magazine or this institution.

Opinions expressed here are those of the letter writers, not necessarily those of the magazine or this institution.
Conversations, community

Newly inaugurated as Richmond’s 10th president, Ronald A. Crutcher settles in and talks about what he’s learning. What’s on your mind? If you have a question you’d like us to ask him for our next issue, email us at magazine@richmond.edu.

The inauguration ceremony is so special not only because it is formal and ritualistic, but also because it is deeply communal. What do you perceive is most important about such an event? What’s most important about it for me is that it’s an opportunity for the entire community to celebrate the past, the present, and the future. I do happen to love the pomp and circumstance, and I thought we did that really, really well. I’m just old-fashioned in that way.

Can you describe a favorite behind-the-scenes moment at inauguration, a small moment that not many saw?

My favorite moment was the night before. We had a dinner for family and friends, about 100 people. I went from table to table introducing everyone and telling folks what the connections were. I always enjoy that. I tell stories while I’m introducing everyone. This person sitting over here, for instance, knew this other person’s mom over there. People enjoyed so much just getting to know each other. It was a lot of fun.

In an op-ed reflecting on the protests this fall at the University of Missouri, you referred back to a line in your inaugural address: “We must now be every bit as thoughtful and purposeful about harnessing the power of our community’s diversity as we have been in creating it.” Can you expand on that?

I was talking about using diversity as a resource to change the culture so that we’re much more inclusive and so that every student thrives here. Some students might do well academically, but they kind of grit their teeth and go through the motions because they feel marginalized by the campus culture. We want every student who graduates from the University of Richmond to look back and feel that this is his or her university.

You’ve been hosting “Coffee with Crutcher” and mentoring students at your house. What are you learning from Richmond’s students?

We’re all learning a lot from each other. For example, I shared my op-ed with my mentorship group when it came out in November, and we had a discussion about it. It was really worthwhile. There are 14 students in the group, and they come from a variety of backgrounds. What was significant about our discussion is that they were able to share their experiences, including some not-great experiences. For instance, one student, an African-American guy in his first semester here, revealed that he hesitated coming to Richmond because he thought this would be just like his high school, which he said was predominately white and very much a “country club” culture.

At a recent “Coffee with Crutcher” session, I heard a lot about a perceived lack of school pride at the University of Richmond, which somewhat surprised me. I also heard about concerns that it is difficult for students without cars to explore Richmond. When I asked about the available shuttle buses, I was told that students often do not want to wait 30 minutes or more for a bus. There were also students who asked whether the University of Richmond could negotiate with vendors in Carytown to make it possible for UR students to use their meal cards in their stores, as is the case for VCU students. I was encouraged by our students’ candor and their eagerness to work in partnership with the University on issues like these.

Official bio note your performances on cello in concert halls, but one of the speakers at the inauguration mentioned that you’ve played in prisons, hospitals, and elementary schools. What motivates your performances in these nontraditional venues?

I got started doing them really by accident. When I was at Miami, a colleague asked me to come and play for her elementary school. I really enjoyed connecting with the students. I just talked with them about the instrument and played some things for them. Subsequently, I played in a quartet that did concerts throughout the summer, including a week of children’s concerts.

When I became the dean at the Cleveland Institute of Music, we instituted a requirement that every chamber music group had to do at least one performance — a performance that is both educational and entertaining — at a nontraditional venue. I thought it was important for students to have the experience because it would take them out of their realm and add meaning to what they were doing.

Many of our students met the requirement by playing at a local cancer center. In a reflection paper at the end of the semester, a student from Switzerland wrote, “For the first time in my life, I felt like there was a reason for me to play the violin.”

My point to the students was always that you don’t play down just because you’re not playing on a concert stage. You always play your best.

You’ve been introduced to Spider football and basketball. Let’s say I’m sitting next to you at the stadium or in the Robins Center — what are you talking about? Are we dissecting the game, chatting about some nonsports topic, or just cheering great plays with the crowd?

I’m rarely talking about the specifics of the game. I’m usually talking about something else. But I’m always watching. Even when I’m in a conversation, I have one eye on the field because I’m quite effusive when something goes well or goes wrong. I’m always looking to make sure I don’t miss anything.
PASSPORT PLEASE
According to the Pew Research Center, America’s foreign-born population numbered 42.5 million in 2012. Legal immigrants made up roughly 34 percent of this population. This figure includes 17.8 million naturalized citizens, 11.7 million legal permanent residents, and 1.9 million temporary legal residents. Roughly 11.2 million of the foreign-born population in 2012, or 26 percent, were unauthorized immigrants. This group accounted for 3.5 percent of the total U.S. population that year.

IMMIGRATION
Sophomores are visiting the nation’s southern border as they study the historical, political, geographic, economic, social, and cultural implications of immigration in the United States.

BORDERS,
LESSONS

“The thing about this course,” Ted Peebles said, “is the devil’s in the details. And there’s a lot of details.” Peebles is teaching Living on La Frontera, which focuses on the U.S.-Mexico border and the implications of immigration. Immigration is a complicated and messy issue, and with more than 40 million immigrants now in the United States, its political significance continues to grow.

The course could not come at a better time, Peebles said, especially with strong positions on immigration coming from presidential hopeful Donald Trump and other leading candidates.

The students in the class have taken note of the political language surrounding the issue. “The GOP, they were talking about ‘illegals,’” in the Democratic debate, they were talking about ‘undocumented,’” said student Avery Carter, ‘18.

In the fall, the students attended the annual Immigration Law and Policy Conference at Georgetown University Law School and heard from guest speakers such as UR student Silvia Garcia Murcia, who emigrated from Guatemala as an unaccompanied minor and was abducted by human traffickers.

In early January, the class visited the U.S.-Mexico border, which allowed students to understand immigration beyond what they see and hear in the media, Peebles said.

Jane Schmidt, ‘18, who enrolled in the class to explore her interest in immigration, said she was excited for the class trip.

“I need to have a picture in my mind about what is going on down there,” she said. “It’s one thing to read about the situation; it’s another thing to hear personal accounts from the border. But it’s a whole different story to actually see it with your own eyes.”

—Damian Hondares, ‘17

LEADERSHIP

COMMUNICATIONS
The University announced the appointment of an experienced communications professional as its first vice president for communications, John M. Barry.

Barry comes to Richmond from Baylor University, where he was vice president for marketing and communications. Prior to Baylor, he was director of university communications at the University of Connecticut, where he earned his bachelor’s and master’s degrees.

STEWARDSHIP

National voice
More than 850,000 students submit more than 3.5 million applications to colleges and universities annually through the Common Application. This year, a Spider is leading the organization’s efforts.

The Common Application’s board of directors named Gil Villanueva its chair in September. Villanueva is associate vice president and dean of admission at Richmond.

“Without question, an educated America is better poised to stay competitive in the global marketplace,” he said. “As an association of educators, we strongly embrace our responsibility of educating all students — regardless of circumstance — about the value, attainability, and affordability of a college degree.”

Green to gold
The U.S. Green Building Council awarded the Carole Weinstein International Center with LEED Gold certification in recognition of its positive impacts on the health of occupants and promotion of renewable, clean energy. It is the second building on campus to achieve this designation.

“Innovation is key to creating buildings that are sustainable and preserve the health of the community,” said Andrew McBride, associate vice president for facilities and a LEED-accredited professional.

IDEAS

TEDxUR
The University’s first-ever TEDx event, held Nov. 12, sold out in less than four minutes. The popular series is designed to help spark local conversations and connections through short talks by engaging speakers on a variety of topics.

At TEDxUniversityofRichmond, speakers from across the region discussed topics as diverse as neuroscience, travel, and what anthropology tells us about the impact of status hierarchies on human health.

“The University is a place where we eat, live, and learn together,” event curator Daniel Yoo, ‘18, told participants. “We gather in that spirit.”
Forgotten no longer

When a past is buried and the ground grown over, you don’t get to choose what you have to pull back to reveal it again. You dig into what’s there. For the past year, Brian Palmer and Erin Hollaway Palmer have been tearing up brambles, English ivy, privet, invasive sumac, and more to uncover and restore the dignity of the graves of Richmonders in two long-neglected African-American cemeteries.

The couple, both journalists — Brian has taught as an adjunct in UR’s journalism department — began nosing around Richmond’s cemeteries to get footage for a documentary about the cemetery in York County, Va., where Brian’s great-grandfather is buried. It is on land that is now part of Camp Peary and largely inaccessible.

In Richmond, they found themselves in African-American cemeteries rendered nearly invisible by neglect — toppled headstones buried under overgrown foliage, dumped tires, and more. But the Palmers also found a small but dogged group of volunteers unearthing and restoring dignity to this sacred space. The couple now spends nearly every free Saturday out there with them. Brian often pulls out his camera.

It’s easy to feel outrage, he said, but through his lens, he is documenting something additional: “Community. I know it’s crazy to think about that in a cemetery, but there is beauty there. I wanted to find that.”

QUOTATION

“When you’re 23, no one takes you seriously. And then that article came out. That was a game changer.”

JOSH ABRAMSON, ’03, at the Robins Executive Speaker Series, describing the impact of a New Yorker profile six months after he moved to New York City. Abramson co-founded CollegeHumor, Vimeo, and TeePublic.

EVENTS

Alice’s Restaurant revisited
1.30–31 Camp Concert Hall Arlo Guthrie returns to campus with a multimedia show commemorating the 50th anniversary of a littering citation that he turned into an iconic musical statement of the ’60s. modlin .richmond.edu

The Perils of Good Intentions
2.24 Jepson Alumni Center Nina Munk, author of The Idealist: Jeffrey Sachs and the Quest to End Poverty, focuses on the need for sustainable economic development, rather than a reliance on aid, to alleviate poverty. jepson .richmond.edu

Senior Days
2.27 & 3.01 Robins Center Time to cheer for the Spider men’s and women’s basketball teams as the seniors play their last home games. And, we hope, also time to look ahead to their postseason play. richmond spiders.com

Tell me more
4.16 Two hundred presentations in one day — it sounds like a reality show challenge, but it’s an annual event at Richmond. At Student Symposium, students showcase research projects from across the disciplines through poster sessions, oral presentations, performances, and art exhibits that bring out the entire campus community.

