

## Scholar Stories: Data Drives Decathlete Jack Lint '14

Continuing the popular series that began in 2016-17, each Wednesday MGoBlue.com will highlight a Michigan student-athlete and their academic pursuits. These are our Scholar-Athlete Stories, presented by Prairie Farms.

By Kyle Terwillegar

3/27/2019 11:21:00 AM

More than most other track and field student-athletes, University of Michigan graduate transfer student Jack Lint is all about the numbers.

Take the Big Ten Indoor Championships, held in Ann Arbor in late February, for instance. Lint competed in four different events measured in both seconds and meters. That included five hurdles, three horizontal jump attempts, six vertical jumps attempts and three throws -- all of which were assigned unique point values based on the quality of the performances to determine scores in an overall set of standings.

And that was just on Friday, Lint's first day of competition in the heptathlon.

Lint's signature indoor event runs student-athletes through a seven-event gauntlet over two days that tests competitors' prowess in sprinting, endurance, throws and jumps events. At the end of all seven, the competitors' scores from each are totaled together, with the highest point total taking the win as the best all-around athlete in the field.

Lint posted a score of 5,507 points that earned him fifth place overall, as well as the No. 3 spot on the all-time Michigan list in the event, in what was his first-and-only heptathlon while wearing the maize and blue.

The upcoming outdoor season will present even more numbers to deal with, as the decathlon expands Lint's two-day schedule to 10 different events -- five on each day. One hurdles race, two different sprints, three different throws events, three different jumps events and a 1,500-meter run to cap it all off.

It can be a lot to keep track of in the heat of competition -- not to mention a lot to train for throughout each week of practice -- but the analytical mind of Lint thrives in those circumstances.

"Most guys that I compete against that are successful, they're actually really smart guys," Lint said, "and they do understand the math and they want to understand what goes into each event and how physics or how certain stretch reflexes were actually working. Understanding all those different types of information can make you a better athlete, especially in the decathlon where you have to keep so much information straight in your head or on paper."

\*\*\*

You can confidently count Lint among those successful and really smart guys.

Now in his first year at Michigan as a graduate student pursuing a master's degree in data science from the School of Information, the Ohio native arrived in Ann Arbor after decorated academic and athletic undergraduate careers at the University of Virginia.

He left as the Cavaliers' school record-holder in the indoor heptathlon and also won an ACC title in the event, and was an NCAA Outdoor Championships qualifier in the decathlon. All the while, he was twice bestowed national All-Academic honors by the U.S. Track & Field and Cross Country Coaches Association (USTFCCCA) while completing his studies in computer science.

"In computer science, everything is about solving problems across a wide range of complexity, and I think that that's kind of what drew me to it," Lint said. "Later on in my undergraduate coursework, I realized that a lot of the classes I was more interested in were more data-driven. They focused more on how to make decisions about something based on the data that we have and how to manage all these massive amounts of data that the world is accumulating."

With a desire to continue his education through graduate studies and still an additional year of NCAA eligibility available to him, Lint had options available to him around the country.

"I think the biggest thing for me was that if I was going to continue both athletically and academically, I wanted to go to a place that was really strong academically, first and foremost," Lint said. "Committing to a master's degree is not an easy task and it's definitely a lot of work, so I wanted to make sure that this was time well spent. I knew that going to Michigan and really doing anything there was going to be beneficial for me down the road."

\*\*\*

With a full semester of both grad school and a complete (albeit slightly injury-interrupted) indoor season now under his belt, he is taking advantage of what Michigan has to offer on both the academic and athletic fronts.

Through his coursework, Lint is preparing to take on some of the promises and challenges that come with a world that is increasingly ever-dependent on data and information.

"I think that people don't really understand how much logic and how much complex mathematics goes into writing software and that it's not just simple little things that make websites go," Lint said.

"Whether it be autonomous vehicles or other emerging technologies, it's hard to fathom how much time and energy and research goes into just coming up with the types of equations that are necessary to then start to write the programs that go into those projects.

"I think data is going to be used in ways that people don't even understand yet. It's just going to happen in their lives and then they're going to feel like this all came together with what seemed like a snap of the fingers, but it's really been going on in the background for more than 20 years."

His career aspirations in the field are still coming into focus as the world of data and information continues to rapidly change around him.

"I know I want to be a data scientist or a data engineer who works on complex problems that involve large amounts of data and who can help people however I can," he said. "I don't have one set industry I want to be in as of yet, but I think I'll find that when the time comes."

Beyond the classroom, the data-driven decisions shift to issues like how he and coach Jenni Ashcroft are to best utilize a 20-hour weekly practice limit to sharpen his skills in 10 different events -- especially more technical events like the hurdles and pole vault -- while also allowing time for other activities like warm-ups and weightlifting.

"No two weeks are the same," Lint said. "It's really about what meets we have coming up or what we need to focus on that's been going well or that's been going poorly. That all plays into it."

He credits Ashcroft and a large network of support at Michigan with being able to help him achieve and maintain the right balance.

"I think my favorite thing at Michigan is just how engaged and connected the coaches are with the team and how much you can tell that they really care about the student-athletes' success," Lint said. "Not just the coaches but really everyone, including the athletic trainers and all the support staff that we have. They're really giving student-athletes the best opportunity to succeed, and I think that that sets Michigan apart from a lot of other places."

Even with how busy his schedule becomes with his dual roles as a graduate student and a decathlete, Lint -- though not a veteran of the Michigan program -- often takes time to pay forward that support and share insights with his younger teammates.

"Being an older guy on the team, I've had a lot of experience that some of the freshmen or sophomores might not have had just yet," he said. "So it's nice to be able to give back in that way. And I think that that's something I'll continue to do after all my life."

All of Lint's practice and all his analytics will be truly put to the test for the first time this outdoor season when he makes his Michigan decathlon debut at the Arizona Jim Click Shootout on Thursday and Friday, April 4-5.

"Indoor season had some hiccups with some injuries, but I finished Big Tens as well as I could have asked for, and now we're getting ready for outdoor and I feel pretty good," he said. "It's going to be a fun season."

<https://mgoblue.com/news/2019/3/27/mens-track-field-scholar-stories-data-drives-decathlete-lint.aspx?fbclid=IwAR2c1hyO1xqoXCBOk3Y8WEuz9h2ZK2nArPmJ18crpjFHDqriRCuXI9Oiaic>

---

Ohio State's **Julia Rizk '15** and NAU's Geordie Beamish Pull Off Upsets To Win 2019 NCAA Indoor Mile Titles

By LetsRun.com

March 9, 2019

BIRMINGHAM, Ala. — Ohio State's senior Julia Rizk and NAU junior Geordie Beamish of New Zealand pulled off upsets tonight to win the mile races at the 2019 NCAA Indoor Track and Field Championships.

Rizk, the Big Ten runner-up in the mile two weeks ago who had never run in a final at a NCAA track champs before (she was 15th in the outdoor 800 in 2017 while at UCLA in her only other NCAA

appearance), was passed by 2017 NCAA mile champ Karisa Nelson of Samford just before the final turn but Rizk didn't panic. She waited until the homestretch to respond and retake the lead and pull away to the title in 4:37.64 thanks to a final 400 of 61.47 and final 200 of 31.07. Nelson ended up second in 4:38.24.

The #1 seed, Big 10 champ Hannah Meier of Michigan, was a total non-factor over the final 400 and ended up last in 4:45.80. Arkansas, chasing the women's team title, had two women in this event seeded in the top 6 but only got four points as junior Carina Viljoen was 5th (4:38.51) as redshirt freshman Lauren Gregory was just 10th (4:42.94). It didn't matter in the end in the team scoring, as Arkansas wound up winning the title anyway.

Watch the last lap of the women's race here:

[https://twitter.com/NCAATrackField/status/1104507094730825729?ref\\_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1104507094730825729&ref\\_url=https%3A%2F%2Fwww.letsrun.com%2Fnews%2F2019%2F03%2Fohio-states-julia-rizk-and-naus-geordie-beamish-pull-off-upse](https://twitter.com/NCAATrackField/status/1104507094730825729?ref_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1104507094730825729&ref_url=https%3A%2F%2Fwww.letsrun.com%2Fnews%2F2019%2F03%2Fohio-states-julia-rizk-and-naus-geordie-beamish-pull-off-upse)

In the men's race, Beamish, who has just a 4:06 mile pb (but a 3:41 1500 pb) and had never been to NAAs on the track before, made a big move just before 300 meters remained to grab the lead. Heading into the bell, pre-race favorite Oliver Hoare of Wisconsin, the 2018 NCAA 1500 champ and the #1 seed this year thanks to the 3:54 he ran at Millrose, tried to get the lead, but Beamish held him off. Hoare and Beamish, one Aussie and one Kiwi, ran side by side for entire first half of the last lap, but Beamish refused to let Hoare get by. On the final turn, Beamish started to pull away and victory was his in 4:07.69 after a 53.58 final 400 and 26.18 final 200. Hoare ended up third in 4:08.14 as Villanova's Casey Comber moved up to second in 4:08.03 just before the line.

Watch the last lap of the men's race here:

[https://twitter.com/NCAATrackField/status/1104510456817901568?ref\\_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1104510456817901568&ref\\_url=https%3A%2F%2Fwww.letsrun.com%2Fnews%2F2019%2F03%2Fohio-states-julia-rizk-and-naus-geordie-beamish-pull-off-upse](https://twitter.com/NCAATrackField/status/1104510456817901568?ref_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1104510456817901568&ref_url=https%3A%2F%2Fwww.letsrun.com%2Fnews%2F2019%2F03%2Fohio-states-julia-rizk-and-naus-geordie-beamish-pull-off-upse)

Quick Take: Finally healthy (well, kind of), Geordie Beamish is an NCAA champ

Geordie Beamish may have the most unlikely resume of any NCAA mile champion. Start with his PR: 4:06.

