

Queens' Fellows recognised at CUSU Teaching Awards
MONDAY, 13 MAY 2019
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Dr Tyler Denmead '94 and Dr Peter McMurray won and were commended in their respective categories, with three other Queens' Fellows shortlisted for awards.

The shortlist was created from more than 500 nominations made by students.

Dr Tyler Denmead, Director of Studies in Education, received an award for best Lecturer across the University.

Dr Peter McMurray, Director of Studies in Music, funded by The Friends of Aliko Vatikioti for Music & the Arts, received a commendation in the Partnership category, for those who have worked with students to make student-led change or spread partnership working such as student representation.

Also shortlisted were Professor Ashwin Seshia, Official Fellow in Engineering, for best Postgraduate Supervisor; Dr Edwige Moyroud, Official Fellow in Plant Sciences, for best Undergraduate Supervisor (Science & Technology) and Dr James Kelly, Senior Tutor and Fellow in English, for Student Support (Non-Academic).

Many congratulations to all who made the shortlist, which can be viewed in full on the CUSU website.

If any Fellows, students or staff have news items they would like to be featured on the College website, please send them to the Development Officer (Communications).

<https://www.queens.cam.ac.uk/life-at-queens/news-and-events/queens-fellows-recognised-at-cusu-teaching-awards>

INTERVIEW WITH THERESA REBECK: WORKING THEATER'S DIRECTOR OF AUDIENCE & COMMUNITY ENGAGEMENT TRICIA PATRICK INTERVIEWED THERESA REBECK ABOUT DROPPING GUMBALLS ON LUKE WILSON AND HER NYC DIRECTING DEBUT

How did you come to direct Dropping Gumballs on Luke Wilson?

I have known **Rob Ackerman '76** a long time. I used to have a small writing colony once a year at my house in Vermont and he came and started working on the play there. We would walk around the hills of Vermont and talk about this play. I admired everything about it from the beginning. I think it is such an absurd and yet very real story. And then it kind of went away for a while. He was working on it for a much larger cast and then over time he started to understand how to do it for a smaller cast. He called me last summer and said he would like to come up and work on it with his cast. I directed a reading of it for him at that time and then Mark came up to see it and it turned out that our schedules worked out so I could do it.

As a famous playwright, what draws you to directing?

I like being in direct relationship to the storytelling of it all. I like actors. I like talking to actors. I like every aspect of the theatrical event. I really like being involved with designers and thinking about the world dimensionally in that way. And I actually started directing because, you know you can't always get the director you want and I got tired of sitting around and waiting and working out everybody's schedule. So I started directing and found how I enjoyed everything else. Sometimes when you are a playwright, you basically bring the play and everybody just sort of takes it away from you. And that is no fun. This is much more fun.

So you started directing your own plays to have the agency to get it done, in the way and time frame the that you wanted it done.

Yes, but also a couple of other people at the Alley, Sandy Robbins at the Rep Theater of Delaware, people started saying to me, "you really should be directing." I was not the only one who had that thought. You know it is not for every playwright. I think a lot of playwrights don't live in a more social space. It is a natural task for an introvert and I sort of move between those spaces. Quite frankly the other thing is, I just got lonely. I just got lonely sitting at home writing plays all of the time or writing screenplays and I just thought, this is really no fun. Everybody just gets to go off and have all of fun and I am stuck at home doing all of this work, the writing. And I did not want to do that anymore.

Is that why you started the writing colony?

I certainly believe that playwrights are better when they are in community. And there was one period of my life when I was a playwright where I realized that people don't really even understand playwrights as part of the community. When you have a play that is being produced you are a little bit of that community at that time, because you are around for table work and you watch it and come back for re-writes and stuff like that. But if a play does well in New York, it is that weird formula— then it gets sent all over the country and they don't invite you to come and be a part of it. They are just doing the play. I started to really yearn for the model of times past of Moliere, Shakespeare or Sarah Bernhardt where everybody was a part of everything. And I am trying to recreate that.

This is your first time directing for Working Theater. What it is about the mission and values of the company that speaks to you?

I really do believe that theater is for everybody. I like that it is the premise of Working Theater. We are all in this together. Sometimes I worry that theater has gotten too expensive, that it is too corporate, and I feel like the mantra of Working Theater is the opposite of that. It is not a corporate event, it is not something just for rich people or for tourists. It is about creating community of people who love to go to the theater or love to do theater.

If you could sum up in a few sentences, what is Dropping Gumballs on Luke Wilson about?

Dropping Gumballs on Luke Wilson is about a commercial, directed by the great American documentarian Errol Morris. In which a certain absurdity spins out of control and then reveals many many things about power and the workplace and capitalism and how we value each other as creators. I think it is a beautiful, powerful and heartbreaking play.

Which character do you most identify with?

I most identify with Errol Morris. He is a bit of a monster. He enjoys the intellectual enterprise of storytelling to a vast degree. I identify with that. I also enjoy his sort of psychological clarity about how cruel life can be and he makes no judgement on that. Years ago I wrote a play called "Seminar" that had a really ruthless teacher in the middle of it. Everyone assume I identified with one or the other of the students and I thought no. I identify with the mean, monstrous teacher. Because I was teaching playwriting a lot and I thought don't do this unless you can survive the worst psychological torture that you think can come at you because that is what being a playwright is really about. And I feel like this participates a little in that thinking. Errol sees people, sees cruelty, sees pain. He enjoys it a little more than I wish he did. But I certainly admire him.

At this stage in your career what freedoms do you enjoy and what constraints do you face well?

I feel more and more that I only take on jobs that I want to do. I had a friend, Francine Prose, the great American novelist, who said to me at one time when I was still kind of confused about all of this stuff, "Only if the wolf is at the door should you take certain jobs", and I think that is true. And I admire my younger self for how tough she was and what she was able to do and willing to do to get a foot in the door, to support her family. I really am grateful for all of the freedoms she earned for me, but I am glad that I don't have to do that anymore and that I can really concentrate on things that I love to do. Like this play. I think it is a beautiful challenge, a funny challenge.

On the other side the constraints are, there are things that I am really curious about and I really want to do that involve directing and collaborating with people I like to collaborate with. And there are still a lot of hoops to be jumped through and I have less patience for the hoop jumping. I just don't feel like it anymore. And that doesn't mean that they don't still expect you to do it. So I do find myself sometimes passing on things because I can't deal with the politics of it anymore. I am a little more tired of it. I don't feel like doing more things to earn myself the right to do something else. That doesn't go away as much as you want it to.

Do you still get the sense of "stay in your lane"?

