

# Where are they now?

Is Timothy McVeigh's prosecutor still arguing cases? Where's the cop who blew the whistle on police corruption? With Joe Camel gone and smokers relegated to sidewalks, what's left for an anti-smoking crusader to crusade against? How 13 alumni have changed in the years since they were first profiled in the magazine.

BY KATHERINE JAMIESON

PHOTOGRAPHS BY ROB MATTSO

## Of ministers and madams

Pulitzer winner **DEBBY APPLGATE '89** swore she'd never write another book. Did she mean it?

After spending some 20 years on her first book, *The Most Famous Man in America: The Biography of Henry Ward Beecher*, Debby Applegate swore she'd never write another. "I felt like a 19th-century schoolboy who'd studied too

long by candlelight and strained my eyes," she says. In 2006 *Amherst* magazine excerpted her book about the 19th-century preacher, which won a 2007 Pulitzer Prize. Yet even after that critical acclaim, Applegate balked at the idea of diving into another project.

But archival collections—starting with those in Frost Library at Amherst—"brainwashed me into being an historian," she says, and made her "unfit" for other work. Searching for a new historical subject, she decided to study New York City in the 1920s. After a year of reading widely, she pulled a bright red book from the open stacks of the Yale University Library. It was a memoir by Polly Adler, a notorious madam. The book, *A House is Not a Home*, captivated Applegate: "Within days, I made the decision to write about her."

Madams leave a different trail of evidence than preachers do, so Applegate's process has shifted from reading old letters to searching for caches of secret documents. Evidence has popped up in unexpected places: a trash collector in Nebraska discovered a suitcase of correspondence between Adler and her ghostwriter, and the last remaining trunk of Adler's memorabilia is guarded by an ex-boyfriend of her final heir. Applegate is planning a trip to Northern California to track down this trunk with the help of a state marshal.

Applegate finds the "Sherlock Holmes" work more fun than the writing. She quotes from Adler's memoir: "If I'd known how hard it would be to write this book, I'd have stayed a madam."



## His eyes are on Broadway

African-American playwrights are increasingly finding success in mainstream theater. **TOM JONES '78**—who has 40 plays and musicals under his belt—sees this as a blessing with a downside.

Tom Jones '78 was a young man—only 22—when he cofounded the Atlanta theater company Jomandi Productions. It grew to be the third-largest African-American theater company in the United States, known for producing critically acclaimed plays that toured nationwide, commissioning work from emerging and established playwrights and hosting a festival every summer in Atlanta.

Jones' name was synonymous with Jomandi until he left 11 years ago, unhappy with what he characterizes as a push by board members to do primarily commercial productions. "We'd always done a cross section of work: commercial, avant-garde, experimental," says Jones, who first appeared in *Amherst* magazine in 1985. But the company was running a deficit, and while Jones had made progress in reducing it, board members saw commercial shows as the key to long-term financial stability, he says.

Jones went on to start a small Atlanta production company, VIA, which helps to shepherd plays and musicals from early stages of development through production. VIA is now trying to attract investors and theater owners to a black musical rendition of John Steinbeck's *Of Mice and Men*, titled *M and M*, written by Shango Amin.

Jones compares the state of black theater today to that of historically black colleges and universities during integration movements of the 1960s and 1970s, when intellectuals began to leave black colleges for the Ivy League. He argues that this move dissipated the intellectual gravitas of African-American institutions. Jones says that with less money going toward black theater, there's less funding to develop the careers of young black playwrights. Consequently, black theaters end up doing more "retreads"—*Ain't Misbehavin'* and the like—instead of work by emerging writers.

At the same time, some African-American playwrights—Lynn Nottage, to name one—have found success in mainstream, regional theaters. Jones sees this as a posi-

tive development, although one with a downside: revenues don't go back into fueling black theater.

Jones is an accomplished playwright in his own right, and many of his 40 plays and musicals—including *A Cool Drink of Water*, which re-imagines *A Raisin in the Sun* 50 years later—have been staged in regional theaters. Jones is now working with Broadway manager and producer Steven Chaikelson to bring two of his own shows to Broadway: *Cool Papa's Party* examines African-American life in the 20th century through music and is set in a Las Vegas nightclub; *Holler* is "the Oedipal story told in rhythm and blues," Jones



says. These musicals have allowed him to collaborate with some "old Broadway vets," including choreographer Maurice Hines. "It's been an interesting journey getting there," Jones says. "It feels triumphant."