"That must be the slowest PR of all time for a mile winner," Beamish said.

Then factor in that this was his first appearance at an NCAA track championships, and that he was running 400-meter repeats in 67 seconds just three weeks ago.

But Beamish's kick was there when he needed it today in a race that featured the slowest winning time since 2006.

The fact that Beamish is even in the mile at all is something of an accident. He ran 4:06.96 in the mile at an NAU home meet on February 2, which was worth 3:57.99 for NCAA qualifying purposes after the altitude/flat track conversions were applied. But his plan was to qualify in the 3k at Iowa State the following weekend and run that event at NAAs.

The morning of his 4:06, Beamish found out that he had a stress reaction of his foot, and his only run on solid ground over the next three weeks was his 7:56 3k at Iowa State — not good enough to qualify. If he wanted to run at NCAAs, the mile was his only option.

Injuries are nothing new for Beamish.

“This is my 11th season as a Lumberjack and I’ve been injured in all 11 of them, maybe five of them season-ending,” Beamish said.

Now Beamish, who finished 40th and 39th in the last two NCAA XC champs, is an NCAA champ in the mile. But he’s still not sure it’s his best event. We asked him: do you consider yourself a miler now?

“I don’t know,” Beamish said, and though there was a grin on his face, the response felt quite serious. “Maybe a little bit. I only ran 4:07. We’ll see.”

Quick Take: Ollie Hoare decided to do something “crazy” by running four races in 25 hours this weekend

While there were many athletes pulling double or triple duty at NCAAs this weekend, perhaps no one was more exhausted at the end of the meet than Wisconsin’s Ollie Hoare, who ran the mile prelims and 1200 leg on the DMR on Friday and the mile and 3k finals today. His best result was a third-place finish in the mile, and while he wasn’t happy to get outkicked by the Kiwi Beamish (Hoare is Australian), admitting that Beamish “kicked my arse that last 200,” Hoare said that the defeat makes him more excited to come back outdoors, where he will try to defend his 1500 title.

Hoare has been a bit under the weather this week, which perhaps explains why he didn’t look quite as sharp as he did in June when he won NCAAs. But he said that he didn’t regret taking a chance to help his team do something special, and ultimately the 8 points that Hoare contributed (2 in the DMR, 6 in the mile) helped Wisconsin earn a trophy as they tied for 4th with Stanford.

“We looked at it, we had an opportunity to place at nationals with what we had, the talent we had,” Hoare said. “And [Wisconsin coach] Mick [Byrne] kind of said, ‘This is what I’m thinking: it’s kind of nuts, it’s kind of crazy. Do you want to do kind of crazy?’ And I said, ‘Yeah, I’ll go crazy.’”

We also had a chance to speak with Byrne after the meet and asked him why he decided to run Hoare on the 1200 leg of the DMR last night. Byrne explained that given that Hoare was a little sick, he didn’t want to put him on the 1600 leg with the mile final coming up on Saturday. But he still felt that Wisconsin could score some points with Olin Hacker on the anchor leg and felt that putting Hoare on the 1200 leg would increase their odds. And ultimately that may have proved crucial: Wisconsin got two points in the DMR and wound up tying for the final podium spot as a team. Who knows if they get those two points without Hoare?

Quick Take: “Momentum” was the word for Julia Rizk this season

Like Beamish, Rizk is not someone anyone would have picked to win the NCAA mile title at the start of the season. Though she did finish 3rd in the Big 10 1500 last spring, she was 10th in her heat at the NCAA East prelims and did not come close to qualifying for NCAAs. Before that, she was primarily an 800 runner — she made NCAA outdoors in that event in 2017 for UCLA — but began to focus more on the 1500/mile after transferring to Ohio State to be closer to home.

Even this season, progress was gradual. Heading into the Big 10 indoor meet, her PR was still just 4:42, but she was towed to a big 4:32 PR by Hannah Meier in that race and entered NCAAAs as the #2 seed.

Now she's the national champion, and while Rizk was still in shock after the race — she described her immediate post-race thoughts as “Is this reality? It feels like a dream. I'm the national champion, right?” — she said that the belief of her coach, American 800 legend Khadevis Robinson, helped convince her an NCAA title was possible.

“My coach was like, ‘you’re gonna run 4:34 this year,’” Rizk said. “I just trusted him, trusted the process, and knew that was coming in the back of my head.”

But the fight she showed in the final straight to re-take the lead for good? That was all Rizk.

“I was like, I want this. I want this. I was like, she’s right there. You can collapse at the end, you can eat as many sweets, ice cream, milkshakes as you want. Just get to that finish line and get there first. I think it’s just determination for that last 150.”

Quick Take: Karisa Nelson was happy to show that she’s back by finishing 2nd

Nelson obviously wanted to be first today, and said that in retrospect, she wished she could have moved just a little later than she did. But she also acknowledged that that still may have not been enough to win. As it was, Nelson ran out of gas in the final straight, giving Rizk the opportunity to run her down.

“My legs were pretty toasted and I think my form fell apart,” Nelson said.

Still, Nelson “It was really close to being perfect. If I wasn’t going to get first, I’d rather get second, I guess. Can’t always be perfect. Considering what I’ve gone through in the last year, it’s all right.”

<https://www.letsrun.com/news/2019/03/ohio-states-julia-rizk-and-naus-geordie-beamish-pull-off-upsets-to-win-2019-ncaa-indoor-mile-titles/>

---

Eliminating Schmiergeld: Lessons Learned from the Enforcement of Foreign Anti-Bribery Laws in the United States and Germany

**JESSE VAN GENUGTEN '12**

March 2019 Edition Georgetown Law Journal

Responsible for nearly seventy-five percent of the world’s foreign anti-bribery sanctions imposed since the turn of the century, Germany and the United States have emerged as global leaders in the fight against cross-border business corruption. The legal frameworks enabling that active enforcement, the U.S.’s Foreign Corrupt Practices Act (FCPA) and Germany’s Gesetz zur Bekämpfung internationaler Bestechung, provide contesting legislative blueprints for eradicating bribery in the solicitation of international business contracts. This Note argues that specific aspects of the U.S. anti-bribery regime should be incorporated into Germany’s system, and vice-versa, to strengthen the enforcement and deterrent capacities of the systems in place. The United States should, mirroring German procedure, increase judicial oversight of its criminal and civil sanctions, reduce the prosecutorial discretion inherent

in its approach to anti-bribery indictments, and criminalize the use of “grease-payments,” or facilitation payments. On the other hand, Germany should, taking a page from the U.S. book, introduce criminal liability for corporations, provide whistleblower protections, launch an incentive program for whistleblower disclosures that lead to successful prosecutions, and publicly report anti-corruption sanctions to deter future foreign bribery. These recommendations can serve as a wider paradigm for balancing prosecutorial activism with domestic business interests and competitiveness—as both the United States and Germany have sought to do.

To read the full article click here: <https://georgetownlawjournal.org/articles/310/eliminating-schmiergeld/pdf>

---

## THE COLUMBUS FOUNDATION SELECTS 5 NONPROFITS TO WATCH IN 2019

The Columbus Foundation

March 19, 2019

Contact: Natalie Parscher, [nparscher@columbusfoundation.org](mailto:nparscher@columbusfoundation.org)

Columbus, OH (March 19, 2019)—The Columbus Foundation today recognized five innovative central Ohio organizations poised for an exceptional year of growth and progress during its “5 Nonprofits to Watch” event.

The organizations selected for 2019 are: A Kid Again, Columbus Early Learning Centers, Human Service Chamber, ProMusica, and TECH CORPS.



5 Nonprofit to Watch leaders (l-r): **Michael Corey '01**, Human Service Chamber of Franklin County; Lisa Chambers, TECH CORPS; Janet Chen, ProMusica; Gina Ginn, PhD., Columbus Early Learning Centers; Oyauma Garrison, A Kid Again.

5 Nonprofits to Watch debuted in 2014 as an annual program of The Columbus Foundation, and honors remarkable nonprofit organizations working to strengthen and improve our community. Each recipient organization received a \$7,500 grant.

More about this year's honorees:

#### A Kid Again

A Kid Again hosts year-round adventures to support children struggling with life-threatening health conditions and their families, providing memories that will last a lifetime. Last year, A Kid Again served more than 12,000 people in central Ohio, and, since its founding more than 20 years ago, has served over 200,000. A Kid Again is currently in expansion mode, with plans to strengthen family services and increase connections among those living with life-threatening illness locally and regionally. The regional expansion will bring new opportunities for industry partnerships, engagement with other illness specialties at hospitals, and, most importantly, the opportunity to serve more children.

#### Columbus Early Learning Centers

For more than 130 years, Columbus Early Learning Centers (CELC) has been providing early learning and care to Columbus children. A tradition of affordable access to high-quality early childhood education has strengthened the lives of thousands of children, families, and the communities in which they live. Half of the pupils come from families that make \$20,000 or less annually, and 75 percent are living at or below 200 percent of the poverty level. Currently, four centers are operating between the Near East Side and Linden. A fifth center is under construction in Franklinton to restore CELC's presence in that neighborhood, after being absent since 2012. The new center will create the capacity to care for sick children, which is important in ensuring that low income workers need not decide between earning money for their family and caring for their sick child.