I do feel like there is a bit of "stay in your lane". I mean this year I am doing three plays in a row. I am doing "Crimes of the Heart" at the Alley, I am doing this and then I am going up to Dorset to direct one of my own plays, so that feels like a great opportunity. But there is a bit of skepticism, people want us to stay in our lane.

You come from a working class family. In what ways were the arts present while growing up?

Well they weren't, I have to say. It was a working class Catholic Republican family in Cincinnati, Ohio. We weren't allowed to watch TV except for one show a week. We were allowed to watch on Saturdays and then we had a show of the week. We took vacations that were like camping vacations because I had five brothers and sisters. There were a lot of us. And so we went camping all of the time. And I saw a lot of the National Parks and the great beauty, the great physical beauty of America. That's not the arts at all. The thing that was present was, the school that I went to, All Saints, would put everybody on buses three times a year and send you down to Cincinnati Playhouse in the Park for a student matinee. That cost five dollars. You had to get your permission slips signed and have your five dollars and you got to go and see a play at Cincinnati Playhouse in the Park. And that was kind of it and that was electrifying to me. And then when I was in high school, you got to audition for plays. Because I went to an all-girls catholic school, so I could audition for plays at the boy's school. I know! That was fun. So that was kind

of my training, my youthful training. I will say this, we all took piano lessons. It was very important to my father that we all take piano lessons. And so I took piano from when I was 6 to when I was 18, 19. It was mostly classical music and that was a great part of my childhood too. My father was an engineer and my mom, was a mom. I have a sister who turned into an accountant. I have so many siblings. A bunch of them are engineers or scientists.

So what did they think when you went into the arts?

They thought I was... they were very skeptical. Everybody was very, very skeptical and remains skeptical, I have to say.

Part of our mission at WT is the bridge the connection between labor and arts. In what ways do you think theater plays a role in the everyday person's life?

I think that the experience of going to live theater is very unique and very powerful. I know in Cincinnati where I grew up, there was Cincinnati Playhouse in the Park and that was it. And now there are many smaller theaters in Cincinnati. All over the country there are many smaller theaters that we can go and see. I would endorse going to see plays in your local theaters because there is enormous talent and passion that's showing up in these plays, many of which are written by professional playwrights but many of which are constructed by friends and neighbors. In the way that we all go see our kid's plays and concerts when they are doing the arts in high school, I think that can continue. I have to say, I have seen some amazing things at my kid's high school. I have seen amazing things in small theaters that, you know, somebody just said, you should go see. In New York, what happens is these smaller theaters become the next great thing and they kind of move on. I think that's what we should be looking at. I think we should be looking at what is here. Theater is great at creating community. The kind of community that you sometimes find in a bar just hanging around listening to music with people, you can also find that in a small theater where someone is telling a story to you and then you can go out and have a drink afterwards. A couple years ago I— I teach in Houston and they asked if they could do a reading of one of my plays at a smaller theater for two nights running. We gave it a good week of rehearsal and did two performances. The place was packed and then everybody had wine afterwards and hung out. It was really fun. I think that that kind of fun is more heartening and original and connective. We have all been slightly too dazzled lately by our phones and social media, which really does separate us and lies. It is just riddled with untruths in a kind of spooky way. I think that humanity has to be in touch with itself. I think it is relaxing and fun and a better way to spend your day. Does that make sense?

That is perfect and I agree one hundred percent.

You can just walk down the street and see something at a pub. They do it in England all of the time. There have been plays in pubs for years. I actually think it is exciting to realize it. I have had the opportunity to go to Boston, go to Chicago, you go to Houston. You go to all of these different cities. There are like 15 theaters in every city. I am not as interested in going to the bigger theaters that are kind of doing the same thing. They are in relationship to a board that has a different idea about what they do, so it is just less scrappy. Often things are less scrappy than what I kind of feel like, it is a little too smooth, too polished. It's less interesting. That is what I like about the Working Theater— it is kind of scrappy.

I just remember doing theater in high school. And they say everywhere, it is so good for people. There is just so much evidence that in prisons, in high schools, in communities where there are fewer resources, it is like football, it's like sports sometimes where you just go, "it's just good for the kids." And if it is good for them, it is good for us. I would like to see many more people participating in it, you know, on a community level without being distracted by the idea of "Oh I could write for television someday." Don't be distracted by that. Be here now. And see what happens, is what I think is a good model.

What advice would you give to the next generation of artists, or the next generation of playwrights?

I actually think that right now things are very up in the air. I am startled by how there are all of these different portals or, you know, venues in television and film. It seems sort of more remote than ever. The trick is to make art, to bring it back and own it and make it immediate. I started making my own little movies and stuff like that. You know you don't have to get everything into Sundance or into Tribeca. Or you don't have to get a job being a staff writer, on something. You just don't have to do all that. I mean it is great, if that is your dream. A lot of times the dream is about fame and money. I think that when you want to have storytelling in your life in a meaningful way, then you have to go back to owning it and not expecting someone else to allow you to do it. My generation we would write plays and then send them out and then wait for someone to accept it for a festival. I watched a lot of my peers, I watched their hearts break, out of loneliness to do what they wanted to do. I always felt, certainly at that time, I and several other people that I know, we would just go and do it ourselves. If you are someone who wants to tell stories in this way, you must figure out ways to do it and for it to reach an audience. There are so many ways now. You can take out your iPhone and make a little movie and cut it together on your computer and then just spam it to all of your friends, get it on YouTube, put it on Facebook. There are so many ways to distribute as long as you are not looking to become a movie star. And really what you are looking to do is to reach and communicate.

<https://theworkingtheater.org/theresa-rebeck-interview/>

Seeds of Change: How Two Entrepreneurs Are Bringing Malt Back To The Midwest

Kenny Gould, Contributor

Forbes, Food & Drink

In Ohio, two entrepreneurs have made a startling discovery: at one time, their area was one of the largest malting regions in the world, accounting for nearly 350,000 acres of Ohio's agricultural land. Prohibition moved institutional knowledge away to Canada and beyond, but over the last century or so, Ohio's climate hasn't changed. Which begs the question -- if Ohio once produced tremendous amounts of barley, could it do so again?

The entrepreneurs, Ryan Lang and **Victor Thorne '92**, are testing that hypothesis in Marysville, Ohio, just outside of Columbus. With a custom-built facility situated a day's drive from 91 million people, they're betting big on barley. Their company, Origin Malt, represents some of the first innovation within the industry for over 40 years. With the nationwide boom in craft beer and craft whiskey, plus extensive experience in distilling, agriculture, and supply chain management, their gamble might just pay off.

Kenny Gould: Ryan, what's your background?