Hubbard Street Dance Chicago
4.22–23 Alice Jepson Theatre An original force in contemporary dance performs diverse works and offers a post-performance Q&A. modlin .richmond.edu

Decision day
5.01 The date by which enrollment confirmations and deposits are due from admitted students, marking the moment they become the Class of 2020 and Spiders for life.

Commencement
5.07–08 Exams will be over. Families will be in town. We’ll light candles by the lake and hug one another a little tighter as we celebrate our graduates, wish you well as you go on to your next steps, and remind you that you can always come back home again. #SpiderPride

PORTFOLIO

The Palmers’ photographs are on display in an exhibit titled “All Our Sorrows Heal: Restoring Richmond’s East End Cemetery” at UR Downtown through Jan. 22.

UR DOWNTOWN

The Wilton Companies Gallery, where the Palmers’ photos were exhibited, has been home to exhibits on topics from Richmond’s public transit history to mental illness since UR Downtown launched in 2009. For the gallery’s spring 2016 exhibition, students in the American Studies capstone seminar will select works from the Library of Virginia, The Valentine, and the Virginia Historical Society focusing on visitors to Richmond and their perspectives on our city over the years.

Photograph by Brian Palmer

RESTORATION

The Palmers’ photographs are on display in an exhibit titled “All Our Sorrows Heal: Restoring Richmond’s East End Cemetery” at UR Downtown through Jan. 22.
For signs that her debut Collegian column had gone national, all features editor Kayla Solsbak, '18, had to do was open her email: a national cable news channel and a Pulitzer Prize-winning columnist wanted interviews.

Solsbak's moment in the spotlight began one morning in October at a public event with Ohio governor and presidential candidate John Kasich in the Jepson Alumni Center. Solsbak, a registered independent and soon-to-be first-time voter, waved her hand to ask Kasich about immigration. Was she overly enthusiastic? Interpretations would differ. When calling on her, Kasich awkwardly joked that he didn’t have any Taylor Swift tickets for her. The remark struck her as demeaning, and she said so in a Collegian column she wrote that afternoon.

Her column went viral. The journalism major has naturally imagined her name in the national news, but instead of writing it, she was, to her great discomfort, suddenly making it. The experience taught her a lot about her intended profession. Reporters’ questions suggested prewritten headlines. Publications misspelled her name and misquoted her. She learned that “a lot of reporters are lazy and don’t do basic fact-checking,” she said.

Her story caught the interest of Pulitzer Prize-winning columnist Connie Schultz, who interviewed her. “I loved the fire [Solsbak] showed, her professionalism,” said Schultz, who wrote that she is “proud to call her a fellow journalist.”

The national spotlight faded quickly, good news because Solsbak had exams to study for and Collegian stories to write. In the weeks that followed, she reported on a visit by a Supreme Court justice and reactions to student protests in Missouri. In those stories, her name was in the byline, right where she wants it.

Next question

For signs that her debut Collegian column had gone national, all features editor Kayla Solsbak, ’18, had to do was open her email: a national cable news channel and a Pulitzer Prize-winning columnist wanted interviews.

Solsbak’s moment in the spotlight began one morning in October at a public event with Ohio governor and presidential candidate John Kasich in the Jepson Alumni Center. Solsbak, a registered independent and soon-to-be first-time voter, waved her hand to ask Kasich about immigration. Was she overly enthusiastic? Interpretations would differ. When calling on her, Kasich awkwardly joked that he didn’t have any Taylor Swift concert tickets,” he said, his eyes meeting mine. The older members of the audience chuckled as my friends’ jaws dropped to the floor.” Read the full column at thecollegianur.com.
VOICES

MELISSA OOTEN

By Catherine Amos Cribbs, ’07

11 2016 WINTER

FIVE CONTROVERSIAL FILMS

Today, Hollywood movie studios follow the voluntary Motion Picture Association of America’s film-rating system to help patrons and parents make decisions based on a movie’s sexual, violent, drug, and language content. Many films still cause controversy for offending cultural norms. Here are Ooten’s picks for the five most controversial flicks of all time:

Psycho 1960
A Clockwork Orange 1971
The Exorcist 1973
The Texas Chainsaw Massacre 1974
Natural Born Killers 1994

What was your goal for the book?
To show how popular culture is worthy of study in this realm. Everyone went to the movies. So what they were able to see at the movies was actually really important. I think it’s a factor that’s been looked over — this idea that the state can use popular culture to regulate its citizens the same way that it uses laws to regulate citizens. For this project it was really African-Americans, but also women. People were really concerned with what any woman was doing on screen.

What was the censorship board’s objective?
Essentially, it was just to regulate to ensure that things it considered inhuman [such as race riots, miscegenation, or sex] were not on screen. That’s the word that they used — not “inhumane” but “inhuman.” They were very concerned about people that they called “vulnerable citizens” — to them that usually meant children or African-Americans. They were just really concerned about having no power over people piling into these movie theaters, seeing this potentially salacious movie, and who knows how that would affect them?

How did the public feel about censorship?
It was front-page news at the time. People seemed very split on this. Some people talked about wanting to protect children, wanting to not have really scandalous things being shown on screen, while others talked about self-regulation. It is the same debate — you could take it pretty much word for word — that we have about video games and violent movies. These are the same debates they were having 100 years ago. How influential is popular culture?

Did you find any notable films in your research?
I think one of the most interesting ones that they never censored was Birth of a Nation (1915). It was considered a technological feat at the time because it was a feature-length film. But it was incredibly racist. The NAACP would continually write to the board to censor this film because it perpetuated African-American stereotypes of being criminals, of being ignorant — the worst stereotypes you can think of. And it was shown constantly. But the board would never have a conversation about it. Given their goal and who they were, there would be no reason to censor it.

SIC SEMPER CINEMAS

For nearly half a century, the Virginia Division of Motion Picture Censorship regulated films, particularly their portrayals of race and women. A three-member board typically approved or outright rejected films, but for contested rulings, they specified offending scenes. For her book Race, Gender, and Film Censorship in Virginia, 1922–1965, Melissa Ooten, WILL* associate director, researched how Virginia used the regulation of popular culture to bolster its legal and political agendas.

Photograph by Gordon Schmidt
Several Richmond-area organizations have opened their doors as community-based learning sites for students in the Global Health SSIR this semester:

- **CrossOver Healthcare Ministry**
  Provides health care to the uninsured in the greater Richmond area.

- **Faces of Hope**
  Works to prevent and fight childhood and adult obesity.

- **Fan Free Clinic**
  Virginia’s first free clinic.

- **World Pediatric Project**
  Provides treatment to critically ill children and builds health care capacity throughout the world.

**GLOBAL HEALTH** Live, study, and travel together — that’s the promise of the Sophomore Scholars in Residence courses. SSIR students studying global health are learning that they don’t have to go halfway around the world to encounter issues critical to understanding what makes us sick, what keeps us healthy, and what it would take to give good health the upper hand in both developing countries and here in the U.S.

Here’s what life in Lakeview Hall looks like for sophomore Taylor Pak: “We fold each other’s laundry. My suite mate and I engage in heated health care debates while we brush our teeth. As a group, we’re unstoppable.”

Their resident assistant, Jencie Hawthorne (above left, with Pak), knows exactly how they feel. They’re all part of Richmond’s Global Health, Medical Humanities, and Human Rights SSIR course. Through the SSIR program, students study and live together, offering plenty of time for foaming toothpaste-in-the-mouth debates.

Hawthorne, a junior, stayed with the program as its resident assistant this year after taking Global Health last year and serving with Commonwealth Covered, helping enroll Virginians for health insurance under the Affordable Care Act. She continues to volunteer, spending this year at CrossOver Healthcare Ministry, which offers free health care to those without health insurance. As a scribe, she’s constantly one-on-one with both doctors and patients.

“The scribe work allows me to do more than just shadow the physician, but also be able to work closely with the physician and patient in order to have a vital role in the patient’s visit with CrossOver,” she said.

“This connection with CrossOver has allowed me to experience Richmond through a new perspective and become more connected with downtown Richmond.”

Global Health students travel everywhere from the Dominican Republic to Grundy, Va., but the true heart of this program is what these students do right here, right now, in Richmond.

“People come in and say ‘I want to go to Africa and save people,’” said Rick Mayes, the course’s lead professor. “Cool. But you know, you don’t have to go that far. There’s so much stuff in our own state and in our own town. You can do a lot of great work and help a lot of people two miles away from campus.”

Pak is training to help the campus community as a volunteer with UREMS, the campus emergency response squad. She’s shadowing Richmond-area rescue squads but will soon be coming to the rescue on campus.

“The ride-alongs have been an especially powerful experience,” she said. “You get to see the health care system from the perspective of the patient. We enter the patients’ homes; we see their families, their support systems.

“It’s easy to criticize and point fingers at emergency medicine because of its high health care spending and those who abuse the system. But after seeing patients when they’re so vulnerable and in so much pain, after understanding where they came from, all you want to do is help, and as an EMT, I feel like I really can.”

These serving hearts sometimes bud into late-night debates with classmates who are also suite mates; that’s the beauty of this SSIR program. Students help the community while building one of their own.

“You can feel the passion and excitement when sitting in one of our classes,” Pak said. “Together, I know we can change the world.”
Vigil for peace
The University community held a candlelight vigil for peace in the wake of November terrorist attacks in several cities, including Paris. After brief remarks by University chaplain Craig Kocher and a moment of silence, student a cappella groups sang three songs. Among them was “La Marseillaise,” the French national anthem.

“It was a great moment for us,” Kimia Simon, a French student studying at Richmond, told Collegian reporter Caroline McNamara, ’18. “The fact that they made the effort to learn it and sing it was amazing.”

Later in the week, the University hosted an impromptu two-day educational forum titled “Bombings in Paris, Beirut, and Ankara: A Teach-in with UR Faculty, Staff, and Students.”