#### Human Service Chamber of Franklin County

A backbone of our community, the human services sector is integral to the survival of many of our neighbors. The Human Service Chamber of Franklin County (HSC) brings a coordinated and energized voice to its 70 members through its core functions of public policy advocacy, driving of collaboration, and education of its agencies and of the community at large. Influencing and tracking local, state, and federal laws and regulations of interest to members is a top priority, and HSC will continue to respond with vigilance as organizations feel budgetary pressure from government and increased community needs. In recent years, HSC has demonstrated extraordinary organizational value and increased its membership, resulting in a stronger, more unified sector.

#### ProMusica

Celebrating 40 years of creative expression, the mission of ProMusica is to deliver a world-class and unique classical music experience through innovative chamber orchestra programming, educational outreach, audience intimacy, and artistic excellence. The organization kicked off its anniversary season with the world premiere of *The Flood*, which *The Wall Street Journal* lauded as "a remarkably sophisticated piece of storytelling." Widely recognized as a national leader in presenting new and contemporary repertoire, ProMusica has commissioned 67 pieces and has presented more than 110 world and regional premieres. With a strong commitment to learning and education, ProMusica's community outreach programs touch 16,800 lives each season.

#### TECH CORPS



For more than two decades, TECH CORPS has worked to ensure K-12 students have equitable access to the technology skills, programs and resources that enhance early learning and prepare them for college and career. TECH CORPS brings additional technology opportunities to K-12 students and teachers through partnerships with educational institutions, businesses, the government sector, and the community. One such partnership is the IT Collective, a collaborative, cross-sector group working to develop a comprehensive and inclusive strategy to connect Columbus residents, particularly underrepresented groups including Opportunity Youth, to current and future technology career opportunities. These strategic partnerships will continue to increase the impact of TECH CORPS in central Ohio as the organization grows nationally, creating additional pathways from elementary school to technology careers.

<https://columbusfoundation.org/news-reports/news/the-columbus-foundation-selects-5-nonprofits-to-watch-in-2019>

---

#### WESTCHESTER LEADERS HONORED AT TEMPLE ISRAEL CENTER GALA

Westchester Magazine

Mar 16, 2019

Westchester residents Dan Costin, Sandra Costin, Bree Schonbrun Dumain, and **Ian Dumain '95** will be honored Saturday evening, March 16 at Temple Israel Center's Annual Gala and Fundraiser.

The Costins, who live in White Plains, have been pillars of the Westchester community for more than two decades. Dan is the Co-Medical Director of the White Plains Hospital Center for Cancer Care and Director of Cancer and Blood Specialists of New York. He has been practicing medical oncology and hematology in Westchester since 1993. His wife, Sandra, grew up in Westchester, where she was in the second graduating class of Schechter Westchester. In addition to Sandra's extensive volunteer work at Temple Israel Center, she is an active member of the JCC of MidWestchester Board of Directors, chairing its Legal and Security committees.

Having moved to Harrison just six years ago, the Dumains have quickly become leaders in the Westchester community. Ian is a litigation partner at Boies Schiller Flexner LLP in Armonk, specializing in complex business disputes. He also maintains an active pro bono practice, having received awards for his significant work in wrongful conviction cases. Bree was an assistant district attorney in the New York County District Attorney's office, practicing in both trial and appellate bureaus prior to having her first child. She sits on several committees at Temple Israel Center and is an active volunteer at Schechter Westchester.

<http://www.westchestermagazine.com/Westchester-Magazine/Calendar/index.php/name/Westchester-Leaders-Honored-at-Temple-Israel-Center-Gala/event/52191/>

---

CTS Welcomes **Jennifer Neal Bardavid '97** as Super Lawyers® Rising Star in Family Law  
posted by Nicholas Vitti  
July 15, 2018

Cacace, Tusch & Santagata welcomed Jennifer Neal Bardavid to the firm in June of 2018. Ms. Bardavid received her Juris Doctorate in 2004 from Rutgers University School of Law and her undergraduate degree from Capital University where she graduated cum laude.

In 2018, Ms. Bardavid was designated a Super Lawyers® Rising Star in Family Law, the primary focus of her practice. We congratulate her on this recognition, and look forward to Ms. Bardavid's continued success with the firm.

<https://lawcts.com/jennifer-neal-bardavid-super-lawyers-rising-star-family-law/>

---

Theresa Rebeck to Make Off-Broadway Directorial Debut With New Rob Ackerman '76 Play  
Playbill OFF-BROADWAY NEWS  
BY OLIVIA CLEMENT  
NOV 28, 2018

Dropping Gumballs on Luke Wilson will debut at A.R.T./New York Theater in spring 2019.

Playwright Theresa Rebeck, whose play Bernhardt/Hamlet recently wrapped up an acclaimed Broadway engagement, will make her Off-Broadway directorial debut in the spring with the world premiere of Dropping Gumballs on Luke Wilson by Rob Ackerman (Tabletop, Origin of the Species). Inspired by a true, little-known story, the play is about the making of an iconic TV commercial in which a celebrated film director put a movie star's life in the hands of a very jittery props guy.

Dropping Gumballs on Luke Wilson will be part of Working Theater's 34th season and will play in the A.R.T./ New York Theater's Mezzanine Theater June 11–July 6, 2019.

The cast will include Jeremy Webb (The Visit, Tabletop, The Glorious Ones), Dean Nolen (Mamma Mia!, Omnium Gatherum, Tabletop), and David Wohl (Fiddler On The Roof, Dinner At Eight, The Man Who Had All The Luck). Additional casting will be announced.

The design team will include Christopher and Justin Swader (scenic designers) and Mary Ellen Stebbins (lighting design).

Also part of its 34th season, Working Theater will continue its Five Boroughs/One City initiative creating theatre in collaboration with communities across New York City. The program includes development of the newest commissioned play, in which director Dina Vovsi and playwright Liba Vaynberg explore the fractious intersection of the Russian and Pakistani immigrant communities in Brighton Beach, Brooklyn. Public readings in Brighton Beach are scheduled for January 2019.

In the spring, the theatre company will also present new performances of Sanctuary, created by Michael Permo and Rachel Falcone as part of the company's Five Borough's collaboration with The Cathedral of Saint John the Divine.

<http://www.playbill.com/article/theresa-rebeck-to-make-off-broadway-directorial-debut-with-new-rob-ackerman-play>

---

Interview: Playwright Ming Peiffer '06

HAPA MAG

Mar 13, 2019

By Alex Chester

Imagine you are an audience member of a play. For the first time, you don't just relate to the character because of the story, you relate because you are watching another mixed-Asian actress bring a mixed-Asian character to life. For the average theatre patron this is not existential, but for someone who's experienced little to zero representation of the mixed-Asian experience, this is mind-blowing.

I couldn't be more thrilled to be living in NYC right now, where there are a handful of mixed-Asian female-identifying playwrights, creating amazing theatrical works based around Hapas. One of them is Ming Peiffer.

Ming's play *Usual Girls* received a New York Times Critic's Pick at the Roundabout Theatre's run, and she was profiled in the Times as well. She is a woman who is changing the stage, and I couldn't be more thrilled for all the amazing opportunities headed her way.

#### INTERVIEW

What makes you Hapa?

My mother is an immigrant from Taiwan so that makes me first-generation Asian-American on my mom's side. And then my father is a white American mutt (Irish, Scottish, Swedish, Norwegian, German, etc...) and that side of the family has been here for decades.

The other thing that makes me Hapa, outside of [it being ] a genetic reality, is that I consider myself and my identify specifically as mixed-race. Which is a completely different experience than growing up and identifying with one culture/race.

Where did you grow up?

I moved around a lot growing up. I was born in New York, but then I lived in New Jersey, San Francisco, then Connecticut, and finally Columbus, Ohio, which is where I spent my formative years. So the long answer is the one I just gave you. And the short answer is Columbus, Ohio.

How has your Hapaness influenced you as a writer?

For my entire life, I've always felt that I was allowed to say things that other people couldn't say due to the fact that no one could easily categorize me. And, more specifically, because I am mixed with white, I have occupied the world in a position where I'm not only oppressed because of my Asian race but simultaneously benefit from my proximity and claim to the dominant white race. To be simultaneously oppressed but also to benefit from the dominant white culture is an incredibly confusing and upsetting, but also very illuminating, position to be in.

For example, I have been able to make observations and statements regarding "whiteness" that other whites were not able to dismiss due to the fact that I am white. Even though I've watched white people successfully gaslight other people of color who don't have the same claim to whiteness. Or try to use

reverse racism to refute any observation on whiteness from a non-white lens. Luckily, that card can't be pulled with me. Simultaneously, I feel like I've been privy to conversations and scenarios where I wouldn't normally be included due to my whiteness and proximity to whiteness. For example, I've had white people express racist notions to me (either not realizing I am a person of color, or by erasing my color) that they wouldn't say in the presence of someone they perceived as "fully" a person of color.

This is both a blessing and a curse. As a writer, it's often a blessing because people are constantly showing you their truths, even the ugly ones. It's a curse because your identity is constantly being dictated, challenged, or not accepted by those around you which is very psychologically and existentially painful.

So, this idea of "saying the unsayable," because I've witnessed what is usually unsaid, or because I've been thus far saying things that no one could quite refute, is 100% derived from my Hapa identity. And, was further fueled and nurtured while growing up in situations where people didn't quite know what the hell to do with me or my ideas. So, instead of growing up in a world where people went, "you can't say that," the remark was always, "wait... can you say that?" And, that little bit of wiggle room between "you can't" and "can you?" is where I, as a writer, exploit and take charge.