Ryan Lang: I grew up near Johnstown, Pennsylvania. My family immigrated in the early 1900s. After the Second World War, my grandfather used his GI bill to purchase farms. So it's a family way of life. And actually, one of those pieces for my family is moonshine. They rum ran for many years. From an early age, I watched what they did.

KG: And that's how you got into whiskey?

RL: Out of college, I spent a good amount of time with a corporate company and decided I didn't want to do that. In 2008, I started a company called Middle West Spirits in Columbus, with a really heavy focus on the agriculture. Not a lot of people were doing that. Other companies were more about the end product and not about how the product was being sourced. That started a journey.

KG: How so?

RL: There's been a lot of change in the agriculture industry. Over the past 15, 20 years, people have recognized the value of moving away from GMO stuff. That was the backbone of what Middle West became. As we were growing all over the state of Ohio and Michigan and a couple other spots, we recognized we were pulling materials from very far away. I could work with a local farmer and get anything I wanted. Oat, spelt, millet, you name it. I could contract that myself. When I got a little further away and wanted leeway for picking out malt, there was none. You get a catalogue and you got what you got. We recognized early on there was a hole.

KG: Where'd your journey go from there?

RL: We were working with Ohio State University in Wooster, with one of their agricultural extensions. I worked with Dr. Ed Souza on grain development for wheat. He introduced me to grain profiles he was working on. That led to Dr. Eric Stockinger, who was working on barely breeding for beer production. We started a relationship to figure out why there was no malt being made in our region.

KG: Did you get an answer?

RL: Prior to Prohibition, we essentially had the largest malt plants in our region here in Ohio. Transportation made it hard to get materials to breweries — you name the biggest breweries, and they were all on rivers. You couldn't truck the amount of malt brewers needed back then. But Prohibition stopped everything in its tracks. The farmers were left out in the wind. They had to shift and changed to corn and soy. By the time Prohibition was repealed, the institutional knowledge had left.

Victor Thorne: We have heat maps that look at where barley has been produced in America since 1850. In the late 1860s, there were folks that took seeds with them to the Gold Rush, but production was all in this region. Now there's nothing in this region, and it's all in the Upper Plains and Canada.

KG: So Victor, what's your background?

VT: I grew up in Central Ohio. I'm the seventh generation in Ohio. My mom grew up on a family homestead down on the Claremont River. And actually, two generations before getting to Ohio, my ancestor was part of the Whiskey Rebellion after serving in the Revolutionary War. I actually just discovered that recently. So this business has been in my blood but I didn't know it.

KG: And how'd you become interested in this project?

VT: I went to Harvard and studied biological anthropology. I've always had an interest in supply chains. After college, I worked at Morgan Stanley. I worked with new software components that were helping industries reduce supply chain errors. I ran my own business from 1999 to 2004, when we exited. Fast forward to when I met Ryan and heard about his work, and how much of an impact barley had on the agricultural community before Prohibition, and I was very interested in learning about the opportunities. Some things we found about the dynamics of the supply chain made this attractive. In 1900, there were over 4,000 breweries in North America, and four of the six largest barley malting plants were in Ohio. With Prohibition and other factors, in 1978, there were fewer than 50 breweries in the country. All of the consolidation really happened because there was no demand. When demand came back, there was soy and corn and other crops that had taken over. The best place to grow spring barley was where there wasn't competition, and it's hard to grow corn and soybeans in Canada, so that's where production went.

KG: You saw an opportunity.

VT: I saw this heat map roaring back on the brewing side, with Pennsylvania, New York, Ohio, Michigan, and Illinois as top five in the top ten, and then Ohio isn't far from Kentucky and Tennessee with the whiskey. We're right in the center of the market. When I look at Supply Chain, grain has to move thousands of miles from the farm to the glass. I thought, fuel is expensive, we're right in the heart of a major distribution channel, we're 2 miles from US headquarters of Honda, we're right in an artery center of major highways that go east, west, north, and south, within a days drive of 91 million people. That in itself is an opportunity. Ryan is an expert in distilling, and I was able to come in without bias and objectively look at the supply chain. We spent the first several years focusing on reducing risk, getting the right partners, and collaboratively building a sustainable solution for our industry. If you look east of the Mississippi, it's a very challenging supply chain for brewers or distillers to access raw materials, specifically malted barley.

KG: So you're building a malting plant in Ohio.

VT: Yes. But beyond that, on the malting side, the focus has been on single origin varieties that we can grow in the region. Barley is a challenge. It's a challenge to grow well and also grow something that can be malted. When we looked at the materials that can be used, we wanted something that could be winter hardy. We looked at winter varieties that could grow well here. Winter hardiness is critical. We look at stem strength and disease resistance. That's where Dr. Eric Stockinger comes in; he's been testing this for over a decade. We've currently got one strain in the ground that we have an exclusive with, called Puffin. Eric gave this to us in a cup. We've turned that into 7,500 acres this past year. We're also adding other varieties as well.

KG: What we're really talking about is innovation within the barley industry.

VT: The category has not kept up with the shifts in the brewing community. When you look at AB InBev and Miller Coors and their stagnation of development, it makes sense that you'd see an inrush of craft development. You're talking 5, 10, 15 years of major development in the styles you can consume at home. But a lot of things haven't followed that, specifically barley and malt. The production companies haven't changed their game in 40 years. You can't tell what varieties they have. It's just, "Here it is." We

have an industry that's moved considerably, and the raw materials haven't followed. I mean, hops have. But it hasn't happened in barley. That's the opportunity. We've thought through all the components of the supply chain to make this a success. We've turned every risk into an advantage. We're not stealing market share from anyone — we're capturing the growth of the industry. I think we have something differentiated and valuable that can have a long term advantage for our partners.

KG: But this is a huge gamble, no? Ohio isn't known as a malt center anymore.

RL: If you build it, they will come. It became a challenge but we love challenges. Victor and I are both tenacious.

VT: If it's not impossible, it's not worth it.

RL: We like challenges. The passion to get this started was there from family. I wanted to push this through because there's such an opportunity. What a way to live a life, to work the land. It's tough but it's so rewarding. Sure, there's math, you have to look at balance sheets but at the end of the day, it was, "What do we need in this region? What does a brewer want? A distiller? What do I want?" It's a tight knit community and we all support each other. What do I need and what wasn't I getting? We came back to the foundation of the business plan and realized there were a lot of brewers who needed something. We thought we could do a good job. There were a lot of customers.

KG: How big is your plant?

RL: The first phase of our plant is just sub-60,000 metric tons. If I could've built a 400,000 metric ton plant, I would've done it. We looked at a one-ton batch and a five-ton batch, and just the cost of the building was multi-million dollars.