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## Conscience of the police

Even after exposing widespread police corruption and retiring with a meager pension, **DAVID DURK '57** has fond memories of his time on the force.

David Durk was a police academy student in the early 1960s, he says, when an instructor advised, during a formal lecture, that he carry a self-addressed stamped envelope at all times. This way, if offered a bribe, he could drop the money in a mailbox without fear that it would be discovered later. As the public would eventually learn, the New York City police force that Durk joined was rife with corruption at every level. “Being a cop, you see a whole different part of New York City,” he says. “It’s real and scary.”

Durk and Detective Frank Serpico broke the story of widespread graft to *The New York Times*, which reported in April 1970 that “narcotics dealers, gamblers and businessmen make illicit payments of millions of dollars a year to the policemen of New York.” The efforts of Durk and Serpico, dramatized in the 1973 film *Serpico*, led New York City Mayor John Lindsay to create the Knapp Commission, which exposed extortion operations being run out of most precinct houses. *Amherst* magazine published Durk’s testimony to the commission in 1970. “That was the price of going along, the real price of police corruption,” he told the commission: “broken dreams and dying neighborhoods and a whole generation of children being lost. That was what I had joined the department to stop.”

Serpico left the force in 1972 after sustaining a critical gunshot wound, but Durk stuck with it, and though “transferred umpteen times,” he says, he continued to ferret out institutional vice. As commander of detectives in East Harlem, he challenged orders from a superior not to make arrests—even for robberies with guns, he says. As assistant commissioner for tax enforcement under Mayor Ed Koch, Durk doggedly pursued tax evasion cases, recovering millions of dollars. He contends that a variety of supervisors and political figures discouraged him from reporting cor-

ruption at the highest levels of corporate and political life in the city. Told by the department that he “would not be welcomed back” for additional police assignments, he says, he retired in 1985 with a yearly pension of around \$17,000. “I was defrocked and defenestrated,” he says.

Durk believes that a better-educated police force would think more critically about its role in society. Over the years, he’s lectured at Harvard, served as an adjunct instructor at Yale, taught night courses to New York City civil servants and consulted with several police departments. He says he’s been sought out many times by police officers who want to expose corruption on the force. But when Durk tells them his story, they think twice. “They say, ‘Why should I do this? Look what happened to you.’ I don’t have a rebuttal. That part is very sad.”

Perhaps surprisingly, Durk has fond memories of his time on the force. “I loved being a cop—it’s like your last chance to be a knight-errant in our society,” he says. And, for all he’s seen, he still believes that police work can be a powerful way to serve humanity and actualize equality and justice. Forty years later, he stands behind his testimony to the Knapp Commission: “Being a cop is a vocation or it is nothing at all.”

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## MICRO-UPDATES .....

### 2007: BEN CHERINGTON '96

was director of player personnel for the Boston Red Sox. **NOW:** Cherington made news in October 2011 when he replaced Theo Epstein as Red Sox general manager. Calling him “a quiet but determined executive,” *The Boston Globe* said Cherington’s “immediate task will be to soothe the frayed nerves of fans.”

### 2004: EMILY LAKDAWALLA '96

kept an online diary for the Planetary Society about her work on a NASA project to develop an aircraft that can explore Mars. **NOW:** Lakdawalla writes a popular blog for the Planetary Society on new discoveries and research in planetary sciences. She won the 2011 Eberhart Planetary Sciences Journalism Award for a post about a previously unseen ring around Saturn.

### 2007: EDWIN MACHARIA '01

ran for Parliament in Kenya. **NOW:** After losing the election—he placed third in a field of 14—Macharia joined Dalberg Global Development Advisors, where he is a partner and the regional director for Africa, based in Nairobi. —E.G.B.



## No more knocking heads

After a five-year run as Ben & Jerry’s president and COO, **CHUCK LACY '80** is now a cattle farmer.

Chuck Lacy describes his career as a series of 90-degree turns. As an executive at Ben & Jerry’s ice cream, he oversaw a tenfold increase in sales and the creation of 700 new jobs in rural Vermont. As a producer of the Tribeca Film Festival winner *The War Tapes*, he and his crew edited stories from footage sent in by soldiers in Iraq. These days, as an independent cattle farmer, “leverage is something I do with a pipe.”

Working at Ben & Jerry’s was “hilarious and grueling,” says Lacy, who was profiled in *Amherst* when he became the firm’s president and COO in 1990. “We were influential in the business community because we showed that you didn’t have to be straightlaced.” During his tenure, the company famous for Cherry Garcia and social liberalism initiated “ice cream diplomacy,” opening a café-factory in Russia in 1992.

