



OBERLIN LAMBDA

Alumni News

lesbian, gay, bisexual, transgender, and lgbt affirming alumni and friends

OLA STEERING COMMITTEE

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Letter from the Co-Chair:

MY FIFTH OLA REUNION (COMING IN OCTOBER 2013)

By Herb Zeman '65

OBERLIN LAMBDA ALUMNI (OLA) was founded by Andrew Cemelli and Martha Shackford in 1989 to facilitate the relationship between the college and its gay and lesbian alumni, and to increase the visibility of gay and lesbian persons and concerns in the life of the college.

OLA held its first LGBT reunion in October 1991, and I was fortunate enough to have attended that fun event. I believe the “gay college reunion” was an invention of OLA—and what a great idea it was. The whole weekend was fabulous, but the most lasting part was the oral history that was recorded from the various decades of alumni. Since I was from the Class of 1965, I participated with the oldest group, which I think was the 1960s and earlier. The end result of these oral history tape recordings was the book *Into the Pink*. It took years to transcribe all the recordings, but the result was well worth the effort. The book gives a unique look at gay life at Oberlin before LGBT people were so open and so accepted at the college.

The next OLA reunion I attended was in November 1996. This was the third reunion held, and the first to be cosponsored by the student LGBT organization, the Lesbian, Gay, Bisexual Union (LGBU). The General Faculty’s standing committee on LGB issues, the Lesbian Gay Men and Bisexual Concerns Committee, also helped plan the event. Serving as keynote speaker was Urvashi Vaid, a prominent activist and author of *Virtual Equality: The Mainstreaming of Gay and Lesbian Liberation*. Workshop topics included political organizing, AIDS, and academic-research issues as in previous OLA reunions.

I was recruited for the first time in 1999 to serve on the OLA steering committee. One of my main duties was to typeset the OLA newsletter, which I did using WordPerfect, a challenging endeavor. We tried a number of times to organize a reunion in coordination with the LGBT student groups, but never succeeded. I had to resign from the OLA steering committee when I became president of the Memphis Gay and Lesbian Community Center in 2002, and the next OLA reunion I attended was in 2004.

In March of that year, OLA sponsored a mini-reunion; it featured a panel discussion titled “Being Out at Oberlin from the '60s to the Present.” The panel, which had representatives from every decade, met in Wilder Hall with an intimate group of students, faculty, staff, and alumni. The event was followed by a festive pizza dinner at Talcott that encouraged many lingering conversations. During the weekend, OLA renewed its relationship with the LGBTCC (Lesbian, Gay, Bisexual and Transgender Concerns Committee), which is a faculty committee that supports both student and faculty LGBT concerns, and which is responsible for managing selection and distribution of the Cemelli and Robertson prizes. Subsequently, OLA has made arrangements to meet with the LGBTCC regularly and to coordinate an event this coming spring with help from the Multicultural Resource Center, our main conduit to the student groups on campus. In the meantime, OLA participated in its second career services-sponsored event last September to network with students who have concerns about being out in the workplace. OLA continues to draw more than 20 students to each event and continues to grow in popularity.

STUDS, DOMS, AND WELLNESS—OH MY!

The steering committee had the pleasure of meeting this year's recipients of the Andy Cemelli '85 Student Research Grant during the Alumni Council meeting last fall. We were incredibly impressed with the progress they've made and wanted to share their project updates:

OBERLIN QUEER WELLNESS COALITION

Mandy Hogan '14, Chinwe Okona '13, and Julie Christensen '13

The Oberlin Queer Wellness Coalition had a busy year becoming an "official" organization and forging relationships with existing groups. We planned QueerFest (<http://tinyurl.com/OberlinQueerFest>) with the Multicultural Resource Center, Queers and Allies of Faith, Zami, and Lambda. We cosponsored a film series, including "Happy," with numerous organizations on campus, which drew more than 200 students. Furthermore, we worked with Student Senate on its Health and Wellness Week. We've sponsored groups and individuals and helped bring health professionals to Oberlin College.