VT: To have a plant this size, at this cost, we want brewers and distillers to have a couple years of testing, so they're ready to purchase in high volume as soon as we open. If we just open, we're going to have a lot of cash flow challenges. We're methodically building a base so when the plant launches, this is pre-sold.

KG: What else are you doing to get ready for launch?

VT: We have education events. We had an oversold first field day event for about 50 brewers and we co-hosted a malt school for consumers with one of our customers. It was a great event. We're doing a lot right now to build community and explore with our breweries. Those that have tried our stuff have made blonde and golden ales to NE IPAs to California Commons and porters and pale ales. They've really been experimenting and letting us know what they'd like to see when the plant opens. The way we've designed the plant, we can really give custom product to brewers who really want to narrow in on a custom recipe.

KG: When you open, what size brewery will you service?

VT: The range for us is craft. Craft anything. That's a converted home brewer with a one barrel system to the largest craft that's eligible to be craft. We're targeting anyone in the range.

<https://www.forbes.com/sites/kennygould/2019/05/30/origin-malt-ohio-craft-beer/>

Nashville Business Journal

The developer now owns 0.34 acres at 531-533 4th Ave. S, according to newly filed public records. Cincinnati-based First Financial Bank (Nasdaq: FFBC) provided a \$2.5 million loan.

The land purchase is more evidence of developers pushing deeper into SoBro, which has been the epicenter of Nashville's construction boom. The price Pizzuti paid amounts to \$216 per square foot of land, a reminder of how much the value of SoBro land has jumped during the last five years.

https://www.bizjournals.com/columbus/news/2019/05/28/columbus-hotel-developer-buys-more-land-in.html?ana=e_du_prem&mkt_tok=eyJpIjoiWWpVeE16UTVZalExWXpaayIsInQiOiIjHVUw2NFJ3MmVmaXRjOVJ1dDAyMkt2RnFY3RlU2RWODE1VINZbGk0eHdlamh6OFRCZjNWem9veINkCFFta2g0Q2s5ajRTVjdFaINVd0VKbEV6bUhiV0N5RmEwNVBmSkhiUGlDWk0ybnpvUUMyRmFpUT3hJUGZJRk5QWGRidGJnZiJ9

By Zachary Lewis, The Plain Dealer

t's also nothing new. Not to Meyer, anyway. His schedule now may be tighter than ever, but Meyer already is used to holding down several jobs at once.

Before taking up with BlueWater and Lakeside, Meyer was head of orchestral activities at Duquesne University and director of the Erie Philharmonic and Westmoreland Symphony Orchestra. All three are jobs he plans to keep, even as he takes on these new positions.

“I like repeating repertoire,” said Meyer. “With each grappling, I have more to say and more to bring to it. Now, I’ll just get to see pieces with higher frequency.”

Meyer is no stranger to Northeast Ohio. He may live in Pittsburgh, on account of his wife, vice president of artistic planning at the Pittsburgh Symphony, but he’s well acquainted with this region and its many musical treasures.

A graduate of Padua High School in Parma, Meyer grew up in the shadow of the Cleveland Orchestra, studying violin and piano. One memorable summer, he sang in the Blossom Festival Chorus, performing major works under such luminaries as Gareth Morrell and Robert Shaw. To this day, he said, singing remains an effective means to an end for him in orchestra rehearsals.

Music was not Meyer’s original ambition. When he enrolled at Denison University, in Granville, the future maestro was intent on a legal career and studied government. Then, almost by chance, a music teacher dropped him onto the podium.

“That was my lightning-bolt moment,” Meyer recalled. “I knew then that I had to figure out what it would take to do this. I’m one of those liberal arts stories of people who find their true passion after trying a lot of different things.”

He never looked back. After graduating from Denison, Meyer studied conducting at the University of Cincinnati and did doctoral work in music at Boston University. That then led to conducting engagements, which paved the way to appointments in Knoxville, Tennessee; Asheville, North Carolina; and Pittsburgh.

The secret to his success? Approachability. Ever since he saw a famous conductor scowl at an audience for applauding at the “wrong” time, Meyer has made it his mission to be as engaging on the podium as possible.

He doesn’t just consent to speak from the stage. He does so willingly, eager to share his knowledge in the hopes of enlightening listeners and enriching their experiences. He also programs with a creative flair, seeking to provide something unique.

“The more that I can learn and know about these pieces, the more I can bring them to life,” Meyer said. “I think people in general go for any experience that’s different from what they can get other places.”

That’s a view of particular appeal to BlueWater, where Meyer has been a regular guest, a chamber orchestra founded in part for the purpose of filling in Cleveland’s musical gaps.

In a written statement, concertmaster Ken Johnston called Meyer “the creative leader we’ve been looking for,” the “perfect maestro” to help BlueWater carry on the legacy of late founder Carlton Woods.

For his part, Meyer said it's his goal with BlueWater to promote greater "ownership" of the group in Northeast Ohio. He wants to exploit the expertise of its musicians and present concerts in such a way that walls between performers and listeners crumble.

A few dozen miles to the west, at Lakeside Chautauqua, the story is similar, but with a twist. There, in a tight-knit summer resort community, Meyer said he also aims to break down barriers and "poke at pre-existing traditions," but on a larger, more intense scale. The concert venue there seats some 3,000, and the orchestra plays only three weeks a year.

"We are confident [Meyer] will inspire and engage audiences with his artistic vision and creative approach making great music," said Lakeside President **Kevin Sibbring '78**. "He is the right person at the right time to take the Lakeside Symphony Orchestra to the next level and beyond."

About his future as the busy director of not one or two but four different orchestras, Meyer is resolutely upbeat, as he would have to be. Mostly, he said, he's just glad to be a regular presence again in Northeast Ohio. Only here, he said, could he preside over two ensembles and still be just one piece of a vibrant musical puzzle.

"This part of the world," he said, with a sigh. "Aren't we lucky?"

<https://www.cleveland.com/arts/2019/05/conductor-daniel-meyer-eager-to-begin-work-with-bluewater-lakeside-orchestras.html>



Photo includes **Alex Shahade '11**, who will earn her Juris Doctorate '20 from Elon Law.

Congolese refugees reunite with family at PTI Airport

For the second time in a month, survivors from a war-torn region of the world arrived in Greensboro to reconnect with loved ones after receiving help from Elon Law's Humanitarian Immigration Law Clinic.

Hugs. Smiles. Tears. Handshakes. All in the first 60 seconds.

Four young people - survivors of a violent conflict in their home nation of The Democratic Republic of the Congo - arrived in Greensboro on May 7, 2019, for a reunion with their grandmother, uncle, and cousins, relatives that in a few instances they haven't seen for the better part of a decade.