By 1994, Ben & Jerry’s had plans to expand to Europe and Asia, but an expert evaluating the company’s environmental impact asked, as Lacy remembers it, “What are you guys doing, making ice cream and shipping it to England and Japan?” To Lacy, continued financial growth—a must for a publicly traded firm—seemed impossible without geographic growth. “I didn’t see a way out of that problem.”

This crossroads, combined with a general sense of ex-

haustion, prompted Lacy to resign in 1995, when the firm hired Robert Holland to replace Ben Cohen as CEO and Lacy as president. “I stayed around for a year afterwards, helping the transition,” Lacy says. In 2000 Ben & Jerry’s became a division of the multinational Unilever.

“Ben & Jerry’s was an extraordinary experience,” Lacy says. “I knew, if I tried to duplicate that or exceed it, I would be really frustrated and have to leave Vermont. I realized that I’d be happiest if I evaluated my success on a totally different measuring stick.” He took classes toward a creative writing degree at Dartmouth and started businesses with each of his three children. When his youngest became interested in cattle farming, Lacy saw an opportunity to revive the beef industry in New England with grass-fed, heritage breeds. Over the past decade, he’s converted pastures from three old dairy farms for his own herd of cattle and started a grass-fed-beef distribution business. He’s also a guest lecturer at MIT, where he teaches about socially responsible businesses.

Running his own farm has proved more gratifying to Lacy than “knocking heads at the policy level,” he says. “These days I’d rather invest my time in things I run myself, which involve little compromise with nonbelievers.” He laughs, “I’m a crotchety old curmudgeon.”





### Still fuming

Joe Camel is gone, but **ALAN BLUM '69** continues to fight.

In 1990, when Dr. Alan Blum '69 was last profiled in the magazine, a 10-story, neon-lit Joe Camel billboard, complete with ersatz cigarette packages, hovered over Times Square; it was the largest advertisement in the world. Though Joe came down in 1994, Blum, an anti-smoking crusader, is firm in his belief that the tobacco industry is as powerful—and nefarious—as ever.

"The taxi cab, subway and bus ads are gone, but the industry hasn't gone away," he says. Tobacco companies now market smokeless nicotine products—like candies and electronic cigarettes—that Blum believes are hardly harmless: they simply sustain nicotine addiction during social situations when it's not acceptable to smoke. Tobacco companies may no longer advertise on TV, but they now use the Internet, as well as the U.S. Postal Service, to reach their consumers. "I get a Marlboro birthday card every year," Blum says.

A family medicine physician who runs the University of Alabama Center for the Study of Tobacco and Society, Blum has been tobacco's witness, chronicler and archivist for more than half a century. His "scholarly activist" approach had him organizing street demonstrations by day and writing articles for medical journals at night.

Since the 1990s, when the Tobacco Master Settlement Agreement forced cigarette companies to stop advertising to kids and to give money to states to defray smoking-related health-care costs, Blum has been watching, with a jaundiced eye, the wane of grassroots activism in the anti-smoking movement. Now that every state has a tobacco control office, he says, fewer physicians and citizens are fighting the fight: they believe government is on the case.

According to the Centers for Disease Control, 46 percent of American adults smoked in 1964, compared to 20 percent today—but because of population growth, the decline in the absolute number of smokers is less dramatic than those percentages make it seem. "It's the biggest health failure of the 20th century," Blum contends.

Blum has compiled the world's most extensive archive of original artifacts and ephemera from the tobacco industry and the anti-smoking movement—a collection he began as a teenager. The Blum Archive includes thousands of items—news stories, company reports, cartoons, advertisements ("As your dentist, I would recommend Vice-roys"). The activist-physician is now seeking a home for his collection, but the cost of preserving and storing it is prohibitive for many libraries. Still, he soldiers on, quoting (from a TV report he once saw) a 92-year-old activist's secret to a long life: "I stay pissed off."

### The most trusted Canadian

**DAVID SUZUKI '58** bemoans the fact that viewers have not taken a more active role in conservation as a result of his popular nature show.