We're looking forward to this upcoming year. We're collaborating with the Prison Justice Project and bringing in the Sylvia Rivera Law Project for a weekend of prison justice-related events. We're also creating a mini-course, "Queering the Law." Scholars, lawyers, and activists will come to speak, meet with students and classes, and lead workshops. Thus far, speakers include Urvashi Vaid, Dean Spade, and Joey Mogul. We also hope to attend several conferences, including the Task Force's Creating Change Conference and the "alphabet soup" conference: the Midwest Bisexual, Lesbian, Gay, Transgender and Ally College Conference, in Michigan. •

STUDS, DOMS, AND A.G.S: (MIS)REPRESENTATION OF BLACK FEMALE MASCULINITY IN THE QUEER COMMUNITY

Taylor Johnson '13

I've been researching gender identity and performativity among queer black women, specifically in Washington, D.C. I've looked intensely into style and nightlife as representations of performative aspects of these women's lives. This research relies on and grants full authority to the self-defining narratives of black queer women in D.C., constituted from interviews in which they locate their style and gender presentation in the context of their racial and geographic location.

This study explores the terms these women use to define themselves, nonce-taxonomies such as Stud, Dom, Fem, and Ag, among others. I believe this undertaking ultimately challenges the notion of an essentialized masculinity as well as white hegemonic expectations of gender, sexuality, and sexual expression.

Out of this ethnographic study, I am coproducing, along with Be Steadwell '09, a documentary called *A Woman in Comfortable Shoes*, which is a visual inquiry into the formation of style and gender presentation among black queer women in D.C. The Cemelli Grant helped to fund the costs of the camera and lighting equipment for the film as well as travel costs to interview the participants. The film will be completed this summer, and we hope to have a viewing of the film in D.C. after its completion, as well as a screening at Oberlin in the fall. Recently, a few folks from Bennington College contacted us about a possible screening there. If you would like more information about the film, please contact me at tjohnson@oberlin.edu. •

WELCOME TO OUR NEWEST STEERING COMMITTEE MEMBERS!



STEVE MCQUILLIN '75

I was a member of the steering committee back in the 1980s, along with Roger and Andy Cemelli. I helped organize the LGBT reunion that was held at Carnegie with then-President Starr. Years ago, I nominated Oberlin College to the National Register of Historic Places, and I worked on the first rehabilitation of Johnson House back around 1980. I recently finished working on the Apollo Theatre rehabilitation project at Oberlin. My home and office are at Dover Farm, built in 1838, and from 1900-13, the country residence of Oberlin grad and U.S. Senator Theodore E. Burton, for whom Burton Hall is named. He was also a lifelong bachelor. I am working on a research project outlining the possibility of a homosexual relationship between George Washington and the Marquis de Lafayette. •



GARETH FENLEY '83

In the 50 years of my life, which has included work as a print and television writer, mental health care provider, and educator, I have seen one theme in everything I've done: a radical insistence on the integrity of the self.

Since studying at Oberlin, I've been a vigorous activist in the LGBT movement. I was a member of OLA's original steering committee. I helped create

and permanently establish two groups for LGBT employees: TurnOut at Turner Broadcasting and GHSU Equality at Georgia Health Sciences University. This year, I was recognized with the Multicultural Outreach Award by the National Alliance on Mental Illness. •

MANY THANKS TO AC STOKES '05 AND HER WORK WITH THE MRC

by Ryan Brazell '05

AC Stokes is no stranger to the needs of the LGBTQ community. After graduation, she served as the LGBTQ community coordinator in the MRC at Oberlin, then later worked at the University of Florida as assistant director of multicultural and diversity affairs and director of lesbian, gay, bisexual, and transgender affairs. AC returned to Oberlin to serve as the interim director of the MRC after Eric Estes was appointed dean of students in July 2011. A new director has now been named (we'll run a full article with details in the fall), but before AC finished her term, she agreed to spend some time reflecting on her Oberlin experiences for the OLA membership. Thanks for your leadership this academic year, AC!

1) What was your favorite part of being a student at Oberlin?

It's hard to pick a favorite thing because it was such a formative time in my life. Even the things that were hard, are, in hindsight my favorite because I grew from them. Being a student at Oberlin expanded my sense of who I could be in the world. I gained perspective on both the world and myself. At Oberlin I discovered I could do things that I really loved, like study television, talk about LGBTQ representations, and write and also be valued. From that point, a world of possibilities opened up to me.

2) After graduating in 2005 you served as the LGBTQ community coordinator for a year. From your perspective, how has the MRC changed over the past several years?