Chantal Diamant, Esperance Muhawe, Pacifique Mushoshi and Aline Mwamikazi were greeted in Piedmont Triad International Airport by a throng of family, plus students, alumni and staff involved with Elon Law's Humanitarian Immigration Law Clinic. The clinic has worked with family members for several years to secure their refugee status.

"I'm very happy. I'm very grateful," Marcelline Nyiramagaju, the grandmother of the four new arrivals, said through the help of a relative who translated her French. "I'm really thankful for people who helped me with asylum and for bringing my people here."

The reunification officially closes out a saga that started when Marcelline's own son, Felix, arrived in the United States as a refugee. When Marcelline came to the United States for a visit, she filed for asylum through the Humanitarian Immigration Law Clinic.

Once in the United States with asylum status, Marcelline Nyiramagaju sought additional help reuniting with her other children and her orphaned grandchildren. Marcelline Nyiramagaju had formally adopted her grandchildren when their own parents - Marcelline's children and Felix's siblings - were murdered in ethnic violence.

Marcelline Nyiramagaju's biological children joined her in 2016. Her grandchildren were met with a large crowd at PTI earlier this month.

The reunification brought smiles and tears to Elon Law students and alumni at the airport. Elon Law staff even live streamed the reunification on their phones to Heather Scavone, the clinic's former director now working as a lawyer for the federal government in Washington.

"It's a little surreal and absolutely wonderful," Suzi Haynes L'14, who was actively involved in the case during her Elon Law studies, said as the family gathered for photos inside the airport's baggage claim. "This is what makes law school worth it - the clinical aspect of helping people."

Since 2011, Elon Law's Humanitarian Immigration Law Clinic has served upward of 2,000 individuals as they sought refugee and asylum status because of war and persecution in their home nations. The clinic assisted another family on May 1 when a husband and wife from the Congo reunited after three years apart.

"This family had been separated for over a decade," said Katherine Reynolds, interim director of the immigration clinic, "and it's incredible that they're all reunited."

<https://www.elon.edu/e-net/Article/173854?cmsapifragment=1283>

Meet America's oldest Black-owned business: E.E Ward Moving and Storage
rollingout
ENTREPRENEURS & BUSINESS LEADERS
2 WEEKS AGO
by QIANA M DAVIS

As the oldest continuously operating Black-owned business in America, E.E Ward Moving and Storage is ushering in a new era of black excellence. E.E. Ward's current owner, **Brian Brooks '87** shares with rolling out the secret to the company's unprecedented customer service, longevity, and plans for the future.

What does being the oldest Black-owned business in America mean to you?

What it means to me is the fuel that ignites the entrepreneurial flame. The legacy and lessons that were left by the Ward family are an inspiration in its purest form. It is a privilege to be a part of such a strong business history. The Ward family's story of perseverance, determination, and commitment to service excellence is a power-filled message that drives entrepreneurial passion over a century after the business was founded.

Besides your close relationship with the Ward family, did the rich history involving E.E. Ward Moving & Storage and the Underground Railroad have anything to do with you acquiring the company in 2001?

The history of the EE Ward story is compelling. When [I found out] the company was on the verge of shutting its doors, a sense of responsibility did factor into my decision to purchase it. To have the ability to keep this story going and potentially navigate a new direction for the future path of the business was powerful.

What have been some the pitfalls you've had to overcome owning a moving and storage company, coming from a real estate background?

Coming from the real estate industry, there was familiarity with the concept of relocation, however, there was a learning curve to overcome to better understand the moving industry. The biggest challenges came from the need to know the business lines that were best to follow to grow the company. Not all business is good business. It was critical to quickly assess and act on the best markets to target.

When it comes to longevity in business, what can businesses learn from the evolution of E.E. Ward Moving & Storage over the years?

I think business owners can learn a lot from the evolution of EE Ward, over 138 years. The first thing is the level of commitment to the customer experience. The company's founders and leadership have always focused on making sure customers were provided with the utmost professionalism and quality filled move services. Secondly, it has been important over the last two decades to evolve with the changes in consumer behavior.

What do the next 100 years of E.E. Ward Moving and Storage look like?

With the company's continued dedication to providing exceptional and professional customer experiences, the next 100 years will be strong. A foundation that is built on a commitment to customers and community care provides a platform of stability that can endure changes and challenges.

To learn more about Brian Brooks and E.E. Ward Moving & Storage, please visit www.eeward.com

<https://rollingout.com/2019/05/16/meet-americas-oldest-black-owned-business-e-e-ward-moving-and-storage/>

Yellow Cab CEO wants to bring 'electric vehicle vending machines' to Columbus

By Carrie Ghose – Staff reporter, Columbus Business First

May 17, 2019, 2:36pm EDT

Yellow Cab of Columbus wants to build a network of mini-garages with EV chargers around the city as the company evolves into a car-sharing as well as taxi service.

To increase efficiency as it electrifies more of its own fleet, Yellow Cab would allow registered users from the public to rent time in its EV cabs or at its charging stations for personally owned electric vehicles, CEO **Morgan Kauffman '89** said.

"I like to think about it as an electric vehicle vending machine," Kauffman told me.

Maximizing hours of use for both vehicles and charging infrastructure could help decrease traffic congestion as Central Ohio's population rapidly swells, he said.

Two- and three-level garages with lifts are in use in Europe and Asia but haven't yet caught on in the U.S. he said. Yellow Cab would build them in dense urban areas, where there's less room for surface parking, and include a choice of 45-minute or overnight EV charging.

Charging or driving time would be reserved and paid for through Yellow Cab's app.

"We're racing to get this prototype (garage) built so we can show it," he said. "It's going to be elegant once you can see it. We're taking technologies that have been proven and using them all at the same time."

The first two fast chargers are being installed now in the surface lot of Yellow Cab's depot, 1989 Camaro Ave. EV owners can reserve charging time there as well. Kauffman is targeting early 2020 for the first lift garages.

"These are ideas he's been incubating for several years," said Jordan Davis, Smart Columbus director for the Columbus Partnership.

"It is a newer model, the notion of trying to go through greater optimization of usage, both of the charging infrastructure and of the vehicles that can be shared," she said. "There's a theory there for sure about what the future of mobility will be."

Yellow Cab has purchased 10 Chevy Bolts for its fleet so far with the help of Smart Columbus grants, charging them overnight with solar-powered stations.

“They’re sold out constantly because the drivers absolutely love them, and the passengers love them as well,” Kauffman said.

But that system allows only one driver shift a day, not enough to justify the cost, he said. A larger EV fleet requires fast charging to allow multiple rotating shifts per day.

