Marigold Linton and Bob Barnhill Working With SACNAS

by Marigold Linton and Bob Barnhill

The Society for the Advancement of Chicanos and Native Americans in Science (SACNAS) was created about 43 years ago. The founding myth is that a group of Hispanic and American Indian scientists, at a meeting of the American Association for the Advancement of Science (AAAS), got into an elevator together. One of them reflected: were the elevator to crash the entire population of Hispanic and American Indian scientists would be wiped out. The group committed themselves to increasing the number of American Indian and Hispanic scientists and formalized this decision in the creation of SACNAS as a 501C3 non-profit. Linton is counted as a founder although she was unable to attend the meetings despite regular invitations (There were virtually no American Indian women scientists at the time.). SACNAS colleagues were eager to include her from the beginning. The annual SACNAS conference addresses the need to increase the numbers of minority scholars in the American workforce by bringing together students and faculty who develop relationships with one another. In the beginning SACNAS served mostly undergraduates, but these students “grew up” and an increasing number of them went on to graduate school, so SACNAS began serving more graduate students. As these individuals obtained their PhDs, the organization began serving both large numbers of faculty and postdoctoral fellows. In the last years about 44% of conference attendees have been undergraduate students, 15% graduate students and almost 40% professionals. The organization was created by Bob Barnhill and Marigold Linton with Rubin Medina, First Marigold Linton Scholarship Awardee, University of Kansas, 2015 (continued on page 2)

Hiking the Arizona National Scenic Trail

by Kristin Bervig Valentine

“How are we going to get around that threatening bull standing broadside to the trail next to a cow and calf?” “I don’t know. If we go off trail to get around them we’ll be in rattlesnake territory.” We waited till that cattle family moved on and then continued our hike on the Arizona Trail.

Emeritus College member Kris- tin Valentine and her friend Christ- ine Muldoon (M.A. ASU Commu- nication) have been hiking together for more than thirty years throughout Arizona and the Southwest. Our goal has always been to hike in areas that offer scenic vistas, exploration, and are moderately challenging. For our Arizona Trail hikes, Emeritus College member Gene Valentine volunteers to drop us off at one trail head and pick us up at our destination trail head, often with liquid refreshments and salty snacks.

When the official Arizona Trail Association guide-book was first published in 2005, we planned a variety of Arizona Trail (AZT) hikes that could be done in one day and were approximately 8-10 miles in length. The AZT guide-book divides the 800-mile trail into forty-three sections connecting Mexico and Utah. Volunteer stewards and work parties maintain the trails. On these trails, we are aware that we might encounter javelinas, coyotes, cattle, and snakes, as well as jackrabbits, birds, lizards, and other hikers. Once, as we walked south from Kentucky Camp (AZT #5 near Sonoita), we (continued on page 3)
By the time you receive and have a chance to read this newsletter, we will have made significant progress on three initiatives. At the last Emeritus College Council meeting, Council members discussed and approved motions to:

1. Invest in a new database to support our member communications and activities.

2. Conduct a survey of our membership so that the College can better fulfill its purpose "of giving a home and a focus to continued intellectual, creative, and collegial engagement of retired emeritus faculty with the University."

3. Serve as the planning committee for our 12th Annual Symposium to be held in November 2017.

To be successfully implemented, each of these initiatives certainly will require your support and participation.

If you have an interest or expertise in any of these areas and would like to assist with the development of these programs, please send an email message to me (verdini@asu.edu) or to Dana (d.aguilar@asu.edu), or call Dana at 480-965-0002 as soon as the spirit moves you.

Best wishes,
Bill

Emeritus College member Bob Barnhill became Vice President of Research at ASU in 1991. In this position, he learned about national statistics regarding the composition of the American ‘high-tech workforce.’ In 1994 when ASU President Lattie Ford received an invitation to join NASA’s American Indian Science & Technology Consortium (AISTEC), he passed it to Provost Milt Glick, who passed it to Barnhill, who quickly engaged Linton to help. AISTEC became a model collaboration between, initially, three major research universities and three tribal colleges, including Haskell Indian Nations University in Lawrence, KS.