It definitely feels smaller! I manage to say "back in my day...", but the reality is that the MRC is better positioned than ever before to be an equal partner with the curricular excellence that Oberlin values. It is right on track with providing events (the lecture series it does comes to mind) that are really requiring students to think critically about things they encounter inside and outside of the classroom.



"The MRC is better positioned than ever before to be an equal partner with the curricular excellence that Oberlin values. It is right on track with providing events that are really requiring students to think critically about things they encounter inside and outside of the classrooms."

—AC Stokes

3) Outside the office, what are your interests and hobbies?

My interests unrelated to my work are rhetoric, narrative, and argumentation. I often apply these interests simultaneously to the television show *Glee* and its fandom. Don't even get me started on that. I have been vigorously writing fiction and journaling for 15 years and hope to parlay some of my current and future work into screenwriting. My Pitbull mix, Roxie (adopted from the Lorain County dog pound six years ago) also keeps me busy and happy.

4) What are your post-MRC plans?

In brief, I'm not sure. At length, though, I am moving to Chicago. I love teaching and giving workshops, so I'd like to find employment using those passions. I am also formalizing a portfolio of workshops that I hope to offer to any organization in the Chicago area looking to develop competencies related to diversity and/or LGBTQ inclusion.

5) What can Lambda alumni (either individually or as a group) do to support current students?

I believe students would benefit from having the Lambda alumni group be more visible. I don't know that many students know they can access the "Out List" or know that Lambda alums are available to help and support them in a variety of ways. It is a resource the MRC and OLA can do more to promote. It would also be lovely, down the road, to foster mentorships between students and alums. I believe this will help students develop a vision for what life is like and what they can do as LGBTQ outside of the Oberlin bubble. •

GIVE GENEROUSLY!

When making your annual contribution to Oberlin, please give generously and earmark some funds for "OLA." Your support provides an ongoing Lambda Alumni presence at Oberlin and in the alumni community while also supporting various student, faculty, and alumni activities. Thanks!

Gifts can be made online at <http://www.oberlin.edu/giving/> or by mailing a check to:

The Oberlin Annual Fund
Office of Development and Alumni Affairs
Oberlin College
50 West Lorain St.
Oberlin, OH 44074

SELF-PUBLISHING AS A RADICAL ACT

by Allison Moon '03

Allison Moon '03 is a founding member of Camp Beaverton for Wayward Girls. She grew up exploring the woods of Ohio, and now she's exploring a different kind of wildlife in the California Bay Area. In 2011, she was named a Lambda Literary Foundation Emerging LGBT Writers Fellow. *Lunatic Fringe*, a queer, feminist werewolf story, is her first novel. She is currently working on the sequel and planning a college tour. Learn more at www.TalesofthePack.com.

LAST FALL, a web kerfuffle became a fire storm when two young adult fiction authors posted their experience of being straightwashed by their potential agency. They shared the story to call attention to the dearth of quality GLBTQ Young Adult titles published by the major legacy houses.

Their experience struck a chord with many writers who shared their own stories of publishing companies and agencies altering their characters' genders or sexuality.

Then, the agency referenced anonymously by the authors outed itself and suggested the story was fabricated as a publicity stunt or an attempted defamation.

A full-fledged argument then erupted between authors, editors, agents, fans, and publishers and spurred a Twitter meme: #YesGayYA. Meanwhile, lesbian YA author Malinda Lo did her own research and came up with pitiful numbers that demonstrated the lack of GLBTQ characters and POVs in young adult fiction.

All of this hubbub also happened to coincide with my own novel's release.

Last year, as I was seeking traditional representation for my manuscript, I dealt with the rejection/revision cycle endemic to being a working author. I got little feedback from the pros, but that which I did get repeated the same mantra: My lesbian werewolf novel, *Lunatic Fringe*, "wasn't marketable."

This, as I'm sure you could guess, is code for "We don't know how to market it." My book, while clever and sexy, these faceless pros said, wouldn't sell, because readers don't like "non-traditional romance." Yes, that tired euphemism was thrown my way, too.

The more people I talked to about traditional publishing and its dire outlook, the more I considered self-publishing *Lunatic Fringe*. It's no secret that self-publishing (or "indie publishing") has a stigma, even among nonliterary types. Though this is changing quickly, particularly as established authors are exploring indie publishing, the stigma frightened me, too. Writing a novel is hard. Would I be undermining my efforts by courting irrelevance and lifelong stigma as a self-published author?