“It sounds like such a simple thing to do, and it’s not,” Kauffman said. “You have to develop the infrastructure as you build the fleet. There has to be charging stations around (the region) to support the amount of vehicles we want.”

The company would apply for an AEP Ohio rebate program for companies that build publicly accessible charging stations.

Most private vehicle owners are actually driving less than 1 of every 24 hours, Kauffman said.

“We want to offer an elevated experience, but you only pay for what you use,” he said. “If we could get two-car families more comfortable to give up one car, because there’s other options that are less expensive and more convenient, that’s our goal.”

Drivers could use Yellow Cab EVs for a taxi shift, to drive for other ride-shares such as Lyft, or to get to the grocery or work. They pay for the time in use, motivating efficient returns.

“It might be a stone’s throw away from where bus stops are,” Kauffman said.

While its cars are on the road, commuters who own an EV can dock in one of its stations to recharge. Kauffman wants to install smart lockers to take deliveries of the commuter’s e-commerce orders or grocery delivery, so they’re ready for the drive home.

Yellow Cab selected Greenlots, acquired in January by energy giant Shell, for the charging infrastructure and management software.

“Greenlots was instrumental in helping us learn what do and what not to do,” Kauffman said.

Kauffman has not yet determined the expense of each station. He’s still selecting sites and in discussions with the city and Mid-Ohio Regional Planning Commission about placement and how to regulate a new entity.

“A taxicab company is a perfect-size fleet – we can use it as a sandbox to explore different opportunities,” Kauffman said.

“It’s been incredibly helpful to have a profitable business that can stand on its own, so when we change things we can see: Does it help? Does it hurt?” he said. “Ride-share companies struggle with optimization, but we already know what our optimization is.”

https://www.bizjournals.com/columbus/news/2019/05/17/yellow-cab-ceo-wants-to-bring-electric-vehicle.html?ana=e_du_prem&s=article_du&ed=2019-05-20&u=Mwt6OQoaPvj0f8HHWMQYUg0107acd5&t=1558380435&j=88495231

IU wins Hearst writing competition for 6th consecutive year
The Media School Report
May 16, 2019

IU placed first in the Hearst Journalism Awards Program's Intercollegiate Competition writing competition for the sixth year in a row, earning The Media School a \$10,000 prize.

Often called "the Pulitzers of college journalism," Hearst holds monthly competitions in writing, television, radio, multimedia and photojournalism for journalism undergraduates. Schools accumulate points when their students place in the various categories.

Junior **Caroline Anders '17** won the final writing category, Breaking News, for "Barge resigns as Monroe County commissioner amid harassment accusations," published in the Indiana Daily Student. Anders broke the story of a contractor's accusations of sexual harassment against county commissioner and mayoral candidate Amanda Barge, which led Barge to suspend her campaign and resign from public office.

Anders won a \$3,000 scholarship for her achievement.

Other students who placed in the competition, contributing to the point total, are:

Laurel Demkovich, BAJ'19: Features, first place

Sarah Verschoor, senior: Sports, second place

Kaitlin Edquist, BAJ'19: Personality/Profile, third place

Lydia Gerike, senior: Enterprise Reporting, sixth place

Hannah Boufford, senior: Features, ninth place

Anders, Demkovich, Gerike and Verschoor will participate in the finals of the Hearst National Writing Competition in June in San Francisco. Last year, Jack Evans, BAJ'18, and Nyssa Kruse, BAJ'19, placed first and second in the competition, respectively.

<https://mediaschool.indiana.edu/news-events/news/item.html?n=iu-wins-hearst-writing-competition-for-6th-consecutive-year>

The Power 100: Here are Columbus' most influential leaders, Part 5
By Doug Buchanan – Editor in chief, Columbus Business First
May 17, 2019, 12:55pm EDT Updated May 17, 2019, 12:58pm EDT

Columbus Business First this year is setting out to identify the most influential people in the community with its inaugural Power 100.

With today's final batch of 20 powerful people, we've completed our rollout of the list.

The full Power 100 will be published online and in a special issue of the paper on June 28.

A reminder: Each list is presented in random order, as is the overall 100.

Check out the fifth group here: [includes Michael Corey '01](#)



Michael Corey

Executive director, Human Service Chamber of Franklin County

The chamber was created a decade ago to give a range of nonprofit agencies a unified voice with public officials and other regional stakeholders, and Corey has been an outspoken advocate for those who often don't have a voice or seat at the table.

The organization has more than 70 members involved in housing, health, workforce development, education and more. Corey leads by example and truly cares about the health and welfare of the greater community.

https://www.bizjournals.com/columbus/news/2019/05/17/the-power-100-here-are-columbus-most-influential.html?ana=e_colum_bn_newsalert&mkt_tok=eyJpIjoiWkRSa1lUTTNZVEk1TVdKailsInQiOiJxQT BtczJlckkraDltZ2E5VzhPK1IPWnF1cHVVRkZzhOHZsVVBibUg0UUVQzR0t4UTE1Tlc5dklxb1JDcFZrYzFvdlg3UkJ Pem00Rnd4SWNnaInRNERENnM5VHAraHc5azlsRFY2Qm5wZWNCYllrRk9JWTF1Mk1Ya2xJbmxEQ2RuYiJ9

Meet the Playwrights, Actors, and Directors Radically Reshaping Broadway

VOGUE

MAY 13, 2019 1:29 PM

by ADAM GREEN

If someone were to give you a free-association test and say, “Broadway,” the first word that would probably spring to mind would be “musicals.” If you thought about it a little longer, you might come up with “prestige London transfers” or “star-driven revivals of beloved classics.” But “experimental, politically engaged works that challenge and subvert mainstream tastes, beliefs, and expectations by a racially, ethnically, and sexually diverse group of artists”? Not so much. By and large, those in search of provocative, boundary-pushing, diverse theater have had to head Off- or Off-Off-Broadway into that realm known as “downtown.”

In recent years, the dam between uptown and downtown has started to spring a leak or two—and this season, the floodgates have opened. A rush of new productions written and directed by artists with a distinctly downtown sensibility are reshaping the Broadway landscape. It would be an impossible exercise to generalize what these directors and playwrights are doing, not least because part of their appeal is the striking originality of their perspectives. But it’s fair to say that all of them are creating work that speaks to the moment in which we live.