SACNAS was an obvious organization through which to learn more about underrepresented minorities in STEM (Science, Technology, Engineering, Mathematics), and so Barnhill began participating in SACNAS meetings. He brought speakers and participants to and from SACNAS and white-dominant organizations such as the Council of Scientific Society Presidents. When Barnhill became Vice Chancellor for Research at the University of Kansas in 1997, he helped Haskell recover from a major embezzlement in their Foundation by agreeing to handle their federal agency education grants, including over $30 million in awards involving KU and Haskell with Linton as PI. After 8 years at KU and a couple of years at the University of Texas System of 15 universities, Barnhill and Linton returned to their Phoenix home.

In 2009, SACNAS President JD Garcia and Executive Director Judit Camacho asked Barnhill to start a new enterprise for SACNAS: a presence in science policy in Washington DC. This request provided a good opportunity for Barnhill and Linton to work together in their semi-retirement. Barnhill organized a SACNAS office in DC, manned by Public Policy Fellows. As SACNAS Vice President for Science Policy & Strategic Initiatives, Barnhill has enabled many SACNistas to engage with federal science agencies and science organizations such as the AAAS and CSSP. Upon request, he has helped congressional leaders with science policy issues. One of his protégés is now the highest ranking American Indian in HHS.

In 2016 the SACNAS Summer Leadership Institute was renamed the Linton-Poodry SACNAS Leadership Institute (LPSLI). Each summer thirty underrepresented STEM PhDs in three cohorts (post-docs, early career and mid-career) receive a week of leadership training from three experts. For many participants...
this experience is transformative, and it is wonderful to see them, as time passes, advance into higher positions in their universities, companies or in government. There are currently 240 graduates of the LPSLI. Both Barnhill and Linton receive great pleasure from being mentors and/or sponsors for LPSLI participants and are particularly proud of several mentees who have become AAAS S&T Policy Fellows.

In 2009, we hiked a portion of the Arizona Trail (AZT #30) from Pine Grove campground to Dairy Springs campground south of Flagstaff. For this summer hike, we had perfect 60°F degree hiking weather, a slight wind, and skies overcast with bursts of sun. We had checked up on the threat of rabid foxes and bobcats in the area and were told by the ranger that, although none had been reported in that part of Coconino County, we were advised to be cautious and carry hiking poles. We began our journey near the entrance to Pine Grove Campground, off Lake Mary Road, where the AZT crosses under a white bridge. At about four miles into our hike, we noticed old railroad ties with big iron nails strewn beside the trail. Paralleling the trail, we began to see volcanic rock built up into what resembled a wide boulevard. We speculated about these features until, at about mile 6.2, we came upon an exhibit sign. The sign told us that this portion of the trail follows what used to be the Flagstaff Lumber Company logging railroad, constructed in 1923 and abandoned in 1927. It was first used to carry lumber south, and later it carried day-tripping passengers for their holiday excursions from Flagstaff to Mormon Lake. Here we were, following the same route, using leg power instead of steam power.

In 2016, we hiked a portion of Saddle Mountain, segment #22. We started at the high desert trailhead off highway 87 close to Sunflower and Bushnell Tanks. What is especially interesting about Segment #22 is that it is the halfway point on the AZT between Mexico and Utah. Three hundred yards from the parking area, we entered a welcoming grove of large sycamore trees, and we crossed over the stepping stones of Sycamore Creek. Although the trail is otherwise well marked with cairns and AZT signs, we were initially confused by a wooden signpost a quarter mile past the grove and creek. At this point, and below a large metal AZT sign, two trail direction arrows pointed directly toward each other. We weren’t sure which way to proceed until we spotted a worn wooden signpost showing an arrow pointing to “Little Saddle,” and we walked on toward our intended destination.

Chris Muldoon and I, helped by our designated driver Gene Valentine, have hiked thirty different parts of the forty-three sections. We plan to continue our hikes so we can claim we’ve walked at least a part of each one. In the Spring of 2017, we have on our calendars to hike the northern-most section of the AZT, #43 Buckskin Mountain, by starting south from the Arizona-Utah trailhead.

In 2009, the Arizona Trail was designated as a National Scenic Trail by the congressional Omnibus Public Land Management Act, signed into law by President Barack Obama. By joining the Arizona Trail Association [www.aztrail.org], members have access to maps, written directions, and GPS waypoints. The most recent guide is Matthew J. Nelson & The Arizona Trail Association's, Your Complete Guide to the Arizona National Scenic Trail, Birmingham AL: Wilderness Press, 2014.
Colloquium on March 15, 2017

Dr. Alejandro Lugo, Professor and Director of the School for Transborder Studies, presented a colloquium on March 15, 2017, titled “Cruces, Border Crossings, Route 66 and Other Visual Journeys: Transnational Crosses and Crossings at the U.S.-Mexico Border.”