Voices on the Forum
Holding signs reading “UR stands with Mizzou,” nearly 100 students gathered on the Forum in November to express solidarity with student protestors at the University of Missouri and other schools across the nation.

“I feel like every year the numbers of people of diverse backgrounds increase here,” student organizer Cassandra Ceballos, ’17, told The Collegian. “But I feel like this is the first year we have enough of a presence on campus to get our message heard.”

A home for history
In October, Boatwright Memorial Library became home to the personal collection of theologian and civil rights leader Wyatt Tee Walker, the chief of staff to Martin Luther King Jr. and executive director of the Southern Leadership Conference.

Significant items in the historical collection include photographs Walker took of King while they were jailed in Birmingham in 1967; numerous letters to King and others discussing civil rights issues; and journals, drawings, diagrams, and notes kept by Walker’s wife, Theresa, who was also active in the civil rights movement.

The collection will be catalogued and processed and is expected to be available for research beginning in late 2016.

URSF
Clark was one of more than 500 students who pursued a summer research or internship experience through a UR Summer Fellowship in the summer of 2015. Through the URSF program, Richmond guarantees funding of up to $4,000 for such an experience to every traditional undergraduate before he or she graduates.

GUARANTEED

Photograph by Michael Krumphanzl/Associated Press

The tempest-tossed
Amelia Clark, ’16, spent her summer in the midst of a global crisis as the shores of Europe continued to be hit by massive waves of refugees fleeing war and deprivation. In July 2015 alone, the European Union reported that a record 107,500 immigrants had reached its borders.

While this unprecedented influx has gotten plenty of international attention, one of its most problematic aspects has not: health vulnerability. Clark was paying close attention to this issue as an intern with the Migrant Health Division for the International Organization for Migration, in Geneva, Switzerland.

“Before this internship, I had a really narrow view of what migration is,” Clark said. “Migrants are so important to the communities they become a part of. They bring energy, new beliefs, and diversity, but they can also pose very serious health threats to themselves and their new communities.”

The International Organization for Migration functions much like a UN agency, serving 157 member states to ensure orderly and humane migration and promoting international cooperation.

Clark investigated the relationship between migration and the health vulnerability that refugees and their communities face during the migration process. Her work played out on a global stage: She helped organize the “Malaria Dialogue” for the World Health Assembly and worked on crisis management for the Ebola outbreak.

“It was an eye-opening summer,” Clark said.

—Molly Rossi, ’16
Those who watch the University’s website traffic saw a large spike Oct. 24. The culprit? Football. ESPN Gameday was broadcasting from Harrisonburg, Va., talking up the game that afternoon between host James Madison University and the visiting, and ultimately victorious, Spiders.

The increased traffic that day wasn’t news to anyone; drawing attention is among the many things college athletics is very good at.

Operating on that theory three days earlier, Spider cheerleaders took a break from their studies to gear up and tiptoe into Boatwright. They stealthily climbed stacks and not-so-stealthily held up signs in common study areas to help send a simple message that showed up later in mailers: “When you make a gift to the Annual Fund, you show your spirit in every corner of campus.”
Hello to All That

On a trip with the Oldham Scholars, junior Damian Hondares wanders the city his family left.

The New York City skyline rises from behind New Jersey’s tall, golden grasses, a beautiful contradiction for a state replete with the skeletal remains of a once-thriving industrial economy. In that moment, there I am, in that famous scene from The Godfather, as the young Grant in An Affair to Remember, waiting for Deborah Kerr to arrive.

I sit listening to Bruce Springsteen’s “Darkness on the Edge of Town,” listening to him force those sounds through his throat. I just think about dreams, about roots. I’m the product of a family of New Yorkers who miss the city but would never go back. I don’t think of New York as the city that never sleeps. I don’t associate it with opportunity, I see something different. I wonder if Springsteen sees the same thing I see. I wonder if he sees the same thing Joan Didion saw before she left the city and wrote, like my family, that she could never go back.

Every year the Oldham Scholars go on a trip to a city of the seniors’ choice. This year, we picked New York. Friday night we watched Tosca at the Metropolitan Opera, our professor’s choice. Saturday night we watched Something Rotten at the St. James Theater, the students’ choice. It was substantially funnier than Tosca.

We had free rein Saturday morning and afternoon. I went off on my own. It’s what I have to do in a city that means so much to me and my family, to take a moment to step away and make sense of things.

I awoke to a news alert from The New York Times: “Special Report: In a vast city, some New Yorkers die alone and unseen. Here’s the story of one of them.” What a start. The first thing I did was visit a deli called Ess-A-Bagel. I have no idea what that means, but it was delicious. Afterward, I walked to Tiffany and Co. and leaned against the glass counter, straining to see the price tag on a simple necklace: a mere $126,500.

I spent time roaming Central Park, the only part of the day during which I didn’t take pictures. I wanted to take a moment without technology, to slow down. I recalled being there almost 10 years ago when my father bought a Strawberry Fields mug from one of the gift shops. I felt so close to that moment, but I knew it was gone. Central Park never seems to change or age, even as we do and are forced to move on.

I stopped in at the Fifth Avenue Presbyterian Church, following a woman who sat in a pew. I sat nearby, wondering what she was thinking as she stared at that beautiful organ. After a minute or two of introspection, I moved on. A few blocks down I visited St. Patrick’s Cathedral. It was beautiful, but the shop in the back struck me. Did they have to put it right there, in the church?

And there I was, at Rockefeller Plaza. There’s something spellbinding about the couples holding hands and navigating the glistening ice. These skaters lack the grace of the line professionals, but they’re an inexplicably beautiful addition to this concrete landscape.

Perhaps I should tell you that I ate pizza at Grimaldi’s for lunch or that I visited Macy’s on 34th Street — and got lost. But this isn’t just about what I did. It’s about what New York means to me.

New York is a frigid November morning with giant balloons floating down the shaded thoroughfare, smelling that distinctive smell, so repulsive and alluring all at once. New York is gazing off the top of the Empire State Building and believing I could see forever. New York is having lunch under Washington Square Arch.

I was lucky enough to see one of my favorite baseball players. He’s not a Yankee, but I might have been thinking about An Affair to Remember or The Godfather. I might have been thinking about the naive visions of younger days. But I knew that New York wasn’t for me. All I could remember was Bruce Springsteen reminding me that everyone’s got a secret. And we can spend our whole lives keeping it, but one day we have to cut it loose or let it drag us down, to that darkness on the edge of town.

I’m the product of a family of New Yorkers who miss the city but would never go back. I don’t think of New York as the city that never sleeps. I don’t think of New York as the city that never sleeps. I don’t associate it with opportunity, I see something different. I wonder if Springsteen sees the same thing I see. I wonder if he sees the same thing Joan Didion saw before she left the city and wrote, like my family, that she could never go back. I understood all at once the words of Joan Didion and Bruce Springsteen and my own grandmother, who always tells me the city is no place to live.

“I want more for you than that,” she says. New York City is perfect in fleeting glimpses, but a life here is something else entirely. It’s a place for dreamers, who grow up and become realists and leave. There’s a reason Frank Sinatra sings that if you can make it there, you can make it anywhere. It isn’t about making it there. It’s about proving you can make it anywhere else, and getting out. I visited New York in May, and I spoke to a young waiter who told me of his dreams to make it big in the music industry and leave. New York, he said, was crazy and awful and he loved it. But he didn’t want to stay.

Roaming around Central Park or shopping at Macy’s or watching skaters at Rockefeller Plaza, I might have been thinking about An Affair to Remember or The Godfather. I might have been thinking about the naive visions of younger days. But I knew that New York wasn’t for me. All I could remember was Bruce Springsteen reminding me that everyone’s got a secret. And we can spend our whole lives keeping it, but one day we have to cut it loose or let it drag us down, to that darkness on the edge of town.

I sit listening to Bruce Springsteen’s “Darkness on the Edge of Town,” listening to him force those sounds through his throat. I just think about dreams, about roots. I’m the product of a family of New Yorkers who miss the city but would never go back. I don’t think of New York as the city that never sleeps. I don’t associate it with opportunity, I see something different. I wonder if Springsteen sees the same thing I see. I wonder if he sees the same thing Joan Didion saw before she left the city and wrote, like my family, that she could never go back.

I woke to a news alert from The New York Times: “Special Report: In a vast city, some New Yorkers die alone and unseen. Here’s the story of one of them.” What a start. The first thing I did was visit a deli called Ess-A-Bagel. I have no idea what that means, but it was delicious. Afterward, I walked to Tiffany and Co. and leaned against the glass counter, straining to see the price tag on a simple necklace: a mere $126,500.

I spent time roaming Central Park, the only part of the day during which I didn’t take
Fleet of foot
The Spiders edged out defending champion Duquesne by a single point to claim the A-10 women’s cross country championship. Senior Tara Hanley paced the Spiders with a fourth-place individual finish. Sophomore Courtney Thompson finished 11th overall.

“We really knew that last mile and last half-mile was where we had to get it done, and we did,” head coach Lori Taylor said.

Hanley and Thompson earned all-conference honors, and the A-10 named Taylor Women’s Cross Country Coach of the Year.

Pride of Crenshaw Field
Spider field hockey went 7-1 in conference play, winning the A-10 regular-season championship. For the fourth consecutive year, the team met UMass in the A-10 tournament final, but this year fell, 3-0.

Senior Amy Cooke was named a Third Team All-American and the A-10 Defensive Player of the Year. Spiders have won Offensive, Defensive, or Rookie of the Year awards in all but two seasons since 2001; their 18 awards are the most of any A-10 team.

Storybook ending
In her final game as a Spider, senior Ashley Riefner took a near-perfect first touch on a ball lofted over the defense by junior Lindsay Egbers and then scored the game-winning goal in the 82nd minute to beat VCU.

Riefner finished her career ninth all-time in Spider history in points scored, and TopDrawerSoccer.com named her the fifth-best player in the A-10 this season.

The team finished the season 5-12-1 overall. Keaira Clark, a midfielder, made the A-10’s All-Rookie Team.