I don't allow anyone to give me permission because I already gave it to myself.

I remember seeing your play Usual Girls and I immediately connected to it. I felt traumatized and elated all at the same time. Could you elaborate on the process of writing Usual Girls? Was it based on your life growing up? Do you think the #MeToo movement helped fuel the need for this play or was it the other way around? And what is next for Usual Girls?

Usual Girls was a very interesting process because I started off writing a play about a male misogynist and serial abuser. Even though I entered the creative process knowing I wanted to write a play about the female experience, particularly in terms of the experience's relationship to sex and gender-derived societal standards, I started writing about this guy. And as much of a villain as I was portraying him to be, one day it just hit me, that no matter how bad his behavior, no matter what type of ugliness I show in him, I am still architecting my story around a man. And a pretty shitty man at that. So, once I realized that, I threw the play away and started to interrogate my own impulse to center a story about a female experience around a man. And then I started a brand new play that was heavily based on my own personal experiences growing up.

Regarding the #MeToo question... I think the need was always there, but the effect that the #MeToo movement has had was that it turned the play's "need" into something that was undeniable for men. And it's sad to say, but men still dictate, for the most part, which stories are worthy ones to tell. I know this because women had read the play (which was written over a year before #MeToo), were championing it, trying to get it produced, talking about its necessity. But, it wasn't until #MeToo happened that the play went from an "interesting viewpoint" to a "necessary" one in the eyes of white men. And it is also when it was programmed. And, that's not every white man. There were plenty who championed and supported this play from Day One, but I have also observed a marked shift in how men generally react to the play now, as opposed to how they did when I first started having readings, workshops, etc. before #MeToo.

As far as what's next for Usual Girls? There's some interest from theatres on the West Coast and London for productions. And, I've had numerous inquiries from a lot of big-name production companies and studios to develop the piece into either a movie or TV series. Stay tuned...

You were mentored by David Henry Hwang in your MFA program. What's is the most valuable advice he has given you so far?

David is a f---ing boss and the most valuable advice he's given me, which wasn't necessarily advice he gave in a verbal way, so much as it was leading by example, was: to f---ing persist; know your worth; be dope at craft; and don't let stupid, small, inane, racist, homophobic, whatever people and comments ever stop you from saying what you want to say and getting your piece of that pie.

Also, a friendship with David just opened my eyes to the fact that, even though things seem really shitty, we are progressing as a culture. When I was in a really dark place, David told me some really eye-opening stories of racism he experienced as a writer. I don't know that I would've been able to recover had I experienced that level of blatant and vulgar racism he experienced within the industry as someone just starting out. David is an absolute pillar of strength and not in a stereotypical stoic Asian way but in a badass trailblazer way. Dude was stabbed in the neck and lived to tell a (crazy, musicalized) tale of it (that just got a bunch of awards). Boss status for real.

As a writer of color, and someone not only involved in theatre but also TV, what are your thoughts of representation vs. presentation? Especially for the Hapa actor.

So it's really interesting—this question—because I still feel that Hollywood and theatre do not understand at all what the mixed-race experience is. In theatre, it's not really even discussed. For example, in the Roundabout production of my play Usual Girls, we cast the character as Hapa and cast the father to be white to reflect that, and not one review even thought to bring it up or noticed. Either way, that was an erasure, even if a non-purposeful one.

In TV/film, there seems to be an interest and desire in Hapa narratives, but to your question of "representation," the desire does not come from a true "representation for representation's sake" place. It comes from an "ooh that sounds new and cool and salable" place, not to mention from an exoticizing place.

Moreover, seeking out Hapa actors does not seem to be a priority for anyone, even though they write Hapa characters and exploit that experience.

Look no further than casting in Aloha where the script literally outlines someone's race, down to the mix, and they choose to cast Emma Stone. Like that was a real decision casting directors made!!! They actually thought it was chill to cast a 100% white, not even ambiguous-looking person to play half-Asian. Or casting a fully Asian woman to play the written-as-Hapa character in the film To All The Boys I've Loved Before. I like that actress a lot, but it was so interesting to see the backlash about the Crazy Rich Asians casting of the male lead as Hapa, and the vitriol attached to that, even though the actor's identity matched the character, not only locale-wise but in terms of how race manifests in that specific locale. Compare that to when a full Asian took a written-as-Hapa role? There was much less backlash. Which is... interesting.

So it's pretty frustrating I would say, in both realms, TV/film and theatre. Because when they specifically ask for the Hapa experience, they are willing to erase it immediately. But when the Hapa experience is brought to a story? It's seen as not worthy. Not even noticed. Or it is posited, by whites and Asians, that we have not suffered enough to deserve a story because of our mixed-race-ness. Completely ignoring that we do experience racism that other Asians experience, in addition to experiencing some very unique to being mixed-race racism.

Basically, there's no rhyme or reason to how they ingest our identity and our stories, which seems oddly fitting as that's exactly the confusion of growing up mixed-race. People don't know what to do with you.

Do you have a favorite genre to write?

I like many genres. And luckily, I get to flex those muscles in my various projects. The one core that must stay the same in any project I write, however, whether it's the fantasy graphic novel *The Divine* I'm adapting for AMC, or if it's the romantic comedy *Chemistry* I'm adapting into a movie for Amazon, it's that the stories must be about real people and real things that matter. I do not entertain for entertainment's sake. I feel that I've been blessed with a talent, and I must use that talent towards creating a more inclusive, more peaceful, less hate-filled world. And, I think you do that by creating real characters from every walk of life, going through real shit that any human can relate to.

Are you working on any other projects right now?

I've got a show in development at F/X and AMC and am currently writing my first film script for Amazon. Additionally, I start a play soon commissioned for Roundabout which I think I might write a musical for!

Any advice for the Hapa writers out there?

Your experience is valid. Your personhood is valid. Your pain is valid. Your identity (and identities) are valid. Never ever question whether or not something you experienced, particularly if it's through the lens of your mixed-race identity, is worthy. It is. So stop worrying about that and start writing.

END OF INTERVIEW

<https://www.hapamag.com/issue-007/interview-playwright-ming-peiffer?fbclid=IwAR07VCst0bjw6NasDYN69fe1zeBU6G6YWvAy1Rw-sO5rRrYwCeO7X6ML8RY>

---

### Best Chef: Avishar Barua '05

ALIVE: Food and Dining

By Andy Downing, Editor

Posted Mar 27, 2019 at 4:58 PM

Updated Mar 27, 2019 at 5:10 PM

For the Service Bar Chef, the best food evokes fond memories, which is why he'll go to great lengths to achieve culinary perfection

The laborious process Avishar Barua employs in making French fries at Service Bar has already cost him three cooks.

It's a three-day process that involves cutting the potatoes to a particular size (more on that later), brining them in a basic solution, steam-baking them in a Combi Oven at 192 degrees for 45 minutes, chilling them in a walk-in cooler overnight, deep-frying them at 266 degrees for eight-and-a-half-minutes, freezing them and then, finally, frying them again at 375 degrees before serving.

And this entire process starts with cutting each fry to a uniform size of three-quarters of an inch, which, for months after opening, the kitchen staff did by hand, since the largest available industrial fry-cutter blade was three-eighths of an inch, which also explains why a trio of cooks left the restaurant due to the endless repetitive hours spent precisely cutting spuds. (Service Bar has since machined a custom blade that allows an employee to perfectly cut a full potato with a single pull of a lever.)

At this point, it should be noted that French fries are not offered on the menu at Service Bar, but rather are served as accompaniment to the restaurant's burger.

Regardless, the side speaks to the level of thoughtfulness, craft, inventiveness, precision and, yes, insanity that Barua and Co. pour into each aspect of a dish, the team always choosing the more difficult path if the end result is even a fraction better than taking the slightest shortcut.

"Ferran Adria (of famed Spanish restaurant El Bulli), his thing was, 'What is the most important ingredient?' He'd say, 'This is the best squid from Spain. You've got some Romanesco peppers, and you've got some cauliflower. Which is the best of the three?'" said Barua, who cut his teeth at WD-50 and Mission Chinese in New York and 1808 American Bistro and Veritas locally before landing at Service Bar in 2017. "And everyone goes, 'Obviously it's the squid.' And he says, 'No. Everything is equally important because you're serving it.'"

Though Barua is the chef at Service Bar, he doesn't have the ego many associate with the role. He repeatedly referred to himself as a cook, and said he'd taken to working the kitchen's fry station in part because he derives pleasure out of making perfectly browned, griddled burgers. Indeed, reached about being named Best Chef, he initially replied, "I think you guys got the wrong person. I'm just young, stupid, busy, tired and trying to solve new problems every day," which suits the restaurant's tagline: "humbly innovative."

Fittingly, Barua is quick to praise both his team and the Columbus culinary community at large; the menu at Service Bar features elements that riff on dishes offered up by the likes of Hong Kong House and El Arepazo, in addition to the popular Cheesy Brisket Crunch, which was inspired by Taco Bell's Cheesy Gordita Crunch and landed the chef a future invite to play around in the fast-food giant's test kitchen.

Collectively, the menu is designed to ignite all senses — multiple dishes feature meat served on-the-bone to force diners to actually touch their food — and beyond that, the memory.

"The best food you've eaten in your entire life might not be the 'best food' you've eaten, but maybe you were with someone, or you had a moment," Barua said. "If you have a memory tied to the food, it does make it taste better, and that's what we try to capture."

<https://www.columbusalive.com/foodanddining/20190327/best-chef-avishar-barua>

---

An Awakening in Columbus, a Reckoning in Williamsburg: One place can't take its eyes off the future, while the other reassesses its past.