Dr. Lugo, a socio-cultural anthropologist, born in Juárez, Mexico and raised in the borderland of Las Cruces, New Mexico, specializes in the study of the U.S.-Mexico borderlands, examining issues of race, class, and gender and their intersections with capitalism, globalism and multinationalism. Lugo frequently uses photographic images to document and illustrate the complexities and realities of physical, cultural and linguistic borders. This presentation focused on three collections of images, described briefly below:

Cruces/Crossings: Lugo noted that the las (las cruces-crosses) and the los (los cruces-crosses) have come together in this project. He showed photographs of crosses at churches, in cemeteries and along highways, as well as photos of border crossings, represented by bridges, signs, border inspection stations, patrol vehicles, and highways crossing each other. Crosses reflect both the historical reality of Spanish and Catholic colonialism in Mexico and the Southwest and the current reality of violence against women (exemplified by black crosses carried in marches protesting the murders of young women in Juárez). Crossings often are embedded in names and histories, as for example, El Paso del Norte, the original name of El Paso, the passage to the North. Within cities languages cross and intersect in bilingual signs advertising foods, goods and services. Lugo has documented such crossings along the US-Mexico border and beyond, in places such as Chicago, Puerto Rico and the Caribbean.

La Espalda (the back): In this series Lugo took photographs of his subjects from the back rather than the front. He asserted that when you view images from the back you see them differently, you learn more about them, and you think of them in a different way. He illustrated this with photos of Associate Supreme Court Justice Sonia Sotomayor, recently deceased Mexican singer Juan Gabriel, a statue of César Chávez in his birthplace of San Luis, Arizona, the Luis Jiménez sculpture Southwestern Pietà at the Nelson Fine Arts Center at ASU, and a statue of a roadrunner, all seen from the back. Since the usual perspective of life is from the front, taking photographs from the back also represents resistance and appreciation of difference.

Route 66: For this series Lugo photographed towns in each state along Route 66, from Illinois to California. He shared pictures of classic cars, foods and restaurants, and murals. Many images detailed the current struggles of small towns as exemplified by closed businesses, boarded up buildings, and depressed neighborhoods. He also took photos of the signs that provide information about distances traveled on Route 66 (for example, a sign in Midway, Texas which read 1139 miles to Chicago, 1139 miles to Santa Monica). Lugo asserted that Route 66 is central to the journey of the United States.

A lively discussion followed his presentation. Those present noted that borders, with their multiple meanings, are everywhere in the U.S. Borders reflect physical, cultural and linguistic realities. Borders are society; they reflect our humanity.

Emeritus Profile: Beth Lessard

My first experience with dance came courtesy of my Aunt Dot who had tried to adopt me when I was born. In spite of the fact that my mother desperately wanted a boy, she refused to give me up. My subsequently adopted cousin, Tonya, was two years younger than I, and at age six she refused to go to ballet class without me. Aunt Dot paid for three years of ballet before Tonya finally rebelled. I admit I made her practice a lot.

Except for teen town, a couple of high school musicals, and being a cheerleader, I didn't officially dance again until I transferred as a junior to the Woman's College of Georgia. My pre-med roommate was a member of the Modern Dance Club. When asked if I was interested in going to a meeting, my answer was, “I don't know what modern dance is, but if they wear leotards and tights, yes.”

I floundered at first but managed to dance in the Fall showcase. My parents drove two hours to see the performance. When the final curtain came down I was rushed to the student infirmary with acute strep throat and a one hundred and four degree fever. I didn't let anyone know I was sick because I was determined to dance in my first concert. I refused to travel home with my parents because there was no money for doctors. I remained in the infirmary for four days.

In the Fall of 1963 a new Dance faculty member said, “You should dance.” By Spring 1964, Dr. Pindexter had secured a student teaching assignment for me and had located...
the final requirement to complete the BA degree in Math Education. She drove me (and two other dancers) to Denton, Texas for a dance workshop. I enrolled for 6 credits in dance as a probationary student in the MA Degree in Dance at Texas Woman's University and lived in a dorm on campus. For the second session she found a room for me in a private home across the street from the Math building at North Texas State University. I enrolled in and completed my final math requirement. She paid for everything. Her father was ill, so she loaned me all the money she had saved for a summer workshop she couldn't attend. I entered the MA program that Fall.

