

Can't Pay? Don't Pay!
The Actors' Gang
Stage Raw
Reviewed by Dana Martin

Through April 30th

The Actor's Gang has balls. Originally co-authored by Italian playwrights Dario Fo and Franca Rame in 1974 with current translation by Cam Deaver, *Can't Pay? Don't Pay!* addresses the effect inflation has on a fed-up, abused and browbeaten working class at the mercy of greedy, powerful, anonymous corporations while being slowly crushed under the weight of capitalism. The Actor's Gang delivers a robust, in-your-face and technically marvelous production, but the story is dated and often feels more like a lecture than a call to action.

The pressure of inflation, perpetual hunger and impending, widespread layoffs comes to a riotous head at the local supermarket as greedy grocers and their fed-up costumers square off.

After a riotous mob of hungry housewives conduct a spontaneous supermarket sweep, the neighborhood is in bedlam. An otherwise ordinary Antonia (Kaili Hollister), caught up in the crazed madcap mob of hungry women fed up with poverty level existence, ropes an unwitting Margherita (Lynde Houck) into participating in covering up her crime. The pair frantically hide the stolen goods under the bed of Antonia's dilapidated apartment and on themselves. When Antonia's law-and-order abiding husband Giovanni (Jeremie Loncka) arrives home, the women dupe him into thinking Margherita is spontaneously pregnant (she's hidden groceries under her coat) in order to maintain their flimsy cover. Giovanni buys it, of course, and is thrown off the trail. The police (Steven M. Porter and Stephanie G. Galindo) conducting a neighborhood raid to identify the culprits and recover stolen property immediately prove their incompetence, and a battle of dim wits, comedic chaos and extreme silliness ensues.

The play is a political satire written in the style of commedia del'arte, invoking broad character archetypes and extreme physicality — which director **Bob Turton '01** handles expertly, finding many moments of zaniness and comedic flow. Turton keeps things moving at an unrelenting, break-neck speed throughout, which is exhausting but also necessary for the play's comedic action.

The actors are fully physically committed and pull off an impressive amount of choreography.

But, they find the characters' humanity only in fits and spurts, as they are often plagued by too much posturing and presenting. The characters repeatedly address the audience generally, broadly and loudly but make little direct, authentic connection. It feels like we're being spoken at rather than to.

Kaili Hollister's Antonia is spirited and tough, delightfully barreling through the play like a bull in a china shop. While her performance is fully physically and vocally supported, Hollister often

lacks vocal dynamic. Lynde Houck's performance as the petrified Margherita is silly and endearing. Bellowing and bumbling, Jeremie Loncka's Giovanni perpetually leads with his pelvis, the epitome of a proud and posturing man. Luis Quintana's Luigi is physically tense but sincere. Steven M. Porter's performance both anchors and elevates the evening. He plays multiple plot-advancing characters such as a police officer, an FBI agent and an undertaker. He finds specificity, complexity and humanity in each one. Stephanie G. Galindo takes on multiple roles with Porter and they are excellent scene partners. Galindo, a newcomer to this production (the original staging was shut down in March of 2020 due to the pandemic) provides a light and youthful energy.

Many of the play's comedic moments depend on technical elements and the production's designers rise to the occasion. Richard Hoover's expert set design is as creative as it is practical; he makes excellent use of the playing space which has all the elements necessary for this kind of comedic storytelling — it's an actor's jungle gym. Cihan Sahin's projection design adds a whimsical quality to the storytelling. Dave Robbins' music direction helps drive the play's tempo and explores its anger by punctuating scenes with grunge rock. Bosco Flanagan's lighting design is dramatic and supportive of the play's style and flow. Prop design by Adam Jefferis and Rynn Vogel is a highlight as all the props are detailed, humorous and well-used. Stage Manager Gloria Briseno runs a tight show.

Cam Deaver's current translation of Fo and Dame's 1974 original script *We Can't Pay! We Won't Pay!* is peppered with current references but the play still feels dated. *Can't Pay? Don't Pay!* makes its point by running a gauntlet of idiocy — posturing, stupid antics, ridiculous side plots and highly exaggerated physicality. The style sometimes prohibits the message from meeting the audacity of the current moment: The working class is in crisis like never before. The cost of capitalism is steep and we, the working class, pay the price with our lives and livelihoods. Inflation continues to rise at a rate that is alarming and unsustainable. And while we continue to convince ourselves that eating dog food is a viable — even tasty — meal option, The Actor's Gang wants to know why we aren't rioting in the streets.