By SEBASTIAN MODAK

The New York Times

MARCH 26, 2019

Our columnist, Sebastian Modak, is visiting each destination on our 52 Places to Go in 2019 list. He arrived in Columbus, Ohio, from Cheyenne, Wyo., where the state was commemorating 150 years of women's suffrage, and then moved on to Williamsburg, Va.

Before beginning this journey, I didn't realize how often I'd be traversing time, as well as space. Like a sci-fi sojourner crossing dimensions, I've found myself in places I didn't recognize, not just because of unfamiliar terrain, but because it felt like I had landed in another era.

There was the time warp in 1960s Las Vegas and, in Santa Catalina, Panama, two timelines for the future: one of rapid development, another of peaceful seclusion. But nowhere has the demarcation between past and future been as clear to me as it was in Columbus, Ohio, a city obsessed with its future, and in Williamsburg, Va., a place dedicated to its past, even as it reassesses it.

### No looking back

Admittedly, Columbus had long been a blank spot in my understanding of the country. Not so for my Instagram followers. I had more people send direct messages to me about Columbus — things to do, favorite restaurants, offers to act as tour guides — than any other place so far.

The capital of Ohio, one of the fastest growing cities in the United States, lives largely in the future tense: There's a palpable energy when walking through yuppie-centric Short North, drinking with strangers around a bonfire in the still-bohemian Olde Towne East, or strolling along the new riverfront. Unlike many former industrial hubs in the Midwest, Columbus feels like a city on the move.

I sensed that when I got a preview of what an old friend described as a "crazy art thing coming to the city." Opening in April in a 32,000-square-foot warehouse on the outskirts of town, Otherworld will be an immersive experience that combines storytelling, interactive art and escape rooms. Jordan Renda, a 26-year-old Ohio State graduate and the founder and creative director of Otherworld, gave me a tour of the space, which is in its finishing stages. As I made my way from room to room, things got stranger and stranger — there's a fuzzy monster you can climb into, vertical LED lamps that respond to movement, and stations where you can alter the experiences of other guests. More than 40 artists have helped create installations in 47 different rooms.

"I figured this is the perfect spot to bring something brand-new like this," Mr. Renda said. "There are so many young people gravitating toward this city right now, not just because of the university, but because of big tech companies moving in."

It felt like the future walking through those tripped-out halls, and it wasn't just the science-fiction theme — it was the excitement emanating from Mr. Renda and others in the city. I wanted to know how Columbus got where it is today, with bold art projects, new breweries and millions of dollars being



poured into a “smart cities” initiative that aims to revolutionize mobility through self-driving cars and electric transportation.

I arranged a meeting with Cameron Mitchell, a local who worked his way up the restaurant business to where he is now: running Cameron Mitchell Restaurants, a 25-year-old empire that includes 37 restaurants in the United States, with a concentration in the Columbus area. In his plush office in the Arena District, over a bottle of chardonnay, he explained how he got where he is today.

In the early 1990s, Mr. Mitchell said, Columbus “was a total meat and potatoes town. Downtown cores were dying, people were moving out to the suburbs and becoming landlocked — they weren’t coming into the city for dinner.”

[Wondering where Seb is right now? You can hear from him by asking Alexa to “open the 52 Places Traveler.” You can learn more about Alexa and The Times at [nytimes.com/voice.](https://www.nytimes.com/voice/)]

Restaurants and bars — including Mr. Mitchell’s — were a driving force in the redevelopment of the city center. Like all stories involving gentrification, it’s a double-edged sword. High Street, the backbone of the Short North neighborhood where Mr. Mitchell has five outposts, underwent a familiar urban evolution — from derelict to artsy to what it is now, a shiny strip of shops, cafes and trendy places to eat.

Of course, stories of urban development are never quite as neat as the “all boats rise” narrative Mr. Mitchell presented. Orange construction cones are ubiquitous around the city, and new apartment buildings are aimed at 20-somethings working at biotech companies. But I also heard about community organizers and city planners preserving diversity through mixed-income housing.

When it comes to food in Columbus, which is the home of Ohio State University, it’s no surprise that young people are leading the way. I had a very good, if not exactly revelatory, spaghetti carbonara at Mr. Mitchell’s Marcella’s, and a meticulously prepared cocktail at another of his establishments, The Pearl, down the street.

But the best meals I had were prepared by young upstart chefs. At Ambrose and Eve, Matthew Heaggans and Catie Randazzo serve comfort food inspired by family recipes (the restaurant is named after Ms. Randazzo’s grandparents). At Service Bar, [Avishar Barua ’05](#) offers cheeky takes on everything from the Taco Bell Cheesy Gordita Crunch (replace the tortillas with Bengali fry bread and throw some brisket in) to Caesar salad (deconstructed to a single, loaded lettuce wedge).

I was impressed with both those meals. But Mr. Mitchell told me he’d still give the Columbus food scene two-and-a-half stars out of five, not because it’s mediocre, but because he sees so much potential.

“I’m not trying to downplay what we do have,” he told me. “But I have aspirations for the city to go to a whole other level.”

<https://www.nytimes.com/2019/03/26/travel/williamsburg-virginia-and-columbus-ohio-52-places.html?smid=nytcore-ios-share>

Columbus Free Press  
by Bob Eckhart '87  
MARCH 10, 2019

At the February 27th gathering of the Columbus Metropolitan Club, Columbus Partnership President and CEO Alex Fischer proclaimed: "The world of professional sports will be writing [sic] and studying what the Save The Crew movement did in Columbus for decades." If you have the stomach for self-aggrandizement, you can listen to the clip here.

If the multi-billion dollar world of big-time professional sports (ie/the NBA, NFL, NHL, and MLB) actually does stop to take notice of the legitimate Save the Crew success story in the future, they might be very interested in the revelation in Friday's Dispatch ("Multi-million dollar redo of current Crew stadium to sports park questioned," March 8, 2019) that the Ohio Expositions Commission board (who control the land under and around Crew stadium) was not consulted or even contacted before the media blitz in December announcing plans for the future development of the area.

Back in December, when the "multi-million dollar redo" was first announced, there were self-congratulatory articles across all platforms, and the local media trumpeted plans for the classic Columbus "public-private partnership"--describing recreation fields, mixed-use development (a particularly unassailable 21st c. catchphrase), and community programming space on the site of the current Crew stadium without questioning whether all interested parties were on board with it. It was blindly accepted as a *fait accompli*.

Today's bombshell reminds me of another Crew Stadium proposal from November 2017 by Columbus Foundation CEO Doug Kridler, which was made and widely broadcasted before consulting the Franklin County Commissioners (who would have to extend a temporary county sales tax to help finance it) or the actual owners of the downtown land itself.

One might expect that officials of the Columbus Foundation and the Columbus Partnership would have had the humility to do their due diligence before they ran to the subservient local media with their grandiose visions for reinventing the city to promote the interests of the Columbus elite at the expense of citizens. It's hard to imagine arrogance like this in a proper big city, which Columbus aspires to be.

But this is, apparently, the "Columbus Way" that has been getting so much publicity lately. Put bluntly, the Columbus Way is a model of public-private partnership that enables the business leaders of Central Ohio to get what they want at the expense of local residents. And nobody is even ashamed of this. They don't make any effort to hide it.

Recently, it has been worn as a badge of honor that a professor of Strategy at the Harvard Business School, Jan Rivkin, wrote a case about it called The Columbus Partnership which is available here to anyone with the internet and \$9.

If you read this case, it should confirm everything you've wondered since the creepy Columbus Monthly story nearly 30 years ago, "The Titans: Six Men who Rule Columbus" (June 1989, pp. 29-37) about whether or not there really were some puppet-masters pulling strings in Columbus.

Leave it to this quote in the Harvard case from our very own benevolent billionaire, Leslie Wexner, to confirm your suspicions. Here he is, recalling a conversation he had with J.W. Wolfe, one of the true titans and patriarch of the family who owned the Dispatch throughout the 20th c.:

"One day in the late 1980s, J.W. Wolfe...called me into his office and asked if I wanted to join him as one of the three or four people who decides what happens in town--like who's mayor and where the highways go." (Rivkin, p. 5)

To his credit, Wexner recalls turning down this generous offer. A benevolent billionaire indeed, perhaps, but we'll get to that later. According to the Harvard case, Governor Voinovich eventually impressed upon Wexner that he needed to partner with Wolfe and other civic leaders if Columbus were to become the shining city on the hill which Cleveland supposedly became under Voinovich's tenure as mayor there, during which something called "Cleveland Tomorrow" worked their magic. Gulp.

According to the case, the Columbus Partnership was apparently born with a group of "four or five people" who met together "five or six times a year for several years in the late 1990s," working on things like highways, the airport, museums, the university, and economic development. Also, of note, probably deciding who should be re-elected as mayor, Coleman (unopposed in 2003, and winning almost 70% of the vote in 2007 and 2011), and who should be his successor, Andrew Ginther (elected in 2015, and, presumably, 2019).

We can use the goals and objectives of the Columbus Partnership when considering the "grassroots" effort to Save the Crew, or when analyzing the Cooper Stadium debacle for instance. You might ask, what's the latest on the Sports Pavilion and Automotive Research Center (SPARC) which was so highly touted by city, county, and local business leaders in 2012 as a redevelopment plan for Cooper Stadium when the Columbus Clippers moved from a perfectly respectable minor-league baseball stadium on the West Side to the Arena District's Huntington Park?