For more than three decades, David Suzuki has hosted Canada's most popular nature program. *The Nature of Things with David Suzuki*, on Canadian Public Television, reaches 1.5 million viewers weekly and has made him a celebrity in Canada and Australia. He's been named one of the "Greatest Canadians" in a cross-Canada contest, and for the third year in a row a *Reader's Digest* poll has found him to be the "Most Trusted Canadian." But Suzuki, whose work as a science educator and environmental activist landed him on the cover of *Amherst* magazine in 1994, bemoans the fact that viewers have not taken a more active role in conservation as a result of his program. "I wanted people to watch me, then turn it off and go do something," he says. "I wanted to empower people with information; instead I empowered me."

In 1990 he started the David Suzuki Foundation to advocate for the environment. "We said that every dollar we raise, we'll spend it, we'll be flat out," he recalls. "There was a real sense of movement." Then a recession halted progress. "The economy always trumps everything else," Suzuki laments. "The industrial countries were saying, 'We can't afford this.'" Today, Suzuki uses a bracing metaphor to describe the state of the debate over climate change: Humanity is in a giant car speeding toward a brick wall at 100 miles an hour. The passengers are arguing about where they want to sit, and all of the scientists who can make a difference are locked in the trunk. "Many of my colleagues are saying it's too late," he says.

He now sees his primary role as rallying elders. His model is Native American communities (known as First Nations in Canada) where, in the face of violence and suicides, "elders are the rock." Suzuki was the focus of a documentary, *Force of Nature*, that chronicles his lifetime of activism, and he's encouraging others to consider their own legacies to the environment. "We're headed on a destructive course," he says. "This is not a time to go golfing."

### After Timothy McVeigh

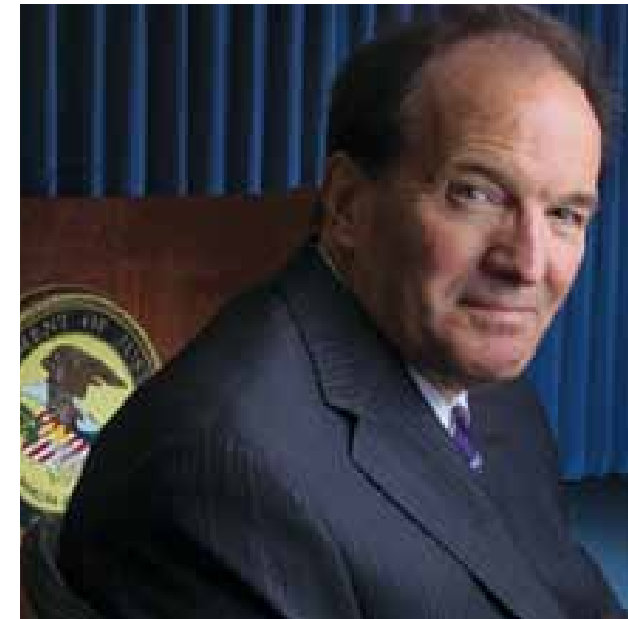
**JOSEPH HARTZLER '72**, lead prosecutor for the Oklahoma City bombing case, stepped off the fast track (again).

By the time he was named lead prosecutor for the Oklahoma City bombing case in 1995, Joseph Hartzler had become disheartened by the public image of prosecutors. "I was coming in on the coattails of O.J. Simpson," he says. "There had been some high-profile cases that didn't look dignified or effective." Hartzler wanted to showcase the best attributes of the U.S. Department of Justice. Noticeably absent from the TV talk show circuit, he toned down the rhetoric: "I thought it was better for court cases to proceed in court."

This attitude is reflective of Hartzler's broader choices. In 1991 he and his wife stepped off the fast track, moving to central Illinois from Chicago, where he'd been a partner in a large law firm. His diagnosis with multiple sclerosis in 1988 didn't prevent him from serving for eight years on the local school board or coaching his sons' sports teams. Hartzler was an assistant U.S. attorney in Springfield, Ill., when Attorney General Janet Reno selected him to prosecute Timothy McVeigh for the 1995 bombing of the Alfred P. Murrah Federal Building—an attack that killed 168 people. This put Hartzler back on the "ambition treadmill," but he took the case, he says, because he thought he could make a difference.

Hartzler—who appeared in the magazine in 1999 and whose son Matt is an Amherst junior—remains satisfied with the jury's conviction of McVeigh on 11 counts of murder and conspiracy. "People have expressed gratitude to me over the years," Hartzler says. "I think the nation has a very good feeling that the case was handled well and justice achieved." McVeigh, sentenced to death, was executed in 2001.