Top-four finish
In a preseason poll, prognosticators picked Spider football to finish fifth in the conference. It ended up one of the four best FCS teams in the nation.

A quartet of Associated Press All-Americans led the Spiders to the national semifinal game at the legendary Fargodome, where the team fell to four-time defending FCS national champion North Dakota State. It was Richmond’s third appearance in the national semifinal since 2007.

The offense rolled all season long. Among the All-Americans was junior wide receiver Brian Brown, who became the first Spider to surpass 1,400 receiving yards in a single season, piling up a program-record 1,450 yards. Running back Jacobi Green, also an AP All-American, snagged a program-record nine interceptions during the season, including a sensational 100-yard pick-six vs. William & Mary in the second round of the playoffs. He paced a Richmond defense that led the FCS in interceptions, with 22, the second-most in program history, Redshirt junior linebacker Omar Howard knocked opponents down on the ground, recording 136 tackles on the season, eighth-most in program history.

The best news? A number of the top players on both sides of the ball were underclassmen — they’ll be back next year.
**T**HE Y’LL ALWAY**S** HAVE PARIS

A semester abroad is a difficult proposition for a student-athlete whose season runs from November to March. But Richmond values international experiences for all of its students, which is why the Spider women’s basketball team spent part of its offseason playing and team-building in Europe.

**Tuesday, Aug. 4**

1 A beautiful, sunny day in Paris with clear blue skies. Our bus drops us off in front of the Palais Garnier opera house. Spectacular.

2 In groups of five and six, we scurry off to find the perfect cafes, shop, and get some great pictures.

**Wednesday, Aug. 5**

Today, we use every hour, minute, and second in Paris. First, a guided tour through the Palace of Versailles, where we learn about the artwork, architecture, and history behind every square inch of the palace. Then we wander the beautiful gardens, where the views are breathtaking and the flowers vibrant.

**Thursday, Aug. 6**

We climb the 200 steps to the front entry of Basilique du Sacré-Cœur. From the moment we step in to when we walk out, our eyes cannot stop wandering.

Some of us light prayer candles, while others walk in awe of the sun shining through the stained glass windows.

After dinner, we roam the streets near Notre Dame Cathedral before climbing the steps to the second floor of the Eiffel Tower to see Paris at sunset.

**Friday, Aug. 7**

After a stop at Le Louvre and the Mona Lisa, we say au revoir to Paris and ride to 2 Valkenburg, Netherlands. After naps on the bus, it’s all fun and games, coaches vs. players in charades.

We act out whatever the other team brainstorms, everything from Shakira for Coach Miller to bacon for me. The players definitely win.

**Saturday, Aug. 8**

A walking tour in Aachen, Germany, then treats from a local gingerbread shop, the Lindt Chocolate Factory Outlet, and a trip down the Rhine River before free time in 3 Cologne.

**Sunday, Aug. 9**

“Alpine day.” We are all dreading this day, thinking we are going to hike up the steep mountain outside our hotel windows. Instead, we walk a few hundred feet into a cave. Inside are neon lights, smoke, and craziness: laser tag time!

We split into teams; coaches vs. players, like always. The coaches beat us so badly that I can’t even tell you the score.

Later, we visit Margraten, the site of an American World War II cemetery, and take time to explore and learn.

Finally, it’s game time. We get the W.

**Monday, Aug. 10**

4 Amsterdam! We tour on colorful bikes with names scratched on them: Red Devil, Bob, Brett-Brett, Milo, and so on. We ride through busy intersections, by old churches, through the red light district, by the Anne Frank house, and past the bench from The Fault in Our Stars. I can’t stop smiling.

**Tuesday, Aug. 11**

5 Onto Bruges, Belgium. More coaches vs. players charades, then our game.

Our competition looks stronger and older than the last team. We struggle early, but the second half is ours. Janelle Hubbard and Lauren Tolson knock down three-pointers while Salita Greene and Bria Powell beast on the boards. Sophomore guard Micaela Parson hits two crucial foul shots.

**Wednesday, Aug. 12**

A relaxing day in Valkenburg. We visit an orphanage, sitting down with the girls and getting to know them. When it’s time to go, we take a group photo and give them shirts, basketballs, and such.

On the way to the game, we pick up the girls, and there they are, representing our team in their new Richmond shirts. They absolutely love them. It’s great to have them at the game, even though we lost.

Tomorrow, we’ll be back in the air and back to Richmond.

---

**GAME NOTES**

The team had some on-the-court business to tend to during their trip, playing three games against Belgian teams:

- Against Basketball Lumen in the small town of Lummen, population of just under 14,000, the Spiders won 78-56.
- Against Tulikivi Deerlijk in Deerlijk, an even smaller town in Flanders, the Spiders won 72-63.
- Against BC Houthalen in eastern Belgium, the Spiders lost their last match, leaving them with a 2-1 record for the trip.

Both BC Houthalen and Tulikivi Deerlijk play in Belgium’s top league and regularly compete for the European Cup.
“THE CHARGE HAVING BEEN GIVEN . . .”

Only a handful of rituals bring together the entire University community — a commencement, a Sweet 16 appearance, a sudden tragedy. On Oct. 30, the University gathered to celebrate a milestone that has come only 10 times in the University’s history, the inauguration of a new president.

In the presence of three past presidents, students, alumni, faculty, staff, trustees, and delegates from institutions across the country, Ronald A. Crutcher received the symbols of office and the congratulations of a wide range of speakers in the Robins Center. After a picnic on Millhiser Green, many of the attendees reconvened for a symposium, “America’s Unmet Promise.” There, the new president moderated a panel discussion that explored more deeply the themes of his inaugural address, themes that will inform the development of the University of Richmond’s next strategic plan.

“It is absolutely critical that we ensure that all of our students are thriving and that they are part of, and see themselves as part of, our intellectual community. As we did with The Richmond Promise [the most recent strategic plan], we must not only profess these values but take concrete steps to live them.

It is only through the full engagement of every member of this community that we truly realize our common potential. It is not enough for our students to study diligently and earn high marks on projects and examinations. Their accomplishments take on much greater significance when they have learned to engage in the sharing of knowledge and creative expression everywhere — from their classrooms to their residence halls, their student organizations, the broader community, and the places they go after they have earned their degrees.

They must have the capacity for meaningful engagement not only with people already like themselves but also with others in whom they come to see themselves, particularly through differences. They must be able to respond to difficulties and setbacks with resilience, confidence, optimism, and renewed effort. More effective engagement with one another is the secret to unlocking and truly capitalizing on the potential of our students and of all of us . . .

If we are building an intellectual community in which all of our students are thriving, they will be prepared throughout their lives to generate new knowledge and solve new problems, to engage in creative expression, to serve others purposefully, and to help those around them do the same. In short, to live meaningful, fulfilled lives not only for themselves, but also for others. This is the enduring outcome of a liberal education, which remains the best hope for bringing a diversity of perspectives and knowledge to addressing our most vexing problems. Our time here steers the course of not only our lives individually, but of our collective future together, for you will lead the next generations into the future on behalf of all of us. As we begin the next phase of our history at Richmond, you, and the students who will follow you, deserve nothing less than our finest efforts and our commitment to thinking in the ways that we ask you to think:

• across boundaries, broadly, creatively;
• with ambition, compassion, and purpose;
• and with a genuine openness to varied voices and perspectives.

As Richmond’s new president, I promise this community my deepest commitment and tireless effort as we do just that and continue, through our embrace of the benefits of a liberal education, to shape our future together for generations to come. I am privileged to be part of a remarkable community gathered for this purpose.”

—excerpt from Ronald A. Crutcher’s inaugural address
Excerpts from inauguration:

“When we think about what should drive all aspects of our planning, priorities, and hopes for the future, that driver is academic excellence, both in the exciting pursuit of knowledge for its own sake, as well as in the broadest sense — learning to live together in a world that needs leaders and role models who can influence positive and productive change.”
—Jan Hoffman French, president of the Faculty Senate

“Ron compels us to consider seriously the nature of a good society, of public morality, and of civic virtue. Indeed, he reminds each of us that we need to do more than to seek a good life; we must also seek a good society.” —Lynn Pasquerella, president of Mount Holyoke College

“We’re thrilled to have you, Betty, and Sara with us as part of the Richmond family. ... It’s been fantastic to hear [your] enthusiasm and the vision for the University.” —Connor Marsden, ’99, president of the UR Alumni Association

“By order of the board of trustees of the University of Richmond, I invest you, Ronald Andrew Crutcher, with all the rights, privileges, honors, duties, and responsibilities pertaining to the office of the president. I charge you to build upon the remarkable accomplishments of your predecessors and to lead our University to even greater heights of achievement and service.”
—Patricia Rowland, W’77 and GB’81, rector of the board of trustees

“We recognize and are aware of the many responsibilities of the president. Nevertheless, the time and energy that you and Dr. [Betty Neal] Crutcher have invested in the students has created an atmosphere of openness and excitement.”
—Olivia Karahan, ’16, president of Westhampton College Government Association

“We, as students, have been inspired by your energy at orientation, your diligent workout regimen at the Weinstein Recreation & Wellness Center, your remarkable musical talent, and of course, seeing you and your signature bow ties at so many of our organizational events.”
—Angelo Suggs, ’16, president of Richmond College Student Government Association

“He has the ability to transcend artificial boundaries and to go to the heart of the person regardless of gender or race or background. He understands what we human beings have in common and he connects to us. ... He is a leader, yes, but even more important, he is an educator in the best sense of that word.”
—Freeman Hrabowski III, president of University of Maryland, Baltimore County

“The University of Richmond is already ... one of higher education’s great success stories. You are now poised under his leadership to take your distinctive history to yet a new level of national and international prominence and significance.”
—Carol Geary Schneider, president of the Association of American Colleges & Universities

From “America’s Unmet Promise,” the symposium that followed inauguration:

“My grandfather was a janitor. Another grandfather was a printer with an eighth-grade education. I have a Ph.D. I do not assume that I am smarter than they were. I understand that I am benefiting from my father, who was the only one in his generation to get to college and create opportunity for me. When I think just about my own family — and we can all think about that, all of the talent and potential that didn’t get the access to education — that’s the talent we need to tap in our society to fulfill the promise of being a democracy.”
—Carol Geary Schneider, president of the Association of American Colleges & Universities

“We have reports month after month that document inequities, but we seem to treat them like a natural disaster over which we have no control. ... We have to stop doing that. ... We have to understand this is a created problem. We have created it by our practices, by our policies, and by our structures, so only we can dismantle it.”
—Estela Mara Bensimon, co-director of the Center for Urban Education at the University of Southern California

“Merit needs to be redefined. It is not simply about your ability to take a particular test. It’s much more about your contribution to a democracy, where you are participating and contributing in a way that reflects your own studies but also benefits other people.”
—Lani Guinier, professor at Harvard Law School and author of The Tyranny of Meritocracy: Democratizing Higher Education in America

Videos of the entire inauguration ceremony and symposium are available at president.richmond.edu/inauguration.
Experts say you see around 5,000 ads and brands every day. Many you fail to notice or you immediately forget. The job of adman Ted Royer, R’89, is to make the ones you’ll remember. But there’s more he wants, too.
Ted Royer is not Don Draper. And thank God for that. He might have all of the Mad Men antihero’s charisma and creative spark, but unlike Don Draper, he has a soul. A funny one, too.