The abandoned stadium, now a half torn-down eyesore, had already been deteriorating for five years in April of 2017 when the Dispatch published a story ("Cooper Stadium project stalls as developer ducks questions") explaining how the people of the West Side were getting frustrated and were realizing they were duped. According to the story, nobody from Arshot Investment Corporation, including Bill Schottenstein, would even deign to offer an explanatory comment when a reporter showed up at their office working on the story.

Quoted in the same story was Bruce Warner, a Franklin area commissioner, who wasn't surprised by the failure of Schottenstein and Arshot to deliver: "I didn't believe him. Never did believe him. I wouldn't trust him as far as I can throw an elephant."

These sentiments resonate with Linden resident George Walker Jr's comments in Friday's Dispatch story about the proposed multi-million dollar redo for the current Crew stadium. Identified as a former chair of the South Linden Area Commission, Walker Jr. stated "We've been fooled before. We don't want to be fooled again."

It seems that Walker Jr. knows that the estimated \$50 million to develop the land around Crew Stadium would only truly benefit residents of Linden if it were spent to upgrade parks actually in Linden, instead of upgrading a parking lot which is separated from Linden by an 8-lane superhighway.

But this is the common sense that people in Columbus aren't supposed to have. And there's nobody like Warner or Walker in the Columbus Partnership. According to the Columbus Partnership website there are 76 corporate and civic leaders who are, you know, making decisions about who becomes the mayor and where the highways go. [Remember the New Albany, Rt 161 "bypass" built as a subsidy to Les Wexner, after jumping the queue of other highway projects slated for the mid-1990s? It's a good thing Wexner wised up and joined this exclusive club--not so benevolent, I guess, but still a billionaire].

For the most part, many citizens in Columbus and the neighboring suburbs have enjoyed a level of prosperity unprecedented in other major cities in Ohio (or the Midwest) for the last few decades of deindustrialization, but that doesn't mean we should always look the other way when we've been duped by politicians, civic leaders, and local business leaders before. The Columbus Way is a polite way of transferring public resources for private gain and can't go on. At its best, it marginalizes true community leaders, and at its worst, it undermines actual democracy in our city. It is certainly not something we should be proud of.

The Columbus Partnership should reinvent itself with actual community members as partners, instead of being a puppet-master for Columbus as we make our way in the 21st century. There is enough prosperity in Central Ohio to lift up all residents without leaving behind those in Franklinton or Linden with false promises and phony plans.

<http://columbusfreepress.com/article/anti-democratic-nature-columbus-way>

---

**JAMES FRIEDMAN '68:** STATES PROJECT: OHIO

Lenscratch

By Aline Smithson

April 1, 2019

To view all of the photographs associated with Jim's two projects referenced in the article below go to:  
<http://lenscratch.com/2019/04/james-friedman-states-project-ohio/>

It is with great pleasure that we kick off the Ohio States Project week with two projects by the Ohio States Project Editor, James Friedman. James could be considered a national treasure of photography—he has been a photographic educator for 45 years, inspiring countless students with his enthusiasm and unique way of seeing the world. His own work reflects a wonderful curiosity, with projects ranging from Dogs Who've Licked Me to 12 Nazi Concentration Camps to Almost Never Before Seen Portraits of Remarkable People. His work reveals an artist who is all in, creating work with humor, poignancy, and inquisitiveness. He has created a remarkable legacy of interpreting the world.

Today we feature Interior Design, a typology of golf ball interiors, and Unmasked, where he seeks to unmask the hidden potential for releasing color responses on conventional black and white photographic paper. An interview with James follows.

### Interior Design

Although I studied with Minor White in an experimental graduate program in photography at the Massachusetts Institute of Technology and admired his iconic photographic abstractions, for most of my career my chief interest has been in portraiture as a personal documentary and street photographer.

I never felt personally connected to abstraction until I happened to attend a golf equipment trade show and saw a bisected golf ball. For the first time, abstraction resonated with me as I discovered elegant formal qualities and surprising metaphorical possibilities in the unlikelyst of places, a 1.68" golf ball. Thirty-five years after first viewing the abstractions of photographers White and Aaron Siskind and the paintings of Helen Frankenthaler and Joan Mitchell, I learned to appreciate and embrace abstraction in my own work. For some viewers, my photographs from this series, titled Interior Design, allude to celestial bodies and the sublime. For me, their serendipitous structural exquisiteness and their subtle and passionate arrays of colors have inspired new exploration in my photography; I am particularly delighted to see the diminutive golf balls transformed into 36" x 36" prints.

Incidentally, I do not play golf.

James Friedman became a photographer when he made his first self-portrait the day after an anti-Semitic hate crime at his Midwestern suburban home. He was four years old.

Using a Kodak Brownie Hawkeye camera and film processed and printed at the corner drugstore – and, later in childhood, developing his own film in a bathroom at home – Friedman began a lifetime's passionate commitment to the medium. He recalls that, as a child, "when I looked through the camera's viewfinder, a world that could be confusing and sometimes fearsome seemed harmonious and balanced."

Friedman was self-taught in photography until college. It was a desire to play on the varsity tennis team, not to study art, that led him to Ohio State, but he soon discovered the variety of photography courses the university offered and earned a BFA. He was one of five students accepted into an experimental graduate program in photography at MIT that would be the last graduate class directed by Minor White. He later did additional graduate work at San Francisco State University and during that time worked as an assistant to Imogen Cunningham. He is grateful to have had as mentors these two luminaries of 20th century photography, who taught him not only technique and vision but also how to devote his life to the medium.

Later in his career, the flashpoint incident of violence that prompted Friedman's first, childhood self-portrait was among the events that inspired him to travel to Europe and photograph, in color, Nazi concentration camps. Friedman sees now what he didn't understand as a child – that making that first, defiant self-portrait allowed him, even if indirectly, to confront and reckon with violence and trauma.

Friedman began a career teaching expressive photography in 1974 and has taught at Ohio State, Antioch College, Ohio Wesleyan University and Santa Fe Community College and as an independent educator. He also has enjoyed a long, successful career as a fine art photographer. Friedman was awarded the Aaron Siskind Foundation's prestigious Individual Photographer's Fellowship, has exhibited his photographs in more than 50 countries, was the recipient of the Governor's Award for the Arts in Ohio (honoring an individual artist whose work has made a significant impact on his discipline), has been awarded 10 fellowships and grants for excellence in photography from the Ohio Arts Council and the Greater Columbus Arts Council and has achieved international recognition for his work. Friedman is particularly proud that prominent art historian and author Dora Apel described his project, "12 Nazi Concentration Camps," as "arguably the most significant body of photographic work on the concentration camps in the post-Holocaust era."

Thanks so much for taking on the challenge of being the Ohio States Project Editor! Can you tell us about your growing up and what brought you to photography?

I experienced a dysfunctional, chaotic and, sometimes, fearsome family life, in which there was very little emotional intimacy or expressed affection. I felt abandoned as a child and profoundly lonely until one day when I looked through the viewfinder of my family's Kodak Brownie Hawkeye camera and suddenly the world appeared balanced and harmonious. I was four years old when I made my first photograph. Since then, I have felt connected to the world whenever photographing and making prints; decades later, photography continues to nurture and provide stability for me.

How did you find the Ohio photographers you are featuring this week?

Because I have spent the majority of my life in Ohio, I have been aware of many of the talented and important photographers working here. And the Ohio Arts Council was uncommonly generous in allowing me to review the work of applicants from recent years for its Individual Excellence Awards in Photography. These awards recognize the exceptional merit of an Ohio artist's past body of work and celebrate the creativity and imagination that exemplify the highest level of achievement in a particular artistic discipline. It was a pleasure to see the synoptic diversity of the work of Ohio photographers. Between my personal awareness of photography in Ohio and the Ohio Arts Council's support, I selected four practitioners whose work evidences profound and authentic engagement with the medium.

Is there anything that defines or inspires photography in Ohio?

Some of the best photography being made anywhere can be seen in Ohio. There are legions of immeasurably talented photographers who have chosen to make Ohio their home rather than, say, relocate to New York or Los Angeles because of their love of the soulful, genuine nature of Ohio.

Today we are featuring two of your many, many projects, how have you managed to be so prolific?

An insatiable curiosity about the unpredictable, elastic and chameleon-like nature of photography and an old-fashioned Midwestern work ethic have led to my prolific output of work during the past six decades. Earlier in my life, I was consumed by tennis, playing with commitment in childhood and as a teenager and as a varsity player for Ohio State University. The endless hours of practice over many years needed to refine my tennis skills provided a framework for my later passionate, exhaustive engagement with photography.

I am restless, by nature, and have always considered each new project as the opportunity to begin anew in exploring photography, without feeling any need for each project to be directly connected in form or content to previous work. I love that my archive of projects is eclectic and varied in its formal and conceptual strategies; in my view, despite differences in approaches, all of my work still is connected by formal and conceptual rigor and autobiographical elements.

The work from "Unmasked" feels to be contemporary, yet it was made over 40 years ago...I feel like art is cyclical and many of the approaches from the 1970's and 1980's are rearing their heads again...do you agree?

I agree – in fact, approaches from the 1870s and 1880s, and even earlier, are reappearing – but I have some reservations. As a vehement response to the radical digital revolution, a number of photographers

recently have embraced analog film cameras and resurrected 19th century processes ranging from daguerreotypes, to work with wet-collodion imagery and ambrotypes, among many others, to experimental analog darkroom investigations. While there is some exceptional work being done using both antique and more recently abandoned processes and materials, in my view there has been an unfortunate tendency to celebrate some artists or their work merely because of the use of these anachronistic techniques and not for the art's inherent merit. Current work using older technology or approaches has value only when it does not allow process to overwhelm ideas and substance.