After Oklahoma City, Hartzler tried only three more cases, and he's since turned to appellate work, which is "more cerebral, less stressful and tremendously gratifying," he says. "There's not the same level of adrenaline, but it's much more efficient." To him, being a federal prosecutor is far more interesting than working in a private practice. He says that having MS is also part of what's kept him from running for office or pursuing more lucrative positions. "I was never good enough to play for the Chicago Cubs anyway," Hartzler says, "and therefore I don't worry about it."



### MICRO-UPDATES

**2008: KEITH MILLNER '92** and his wife, Kelly, were raising 9-year-old Neavey, who has severe disabilities. They hoped to add a second child to the family. **NOW:** Neavey is more alert and responsive. Though she is generally healthy, her scoliosis and kyphosis have gotten worse. "We continue," Millner says, "to fall more desperately in love with her." The couple is signed up with a private adoption agency. The Millners do

question "whether adopting an infant is something we want to take on and can handle" but trust in their ability to make that choice when and if they are matched with a birth mother.

**2007: HONORA TALBOTT '07** wrote and performed a two-person play. **NOW:** "Los Angeles can be a tricky place to be an actor," Talbott says, "because you can easily fall into the trap of waiting and getting lazy

because the weather is so beautiful all the time. However, waiting just drives me crazy, and that's partly why I've delved into creating my own work." She is co-writing and co-starring in the Web series *Silverbaked*, with Joey Ally '07, and shooting comedy sketches with Aparna Nancherla '05 and Bree Barton '07. "I really miss doing theater," Talbott adds, and so she's also at work on a one-person play. —E.G.B.



### A pilot and a parent

Federal law kept **MAGGIE YARLOTT BROWN '81** out of combat as a Naval aviator. So she flew in a different direction.

**M**aggie Yarlott Brown expected a top-notch assignment when, in 1984, she became the first woman to “earn her wings”—become a U.S. Naval aviator—by going through the exact same training as male pilots. In contrast to women before her, she learned to fly tactical jets rather than slower, less maneuverable planes typically not used in combat. “I came from this mentality that I’m as good as these guys and I should be able to do this,” she says. “I had to realize that not everyone saw the world this way.”

At the time, federal law kept women out of combat assignments, preventing Brown—whom the magazine featured in 1989, along with pilot Sally de Gozzaldi '84—from getting the experience she needed to become a test pilot. During her nine years in the U.S. Navy, she flew as an “adversary” in combat simulations to provide an opponent for the men in the fleet. In the end, she decided not to make a career of it. “I’d seen women ahead of me who’d had a difficult time and become bitter, and I didn’t want to be.”

She took a job flying with FedEx. Even with rigorous night shifts, she found the work exhilarating and flew until she was six months pregnant with her first child. Intending to return three months after the birth, she decided that she couldn’t face the reality of a four-day-a-week flying schedule with a nursing child at home. “I wanted to have children to be their mother,” she says. “It seemed like I would be just giving birth and handing him off to someone else.”

She and her husband eventually decided to homeschool, and Brown is now the lead teacher for their four children. Still qualified to fly, she says she would consider

getting back into the air, perhaps as a corporate pilot. In 1992, two years after she left the Navy, the Defense Authorization Act repealed the combat exclusion law for Navy and Air Force pilots. Brown says she’s proud that she paved the way for female pilots to be taken seriously. “In some ways I wish I was 21 and able to do it again. A lot of them don’t realize how hard it used to be, and that’s a good thing.”

### Reviving classicism

**GRAYDON PARRISH '99** made news when Amherst trustees bought his senior project. Since then, he’s built a career as a realist painter.

**A** woman approached Graydon Parrish after he gave a talk at the Connecticut museum that owns his painting *The Cycle of Terror and Tragedy, September 11, 2001*. She said the work was a favorite of her daughter, who’d died of cancer at the age of 16. Parrish has heard from other grieving relatives, too—often family members of firefighters. “It’s wrenching,” he says. “People reveal their lives and tragedies to me. I’m answering to those kinds of stories in a way I didn’t think I would as an artist.”

Parrish first made news in 1999, when a group of Amherst trustees purchased the painting that earned him summa honors, *Remorse, Despondence, and the Acceptance of an Early Death*. An allegory of the AIDS epidemic, it depicts three figures on a funerary barge, surrounding the corpse of a child; each figure personifies a stage of the grieving process. The oil painting now hangs in Frost Library.

At 18 feet by 7 feet, *The Cycle of Terror and Tragedy* is one of the largest realist oil paintings ever created in the



United States. Commissioned by the New Britain Museum of American Art, where it has been on exhibit since 2006, it portrays two identical, blindfolded men, heads tipped skyward, screaming, hands contorted. Parrish spent four years on the piece.