In the Fall of 1965, with MA in hand and recently married, I took a job teaching modern dance at the University of Florida. After 4 years, husband and I decided to look elsewhere, and I joined the ASU faculty in Fall, 1969. I came in at the rank of Instructor for $7,000.00 even though I was an Assistant Professor at the University of Florida, earning $9,000. Dr. Anne Pittman, Chair of Women's Physical Education said, “Take it or leave it”. Such was the auspicious beginning of my tenure at ASU. It was thrilling to be part of a Physical Education program that had a Dance Major degree!

During my first semester I was given 6 courses to teach plus the performing group. Students could not rehearse in the new Physical Education Building East unless a faculty member was present. I was completely overwhelmed by the sheer number of hours necessary to survive.

Two highlights from the early years include: working with sculptor John Waddell and Jazz musician Charles Lewis to choreograph a piece in memory of the 4 children killed in the 1963 Birmingham church bombing; and taking the University Dance Theatre, by bus, on a State Department Tour of Mexico. There were 14 dancers, the bus driver, a 4 foot platform, 8 pairs of crutches, two 16mm film projectors, props, costumes, food, a first aid kit, cleaning supplies and cookies to bribe the border guards.

After getting a divorce in 1975, I entered the PhD program in Dance and Biomechanics at Texas Woman's University. I completed most of the course work before becoming chair of ASU's Dance Degree Program in Fall of 1977.

Several things happened immediately upon my becoming chair. With no designated office staff, faculty members and I: completed the 10 Year Dance Program Review; reworked a Master of Arts degree proposal into one for a Master of Fine Arts degree; wrote a proposal for Dance to gain department status; and wrote the proposal to move Dance to the College of Fine Arts. Everything was approved and in place by Fall 1979. I was invited to be a member of the Council of Dance Administrators and helped develop standards for dance major programs. With the National Association of Schools of Dance, I helped develop accreditation standards, and I served as adjudicator for a several years.

I received the PhD Degree in August, 1980 but found it impossible to chair the department, teach classes, choreograph, perform and do biomechanical research. The only thing I could let go was the notion that I would be a dance scientist. I never looked back.

Memorable events include: joining the Arizona based A Ludwig Dance Theater in 1981; having the Martha Graham Dance Company on campus for six weeks in the Fall of 1982; and having the Murray Louis Dance Company in residence for three weeks in January of 1983. Several students and I were guest performers with the company.

During my 1985-86 sabbatical leave, the A Ludwig Dance Theater did an East Coast tour and got a great review in NYC. We did over 40 events on a State Department tour of Portugal and Germany, Spring, 1986. I taught workshops in Brazil in 1987 and 1988, and in Mexico in 2001.

In 1989 the Nelson Fine Arts Center was completed and the grand opening of the dance lab (FAC122) featured the Merce Cunningham Company with Merce himself dancing. The opening of the Galvin Playhouse featured a full evening event called “Life, Liberty and Pursuit of Happiness,” choreographed by Ann Ludwig. I portrayed a homeless person and was in character for two hours, before, during and after the event.

I resigned as chair in 1994, and I retired from ASU in 1999. I pursued ballroom dancing from 1990 until 2005 and continued to perform with the A Ludwig Dance Theater until 2010. Over the years I also performed as a guest with well known dancers Bill Evans and Kelly Roth, both of whom dedicated performances to me in 2010 and 2011; with Blondell Cummings, and with Repertory Dance Theatre, Ririe-Woodbury Dance Company, and Murray Louis Dance Company.

Professional recognitions have included the Governor’s Award for Arizona’s Women Who Create, 1985; Outstanding Dance Alumna of Texas Woman’s University, 1990; and the Governor’s Arts Award for Individual in Arts Education, 2012.