The Actors' Gang Theater at the Ivy Substation, 9070 Venice Blvd., Culver City; Thurs.-Sat., 8 p.m.; Sun., 2 p.m.; through April 30th. (310) 838-4264 or <https://TheActorsGang.com>. Running time: two hours and 15 minutes, with a 15-minute intermission.

<http://stageraw.com/2022/03/29/cant-pay-dont-pay/?fbclid=IwAR00sCOtrGfz8qjXNT4-9-PUfYiojQFKI7hC4BVBSO8WxO6Bt1p20m4SZQE>

Two years to the day after shuttering, the Actors' Gang is back with stylized in-person theater
BY MARGARET GRAY
Los Angeles Times
APRIL 1, 2022 7 AM PT

Waiting to see the Actors' Gang perform Dario Fo's "Can't Pay? Don't Pay!" in Culver City on a balmy evening in March 2022 feels a bit like living a fairy tale: specifically, "Sleeping Beauty." The part where the kingdom wakes up from its cursed slumber and resumes life as if no time has passed at all.

Back in March 2020, "Can't Pay? Don't Pay!" was only a few weeks into its run when the pandemic shut it down. Exactly two years later to the day, the show reopened.

It's not as if those behind the play spent those years in suspended animation, just waiting for the spell to be lifted. The cast and crew worked on other projects (several on Zoom). But most of them happened to be available when the Actors' Gang decided to remount "Can't Pay? Don't Pay!" as its first post-pandemic, in-person production.

There are a couple of different faces in the cast. And the set isn't exactly the same. The director, **Bob Turton '01**, initially staged the show in the round. "I was like, 'The audience will be right on top of you! It's gonna be so real!'" he recalls, laughing. "And then COVID happened and I was like, 'Oh, God. We have to put 'em back in the audience, and we have to create an actual set.'"

So it's not as if everything stayed the same. But it still feels as if we've just woken up from a long, involuntary nap. It's all a little surreal. Like when Tim Robbins, artistic director of the Actors' Gang — also an Oscar-winning actor, not to mention a director, writer and musician — emerges out of the Culver City darkness and strolls into the historic Ivy Substation, the former power station for L.A.'s defunct trolley system that has housed the company since 2005. And then, when you follow him in, you are told you don't have to wear a mask or show proof of vaccination. This policy is in keeping with the latest L.A. County recommendations, but walking into a room with a bare face still feels subversive, even risky. (You are welcome to wear a mask if you want.)

Another thing takes a bit of getting used to, maybe especially after two years of watching small screens in lockdown, is the Actors' Gang's distinctive approach to performance, often referred to simply as "The Style." It's, well, stylized: theatrical, big, loud and mannered.

"The Style," Robbins tells me a few days later in a Zoom interview, emerged in deliberate opposition to kitchen-sink realism. Robbins co-founded the Actors' Gang in 1981 with what he describes as "a bunch of punk rockers out of UCLA who saw theater in a different way than people in the theater department saw it." Not that they were outcasts there, he adds. They had sympathetic teachers. "It was more that when they taught us the lessons about German expressionism and absurdism and even early realism, we understood that that core was something that was missing from the current state of American realism.

"I've never thought of theater as possessing a fourth wall," he continues. "That you're just like observers of human behavior in some kind of human zoo. I didn't buy that. Because it's denying

an obvious reality. There are people there that have come to see a show, and there are people there that have come to do the show for them.”

In other words, the audience is an essential element of the equation. That’s one reason the Actors’ Gang didn’t reopen last fall, when some other theaters resumed programming; there were still too many restrictions. “That’s a pact we have with our audience. We can’t violate that pact. We thought, we’re going to wait until all of us can come,” says Robbins.

In 1984, Robbins and the Gang took a workshop with the actor Georges Bigot, of the French company Théâtre du Soleil, which was visiting L.A. for the Olympic Arts Festival. The avant-garde ensemble, created by Ariane Mnouchkine, worked in the Italian commedia dell’arte tradition, using stock characters and masks. “There was something about the way they approached theater that was ritualistic,” says Robbins, “acknowledging of the audience, not afraid to be telling large stories about man and power and God and those kinds of huge stories.”