Parrish’s work stands out for its revival of 19th-century classicism. He graduated with an M.F.A. from the New York Academy of Art seven years before earning his B.A. at Amherst, and although he admires abstract expressionism and other modern styles, he finds the realistic figure more effective for communicating emotion. “What appeals to us about painting,” he says, “is not the theory of why it is expressed. What people pick up on is evocation of humanity, the glow of humanity.”

For two years, he’s been working on a portrait of Carmen Dell’Orefice, an 80-year-old icon of the fashion world who’s been modeling since she was 13. Dell’Orefice, whose visage has been rendered by everyone from Dalí to Avedon, brought Parrish as her date to a New York City Fashion Week event this fall. Such interactions give him more insight into his models, allowing him to paint “both the inside and the outside,” he says. “I love the nuances, the light, the glint in the hair of my subjects. I’m very much a humanist; it informs everything I do.”

### Could homelessness really end?

**ROSANNE HAGGERTY '82** hopes to house 100,000 homeless people—and to do it really soon.

**A** year after Rosanne Haggerty won a 2001 MacArthur “genius grant,” *Amherst* magazine wrote about her nonprofit Common Ground, which had transformed the Times Square Hotel in New York City from a rat-infested “dumping ground for the homeless” into a model of subsidized “permanent supportive housing,” with health care and job training services on-site—as well as roof gardens and exercise rooms. This year, the organization will open its 2,935th unit of permanent or transitional housing.

Now, Haggerty has launched a new, national organization, Community Solutions, which, through its 100,000 Homes Campaign, aims to find housing for that many people by July 2013. To date, government or nonprofit partners in more than 100 communities around the country have housed roughly 11,000 people.

The targets of the 100,000 Homes Campaign are among a small, especially vulnerable subset of the homeless. Of the 650,000 people who are homeless on any given day in the United States, only 10 to 15 percent are likely to remain so for years, studies show. This smaller group typically cycles between prisons, hospitals and emergency shelters, often dying on the streets. The emergency

services they consume are costly—more costly than housing. “If you don’t have the methodology for identifying those in the long-term chronic cohort, you might bypass them altogether,” Haggerty says. “There used to be more ambivalence about moving people into housing without solving their other problems first. Now we know that people tend not to get better if they don’t have housing.”

But many local organizations don’t know how to pinpoint the chronic homeless. Among other things, Community Solutions mobilizes volunteers to survey the homeless to determine who is likely to be on the streets long-term. These surveys take place between 4 a.m. and 6 a.m. “If we can house 100,000,” says Jake Maguire '07, who works for Haggerty at Community Solutions, “we’ll virtually wipe out this problem. A lifetime of homelessness doesn’t have to happen to people anymore.”



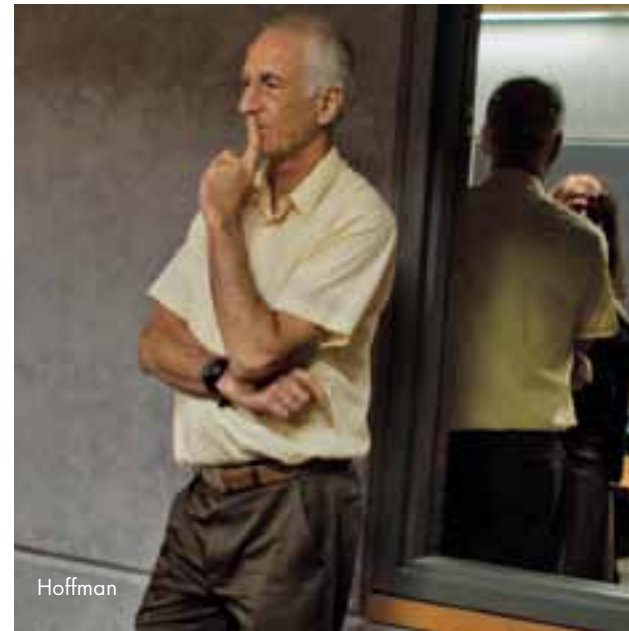
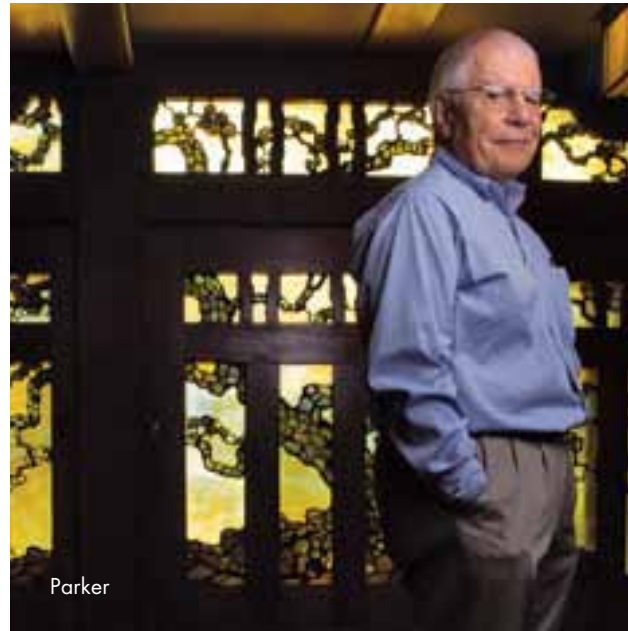