Currently I serve as president of the Tempe based Daniel Nagrin Theatre, Film, and Dance Foundation and on the Arizona State University Emeritus College Council. Partner Bob Williams and I are forty-five year practitioners of Transcendental Meditation and twenty year managers of a feral cat colony in Tempe. Life is good.
On February 14, 2017 Gene Valentine began the Short Talks with the topic “Laughing at Tío Paco: Franco and Chistes.” Gene and Kristin had spent 1982 in Santiago de Compostela, Spain, studying the folklore of Galicia. Santiago is the culmination of the Camino de Santiago pilgrimage route, and the bones of St. James (Santiago) are interred in the cathedral. Of special interest to Gene were the chistes (jokes in the form of stories) told about El Caudillo, Francisco Franco, the dictator of Spain for almost forty years, from 1936 to his death in 1975. Franco’s reign was one of horrors and human rights abuses against the Spanish people, including concentration camps, the use of forced labor and the execution of political and ideological enemies. Gene noted that author Arthur Koestler, who had spent time in one of Franco’s prisons, once stated that by making horror into a joke, evil and obscenity may be expressed more easily. Gene shared a number of jokes told to him anonymously; stories, he noted, that might be heard in a bar. Even after Franco’s death these stories proliferated. Gene suggested that even though significant changes have come to Spain, and many Spaniards are trying to forget Franco’s reign of terror, Franco continues to live in the chistes of Spain.

Kristin Valentine then presented “Oral Tradition and Storytelling.” Kristin shared the importance of oral storytelling to people from early times and the role that stories play in cultural transmission, as children hear stories from adults in their communities. We tell stories of all kinds: invented or adapted, second hand, culturally common (for example, Spider Woman, La LLorona), official (for example, the history of ASU, religion, etc.) government, and personal narratives. Kristin detailed the range of first hand stories that comprise personal narrative, moving from less to more formal modes of presentation. The least formal is Conversation, informal interaction between people, followed by Talk-Story (what happened during the day), and the Charged Event, a story with special emotional meaning for the teller. Charged Event narratives may lead to the Life Story, and these, in turn, may move, with revision and editing, into Literary Forms (short stories, memoirs, poems, and so on). A final kind of personal narrative, Information Gathering, is short and unemotional. Personal narratives include a wide variety of themes or topics: family, career, adventure, independence and rebellion, sexual identity, tough times, tricksters who subvert societal rules, and crisis, to name a few. Kristin closed by encouraging those present to ask questions and to listen to each other’s stories. We all have stories to tell, and we all need good listeners.

On March 14 Marilyn Wurzberger, in her talk “The Enchanted Middle East,” highlighted her tour to Qatar, Oman, Abu Dhabi and Dubai. In all the cities visited much of the architecture is impressive. In Oman the world famous Royal Opera House is considered state of the art and is funded by the Omani royal family. The Grand Mosque, the cultural center of the community, reflects several different architectural styles. The urban landscaping and the desert and mountain views looked very much like the Arizona desert, although all of the countries experience very humid summers. Traditional dress, abayas for women and turbans and loose fitting full length garments for men, are not required, but many individuals wear them.

Abu Dhabi, Qatar and Dubai are three of the seven emirates that comprise the United Arab Emirates (UAE), and Abu Dhabi serves as the capitol. The emirates unified in 1982 to promote trade, finance, and real estate development. Lovely hotels with sumptuous décor are common. In Abu Dhabi the tour visited the mosque constructed for a price of
more than five hundred million dollars. In Abu Dhabi women may vote and serve on the city council, but men and women worship in separate halls in the mosques. In Dubai, one can see the stark contrast between the tallest building in the world, the Burj Khalifa (2717 feet – 160 stories) and the older city. UAE leaders are striving to utilize and promote clean energy projects, such as the construction of the planned city of Masdar, a sustainable eco-city with a minimal carbon footprint. While immigration is encouraged, citizenship is not.

Ed Stump made his first trip to the Antarctic as an Ohio State University graduate student in 1970-71 and his last academic trip in 2011. In his presentation, “An Introduction to Antarctica,” Ed situated his research site by providing a geographic overview of the continent. Antarctica is covered on the east by the East Antarctic Ice Shelf and on the west by the West Antarctic Ice Shelf. The third ice sheet, the Antarctic Peninsula, is an archipelago at the northern most part of the continent. The Transantarctic Mountains (TAM), which divide the continent more or less in two, are 1500 miles long and run the length of the continent. They are bounded on the south by the Ross Ice Shelf. Ice from the East Antarctic Ice Shelf flows through the TAM via outlet glaciers, which merge onto the Ross Ice Shelf. In the summer these outlet glaciers empty into the sea in what Ed called ice tongues.