There are many practical reasons to self-publish, such as higher royalties and complete artistic control. While these reasons factored heavily into my decision to go the independent route with *Lunatic Fringe*, there were larger issues that became clearer as I acquainted myself with the method and industry of self-publishing.

In familiarizing myself with the process, I realized that I was in effect, starting a business. To keep my boundaries clear, I set up an imprint. In doing so, I began following in the footsteps of countless feminist, queer, and radical writers. Before self-publishing, there were zines, and before zines, there were privately owned presses, clandestine distribution, and the risk of obscenity charges and arrests.



Allison Moon '03

These independent formats emerged to fill the gaping void in a culture focused solely on the mainstream. Women writers, gay writers, and cultural and sexual radicals weren't viable to legacy publishers. Even today, women and queers represent a tiny fraction of books published and even less of those getting critical attention. (Check out Vida Web's *The Count* for a sobering look at gender equality in publishing).

As the publishing industry gets shaken up by ebooks, easier distribution, and cheaper DIY tools, they are hewing ever more to the old ways of doing things.

Innovation, risk-taking, and fringe voices are all disappearing in lieu of "sure things."

So, while the legacy publishers told me I was unmarketable, I scoffed. I knew how to market myself, I knew how to manage projects, I knew how to find talented graphic designers and editors from within my own community.

More so, I came to see independent publishing as a radical act. To wit:

Non-Conformity

Built into radical thought is a distrust of the ruling class. After all, the ruling class exalts the wing tip-wearing suit while denigrating pretty much everyone else. It rewards docility and obedience. Likewise, legacy publishing houses, which are naturally and necessarily functions of capitalism, favors popular appeal over risk, unique point-of-view, and niche.

Solidarity

The status quo likes it when people of any structurally oppressed group perceive themselves to be enemies rather than allies. By promoting in-fighting, the status quo keeps us busy deciding who's the "in crowd" rather than organizing against the power-holders. The queer community and feminism teach us to look to our peers for support, to see one another as allies rather than competitors. Writers, too, can look to one another for peermanship and support rather than as another horse in an already overcrowded race.

Progress

Progress is good for oppressed groups. It offers opportunity for growth and power. It offers creative solutions to old problems. Progress is bad for those in power. Progress for them means the potential for overthrow, for loss. In the face of sea changes, the status quo tries to hold fast, to resist any sense of change or progress. When faced with potential shifts of power, the status quo legislates, adds addenda to contracts, and locks doors and windows. Examples of these fear-based reactions: anti-piracy lawsuits, copyright extensions, DRM, increasingly uneven contracts that support the producer more than the artist, and so on. While producers attempt to put a veneer of artistic support on these devices and tools, the research supports that these things rarely benefit

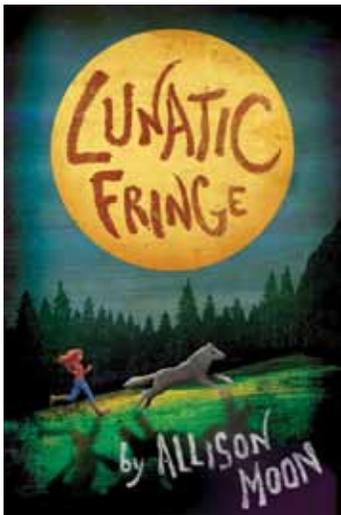
the artists at all, and that often the artist would be better served by democratic access to their art.

Decentralization

Monoliths are dangerous business. They lead to executives who don't understand the internet and publishers who don't understand the market. They lead to treating all members of certain communities as if they share one mind and will respond in one way. Treating people as monoliths makes for easy computations but bad politics and even worse art. Decentralization means people look to smaller communities for resources. Most artists don't need to go John Grisham-big to be happy. They just need enough people supporting them emotionally and monetarily to feel like they are making a difference in the world. Artists can find these people by talking to them, by making personal connections, by asking what they like and why.