## Now back to Earth

**ROBERT PARKER '58** and **JEFFREY HOFFMAN '66** are the only Amherst grads who've left the planet. With the NASA shuttle program now over, will they remain so forever?

In 1990, Robert Parker and Jeffrey Hoffman found themselves in close quarters on the Space Shuttle *Columbia*, two of four astronauts on board the 38th Shuttle mission. "It was great to be up there with another Amherst grad," says Hoffman.

It was Parker's second time in space: A 1984 Spacelab



Hoffman became the first astronaut to log 1,000 hours on the Space Shuttle. He moved to Paris for four years to become NASA's ambassador to Europe, and he's now a

**"It was quite a thrill," Hoffman says, "to put my hands on the Hubble in space."**

flight made him the first Amherst alumnus to leave the planet. In 1985, Hoffman completed an unplanned space walk—the "most intimate experience of being in space," he says: "You're surrounded by the universe. Lifting your hand up to your face, it's amazing to realize there's a vacuum between your hands and your eyes." The magazine wrote about both astronauts in 1984.

## Parker was the first Amherst alumnus to go into space.

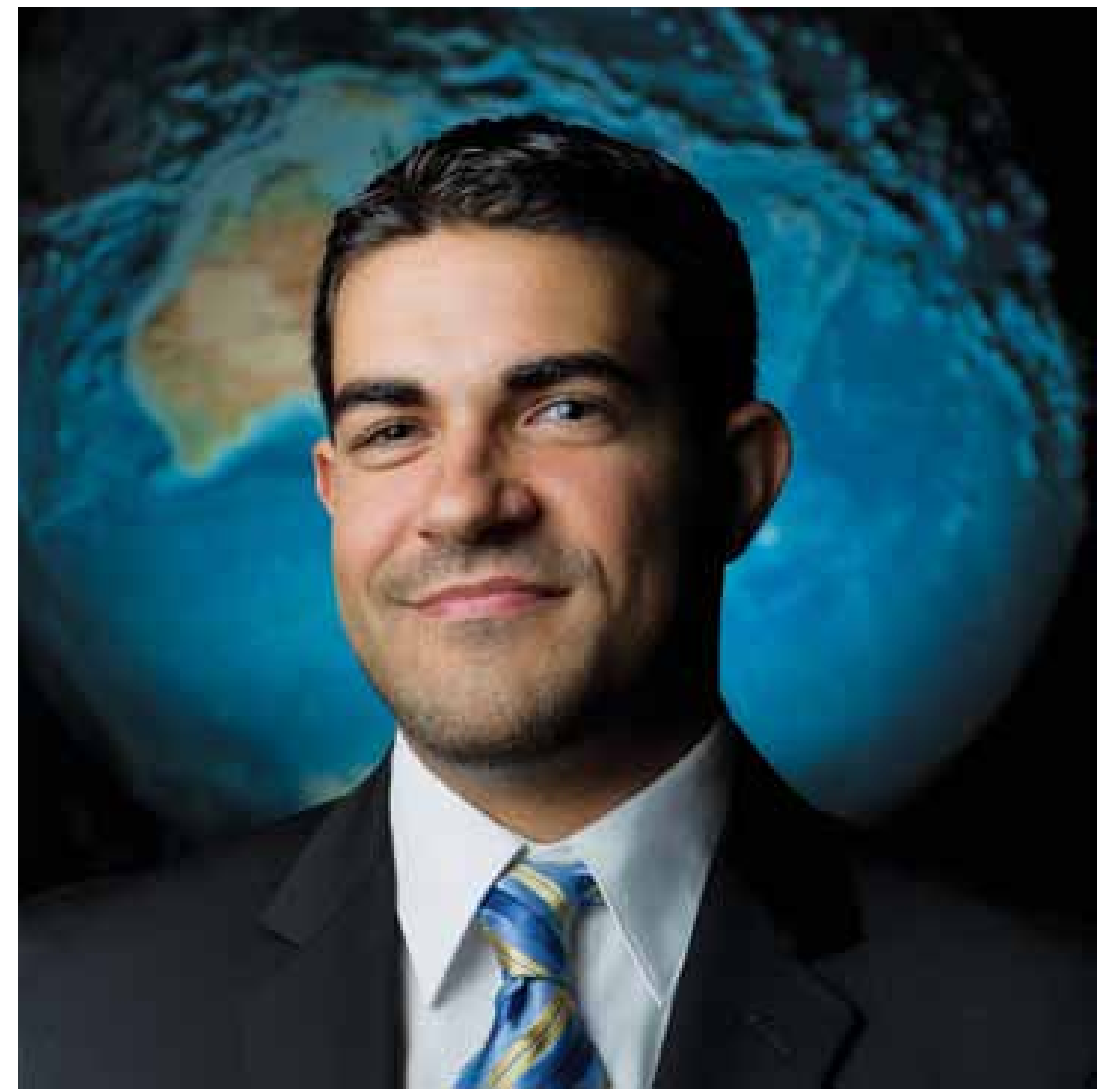
Parker subsequently worked in NASA's Washington, D.C., headquarters, later moving to California to direct the NASA Management Office at the Jet Propulsion Lab. Hoffman flew additional flights, including one to install corrective optics in the Hubble telescope. "It was quite a thrill," Hoffman says, "to put my hands on the Hubble in space." The televised broadcast of the 1993 Hubble repair drew more viewers than any other space mission besides Apollo 11.