Ed’s research has taken place in the TAM, as he has worked to create a geological history of the mountains. In exploring 1200 miles of the TAM, Ed has seen more of these mountains than anyone else. Ed shared photos of some of his research camps, the sleep, cooking and supply tents dwarfed by the mountains. He described Antarctica as stunningly beautiful, as something out of a fairy tale. The photographs he shared bore this out, as Ed showed us pictures of mountains, volcanoes, icebergs and glaciers (including calving glaciers) in all shapes, sizes and colors. He also provided illustrations of some of the abundant animal life in the Antarctic, including penguins, seals and whales. Animals such as penguins and seals leave the land in the winter and survive in open water for nine months before coming on shore to breed. Ed gave us an appreciation for both the scientific and aesthetic rewards of a career devoted to Antarctica. His work culminated in the production of a book titled The Roof at the Bottom of the World: Discovering the Transantarctic Mountains.

On April 11th, Short Talks featured a presentation by Per Aannestad titled “VEMORK: The Power Plant Behind the Race for the Atomic Bomb.” A native of Norway, Per shared the story of how Vemork, a hydroelectric plant in a canyon outside the Norwegian town of Rjukan, became important in World War II as the Germans attempted, in competition with the Allies, to build an atomic bomb. In the early 1900s, commercial fertilizer production (a crucial component in the creation of explosives) began in Rjukan, because the location of the Rjukan Falls could generate the needed amounts of electricity. This venture led to the construction of a very large power plant in Vemork. Heavy water is generated as a byproduct of producing fertilizer, and, in the 1930s, Vemork collected large amounts of heavy water. In the late 1930s the Germans discovered that heavy water could be a key component in the creation of an atomic bomb. Heavy water collection ceased in 1939, but in 1940 the Germans invaded Norway, and production began again. The Allies, who also were working on an atomic bomb and understood the importance of heavy water, determined that Vemork must be destroyed. In February, 1943 a daring commando raid reached Vemork on skis and bombed the heavy water tanks. The Germans put the cells back in operation. In December, 1943 the Germans decided to remove the heavy water by ferrying it out, but Norwegian saboteurs sank the ferry in February of 1944. The exploits of the commando team have been captured in films and books and a television series. Per shared this fascinating and convoluted story in a most engaging way.
Marigold and I viewed the movie, and then I read the book, *Hidden Figures* (Margot Lee Shetterly, HarperCollins, 2016). It’s a remarkable, true story about black female mathematicians who formed the computational base for America’s first voyages into space. As a child, one of these mathematicians, Katherine Coleman, “counted whatever crossed her path—dishes, steps, and stars in the nighttime sky” (page 71), and at age 15 she entered West Virginia State College. In 1934 NACA (National Advisory Committee on Aeronautics, later became NASA) enlisted mathematicians to work as human computers in Hampton, VA. There they worked to optimize airplane surfaces, wing shapes, and flight paths for prototypes to be sent to Langley. African American women like Katherine Coleman were caught in the “double bind” of being both black and female, which, unfortunately, was a severe disadvantage (and, it could be argued, is still a barrier today).

On October 5, 1957 when the Russians launched Sputnik, the first satellite, I was a freshman at Kansas University. In my Honors Calculus class, Dr. G. Baley Price, Chair of the Mathematics Department, said that Sputnik’s launch was a serious event in the Cold War between America and Russia. The next semester I was hired by the physical chemists to program the first digital computer, an IBM 650, at KU (which I later learned had been purchased by Dr. Price’s NSF grant).

Langley bought its first IBM computers, a 604 and then a 650, in the mid 1950s (page 138). Although originally intended for the lab’s finance department, aeronautical researchers soon appropriated the machines for their own purposes, one of which was to calculate a trajectory for a hypersonic rocket plane called the X-15. The clever leader of the West Computing Group, comprising the African American female “computers,” determined that she and ‘her girls’ must learn to use the IBMs if they were not to be made obsolete by the machines. In the movie, Octavia Spencer (who was nominated for an Academy Award for this part) is shown picking up a FORTRAN book.

An episode in the book and the film stands out as testament to important contributions made by Katherine Coleman and her colleagues. In 1962, during his first space flight, astronaut John Glenn was forced to take manual control and needed to check his flight path. He requested that NASA bring Coleman in, “the smart one” he said, to check the coordinates by hand. Prior to the flight he had met her and was impressed by the calculations she performed. She did check the coordinates and effectively saved the operation. She continued to work at Langley for many years, through the moon landings. Glenn’s flight was hailed as a great victory for America in the Cold War, but until now, the contributions of Coleman and her colleagues have been unrecognized. Today, Katherine Coleman is 98 years old, and in 2015 she was awarded the Presidential Medal of Freedom by President Obama.