Personal Expertise

Big media seems to think that a man with a degree in sociology knows more about women than a woman does. They like to put straight, white guys on CNN talking about Chicanos instead of Chicanos talking about their own experience. Most of the time this is rationalized as a combination of "accessibility" (as if white people are the only ones trying to "access" the information) and expertise. Radicalism honors personal experience as a valid form of expertise. Self-publishing honors personal experience as a valid form of market research.



Moon's novel, *Lunatic Fringe*

Passion

LGBTQs have an invested interest in making the world a more egalitarian place for all genders and orientations. Artists have an invested interest in making the world more accepting of all art forms and access points.

Social Justice Serves Everyone

LGBTQ rights is the belief that all people deserve equal rights regardless of gender expression or sexuality. LGBTQ rights are good for everyone, not just queers. Even competition, when it's honest competition, is good for the economy and society. It forces individuals to strive to be better, not just better than the person with the least advantage. Artists, too, benefit from a world in which there is more great art. There are limited publishing slots available at the big houses, but now there are not limited resources to publish books. Supporting a community by employing graphic designers, copyeditors, and publicists, especially freelancers, contributes to a more art-full and beautiful world.

Choice

Radicalism believes everyone has the right to choose their own destiny, that all people should be able to rise to the apex of their capabilities and potential. Choice also means there are multiple paths that an individual can take, and all are equally valid as long as they are chosen with informed consent. Self-publishing offers an opportunity to take a different path, one that will likely be far more fruitful for more people than traditional publishing could be.

While self-publishing may not be the self-expression of all authors, there are many who have the requisite entrepreneurial spirit for the self-publishing path. I am inspired by the current technologies and communities available to writers. I want to dig in and play, learning new skills of both writing and artistic midwifery, to usher my art through the process from conception through self-sufficiency. Why not? The tools are there and so is my spirit. So is a community of warrior artists who have been producing their own stuff for ages, defying the monoliths and finding success on their own terms.

This bravery stems from the belief that everyone has the right to share his or her voice with the world, even when it's deemed "unmarketable" or "fringe." I'm eager to see the creativity that will flow from queer writers now that the tools are available to all of us. I want to read more extraordinary stories from LGBTQ authors and starring LGBTQ characters. I am eager to see what our community comes up with and will support them with my money, my enthusiasm, and my voice. •

PROFESSORS GIVE BELOVED HOME TO COLLEGE

by Amanda Nagy, *Assistant to the Director of Media Relations, Oberlin College*

EVER SINCE COMING to Oberlin, Professor of History Clayton Koppes admired the stately, late Victorian mansion at 285 E. College Street. Built in 1909, the three-story house with a wraparound porch, massive pillars, and a stone and concrete terrace is one of the few architect-designed residences in Oberlin. It was a dream come true for Koppes and his partner, Emeritus Professor of Sociology William Norris, when the "for sale" sign appeared in 1987.

Last fall, the Clayton Koppes-William Norris house entered a new era when it became property of the college and a residence for Dean of Students Eric Estes. Professors Koppes and Norris made a tremendously generous gift of the home through a part-sale, part-donation arrangement. On September 24, 2011, the house was dedicated to the college in a ceremony.

It's the kind of home, Koppes says, that inspires love and careful

tending, and for the last two decades they've invested nothing less. "The house is an Oberlin landmark that has always been special to me," says Koppes, who began teaching here in 1978. "I know the college will be a good steward of the house. It will have a meaningful purpose going forward."

For generations, it has been customary for the dean of students to live in a college-owned property. Former Dean of Students Linda Gates, who retired in spring 2011, was an exception because she already resided in Oberlin. Estes says his goal is to be visible and accessible to students, and the Koppes-Norris house will be a welcoming community space.

"It's an incredible honor to live in the Koppes-Norris house," says Estes. "I see this as a wonderful resource for community building. It's

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Professors Give Beloved Home to College, cont.

my hope that, four years from now, every student from the class of 2015 will have attended multiple events in the dean of students' house."

Estes says the home's new purpose should resonate with the LGBT community because Koppes and Norris have been leaders on issues affecting lesbian, gay, bisexual, and transgendered people at Oberlin. At its most recent reunion, the Oberlin Lambda Alumni Association honored both with an award for their advocacy and service on behalf of the LGBTQ community.