He left behind most of Draper’s dependency on alcohol and cigarettes in his misspent youth. Now, with an impish grin and a wicked sense of humor, he’s working to make the ad industry just a little better than the reputation for which it’s notorious. Colleagues say the father of two is professor-smart and can easily switch from talking about the intricacies of Captain America’s origin stories to long-forgotten battles in rural France during World War II. The guy’s a sponge for information, but a discerning one. He is the keeper of what’s important, what’s worth obsessing over in loving detail, and what might be the inspiration for creative ad campaigns.

His eyes exude a youthful, gentle warmth with well-worn lines etched by years of belly-aching laughs. He’s the kind of guy who looks like he has about five ideas up his sleeve when he meets you. The dogged approach he takes to his work is evident when you find him in a rumpled button-down, sleeves rolled up, and the hints of a beard beginning to emerge from a 5 o’clock shadow.

If you’re not careful, he’ll grab your notebook and start sketching when the spirit moves him. Trust me, it’s happened. Rumor has it he’s even good with an Etch A Sketch. And who’s good at Etch A Sketches?

BEWITCHED, BOTHERED, AND BEWILDERED

Royer’s path to becoming one of the country’s top ad creatives — a job that includes everything from concept development to copywriting and art direction — wasn’t preordained by any stretch of the imagination, but he has been thinking about it since he was 8.

“I was watching reruns of the show Bewitched when it first struck me,” Royer says. “Darren had this job where he’s always stressing out about making ads, and that was the first time I thought of it as an actual career. I thought that would be kind of an interesting, fun job.”

Royer didn’t follow any defined sequence, to the extent there is one, to becoming an adman while at Richmond. He struggled like many students to find what interested him. He had to de-pledge and then re-pledge Sigma Chi for academics. Ultimately, he found his niche in the humanities.

“I had a 1.8 GPA my first two years,” Royer says. “I’ve got to be honest because I want students to know that you can stumble, but then recover and be fine. It doesn’t define you if you get bad grades.”

Eventually he discovered he enjoyed his classes in history and political science enough to double-major. The running joke among his friends — particularly those in the business school — was that Royer would never be able to find a job after graduation.

“At the end of the day, Ted was always searching for something that he could vest all these great things he has inside of him,” says Brian Merkel, R’89, who shared a University Forest Apartment with Royer their senior year. “And he didn’t always have that along the way.”

In some ways, Merkel identified with that struggle. He was a biology major who didn’t want to go to med school. “It’s easier and more reassuring if the path in front of you is very clear with very defined steps you take that lead you to a particular outcome,” Merkel says.

After graduation, Royer found a job waiting tables at Penny Lane Pub in downtown Richmond, but he also kept...
perusing the newspaper ads to see what he could make better, who was hiring, and whether he could land a job.

“I was interviewing him, and I think I said, ‘Hang on and let me talk to the owner of the agency,’” says Dawn Waters, the former vice president of Caswell Coleman, a now-defunct Richmond ad agency. “‘It seems like you can offer a bit more than just the skills of a receptionist.’”

And thus Royer landed his first gig in advertising. It wasn’t a glorious one. He worked on commission at a tiny, tiny agency. Waters says she can’t remember that he ever answered the phones, but he probably did occasionally. They all had to. The agency was so small the owner used to ask Waters and Royer to bring in friends and significant others when they had clients visiting to make it look like they were a bustling agency. It was all a farce — one that Royer and Waters spent hours laughing at: the fake reviews of ads on VHS tapes, the fake meetings, all of the sound and fury signifying nothing. It was ridiculous, but worth plenty of good laughs once the actual clients left.

“He just wanted an in,” Waters says. “And I totally got that. I was the same way just a few years before him. I’m just glad we realized as early as we did that he was capable of possibly more than that. And clearly that was something he became very good at.”

Well, eventually.

“I was terrible at that job,” Royer says. “Because I’m just not a natural salesman. But whenever I met with creatives — the art directors and copywriters coming up with the ideas — I thought, ‘That’s the job. That’s really fun.’”

The creatives told him he should attend the Portfolio Center in Atlanta. He took their advice. The rest since has been a crazy ride.

“I think he’s an inspirational figure,” says Merkel, his old roommate. And he’s not being hyperbolic. Merkel’s now a biology professor in Wisconsin, and he thinks of Ted when he’s trying to advise and mentor students along different paths. “They’re really passionate,” Merkel says. “But they can’t seem to find an area to plug into with all these things they have to offer. And Ted’s kind of a great example of that being OK for now.”

WHAT WHOLESOME LOOKS LIKE

Royer left Atlanta and eventually ended up in Southeast Asia working for Saatchi and Saatchi Singapore. That’s where he met David Droga. As Droga tells it, he hasn’t been able to shake Royer since. They were both in their early 20s then, and Droga’s seen Royer go from sleeping more in the beanbag chair in his office to becoming the kind of family man most guys aspire to be.

“He was one of 20 very talented creatives even back then,” Droga says. “We were both young and naïve, but we were producing work that was great for the region. Beyond just how likable he is, he’s exceptionally talented. I just liked his take on the world and creativity, and I just thought it was quite unique.”

They both left Singapore — Droga to head up Saatchi’s London office, and Royer for South America. Eventually,
“We’re not ashamed to be in advertising. We just think that it can be better — agencies and brands can be more responsible and do better work. We’re an ad agency — it’s fine to say that. We just want to take the same muscles and avenues people use and do a better job of it. It doesn’t have to be only noise or sales.”

—Ted Royer

Publicis, a large holdings company, bought Saatchi and named Droga its worldwide creative director. He called Royer to help do a tour of offices and assess the creative leadership in the different global markets.

In 2006, Droga quit Publicis to start his own agency, Droga5. A year after that, he again brought on Royer.

“I’m an old-school boy,” Droga explains. “It was very important to me that there was someone I had a shorthand with, that I trusted implicitly.”

The early cast of characters was probably the most influential in shaping the agency’s ethic and in positioning it for its growth from a handful of staff to more than 500 today.

“Ted’s always been someone who sees big picture and is grounded in the humanity of our agency,” Droga says. “So that’s why, for me, he was one of my first choices to help shape the agency.

“He also doesn’t hide the fact that he spent his childhood watching every television show that ever existed,” Droga says. “There’s a certain innocence and mass appeal to Ted’s creative flair. He’s also got a wicked sense of humor, which I like that very much.”

That dynamic — turning the everyday into something creative — is exactly what Royer’s creative team did for a 2014 campaign with Honey Maid graham crackers that redefined “what wholesome looks like” while connecting it to the company’s nearly 90 years of various looks and names.

“One of our creatives, Kevin Brady, was on the playground watching this heavily tattooed father with a mohawk playing with his daughter. And that stuck with him — how sweet it was. It’s so completely normal and wholesome,” Royer says. “The face of wholesome is changing all around us, but the principles haven’t changed.”

That idea became the narrative about Honey Maid on which Droga5 based its whole campaign. The biggest challenge was helping Honey Maid get behind the core message that the company could make a statement about its longstanding reputation for wholesomeness but also have an opinion about the changing face of what is wholesome — that the ’50s ideal of a nuclear, white, straight family isn’t the only way to be wholesome. And whether they’re tattooed, gay, Latino, or whatever, people can relate to the qualities of being human. The spots featured loving families just being families. Their identities were embraced as an unremarkable part of being human and enjoying life together as a family.

“It was really different when we launched it,” Royer says. “We were the first to overtly say this is [also] good, this is [also] wholesome, to have a brand stand up for that kind of principle.”

Other companies have followed his lead. When Campbell’s Soup began running ads with same-sex parents, the advertising press wryly commented that Campbell’s was pulling a Honey Maid.

“We also see the positive ramifications of our industry,” Droga says. “It’s not just about producing work and selling stuff. It’s very helpful to me when people know that the creative leadership looks at not just the mechanics of advertising, but the power of it.”
Campaigns like this one have a special resonance with Royer now that he’s a father.

“I am far sappier than I used to be,” Royer says. “As a creative director and someone who judges work, the heart-warming stuff I was bored with as a 20-year-old I find resonates with me more. And I also have a deeper awareness of what I’m going to put out in the world and what kind of message we’re sending.”

Royer also tries to bring to life moments he has with his kids — pretending to be a dinosaur or the vacation home doorway covered with height marks are just two of the images he’s eager to turn into something.

He hasn’t lost his personality to become a great father,” says Droga. “It’s almost like having children is a crescendo for him.”

Royer’s sense of humor has only sharpened with age. A few years ago, when he and his wife welcomed their first child, he — true to form — mocked up a birth announcement re-creating the famous *Vanity Fair* cover of a naked, pregnant Demi Moore. The only twist? He cast himself in the lead role for the shoot.