Obituaries

*by John M. Johnson*

April, 2015

They follow a standard form, and celebrate a narrow loyalty to family, friends, work, nation, and church, ignoring personal struggles to do the right thing if it goes against these. (The Arizona Republic will write it if you wish.)

The narrative cleanses each life of unresolved conflicts, primal wounds, tragic mistakes, stupid blunders, hubris, deceits and lies.

There is no back story, no account of how the person transformed the self inherited by birth. The standard eulogy virtues are noted, but the phantoms who hurt others with alcohol, violence, drugs, neglect, sex, ambition, or crime haunt these stories by their absence.

Obituaries are sacramental poems, seeking to assert family mythology and the persistence of faith in the confrontation with an actual life.

Often I play a game to see if I can find clues to discern who wrote the obituary; the loyal spouse, the dutiful daughter, the responsible sibling, the humorless staff of The Arizona Repulsive, or the insatiable ego of the deceased still seeking the last word.
Chuck Corbin co-authored a paper presented at the national convention of the Society for Health and Physical Educators (SHAPE America) in Boston. The paper, entitled “Effectiveness of Secondary School Conceptual Physical Education: 20-Year Longitudinal Study,” showed that teens who took a Fitness for Life (Conceptual Physical Education) program as part of their physical education class were more active than typical Americans twenty-four years after high school graduation. Fifty-six percent of program graduates reported that they remembered their textbook; that the course was useful after graduation (46.9%) and that they are still using the information learned in the class/textbook (50%). Further, most individuals reported that they currently considered themselves to be well-informed about exercise and fitness (92.2%). Fellow ASU researchers included Henry Yu (first author), Pam Kulinna and S. Mulhearn.

William Glaunsinger served as a judge and team leader in Chemistry as well as ISEF-selection panel member for the Southern Arizona Regional Science and Engineering Fair in Tucson and the Arizona Science and Engineering Fair in Phoenix.

Anthony Gully, School of Art Emeritus Professor, was asked to serve as resident art historian of the Studies Abroad Program for Ohio University in London. Gully also spoke several times to the support groups that focus on European art at the Phoenix Art Museum.

For the fifth year in a row, Dick Jacob and big band, Sonoran Swing, played at the Arizona Commemorative Air Force Night in the 40's Dance, held at the ACAF hangar at Falcon Field. The event was sold out with 1500 attendees.

Don Nilsen and Bill Moor have been elected as new members of the Arizona State University Retirees Association Board. They will serve three year terms, 2017-2020.

Mark Reader (Political Theory), a founding member of the ASU Emeritus College and its Emeriti Arts program, has recently contributed 14 paintings to the Phoenix Elementary School District No. 1. The paintings, collectively titled “Enchantments,” are being used in the district’s 14-site school art programs as reminders of the wonders and inspirations that may be drawn from experiencing the natural world.


Harvey Smith and his family travelled to Houston, Texas on April 12 to hear son Brinton Smith [B.A. Mathematics, ASU; D.M.A, Juilliard] play a concerto with the Houston Symphony. Composer Mario Castelnuovo-Tedesco’s Cello Concerto in G Minor, Op.72, had not been played in a professional performance in over 80 years. Written for cellist Gregor Piatigorsky, he debuted the concerto, with Arturo Toscanini conducting, in New York, in 1935. Piatigorsky had exclusive rights to play it in public. He performed it a few times in Europe and taught it to some students, but it appeared to have been lost until Brinton rediscovered the original music. The concerto, along with other previously unrecorded cello pieces by the same composer, will be issued on a CD by a major record company. The composer’s grandchildren also attended the performance.

Robert Stahl has been interested in Billy the Kid for many years (see this volume's Recent Faculty Publications for his published stories about Billy The Kid.) Since February 2015 he has worked on getting an official death report, New Mexico’s name for its death certificate, created for Billy. He is finishing a story of what happened to the Kid’s remains after he was buried in Fort Sumner, NM on July 15, 1881. A publication date has not been set for this story.