And finally, describe your perfect day...

My perfect day would be photographing in Iceland.

Unmasked

All of the works in Unmasked were made between 1970 and 1975 in a chemical-based, analog photographic darkroom using fiber-based, black and white, chlorobromide photographic paper processed in traditional chemistry. Employing various experimental procedures with readily available materials, I sought to unmask the hidden potential for releasing color responses on conventional black and white photographic paper. I have also included photographs from the series that are absent of color because I consider them to be central to this project and because their formal and conceptual strategies are compatible with the other works in Unmasked.

The works in Unmasked were made during a period of profound personal upheaval, including the sudden death of my father while playing tennis at age 47. The majority were made during my graduate studies with Minor White at the Massachusetts Institute of Technology. While a number of other students made photographs that imitated his approaches, I determined to distance my photography from Minor's and used strategies in Unmasked that I believed were quite different from what could be seen in his work. Viewing these photographs now, though, I realize that while they do not look like Minor's pictures they undeniably share his work's passion for self-discovery and its highly charged, raw emotion.

---

James Friedman's '68 extensive coverage of and substantive responses to his photographic project "12 Nazi Concentration Camps" including his artist statement, essays by two Holocaust scholars and a selection of his photographs from this project, were published in *Shofar 37.1: An Interdisciplinary Journal of Jewish Studies* by Purdue University Press.

**SHOFAR**  
Volume 37, Issue 1  
Spring 2019

#### Articles

\*12 Nazi Concentration Camps\*: Photographs by James Friedman  
1 The Holocaust Didn't Happen in Black and White  
*James Friedman*

9 On Photographing Nazi Camps  
*Gary Weissman*

41 Memory as Fluid Process: James Friedman's \*12 Nazi Concentration Camps\* and Gunter Demnig's *Stolpersteine*  
*Brett Ashley Kaplan*

#### Poland's Democratic Path

72 Meritocracy and Community in Twenty-First-Century Poland  
*Brian Porter-Szűcs*

96 Holocaust History and Jewish Heritage Preservation: Scholars and Stewards Working in PiS-Ruled Poland  
*Beth Holmgren*

#### Contemporary Critical Jewish Studies

108 Netanyahu, Orbán, and the Resurgence of Antisemitism: Lessons of the Last Century  
*Joshua Shanes*

#### Review Essay

121 The Jew and the Animal Question  
*Bruce Rosenstock*

#### Book Forum

148–202

#### In Memoriam

203 Tribute to Jonathan Hess  
*Maurice Samuels*

**Purdue University Press**  
West Lafayette, Indiana  
[www.press.purdue.edu](http://www.press.purdue.edu)

ISSN 0882-8539  
ISBN 978-1-55753-867-3  
9 781557 538673

37.1

SHOFAR

SPRING 2019

**SHOFAR**  
An Interdisciplinary Journal of Jewish Studies



37.1



## ARTICLE

# The Holocaust Didn't Happen in Black and White

*James Friedman*

### ABSTRACT

In this artist statement, photographer James Friedman discusses the photographs that he took in 1981 and 1983 for his project “12 Nazi Concentration Camps” and their meaning and import in the current era.

*Keywords:* antisemitism, concentration camps, Holocaust, James Friedman, large-format color photography, Nazi, photography

Over the years, I have used, or considered, several different titles for essays and talks about the works in my project “12 Nazi Concentration Camps.” Some years ago, I gave a lecture titled “Why Would Anyone in His Right Mind Photograph Twelve Nazi Concentration Camps?” That’s a good question—one that I will try to answer, to the extent that I can. The title “Snow Cones at Auschwitz” also has come to mind. I think it conveys some of the surreal feelings and the sense of dislocation I felt when making these photographs. It also communicates some of the dissonant qualities that make this work startling or surprising to many. Another fitting title is the one used here: “The Holocaust Didn’t Happen in Black and White.” It is apropos because it reflects much of my thinking and my goals when I set out to make these pictures.

Whatever the title, when discussing “12 Nazi Concentration Camps,” I believe it is best to start by speaking from the heart. That is both easy and hard for me to do with regard to this work. It was a very personal and meaningful project for me. At the same time, it was—and it still is—very emotional and even painful in some ways.

I was inspired to make the photographs for “12 Nazi Concentration Camps” for a number of reasons. For one thing, I thought it would be a way to drive out some of the anger and powerlessness I had felt about antisemitic acts perpetrated against me and my family. Many of these events occurred in my childhood, and they have been a pernicious influence in my life. I grew up in the Midwest in the 1950s and 1960s, in a middle-class neighborhood where one would not expect to find overt racism or antisemitism, but it was present in large and small instances. When I was four years old, I saw German American teenage neighbors in our backyard gloating as they stood next to my family’s pet dog, whom they had just hanged to death. Later, other neighbors set our house on fire and damaged it with gunshots. My parents, perhaps fearing retribution, chose not to prosecute any of the perpetrators.

I often wish that my parents had expressed outrage at these despicable acts, involved the police, pressed charges, done *something* other than be silent and passive. Of course, I too was silent. I was moved to photograph the camps, in part, as a way not to be silent or passive any more.

Another very early experience that led me to this project came when I was only three years old. I was in the neighborhood movie theater, eating buttered popcorn and waiting for a Technicolor comedy to begin, when a newsreel showing murdered Holocaust victims was played. The black-and-white images of piles of corpses made a vivid, horrifying, and enduring impression on me. But as an adult, and as a professional photographer and professor of photography, repeated viewings of images of the Holocaust began to deaden my emotional responses, to desensitize me. Still—like everyone, but particularly Jews—I was acutely aware of the events of the Holocaust and of the lasting impact of its images. In 1981, I determined to experience directly some of the very places where the Holocaust happened.

Finally, not long before I left for Europe in 1981, my office door at the university where I was teaching photography at the time was defaced with antisemitic graffiti, including Nazi swastikas. This was fresh in my mind when I spent five weeks that summer photographing concentration camps.

The pictures about which Gary Weissman and Brett Ashley Kaplan have written are just some of the nearly five hundred that I made at Auschwitz-Birkenau, Bergen-Belsen, Dachau, Flossenbürg, Fort Breendonck, Majdanek, Mauthausen, Natzweiler-Struthof, Theresienstadt, and Treblinka during two trips to Europe in 1981 and 1983.<sup>1</sup> These images may be surprising to many viewers because they do not fit most expectations of what pictures about the Holocaust should look like.

In planning this project, it seemed to me that there was no credible reason to present yet more predictable, elegiac photographs of the camps, to make pictures that looked as if they could have been made anytime between 1942 and 1945. Those solemn, black-and-white images are how I and most of the world learned about the Holocaust, and most contemporary photographers have continued to emulate them. Photographs using this strategy allow for a buffer from discomfort because of their familiarity. I did not want to create pictures of the Holocaust that viewers could comfortably absorb and easily dismiss, so I chose to employ unconventional strategies to develop a different and against-the-grain documentary approach. Among the tactics was using an 8 × 10 field camera and color film to make pictures that are in stark contrast to the historical black-and-white photographic record of Holocaust images, which are the basis for most viewers' knowledge and understanding of the Nazi era, and that may present a challenge to their long-held perceptions.

I was interested to read film critic Manohla Dargis's comment in the *New York Times* in 2016 about Raoul Peck's film on James Baldwin, titled *I Am Not Your Negro*.<sup>2</sup> The critic mentioned the director's decision to use many color images of the civil rights movement, rather than the more familiar black-and-white photographs and films, and noted that this strategy "closes the distance between past and present." My decision to photograph Nazi concentration camps in color had precisely the same goal.

My pictures are counterpoints to the personal archive of black-and-white Holocaust images housed in my head, starting with the newsreel footage I saw as a three-year-old. I wanted my photographs to revive my

responses that had been numbed from repeated exposure to Holocaust imagery, and I also wanted viewers to reconsider their own internal archives of Holocaust images.

These photographs have inspired visceral responses in many viewers. During a lecture that I gave at the International Center of Photography in New York, an enraged audience member screamed, “You can’t photograph Nazi concentration camps in color, on sunny days. There weren’t any deep blue skies or puffy white clouds during the Holocaust. Don’t you know that the Holocaust happened in black and white?” She was utterly serious, and a heated argument among members of the audience ensued.

Obviously, then, many viewers still expect that even contemporary photographs of Nazi concentration camps should be in black and white, devoid of people or any reference to the contemporary world. My color photographs include self-portraits and images of tourists and survivors, schoolchildren on field trips, people sitting at cafés, workers tending the grounds. “Parking lot, Dachau concentration camp, near Munich, Germany, 1981” shows a child playing with a remote-control car in a parking lot at Dachau, a site where unspeakable horrors occurred mere minutes from Munich. These elements bring the modern world, or at least the modern world of the early 1980s, into these horrific historical sites.

My photographs are not gruesome, and they are not overtly shocking or horrifying, unlike so much of the black-and-white photographic record of the Holocaust made during and just after the war. In my view, the horror in my pictures surfaces because viewers overlay onto these sometimes mundane scenes both their knowledge of what happened in these places and the grotesque images that are in their own internal archives of Holocaust imagery.