Van Es says the work that Droga and Royer came up with was refreshing, direct, simple, and very funny. Their ads poking fun at Stella Artois and its “chalices” went viral online. They took on the insanity of the Super Bowl, coming out of the gate with a series of ads hyping an overly elaborate Super Bowl spot that never was. In an ad spot last year, they rented space to other companies, mocking the fact that spots cost a fortune and limit ad buys to companies who can pony up the ridiculous prices.

“The interesting thing about advertising is that you have to have a good sense of humor, but you have to figure out the stuff that works for people,” van Es says. “It has to be universal enough to reach a big audience. What I think is very special about Ted,” van Es says, “is that he’s invested in genuine, authentic creative work that is mostly truly trying to do something different and not just delivering another campaign.”

Van Es says the work that Droga and Royer came up with was refreshing, direct, simple, and very funny. Their ads poking fun at Stella Artois and its “chalices” went viral online. They took on the insanity of the Super Bowl, coming out of the gate with a series of ads hyping an overly elaborate Super Bowl spot that never was. In an ad spot last year, they rented space to other companies, mocking the fact that spots cost a fortune and limit ad buys to companies who can pony up the ridiculous prices.

“The interesting thing about advertising is that you have to have a good sense of humor, but you have to figure out the stuff that works for people,” van Es says. “It has to be universal enough to reach a big audience.

“What I think is very special about Ted,” van Es says, “is that he’s invested in genuine, authentic creative work that is mostly truly trying to do something different and not just delivering another campaign.”

**WHO EVEN USES THE WORD CHALICE**

It’s no secret that beer ads trade in ridiculous action sequences or play to tired stereotypes of idiotic guys robotically in search of women and dumb fun. Others paint an overly sophisticated veneer of beer’s classiness. But it’s just beer.

That’s where Royer and Droga5 guided Newcastle, a company and area of England with a reputation for being straightforward and honest. Royer’s creative work for Newcastle Brown Ale was based on the premise that all beer marketing is a load of hogwash; Newcastle’s ads would come from a place of real honesty and offer a new perspective on the stupidity of most beer ads.

“The first brief basically said that the world is full of bollocks, and it needs a dose of honesty,” says Droga5 client Charles van Es, former senior brand director for Newcastle Brown Ale. “We’re going to be refreshingly honest with you. No more bulls—t. We’re going to give it to you straight.”

Van Es says the work that Droga and Royer came up with was refreshing, direct, simple, and very funny. Their ads poking fun at Stella Artois and its “chalices” went viral online. They took on the insanity of the Super Bowl, coming out of the gate with a series of ads hyping an overly elaborate Super Bowl spot that never was. In an ad spot last year, they rented space to other companies, mocking the fact that spots cost a fortune and limit ad buys to companies who can pony up the ridiculous prices.

“The interesting thing about advertising is that you have to have a good sense of humor, but you have to figure out the stuff that works for people,” van Es says. “It has to be universal enough to reach a big audience.

“What I think is very special about Ted,” van Es says, “is that he’s invested in genuine, authentic creative work that is mostly truly trying to do something different and not just delivering another campaign.”

**DESIGNED NOT TO BE FORGOTTEN**

When it comes to creative campaigns, Royer’s also not afraid to boldly go where others have gone before. No one really wants to talk about toilet paper. If it works well, you don’t notice or appreciate it. It becomes an issue only when the roll runs out or the sheets disintegrate in your hands.

Last year, Royer and Droga were working on a pitch to Quilted Northern and attempting to find a cool, fun way to express what the brand was all about: pride in technology, a venerable name, etc. But they realized that, in reality, Quilted Northern’s highest aspiration is never being noticed. Its product is designed to be flushed down the toilet, literally.

The team began thinking about the things you can’t forget in the bathroom. And the fact we all have strange knick-knacks or pictures in our bathrooms. From that, a campaign of dark humor was born from the perspective of the long-suffering, beleaguered bathroom objects who see and smell everything. You’ve probably seen these on air: the framed picture of grandpa, the porcelain figurines or children’s toys lamenting years of olfactory suffering.

The risks were great with that campaign. It was a com-
“What I think is very special about Ted is that he’s invested in genuine, authentic creative work that is mostly truly trying to do something different and not just delivering another campaign.” — Charles van Es, client

Most of Droga5 and Royer’s work won’t soon be forgotten. And it’s clearly being noticed and talked about. Ad Age has named Droga5 to its agency A-list five times. And Royer was named one of Adweek’s indispensable executives in 2015. Part of this praise is because of the way they approach their work: It’s not just about the message; it’s about the power of the medium itself.

Royer has won too many additional industry accolades to count or list, but what’s most impressive are the causes and clients he likes to land. Pay equity for women? He’s worked on it with the National Women’s Law Center and speaks with the passion that comes from having a small daughter. Income insecurity at retirement? He’s worked with Prudential on it. And he’s managed to tap into the human experience in ways that resonate with individuals and help move us forward, whether through graham crackers or beer or retirement planning. It’s a long way from the cynicism of Don Draper about the world. And it’s a far cry from those even within the industry hesitant to own the work they do.

“We’re not ashamed to be in advertising,” Royer says. “We just think that it can be better — agencies and brands can be more responsible and do better work. We’re an ad agency — it’s fine to say that. We just want to take the same muscles and avenues people use and do a better job of it. It doesn’t have to be only noise or sales.”

The company’s success is proof of that. Droga5 has grown exponentially over the eight years since its founding. Royer’s been a big part of that — with an infectious laugh and personality, he helps excite people about the work the agency is doing. And, after all of this success, his teddy bear personality has remained constant. He’s still the guy who wants to make you laugh harder than you’ve laughed before. He’s still humble, understated, and kind, on the floor, pretending to be a dinosaur with his kids.

“At the end of the day, I know this sounds lame, he’s just a f—ing good, old-school good person,” says Droga, his partner. “I think everyone is happy for his successes. Not just because he’s likable, but because he earns it. You like the good guys to win.”

Paul Brockwell Jr. is section editor of University of Richmond Magazine. He’s an avid Mad Men and Joan Holloway fan who wishes we could bring back the style of that era without its misogyny and bad life choices. He also keeps a book of cheesy, pun-based business names and ad ideas, but he’s not telling you where, lest he be publicly shamed. (Kidding, his puns have no shame.)
THE HIGH PRICE
OF PEACE
In her exhibit “Catalogue of Silence,” art professor and Sarajevo native Tanja Softić documents the state of the city’s museums and libraries two decades after the devastating siege of the city during the Bosnian War. According to Office of the United Nations High Commissioner for Refugees, the Bosnian War forced more than 2.2 million people to flee their homes, the largest displacement of Europeans since the end of World War II.

In the Summers of 2013 and 2014, I spent time photographing, researching, and interviewing staff at several cultural institutions in Sarajevo that either were closed for lack of government funding or operated under conditions that would be considered impossible anywhere in the developed world. I worked in the National Museum (closed, most staff furloughed and, as of June 2013, director and senior curators owed nine months of salary), the National and University Library (operating in a temporary and highly unsuitable location, its holdings decimated by wartime incineration), the Museum of Literature and Performing Arts (in dire need of renovations and proper archival storage), and the Museum of History (open, as of June 2013, staff owed four months of salary).

All of them were generously funded by the government when Bosnia and Herzegovina was one of six republics of socialist Yugoslavia. Since the war of 1992–95, the impoverished new government has relied on foreign aid and never developed a coherent plan for ongoing funding of these institutions. As in many “new democracies,” culture, education, and health services have been largely gutted due to the pressures on governments to privatize assets and services on the one hand, and the culture of corruption and cronyism on the other. In Bosnia, problems are compounded by the wartime destruction and damage, by the exodus of professionals during the war, and by the Kafkaesque governing structures.

As one of the curators explained, the existence and functioning of these national institutions uphold the idea of Bosnia and Herzegovina as a sovereign, undivided, multiethnic country. Their holdings bear witness to a resilient, heterogeneous culture that survived empires by adapting and including influences that came with long, foreign administrations. That is precisely why they are not funded, why the state itself, by abject neglect, is continuing the destruction of Bosnian culture and learning that began in earnest in the war of 1992–95. And to understand something as absurd as that, we have to understand that the government of Bosnia and Herzegovina is set up to work against its own unity, like a house divided against itself.

In 1995, the Dayton Peace Accords, brokered by the Clinton administration, managed to end the war, but at a very high price for Bosnians. It created an unworkable, dysfunctional division of the country into two administrative units, or “entities” as they are called in local political parlance: the Bosniak-Croat Federation (mostly Muslim/Bosniak and Catholic/Croat-governed) and the Srpska Republic (Orthodox/Serb-run) that are perpetually at odds with each other. Many politicians, particularly from Srpska Republic, are not interested in supporting anything on the federal level. Supporting the national institutions that bear witness to the country’s cultural diversity and educate about its complex history goes against the formula of their power, which relies on bombastic nationalist rhetoric and secessionist threats in public and crony networks in the shade. The other side, Bosniak-Croat, is not invested in saving the museums and libraries, either, as it is much more politically expedient and much cheaper to support glamorous international events and festivals — Sarajevo is awash in them — that will largely take care of themselves with corporate endorsements.

Meanwhile, centuries of artifacts from all current ethnic groups and their predecessors are being slowly destroyed: The National Museum, for example, has no heat; pipes freeze and burst; the interior is damp and moldy; and the exterior is vandalized. What remains of the collection of the National and University Library after it was set ablaze by Serbian shelling on August 25, 1992, is housed in the damp, former barracks of the Yugoslav National Army.

During my visit, I found that staff in different museums had different levels of comfort with operating within a new, free-market, post-socialist reality in which museum funding is raised through endless grant writing, vigilant entrepreneurship, and the development of membership and donor bases. Museums that were open raised funds through renting spaces for various corporate events, previously unheard of gift shops (the first thoughts for this essay were penned into a handsome leather-bound notebook from the History Museum’s gift shop), and other very “American” commercial strategies. However, everyone agrees that these efforts bring only a small portion of the funds needed for the museums’ full operation. There must be a fundamental...
PIONIRSKA ZAKLETVA

KAD POSTAJEM PIONIR DAJEM OBEĆANJE:
DA ĆU MARLJIVO UČITI I RADITI,
POŠTOVATI RODITELJE I STARUJE
I BITI VJERAN I ISKREN DRUG
KOJI DRŽI DATU RIJEČ.