The Emeritus College Annual Symposium will be held on Saturday, November 18, 2017 at ASU Tempe, Old Main Building. The theme for this year’s Symposium is: The Arts in a STEM World. Please watch for E-Cards with details regarding proposing a session at the Symposium.
Recent Faculty Publications


Corbin, Chuck. (plus colleagues Paul Loprenzi [first author], Brad Cardinal and Marita Cardinal. 2017. “Physical Education and Sport: Does Participation Relate to Physical Activity Patterns, Observed Fitness, and Personal Attitudes and Beliefs?” *American Journal of Health Promotion*. Published early online (April 12, 2017, DOI: 10.1177/089011717698088), the paper has been featured in several science newsletters including ScienceMagazine.com and ScienceDaily.com. Results showed that regular physical education strongly correlated with students meeting national physical activity guidelines (at least 60 minutes per day of moderate to vigorous physical activity) among youth.


Sharpes, Don. 2017. “Nixon and Reagan on the Environment,” *White House Studies*, 14/1. The research for this article was funded by a grant from the Emeritus College.


Mailbox

Letters to the Editor and opinions may be sent to Sarah Hudelson at sarahh@asu.edu or c/o The Emeritus College, PO Box 873002, Tempe, AZ 85287-3002. Submissions longer than 200 words may be edited. We reserve the right not to print inappropriate letters. Names will be withheld upon request, but letters received anonymously will not be printed.
Attention all Emeritus College writers

Here's another opportunity to increase your skills in writing novels and memoirs, essays and short stories.

Our Emeritus College Creative Writing Workshops will begin September 14 with enabler/instructor Donis Casey, published author of nine historical mystery novels. She can help you reach your writing goals. Workshops will take place in Old Main 120, on Thursdays from 1 to 3 pm.

This workshop is for beginners to advanced creative writers and any interested spouses and partners. Learn how to put your readers into the action and how to make your life story come alive. Create realistic dialog and full-bodied characters, with scenes so detailed and vivid, your readers simply won’t be able to stop reading. These workshops will keep you writing and help you stay on track with finishing your book or story. Share your work in the pages of our Emeritus Voices journal and in readings at our Literary Musicales.

Participants have all said how much they have gained by joining the workshops. And don’t forget you will have free parking.

If this workshop appeals to you, please don’t miss out on a great opportunity. Costs for the two-hour a week, ten-week workshop will run $125. Don’t worry—attendance will not be taken and no grades given. Contact Linda Stryker (stryker@asu.edu) or the Emeritus College Office (emerituscollege@asu.edu) for more information and to sign up.

New Members

The Emeritus College welcomes three new regular members

Marcia Jasper
College of Nursing, Innovation and Health

John Meunier
Architecture

Pegge Vissicaro
School of Film, Dance and Theatre

Editor’s Note

I wish to acknowledge Don Nilsen for his photos of Emeritus College events. I am grateful to Dana Aguilar, Jo Ann Céland and Linda Stryker for their contributions to this issue. I thank David Kiersh and VISLAB for formatting work on the newsletter.

Tentative Calendar for Recurring Emeritus College Events

Below is a tentative listing of the normally occurring dates for Short Talks, Colloquia and other recurring events. Official word on dates and program details come from the Emeritus College as E-Cards.

Short Talks normally occur on the second Tuesday of the month at Friendship Village in Tempe. These dates are:

- September 12, 2017
- October 10, 2017
- November 14, 2017
- December 12, 2017
- February 13, 2018
- March 13, 2018
- April 10, 2018
- May 8, 2018

Colloquia normally occur on the third Wednesday of the month on the ASU campus. These dates are:

- September 20, 2017
- October 18, 2017
- November 18, 2017
- February 21, 2018
- March 21, 2018
- April 18, 2018

The Emeritus College Writers Group normally meets the first and third Tuesdays of each month, October through May, from 1 to 3pm in the Emeritus College, Room 130. These dates are:

- September 5 and 19, 2017
- October 3 and 17, 2017
- November 7 and 21, 2017
- December 5, 2017, 2017
- January 17, 2018
- February 7 and 21, 2018
- March 7 and 21, 2018
- April 4 and 18, 2018
- May 2, 2018

Literary Musicales

Fall Literary Musicale early December, 2017

Spring Literary Musicale early May, 2018
Mission of The Emeritus College
The purpose of the Emeritus College is to give a home and a focus to continued intellectual, creative and social engagement of retired faculty with the University. The Emeritus College fosters and promotes the scholarly and creative lives of its members, prolonging fruitful engagement with and service to the University and community. The Emeritus College provides the University a continued association with productive scientists, scholars and artists who have retired from their faculty positions but not from their disciplines.

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The Emeritus College at Arizona State University

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