professor of the practice of aerospace engineering at MIT.

Going forward, Hoffman would like to see NASA build on recent discoveries in astronomy. "We now know that dark matter and dark energy are 95 percent of the content of the universe, but we don't know what they are. Hubble has shown us the early phases of galaxies, but we haven't seen the birth of stars."

Both astronauts see the end of NASA's shuttle program as inevitable, though Hoffman mourns that U.S. astronauts now have to "get a ride from the Russians." Still, he's optimistic that by the end of the next decade, space flights will be easier, safer and cheaper and that private space flight could transform the field. "Humanity has a future up in space," Hoffman insists. "All I can say is: stand by."

[www.amherst.edu/magazine](http://www.amherst.edu/magazine): Excerpts from the original profiles, newspaper reviews of Jones' work, links to photos of Parrish's paintings and information about a Nov. 29 virtual lecture by Hoffman and Larry Young '56 about what lies ahead for the U.S. space program.



## Never stop traveling

His parents are happy to have him back in Boston, but **OSCAR BÁEZ '08** won't be staying long.

When Oscar Báez chose to come to Amherst, his parents weren't happy. "They thought going to Western Mass. was going very far," says Báez, whose family lives in Boston. Little did they know that their son would soon be studying and working around the world.

Báez, who was born in the Dominican Republic and became an American citizen while in college, told *Amherst* magazine in 2008 that a life goal was "to never stop traveling." After studying Latin, Chinese, Italian, Arabic and Portuguese, he won a Watson Fellowship to study language policy in five countries. In places as disparate as Turkey and South Africa, he interviewed sociolinguists, NGO workers and government officials about their efforts to preserve languages that are in declining use or in danger of becoming extinct.

He was visiting family in the Dominican Republic when the January 2010 earthquake struck nearby Haiti. He connected with a friend at the Clinton Foundation, which was looking for Spanish-speaking volunteers to help run emergency operations. "It was the hardest I've worked," Báez says. "The most was at stake; it wasn't just research. If I didn't get the truck there and the gas, then people wouldn't have water."

While doing earthquake relief, Báez also applied and was admitted to Harvard's Kennedy School of Government. His parents are happy to have him back in the Boston area, but he won't be there for long: A State Department fellowship requires that he work as a U.S. Foreign Service officer for at least three years—a "dream job," Báez says, as he'll be paid to learn languages and follow political changes. He doesn't know what he'll do long-term, but his goal hasn't changed since graduation. "I'd like to go back," he says, "to all the countries I've gone to." ■