Take perhaps the most conventional-seeming, but subtly subversive, of these new works, Lucas Hnath’s *Hillary and Clinton*, which opened on Broadway this spring. Starring a customarily fantastic Laurie Metcalf as Hillary and John Lithgow as her nettlesome helpmeet, Bill, Hnath’s play takes place in a New Hampshire hotel room on the eve of that state’s 2008 Democratic primary. He wrote it that year and has resisted any impulses to update it in relation to the 2016 election. But rather than dating the work, its time-capsule character serves to underline the relentlessness of political pressures: “I’m writing a play about the Clintons, but I’m also using them as these kind of mythic figures that offer an occasion to think about how we see people in power, how we read people in a marriage, and how we expect different things from a woman running for president than we expect from a man,” Hnath says—an inquiry that feels particularly relevant as a record number of women gear up to run in 2020.

As a straight, white male who writes offbeat but accessible narrative plays, Hnath is an inspired but not far-fetched choice for a Broadway production. A slightly less intuitive pick is the queer playwright, singer-songwriter, and performance artist Taylor Mac, whose darkly hilarious—not to mention gore-spattered—*Gary: A Sequel to Titus Andronicus* opened on Broadway this spring. Best known for his transformative, extravagantly humane, now-legendary 2016 epic *A 24-Decade History of Popular Music*, Mac got his start on the New York stage in the mid-1990s, writing and performing politically engaged drag performance pieces in downtown bars and clubs. (See: *Cardiac Arrest* or *Venus on a Half-Clam*, which, Mac says, “compared my sex life to the war on terror.”)

For his Broadway debut, Mac has been paired with the great George C. Wolfe, who has directed a trio of top-banana clowns—Nathan Lane, Kristine Nielsen, and Julie White—to bring Mac’s outrageous vision

to the stage. Inspired in part by the death of Mac's mother and the 2016 election, Gary is, as he puts it, "a kind of American vaudeville of an Elizabethan idea of the Roman Empire" that uses the carnage in Shakespeare's goriest play as a metaphor for the ruin left in the wake of Trump's ascension. It combines meditations on the value of revolutionary action versus incrementalism, the ability of theater to transform horror into something meaningful, and the fleeting nature of our existence with a giant heap of flatulent corpses, errant geysers of bodily fluids, and a kick line of dead Roman soldiers whose penises sway side to side in unison.

Frozen it ain't, but from the beginning, Mac envisioned Gary for Broadway: "After the election, people said, 'Oh, we have to take our work to Indiana, we have to take our work to Oklahoma. We can't just exist in our New York bubble.' And I said, 'No, we have to do our work on Broadway, because Indiana and Oklahoma come to Broadway.' So if we make Broadway shows that are something other than just shoring up the status quo, then that's it right there—that's reaching the people."

Another work bound to have a profound impact on people is the Florida-born Matthew Lopez's dazzlingly brainy and heart-stirring epic *The Inheritance*, which is expected to come to Broadway next season after its premiere in London, where it was rhapsodically heralded as the next *Angels in America* and won the Olivier for best new play. Like that era-defining work, the two-part, seven-hour play deals with the lives of gay men in America, using elements of the plot and structure of *Howards End* as a springboard into twenty-first-century New York and its environs. Following three generations of gay men (rather than the three families in E. M. Forster's novel), the play asks how history—particularly the legacy of the AIDS crisis—affects present life. "I'm of a generation that grew up without a lot of mentors or guidance from the generation that preceded me, because it was decimated during the plague years," Lopez says. "But I'm also old enough now to see a whole new generation of young gay men and gay women and trans kids, and an obligation to give them that which we weren't able to receive ourselves."

This season also sees the Broadway arrival of a pair of musicals that, respectively, reexamine old forms and use new ones to shed light on the current state of the union. From St. Ann's Warehouse comes director Daniel Fish's radically reimagined *Oklahoma!* (dubbed on social media #SexyOklahoma), which profitably takes several pages from the experimental-theater playbook to find the dark heart beneath Rodgers & Hammerstein's sunny golden-age classic, suggesting that the brashness, violence, and suspicion of the Other that flavor this post-2016 era have been baked into the American pie since the beginning. And in *Hadestown*, under the direction of Rachel Chavkin (*Natasha, Pierre, and the Great Comet of 1812*), the folk-rock singer-songwriter Anaïs Mitchell resets the Orpheus and Eurydice myth in a twilight Depression-era New Orleans, turning Hades into a charismatic demagogue who, in a song called "Why We Build the Wall," sings, "Because we have and they have not!/Because they want what we have got!"

Meanwhile, away from the rialto, a new generation of ferociously talented playwrights is not so quietly laying claim to theater's future. They have been led this season by an astonishing group of young writers of color (and one Polish immigrant), creating works of wild invention and blazing intensity that force audiences to confront racism, inequality, sexism, and the pain of being othered in boldly theatrical and, at times, uncomfortably personal terms.

Martyna Majok's gorgeous, resolutely unsentimental *Cost of Living*, which looks at four people—a quadriplegic, a man with cerebral palsy, and their caregivers—who converge in a New Jersey apartment building, becomes a rough-hewn and lyrical meditation on the handicaps with which we all live. A native of Poland who came here at a young age and grew up in New Jersey, Majok writes with great heart and

sharp-eyed clarity about the alienation and quiet bravery of immigrant lives. Her newest play, *Sanctuary City*, which opens next season at New York Theatre Workshop, centers on a recently naturalized teenager who agrees to marry her undocumented best friend so that he can stay in the country. “These are lives that often remain invisible,” she says. “Putting them on a stage says, ‘This is something worth paying attention to.’”

With its depictions of racial bullying and sexual violence, **Ming Peiffer’s ’06** wonderful professional playwriting debut, *USUAL GIRLS*, a smash Off-Broadway earlier this season, has discomfort built into its DNA. In a series of acutely observed vignettes, we see the coming-of-age—sexual and otherwise—of an Asian American girl in Ohio and, later, New York City as she tries to navigate a world that feels hostile to her existence. “I went to a really, really personal place,” Peiffer says, “writing about feeling like an outsider on every level.” Despite its specificity, Peiffer says, the play seems to speak to women of all generations, and it seems to offer “an outlet.” She pauses and laughs. “But it’s funny, too!”

Of course, it’s unclear whether this shift toward more diverse writers represents a sea change in the way artists of color are being given a place on the New York stage. “Right now, I think it’s just a phenomenon of this season,” says Jeremy O. Harris, who recently electrified New York audiences with two plays (*Slave Play* and “DADDY”). “We’ll know that it’s really changed if in five years nobody blinks an eye if there’s an entire season of just black writers at a major New York theater.” Harris himself will be back next season with *A Boy’s Company Presents: Tell Me If I’m Hurting You*, in which he examines a breakup through the lens of a Jacobean tragedy. It’s an eagerly awaited piece from a young writer whose *Slave Play* announced the arrival of a major new theatrical voice—bold, brainy, funny, fearless, sexy, angry, wounded, transgressive. “It was like I’d cut off a piece of myself and put it into that play,” Harris says.