Norris, who joined the faculty in 1978, received a "living legacy award" from the Multicultural Resource Center in 2010. As chair of the sociology department and the Standing Committee on Pluralism and Equality, he oversaw issues of concern to minority communities at Oberlin. More recently, Norris was the founding chair of the Comparative American Studies Program, and he created new courses on topics of gender and sexuality. In 1991, he published the first study of lesbian, gay, bisexual, and transgendered people at Oberlin, "Liberal Attitudes and Homophobic Acts: The Paradoxes of Homosexual Experience in a Liberal Institution." He retired in 2008.

Koppes served in various administrative positions at Oberlin from 1996 to 2005, including vice president for academic affairs and dean of the College of Arts and Sciences, provost, and in 2000, acting president. He helped launch new programs in comparative American studies



Eric Estes, Clayton Koppes, and President Marvin Krislov

and repainted the exterior and upgraded the garden and landscaping.

"I've always believed in the mission of Oberlin College and wanted to see it flourish," Koppes says. "If this house wouldn't be mine, it would be in no better hands than the college." •

and cinema studies, and established the first course offerings in Middle Eastern and North African studies. He also introduced the first environmental history course and was a founding member of the environmental studies program.

Koppes and Norris, who owned the house longer than anyone else, according to their research, hosted many college functions, receptions, fundraisers, and parties. In 1993, they began a significant renovation and redecoration process that enhanced the home's Victorian and arts-and-crafts characteristics. They also

Q&A WITH PRESIDENT MARVIN KRISLOV

by Steve McQuillin '75

OBERLIN COLLEGE CONTINUES to make progress on LGBT issues. From an active scholarship program to studying LGBT issues to the appointment of a new dean of students who formerly headed the college's growing multicultural activities, the college community has a lot to look forward to. Oberlin has long had a tradition of firsts and innovative thinking. One of the prominent issues in American culture is full non-discrimination that lives up to our nation's founding principles. Proposition 8, the Employment Non Discrimination Act, and a changed military policy on LGBT issues are among the topics of our day. At this pivotal time, President Krislov responded to several issues relating to Oberlin's LGBT community and its future.

Steve McQuillin: Do you think Oberlin has had or should have a special role in being welcoming to LGBT students?

Marvin Krislov: Oberlin College has a long history of admitting students regardless of their religion, race, gender, or sexual orientation. I believe this institution is, and will continue to be, a leader in providing access to all individuals. We have a responsibility to enhance the campus climate for all students, who have the right to a safe learning environment. The LGBT-Friendly Campus Climate Index, operated by Campus Pride and designed to assess campus LGBT-Friendly policies, programs, and practices, assigned Oberlin five of five stars in eight different factors—from academic life to housing to recruitment and retention efforts.

SM: Are there any specific admissions policies relative to encouraging LGBT applicants? This might include emphasizing the college's non-discrimination policy with respect to LGBT individuals.

MK: I believe it is important for all prospective students, including LGBT applicants, to understand that the administration takes great care to ensure that they can pursue their studies in a safe and welcoming environment, and discrimination toward any individual will not be tolerated on this campus. A resource key to the recruitment and retention of LGBT students is the Multicultural Resource Center, and, in particular, the efforts of the LGBT community coordinator.

SM: How do you see the programs in LGBT studies already at Oberlin evolving over the years?

MK: I believe we will continue to see support for programs that explore LGBT issues and can look for this to extend across the curriculum and the campus. Less than a decade after the launch of the Comparative American Studies Program—curricular home to LGBT studies—it has become a well-established program with outstanding core faculty and affiliate faculty in numerous departments and programs who integrate LGBT content as a meaningful part of their courses.

SM: Only a handful of colleges or universities in the United States has dormitories or other accommodations specifically for LGBT students. Would you be supportive of such an effort, and do you think there could be a need for an LGBT dorm at Oberlin?

MK: Oberlin already has in place a housing policy that was developed to meet the needs and comfort levels of every student on campus. Students are permitted to room with other students of any gender in any dorm, hall, or village house on campus except where specific gender themes are applicable. In addition, the Edmonia Lewis Center is a village housing safe space option for women and transgen-

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Letter from the Co-Chair, cont.