I noted earlier that this project was and still is painful in some ways. The pictures are, in part, a visual diary of my journeys to these sites; those trips were, in many ways, psychologically perilous for me. I recall feeling psychologically disoriented and off balance at the camps. When planning the first trip, it was difficult to know how I ought to behave. For example, would it be disrespectful to wear sneakers at such sites? Should I dress all in black? But once I was at the camps, I saw that many visitors and

tourists apparently had no similar concerns about how to act or what to wear. It was unsettling to see boisterous families and vacationers in Hawaiian shirts at death camps or visitors enjoying lunch or snacks in the sunshine at these sites. There were people such as the three women in “East German tourists at entrance to Auschwitz I, near Oswiecim, Poland, 1981,” whom I came across as they were about to order snow cones. It was also disorienting to spend a day photographing at camps such as Dachau and then go have a pleasant dinner at an Italian restaurant in Munich. I found it impossible to put aside what I had experienced earlier in the day.

I was frankly overwhelmed by the remnants of evil and murder that pervaded each site and that I sometimes felt were permeating me. This is one reason I included in many of the photographs personal objects that I had brought with me or some of my tools and equipment. Doing so somehow connected me to home and provided a sense of protection from the evil at these sites. For example, my photograph “Site where prisoners were shot in mass, Flossenbürg concentration camp, near Bayreuth, Germany, 1981” shows in the foreground some marker pens and a small camera I carried, with a note about the location and date. The well-tended lawn in the background had been a killing field; the stone marker informs visitors that “prisoners were shot in mass here.” Such use of objects also was one of my strategies for this project, which was to include the subjective and the objective in the same photograph. It combines personal, diaristic elements with a more conventional treatment of a documentary subject.

Another technique that emphasizes the subjective nature of this project is seen in the many photographs where the image is viewed through a circle of darkness around the edge of the frame. In photography and optics, this technique is referred to as *vignetting*, a reduction of an image's brightness or saturation at the periphery compared to the image center. Every photographic lens projects an image circle that generally is larger than the film or sensor size but that is not seen by viewers because it projects outside of the captured image area. But for this project, I deliberately chose to use a lens designed for  $4 \times 5$  film on a camera that uses  $8 \times 10$  film, producing photographs in which the vignettes—where no light has

struck the film and the image circle is revealed to viewers—can be seen in various ways in most of the photographs.

I decided to include the image circle in most of the photographs, in part, because it signals immediately that this work is unlike the traditional black-and-white images of the Holocaust. It also differs from classical documentary photography in which the goal is objectivity and the photographer is essentially invisible. This technique makes the photographic process and the hand of the maker visible in every image. I wanted my presence to be perceptible in these photographs.

Even though it was nearly forty years after the war and even though I was visiting as an American professor and artist, in some areas of Europe on my two trips to photograph the camps, my most salient characteristic seemed to be that I was a Jew. I was subjected to horrific antisemitic remarks. For example, the man in “View from guard tower, Auschwitz II (Birkenau) concentration camp, near Oswiecim, Poland, 1983,” who was my hired interpreter, said to me, “I wish you had been alive and in Poland during the war—so you would have gone up in smoke with the others.”

When I was at the camps, I remember wanting to share visually my discomfort and disorientation. It took weeks, if not months, after I came home for that trauma to dissipate. And in some ways I still live with it, all these years later. But working on this project also taught me a great deal. I learned that, for me as an artist, intuition and soul are more important than intellect and rationality.

These photographs have never had more relevance or greater resonance than they do as I write this now, not long after white supremacists and neo-Nazis marched in the streets of Charlottesville, Virginia, with swastikas, shouting slogans such as “Jews will not replace us.” When this exhibition was shown at the Skirball Museum at Hebrew Union College-Jewish Institute of Religion in Cincinnati, Ohio, in late 2016, the college’s sign near the museum was defaced with a Nazi swastika, a hate crime that was investigated by the Department of Homeland Security and the Federal Bureau of Investigation. (It is not clear if the antisemitic vandalism had anything to do with the exhibition at the Skirball Museum or if it was simply directed at the Jewish college, but does it matter?) In early

2018, the Anti-Defamation League in its annual report on antisemitic incidents found that such occurrences had increased by 57 percent in 2017 over the prior year—the largest single increase and the second-highest number of incidents since the organization began compiling its reports in 1979.<sup>3</sup> And the following comment was posted in response to an article in the *Columbus (OH) Dispatch* about an exhibition of “12 Nazi Concentration Camps” in the fall of 2017: “We live in a dangerous world. Now is not the time to indulge in the holocaust fantasy.” Such responses confirm the enduring significance of “12 Nazi Concentration Camps” and the urgent importance of art that closes the distance between the past and the present.

#### NOTES

1. Those and others of the photographs may be seen at <http://www.jamesfriedmanphotographer.com/index.php?/projects/thumbnails/61>.
2. Dargis, “Time Traveling.”
3. ADL, *2017 Audit*.

#### BIBLIOGRAPHY

- ADL (Anti-Defamation League). *2017 Audit of Anti-Semitic Incidents*, 2018. Accessed May 30, 2018. <https://www.adl.org/resources/reports/2017-audit-of-anti-semitic-incidents>.
- Dargis, Manohla. “Time Traveling at the Toronto Film Festival.” *New York Times*, September 16, 2016. <https://www.nytimes.com/2016/09/17/movies/time-traveling-at-the-toronto-film-festival.html>.

#### CONTRIBUTOR

Using his family’s Kodak Brownie Hawkeye camera, **James Friedman** took his first photograph as a five-year-old, commencing an immediate and lifelong passion for photography as a means of expression and a way of both seeing and interacting with the world. Of his initial attempts

at photography, he has reflected, “When I looked through the camera’s viewfinder as a child, a world that could be confusing and sometimes fearsome seemed harmonious and balanced.” He is grateful to have had as mentors two luminaries of twentieth-century photography, Minor White and Imogen Cunningham, who taught him not only technique and vision but also how to devote his life to the medium. He is the recipient of the Aaron Siskind Foundation Individual Photographer’s Fellowship, the Governor’s Award for the Arts in Ohio, and eight photographer’s grants and fellowships from the Ohio Arts Council. He lives in Columbus, Ohio, where he is a prolific and award-winning photographer and teacher, offering workshops, mentoring, private instruction, and portfolio reviews worldwide. He welcomes commissioned projects or other initiatives that may include photography, book projects, curatorial work, and picture editing.



---

## In Memory

**Thomas R. Benua Jr. '63**, 73, of Naples, Florida, passed away unexpectedly on March 3, 2019 surrounded by family. He was born in Lancaster, Ohio on March 15, 1945 to Thomas Benua, Sr and June Smith Benua. Tom graduated from Columbus Academy and received a Bachelor of Science degree from Marietta College and an MBA from Ohio University. Tom is survived by Sue, his loving wife of almost fifty years. He is also survived by his sons, Brad (Tabitha) of New Albany, Ohio and Greg (Christen) of Westerville, Ohio; and his six cherished grandchildren, Sarah, Lucas, Alexa, Evan, Landon and Grayson. Tom is also survived by his sisters, Linda Benua and Carol Major; and his brother, Peter Benua; as well as several nieces and nephews. Tom served in Vietnam as a member of the United States Army. He then moved on to a career in manufacturing as President of EBCO/Oasis Corporation. He served on the Board of Directors and was a Past President of Quail Creek Country Club in Naples. Tom was Treasurer of the Men's Golf Association for seven years. He was also the Treasurer of Vanderbilt Shores Condo Association and Past President of Junior Achievement of Central Ohio. Tom was a kind and giving man who never met a stranger. He was known for his Loudmouth shorts and colorful Christmas pants. Tom's family was the love of his life. In addition, he loved playing golf and was proud of having four holes-in-one. Tom also enjoyed doing jigsaw and Sudoku puzzles and enthusiastically cheered on the Ohio State Buckeyes. Donations in Tom's memory can be made to Junior Achievement of Central Ohio or the American Heart Association.

**James P. Lape '69** of Walnut Creek, California, second son of Herbert and Joan Lape (predeceased) passed away on March 21, 2019 from complications arising from pancreatic cancer. He was 68 years old.

Jim grew up in Bexley, Ohio and graduated from The Columbus Academy, where he was a three sport athlete and county champion in the backstroke. He then went to Princeton University where he rowed crew and excelled in intramural sports for Tower Club. He graduated with a bachelor's degree in history in 1973.

Upon graduation, Jim immediately went into the retail clothing business in Ohio working for Lazarus Stores. That was when he met Suzanne Dambach, who became his wife of 44 years. After Jim worked for Federated Department Stores, he relocated to Texas where he launched his impressive career with Levi Strauss. During his 23 years at Levi's, he had memorable roles in England and Denmark where he served as General Manager of the Nordic region. He returned to Northern California as Senior Vice President of Marketing and Sales before his first attempt at retirement.

After retiring from Levi's, Jim pursued his lifelong love of American history and education working towards a Master in Education and earning his teaching certificate; he also served as a member of the Board of Trustees of Lasell College in Boston. This retirement was short-lived, however; soon after he began teaching, he was offered a job he could not refuse as Chief Executive Officer of Downlite, headquartered in Cincinnati. Jim worked at Downlite from 2007 until his second retirement in 2017.

Jim is survived not only by his wife, Suzanne, but by three daughters: Sarah and husband Ben Robb, Megan and husband Ryan Dumais, and Kathryn; his five grandchildren Alexis, Elizabeth, Eleanor, Miles, and Tyler; and brothers Herb (wife Rene), David (wife Joyce), and Steve (wife Kris) and sisters Cynthia (husband Gerny) and Sherrie.

The memorial will be held in Walnut Creek at Saint Matthew Lutheran Church on April 16th at 3pm. In lieu of flowers please consider donating to St. Jude, American Cancer Society, or Saint Matthew Mission Beyond.