For my money, the depth and breadth of the talent that has been emerging suggests that these are voices that will be speaking to us for years to come. That was certainly the impression I came away with after seeing Aleshea Harris’s electrifying *Is God Is*, a mash-up of revenge tragedy, spaghetti Western, and meditation on the veneration of mothers in African American culture, at Soho Rep last year. (She’s currently adapting it for the screen.) Harris possesses a gift for incorporating and transforming a wide range of influences into her work. “I want to chase those with my own vernacular,” she says, “my own sensibilities, my own point of view on the world, and my own positionality as a young, black woman. How do I make the conversation all about women like me?”

One of the most startlingly original voices belongs to this year’s Pulitzer winner Jackie Sibblies Drury, who has had a breakthrough season with two critically acclaimed plays on the New York stage—most recently, at Lincoln Center Theater, the exhilarating *Marys Seacole*, a time- and continent-hopping look at the tradition of African American women as caregivers, seen through the prism of the real-life story of a Jamaican British nurse in the Crimean War.

While Drury is delighted at the attention she and her peers have been receiving, she has some qualms. “All of us are still in a lot of ways writing for white spaces,” she says. “I wonder what that work would be if that wasn’t an inherent part of creating theater right now.” That dilemma is at the very heart of Drury’s *Fairview*, a brilliant, audacious deconstruction of the soul-warping power of the white gaze (and the work that earned her the 2019 Pulitzer for drama). It stunned critics and audiences last summer, becoming the subject of fervent debate (not to mention the hottest ticket in town—it returns to New York this month for a limited run at Theatre for a New Audience at Polonsky Shakespeare Center).

<https://www.vogue.com/article/broadway-playwrights-actors-directors-june-2019-issue?fbclid=IwAR0RTLb20FZbvBXUOCsPospml7OLxYdrAzayjxWKwCk34UVS5hQhxiKHLvA>

MAY 16, 2019

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LEGAL AFFAIRS

Pros share tips for new law school grads, lawyers starting career

SHELBY GOULDING

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Starting a law career can be challenging at first, but finding a mentor is key in embarking on a career as a lawyer.

According to Michael Schottenstein, an associate working in the real estate and finance area at Kiegl, Brown, Hill & Ritter; Scott Friedman, a partner specializing in family relations at Friedman & Mirman Co., LLP; and Barry Wolinetz, a partner practicing in general litigation at Wolinetz & Horvath, all in Columbus, finding a mentor to look up to and learn from in the beginning of a lawyer's career is vital.

"Whether you're in a large firm, a small one or even on your own, you got to have some people around that you can look up to," Schottenstein said. "While law school can prepare you for a lot of things, there's a lot that are almost impossible to teach. It's really helpful to have somebody there that has that experience."

Friedman agreed, saying he wish he knew how stressful the beginning of his career would have been and he makes sure his mentees are well-educated about that.

"I tell young lawyers who ask me to mentor them that the first five years or so are going to be ... like you're going to be awake at night thinking about a case, you'll have migraines and headaches, you'll have stressful symptoms that relate to the fact that this is you dealing with peoples' problems all day every day."

Friedman

Schottenstein

Wolinetz

Friedman said.

He added that young lawyers come into the field with a lot of pep and energy, but lack knowledge, regardless of what was taught in law school.

Wolinetz agreed with how difficult the job can be in the beginning.

"I wish I would have known how difficult it is, at times, to please the client," Wolinetz said. "I had no idea of the challenge between clients' expectations and the restrictions and rules of the legal process. It's a day-to-day issue that comes between clients and lawyers."

When it comes to finding their first job, Wolinetz said young lawyers should take one that gives them the opportunity to have the most experience on a "one-to-one basis."

"A job with a prosecutor, a job at the court as a staff attorney, a job that will allow them to have access to the judicial processes, rather than being in the back

Wolinetz

room," Wolinetz said.

Not only can young lawyers receive support and guidance through a mentor, but there are also networking opportunities in the local law — as well as Jewish — community.

"What's somewhat unique to Columbus is that people are just so willing to share their knowledge and experience," Schottenstein said. "I just think generally being a part of the Jewish community and being active can be, in a way, a resource for young lawyers."

Wolinetz referred to programming put on by the Columbus Jewish Foundation, part of JewishColumbus, that he encourages new lawyers to attend.

"Not only for the education, but for meeting other lawyers and networking," he said.

Friedman also noted the benefits of simply being out and active in the community as a lawyer.

"Get involved in the community outside of just practicing law," Friedman said. "I've been in a lot of Jewish and non-Jewish community boards and other organizations that have led me to meet a lot of people. When you meet lots of people and they know what you do and what you practice, you're going to ultimately get business."

Shelby Goulding is an editorial intern at the Columbus Jewish News.

Rick Ricart '98 was profiled by Columbus Business First as one of the 2019 40 under 40.

40/40
UNDER

COLUMBUS BUSINESS FIRST



Rick Ricart ³⁹

President | Ricart Automotive Group

Twitter Handle: @RickRicart
Instagram Handle: @tcbrickricart
Hometown: Westerville

NOMINATOR'S COMMENTS: Rick is perhaps one of the most under-recognized leaders in Columbus. On a national level, Rick is frequently tapped as a spokesperson for industry innovation, regarded as an expert and trendsetter. Ford regularly recognizes Rick and his team for their creativity, and Ricart ranks as the No. 1 used car dealer globally. Over the past 17 years, Rick has brought Ricart into the digital age, forgoing industry approaches to revolutionize car sales to focus on what consumers really want: quality, convenience, integrity and value. ... As a third-generation dealer, it's typical to step back or check out. Instead, Rick devoted his career and much of his personal life to champion the Columbus region and make a difference.

— KATE FINLEY, founder/CEO, Belle Communication

Q&A What is the worst career choice you've made, and what did you learn from it? I started a software company as a side hustle and partnered with a company outside of Cleveland, which meant at least once or twice a week I was driving up to Cleveland. On one trip back to Columbus, my uncle called and asked, 'What are you doing? Are you having fun? Enjoying it?' I thought about it and realized it was about as fun as watching paint dry, but I knew the windfall could be extravagant. He then told me, 'Don't do it if you're chasing income or windfalls. Only chase your passion and dreams. Do things you wake up in the morning excited to go do.' ... It's part of the reason we're now in the motorcycle business.

When you walk into a room, what 'intro song' should start playing? *Ain't Too Proud To Beg* by the Rolling Stones. I truly believe in the power music has over our attitudes and the personality of a room so I'd want a song to play that lightens the mood and makes you want to smile, tap your toes and maybe even get up and dance.