DA ĆU SLIJEDITI PUT NAJBOLJIH PIONIRA,
CIJENITI SLAVNA DJELA PARTIZANA
I NAPREDNE LJUDE SVIJETA
KOJI ŽELE SLOBODU I MIR.

DA ĆU VOLJETI SVOJU DOMOVINU
NJENE BRATSKE NARODE SVE
I GRADITI ŽIVOT
PUN RADOŠTI I SREĆE.
change, at government and major corporate levels, to rescue these institutions in crisis and to ensure that their holdings are available to future generations.

The National Museum, the History Museum, and the temporary quarters of the National and University Library are near each other, along the city’s main artery, Zmaja od Bosne. The country’s parliament is next door, as are many business buildings. A quick look around is a lesson in the modern history of Bosnia and Herzegovina: Some buildings are from the Austrian period, such as the majestic National Museum, while some are mid-century modern, like the splendidly minimalist History Museum. They bear witness to two great building periods in modern Bosnian history, during the brief Austro-Hungarian rule from 1878 to 1918 and during the golden era of Tito’s socialist Yugoslavia in the 1960s and 1970s. Sadly, the beautiful stucco decorations and sharply cut stone are broken and crumbling; weeds are slowly overtaking the fountains and plazas; and graffiti and commercial posters deface outer walls.

Sarajevans come out on beautiful days and hang around the museums, sipping coffee in one of the many cafés and letting kids climb the old tanks behind the History Museum (the former Museum of the Revolution). Others choose to visit opulent shopping malls that have sprung up nearby, surreally framing the closed and deteriorating museums. And why not? Inside the malls, they can imagine that they...
live in a civilized, peaceful, prosperous country. Closed museums are simply another depressing bit of reality, their loss just one of many that Sarajevans had to endure. After the horror and wholesale destruction during the 1992–95 siege, the unthinkable has become a norm.

Growing up, I spent many happy hours in Sarajevo’s museum spaces. My mother was a curator in the Museum of Literature and Performing Arts; the interior and the botanical garden of the National Museum, close to our family apartment, were my favorite teenage hangouts. In that garden, as a student at Sarajevo’s Academy of Fine Arts, I drew and studied stećaks, the monumental grave markers of medieval Bosnia. Elementary school teachers took us to the museum to see Roman mosaics and prehistoric canoe remains. I used to be afraid of the taxidermied animals. I took my first art lessons in the National and University Library. As I helped my mother with the archival research, I saw the papers published in Sarajevo under several regimes and learned about the complexity of intellectual life of the city throughout the ages.

I find it profoundly sad, and profoundly unacceptable, that children are growing up in Sarajevo without access to many of these resources. The cultural patrimony that sheds light on Bosnia’s complex history, that witnesses the wealth of its hybrid, diverse culture, that presents the story of Bosnia and Herzegovina as far more than the well-worn panorama
of perpetual, inexplicable conflict is inaccessible to the citizens of Bosnia and Herzegovina and to foreign scholars and visitors. This is happening precisely at the time when Bosnia needs a hopeful, positive vision of itself, when it needs to recapture the memory of peaceful, fruitful coexistence of multiple religions and ethnic groups that inhabited and still inhabit this area of the Balkans. The dignity of knowing their shared cultural history has been taken away from those who need it most: young Bosnians of all ethnicities.

It would be easy to despair, given the situation, and many in Sarajevo do. But a notable number of mostly younger curators, administrators, and even non-professional staff consider despair a luxury. Many of them are working, even though they have not been paid in months, out of a clear, sincere, and deep sense of mission. So much has been lost in the war, they say, that they cannot bear to turn away now. They lament and curse and lay blame (and the politicians they fault deserve every bit of it), but they are keeping up the fight. A new cadre of museum and library professionals has emerged, often educated or trained abroad, with an extensive network of classmates and colleagues around the world.

All around the city, I sensed a renewal of interest in local history and culture, not as a blueprint of ethnic division, but as something to be appreciated for its specifically hybrid nature and unique complexity. The new generation of Sarajevans is longing to decouple the words “cultural roots” and “blood.” In the rare-books department of the National and University Library, I saw books printed in Sarajevo’s first printshop in the 19th century. There were books in Croatian, Serbian Cyrillic, Hebrew, Yiddish, German, Turkish, and Ladino (the language of Sephardic Jews who settled in Ottoman Sarajevo after their expulsion from Spain). All of them were read by at least one part of Sarajevo’s citizenry.

I spoke to Nermin Ibrulj, a book conservator in the National and University Library, who was among the people who dashed in and out of the burning building in 1992 attempting to salvage at least an armful of rare books, whatever still seemed possible. As he was rushing out on his last foray, he turned back and thought he was hallucinating: Viscous silver liquid was flowing down the granite columns around the atrium. Later he learned that lead, which had been used to seal the stone joints and waterproof the floors, had liquefied in the hot blaze of three million books burning above. Every workday since, he ties on his apron and gets to work to preserve what is still here. People like Nermin give me hope.

This project is my way of lending a hand to the people who get up in Sarajevo’s dark winter mornings and go to work in the cold museum or library spaces because they cannot bear to turn away. They ought to be our highest heroes. Theirs is the work that must be done and that must be supported by governments and citizens as long as we call ourselves civilized people.

Tanja Softić is a professor of art at the University of Richmond. She teaches courses in drawing, printmaking, book arts, and the history of graphic arts. The exhibit from which these words and images are taken opened at Sarajevo’s Museum of Literature and Performing Arts in the summer of 2015 and was on display at the Weinstein International Center Gallery this past fall, accompanied by programming exploring the war, the Srebrenica massacre, and the state of culture in Bosnia.
Something old

At her October wedding, Abby Kingston, ’07, took “something old” to a new level when she wore a 120-year-old dress first worn by her great-grandmother in 1895.

“When I took it out of the box, it was a hideous color brown and did not fit,” Kingston said, “I thought there was no way I would ever be able to wear the dress.” The dress needed a lot of work to remedy the worn spots, small tears, and yellowing of the once-beautiful, rich ivory satin.

Easton, Pa., designer Deborah LoPresti took on the task of restoring the Victorian gown, which was hand-made in New York. Her staff’s first task was to remove any unneeded trimmings that were added to cover the disrepair. They then had the arduous work of cleaning the fragile cloth and handmade Belgium lace. LoPresti and her team spent more than 200 hours on repairs and trips to New York City for fabric and laces to match the original material and trimmings.

It cleaned up beautifully, and Kingston became her family’s 11th bride to wear the dress on her wedding day, signing the marriage license in it before donning a more durable dress.

At your fingertips

Alumni can now download an upgrade to the UR app via iTunes for Apple devices and from Google Play for Android devices. The upgrade still delivers all of the latest information about UR tailored to personal interests, but users can now customize their home screen tools and stream the campus radio station, WDCE. There’s also a new module for the magazine that we’re quite partial to. This upgrade was made possible by the UR Alumni Association and University communications.

Greetings from Panama

This year, our second international alumni group has formed, in Panama. Look out, London! They’re also gunning for the best hats award. Find the regional group in your neck of the woods. Visit alumni.richmond.edu/regional-groups for more information on ways you can connect with Richmond through receptions and special events wherever you may roam.
Just keep running

As someone with a doctorate in neuroscience, Teal Connor Burrell, ’07, understands why morning runners are always so happy. But she’s also a runner, an activity she picked up shortly after graduating from Richmond. Eight years later, she has made her goal of qualifying for the Olympic Trials in the marathon. What’s just as amazing — as her husband, Rusty Burrell, ’07, points out — is that Teal has surpassed him and her sister Colette Connor, ’04, who both ran cross country for UR. Teal, now a science journalist, is documenting every step of her Olympic journey on her blog (milestothetrials.com), and we’ll be following her closely in February when she competes.

HAPPY TRIALS

Spider Shadowing

Nearly 400 students applied for the inaugural Spider Shadowing program. Alumni volunteers around the country stepped up to host 160 opportunities during winter break to give students a leg up on getting to know more about the fields and industries where they may want to work. The popularity of this program with both students and alumni has confirmed a need to offer it again over the summer. If you’re interested in hosting a current student, visit hirespiders.richmond.edu for more information about the program.

Local stories

Don Dale likes to ask people what they would share about themselves if they could tell only the highlights of their story. Dale’s story is one encompassed by a love of journalism.

Dale’s a Richmond grad of ’71 or ’72 (he’s not sure; records show ’73), but he should’ve been a ’64 grad. The Vietnam War interrupted his college career, and Dale found himself in Germany. This happenstance helped him along on his dream of becoming a news director — a job he held for American Forces Television Germany.

Since, he’s worked at WTVR as a news director and at the VMFA as an arts writer for nearly 30 years. In his retirement, he found himself with a lot of free time, so in 2011, he started a weekly radio show called What’s Your Story? He interviews Holocaust survivors, astrologers, retired reporters, physics professors — anyone with an interesting story to tell.

“I want to introduce [the audience] to things, parts of Richmond, and people who interest me, in the hope that they will find something interesting for themselves. I don’t have a serious purpose; I’m not trying to change anything or influence anything. I’m just trying to open up the world with somebody else’s viewpoints.”

Listen in at virginaviice.org/programcategory/whats-your-story.

—Tracy Akers, ’16

[Editor’s note: Shortly before we went to press, we learned that Dale died Dec. 28. We left the story as written and extend our deepest sympathies to his family, friends, and colleagues.]
Dave Rosenbaum was a nervous minion. It was 2010, and Illumination Entertainment was about to release its first animated feature film. Rosenbaum, vice president of talent, had spent two years supervising a team of story artists. They were introducing a weird breed of little yellow characters called minions, assistants to an evil villain plotting to steal the moon. They had no idea whether this new film, *Despicable Me*, would be a hit or a bust. 

“SPOILER ALERT: It went pretty well.”