In 2007, I rejoined the steering committee and was involved in planning the next reunion that October. Here's a part of a newsletter article written afterward by Carol Levine:

We were honored by participation from Robert Lemle, chair of the Board of Trustees, and his wife, Roni, at Friday night's faculty and staff reception, as well as by Michael Lythcott, an alumni-elected trustee. At our banquet celebration on Saturday night, President Marvin Krislov welcomed us during the cocktail hour; and Bob Frascino, also an alumni-elected trustee, was present at the dinner with his partner, Steve Natterstad.

At the faculty/staff reception, we had welcoming words from Associate Dean Eric Estes and introduction of the Comparative American Studies Program by Professor Meredith Raimondo. Many members of the community came out to welcome us in Peters Hall, and it was a great way to kick off the festivities together.

On Saturday, our day was quite full. We began with a symposium, "How Is the Whole Community Affected by Having a Lambda Community In it?" The panel was moderated by Professor Clayton Koppes. Panelists included Eric Nilson '82, senior vice president at Wachovia Securities; Becky Liddle '79, associate professor of counseling psychology at the Ontario Institute for Studies in Education/University of Toronto; and Sam Hudson, writer, editor, TV producer, father, and Texan.

In the tradition of these past OLA reunions, the current steering committee is planning another reunion for **OCTOBER 11-13, 2013**, six years after the last reunion. The theme for the 2013 reunion will be "Learning and Lambda." We are planning at this early stage the following events:

1. Panel discussion on Coming Out Day (October 11, 2013) organized jointly with the Multicultural Resource Center (MRC).
2. Memorial Service for LGBT Obies lost to AIDS, Fairchild Chapel.
3. Concert/Talent Show in Kulas Concert Hall in the conservatory. So far I have two volunteers for performances, Roger Goodman, who will play the harpsichord, and myself. I'll sing some show tunes with CDs or piano for accompaniment. We need more volunteer performers.
4. Panel discussion about being out in corporate America.



Herb Zeman '65 (front and center) and steering committee members at the 2004 OLA mini-reunion

5. Networking dinner with Oberlin students. Social at Brewster's and dinner at the Oberlin Inn with tables for different career fields.
6. Fun social event like a masquerade ball for LGBT alumni, students, faculty, and staff.
7. Screening of Roger Goodman's film, *From The Ashes Risen*.
8. Political panel discussion on LGBT issues relevant in 2013.

I am chairing a reunion planning committee of three so far, and could use additional members with new ideas for reunion activities. In order to hold a reunion, OLA will need to raise an additional \$5,000 to secure the services that will be needed. To facilitate raising these funds, I am offering a challenge grant to match any donation earmarked for the reunion. In other words, if you donate \$100 toward the reunion, OLA will receive \$200. This grant will go up to \$2,500 to ensure raising the required \$5,000. If you would like to donate to the reunion, please follow the instructions on page 3 of this newsletter and specify "OLA 2013 Reunion" as the recipient.

If you would like to serve on the reunion planning committee, please contact me (Herb Zeman) at 901-229-0508 (cell) or herbzeman@gmail.com. •

Q&A With President Marvin Krislov, cont.

der students. Third World Program House also includes the LGBT students as one of the historically underrepresented communities it supports. LGBT students often live there and Third World Dining Co-Op is similarly supportive.

SM: Should Oberlin do more to emphasize possible gay aspects of its history? (Shipherd/Stewart, Charles Martin Hall, Burton Hall/Theodore E. Burton, and others)

MK: It is important that we celebrate the achievements of all great Oberlin alumni and recognize them for their legacy, which has helped make Oberlin the great institution it is today. Our legacy of inclusion leads us to support and advocate for those disenfranchised on the basis of sexual orientation. The college recently dedicated the Clayton

Koppes-William Norris House, which will serve as the home to the dean of students and as a welcoming community space and gathering place for students. Professors Koppes and Norris are known to generations of Oberlin students for their outstanding teaching, their ground-breaking research in their respective fields, and their leadership on issues affecting lesbian, gay, bisexual, and transgendered persons at Oberlin. At its most recent reunion, the Oberlin Lambda Alumni Association honored both with an award for their advocacy and service on behalf of the LGBTQ community.

President Krislov's comments are most appreciated, and it is hoped that the progress being made at Oberlin on LGBT issues will continue. •

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PERMIT NO. 1



JENNIFER MANNA

Members of the Oberlin community posed for a group photo on the steps of Wilder Hall last October 11 in commemoration of National Coming Out Day.