Rosenbaum could not have anticipated the phenomenon *Despicable Me* — and those minions — would become. (By the way, the first minion is Dave’s namesake thanks to ad-libbing by actor Steve Carell.)

Rosenbaum received dual degrees in theater and business at Richmond before earning a master’s degree in producing from the American Film Institute in Los Angeles. He worked at DreamWorks Studios and was directing films in Bulgaria prior to receiving an offer in 2007 to join a new animation company being formed by Chris Meledandri, former president of 20th Century Fox Animation. It’s been a wild ride since then.

“My job is to find great artists with limitless imaginations, wherever they may be in the world,” Rosenbaum said. “We’re currently working on four films coming out in the next two years, plus marketing games, toys, and rides for theme parks.”

All of that requires a lot of talented artists. A large part of Rosenbaum’s work involves scouting and managing artistic talent. And all of those artists have given people around the world the little yellow creatures in overalls, whose language, Rosenbaum said, was created and voiced by the film’s directors.

The success of the *Despicable Me* franchise underscores Rosenbaum’s argument that business can’t survive without art, and art can’t survive without business. *Minions*, which was released in July 2015, netted more than $400 million in worldwide box office sales in its opening week. It’s currently ranked 10th in all-time worldwide gross sales, according to film industry monitor boxofficemojo.com.

Why have the minions become such a phenomenon? “There’s something innately good about them,” Rosenbaum said. “They’re always trying to help; they’re just not good at that. A lot of people see themselves as minions.”
**Out of the park**

The summer before coming to Richmond, Erin Flynn, ’15, fell in love with baseball. Now, as a member of *Sports Illustrated*'s wire division, she gets paid to write about it.

Flynn interned with *SI* in 2014 and was later offered a full-time position. “I accepted on the spot and may have cried,” she said.

Though she started only in July, Flynn is already editing and assigning stories. She said she didn’t think it was common to be trusted with that level of responsibility so quickly.

Not surprisingly, much of Flynn’s focus has been on baseball. She is a true fanatic for the sport. “I would have double-majored in baseball AND journalism,” her online bio reads, “but baseball wasn’t an option.” Just take a look at some pieces she’s written for *SI* — covering everything from her hometown heroes, the Nationals, to “107 years of Chicago Cubs playoff misery.”

But what happens now that crisp fall nights on the diamond have given way to frigid afternoons on the gridiron? Flynn hopes to start on a side project or feature story. And where does she go from here? “I’m not sure,” Flynn said. “I’m excited to see what my future brings as my journalism career unfolds.”

—Damian Hondares, ’17

**DIAMONDS ARE THIS GIRL’S BEST FRIEND**

Flynn would have majored in baseball if she could have. Now, she covers it for *Sports Illustrated*.

**FIELD OF STUDY**

So maybe you can major in baseball. In January 2015, Whittier College in California inaugurated its Institute of Baseball Studies, which the school calls “the first humanities-based research center of its kind.” One of its co-directors, Joseph L. Price, is a religious studies professor, which makes perfect sense.

**CHURCHILL & EISENHOWER:**

A VIRGINIA VISIT

BRIAN, G’64, AND PATRICIA DEMENTI, W’63

This book relives the March 1946 visit of Dwight Eisenhower and Winston Churchill to Richmond and Williamsburg, Va., through vivid shots from Frank Dementi, the photographer chosen to document the trip, and anecdotes about the crowds who greeted them and the dinner hosted in their honor by the Rockefellers.

**THE DIVINE IN ACTS AND IN ANCIENT HISTORIOGRAPHY**

SCOTT SHAUF, ’93

Shauf’s particular interest is in how the divine is represented as involved in history, including the nature of divine retribution, the partiality or impartiality of the divine toward different sets of people, and the portrayal of divine control over seemingly natural events.
We welcome your news. Send information to your class secretary or directly to the magazine at classnotes@richmond.edu. Or you may mail it to the magazine at Puryear Hall 200 • 28 Westhampton Way • University of Richmond, VA 23173. Please include your class year and, if appropriate, maiden name. For your children, please include birth dates rather than ages. Photographs of alumni are also welcome and published at space allows. Please note that the magazine does not publish news of engagements or pregnancies. Information may take up to two issues to publish. Class notes do not appear in any online edition.

The magazine uses undergraduate degree designations for graduates through 1992, and law, graduate, and honorary degree designations for all years.

B Robins School of Business
C School of Professional and Continuing Studies
G Graduate School of Arts and Sciences
GB Richard S. Reynolds Graduate School of Business
GC Graduate School of Professional and Continuing Studies
H Honorary Degree
L School of Law
R Richmond College
W Westhampton College

Class notes are available only in the print edition. To submit your news and photos, contact your class secretary or email us at classnotes@richmond.edu.

University of Richmond Magazine

Class notes are available only in the print edition. To submit your news and photos, contact your class secretary or email us at classnotes@richmond.edu.
1. Judith Acree Hansen, W'62
2. James Dellinger, R'68
3. Gerald Bowman, R'76
4. Susan Bradshaw Owen, W'78
5. Charlie Lindsey, R'86
7. Brock Gustafson, '98
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.
Perfecting the refectory

North Court’s face-lift provides a modernization while leaving intact its timeless values of community.

Back then, Westhampton College’s first building housed everything: students, classrooms, faculty offices, the reading room, the dining hall (as pictured above circa 1961), and even faculty members and their families. Residents included many of the University’s big names that we recognize across campus today like Boatwright and Keller and Crenshaw. The earliest days of WC formed a close-knit community where Westhampton students and faculty lived, dined, and learned together.

Though North Court has always been an important center of activity for Westhampton students, much has changed from when it opened in 1914. The academic wing now houses only three departments — philosophy, classics, and education. The old reading room, located on the third floor tower, is now a lounge. The women’s refectory, where all of Westhampton’s residents once ate their meals, is now Perkinsion Recital Hall.

When I began my junior year in North Court, I had no idea what surprises my new residence hall held for me. I heard from previous upperclassmen that the building was one of the oldest buildings on campus, with sloped ceilings, the occasional fireplace and bay window in a few lucky rooms, and even the odd private bathroom complete with a bathtub — a mere myth in most residence halls built today.

Not only did I discover all of these historical perks, I also stumbled on the third-floor tower lounge, located the classics library, and even spotted the famous Rat Hole Roof, an old favorite sunbathing spot. One afternoon, I heard singing coming from Perkinsion. I have since learned that it was a common location for concerts and other gatherings, including weddings — all of which I found in keeping with Perkinsion’s history of community gathering, minus the food.

Due to its rich history, many Westhampton students, including me, choose to live in North Court during their upper division years, but none are living there now. Renovations have closed the residential section of the building that surrounds the courtyard. While many students and alumni have expressed concern over the building’s conversion to suite style, moving away from its old-style, idiosyncratic rooms, I believe that North Court’s history can be preserved while accommodating the suite-style preference of today’s college students. Let’s face it — community is great, but not too much when it comes to bathrooms.
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tempor in dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tempor in dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

**University of Richmond Magazine**

Class notes are available only in the print edition. To submit your news and photos, contact your class secretary or email us at classnotes@richmond.edu.

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tempor in dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tempor in dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tempor in dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tempor in dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.
Hunger pains

Shannon Maynard’s career came full circle when she was named executive director of the congressional center where she first interned as a Richmond student.

Everyone jokes the intern will return one day to run the office. Shannon Maynard confirms that prediction. She’s had a nearly 20-year career in public service, including her new position as executive director of the Congressional Hunger Center. Maynard runs a team focused on creating the next generation of leaders in the fight to end hunger with an intentional focus on making sure leaders are equipped with the knowledge and ability to bridge practice and policy.

She first came to the Congressional Hunger Center through a Bonner Scholars internship the summer after her first year at Richmond. Her journal of that experience recently reminded her of what she gained: “It challenged me to look at and better understand why people were hungry, and the complexities of why we haven’t addressed this issue throughout the U.S. and the world.”

Maynard says the Bonner Scholars program — and being able to volunteer in the community and apply that experience in the classroom — gave her the confidence effect significant change in her own spheres of influence.

She came back from that summer a passionate advocate on campus for hunger and homelessness issues. After graduation, she returned to the Hunger Center as an Emerson Fellow, spending a year working with local poverty alleviation organizations and receiving leadership training.

By design, Emerson Fellows experience poverty wages firsthand and interact with those benefiting from food banks, childhood nutrition programs, and other social services.

“I can remember my parents thought I was crazy that after graduating from college, I wanted to go and live on an allowance of about $8,000 a year,” Maynard says. “But collecting and hearing the stories of individuals was transformative. It helped me dismantle some of the myths that get perpetuated in this country around why people are poor: that it’s a lack of initiative, versus what I saw, which was a lack of opportunity.”

Maynard came away from the fellowship wanting to help other people see themselves as change makers, both the individuals who receive social services and other young people. Now, as the Hunger Center’s new executive director, she is preparing to tackle hunger and homelessness head-on.

“In the United States, when you look at who is most likely to be impacted by food insecurity, we’re talking about children, seniors, and people of color,” she says. “By not acknowledging and looking at those populations that are most at risk, which involves having difficult conversations around race, equity, and oppression, we are doing a disservice to ourselves in terms of how we’re going to attack hunger.”
BUT DOES IT WORK?
Just ask Robin Kim, a computer science major and the head resident in Moore and Dennis halls. He has heard the voices of his first-year residents through the door as they follow the steps on his chart and then step away, having solved their own problems independently. Success.

Independence and maturity are traits Kim models well because he has them in such abundance himself. After high school in Green Bay, Wis., and one year at Richmond, Kim, a South Korean citizen, took off two years to serve in his country’s armed forces before returning to Richmond.

His computer science skills transfer surprisingly well to being head resident, he says. “Both require a lot of problem-solving ability. You have to break down big issues bit by bit.”

And even small ones, like how to think before you knock.
BEE DO! BEE DO! Silly minions — they’re always trying to help, but it never goes as planned. Read more about this one, Dave, and the Spider for whom he’s named on Page 38.