“The Style” has not always been everybody’s cup of tea, and the Gang has consistently gravitated toward eclectic, highly political material that doesn’t necessarily rope in the masses. Dario Fo, an Italian playwright who died in 2016, is right up that alley. When Fo won the Nobel Prize for literature in 1997, the Nobel Committee praised him for “emulating the jesters of the Middle Ages in scourging authority and upholding the dignity of the downtrodden.” “Can’t Pay? Don’t Pay!” is one of Fo’s most produced works.

Set and first performed in 1974 in Milan (this translation, by Actors’ Gang member Cam Deaver, relocates the action to present-day U.S.), it begins in the wake of a protest at a supermarket. Fed up with skyrocketing prices, women have resorted to looting. Our heroine, Antonia (Kaili Hollister), absconds with so much stolen food that she asks her neighbor, Margarita (Lynde Houck), to help haul the bags into her apartment. But where to hide them? Not only are the women’s law-abiding husbands, Giovanni (Jeremie Loncka) and Luigi (Luis Quintana), due home from work, but the police and the FBI (both groups played by Steven M. Porter and Stephanie G. Galindo) are also searching door to door for suspicious groceries.

Thinking fast, Antonia and Margarita hang bags around their necks and button up their coats over them. Now all they have to explain is how they’re suddenly nine months’ pregnant.

The night I was there, after a few beats of stunned silence, the audience was overcome by a kind of helplessness in which literally anything could set us off. We even chuckled when the characters interrupted the action with long denunciations of the corruption inherent in banking.

“That’s one of the challenges of Dario Fo,” concedes director Turton, who starred in the Gang’s 2019 production of Fo’s “Accidental Death of an Anarchist” before venturing into directing. “These plays are so hilarious and so fun and so funny, but they are political, and there’s usually like a thing at the end which is like, ‘And now the whole point of everything!’ We struggled

with: What is that line between making the point and honoring the writer but also not preaching to the audience too much?”

<https://www.latimes.com/entertainment-arts/story/2022-04-01/the-actors-gang-los-angeles-theater-covid>

National Moot Court Competition in Child Welfare & Adoption Law

Congratulations to the winners of the 2022 Competition!!

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Team Members: Taylor M. Tyson and Tasha Stoltzfus Nankerville

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Team Members: **John Michael Hilsheimer '12**, Jason Wilhelm and Lydia Kotowski

Best Oralist: Tasha Stoltzfus Nankerville, Villanova School of Law (Team 5)

Best Brief: Loyola University Chicago School of Law (Team 15)

Team Members: Natalie Archer and Todd Deger

<https://www.familyyouthlaw.org/mootcourt.php>

‘We’re still facing the challenge of we’re not good enough or worthy of the business’: How a 141-year-old Ohio moving company became America’s oldest Black-owned business

By Charles Passy

Market Watch

Last Updated: Feb. 26, 2022 at 11:10 a.m. ET

First Published: Feb. 24, 2022 at 1:43 p.m. ET

Sometime in the mid-19th century, John T. Ward, a Black man from Virginia who had relocated to Central Ohio, began transporting escaped enslaved people via the Underground Railroad. He relied on two horses and a wagon, covering a critical 12-mile stretch of the network to freedom.

With the end of slavery, the Railroad was no more. Still, Ward understood how transportation worked, so he decided to start a company devoted to moving goods.

In 1881, the Ward business was born — and it hasn’t stopped moving since.

As Americans recognize a range of important figures during February's Black History Month celebration, it's worth learning the story of Ward and his company, which was later christened E.E. Ward Transfer and Storage Co., after John's youngest son and business successor, Edgar Earl Ward. In fact, E.E. Ward Moving & Storage, as it's now called, is the oldest continually operating Black-owned business in the country, as duly recognized in the Congressional Record.

Think about it: This is a 141-year-old company, based in Columbus, Ohio, that has seen its way past two World Wars, a Great Depression and a Great Recession. This is a company that has survived — indeed, prospered — during years in which the U.S. faced huge issues of racial inequality.

The reason for its continued success? Dominique Brooks, who now co-owns the business with her husband, **Brian Brooks '87**, puts it this way: "Integrity is a huge part of our business. It's not that we are a Black-owned business. ... We are a business that provides quality service."

That's not to say E.E. Ward isn't conscious of its roots and ties to the Black community. "It's a huge feeling of pride and honor," says Brian, 52.

The Brookses took over the business in 2001. And while they don't have a blood connection, there's a connection nevertheless: Brian's father knew the Ward family and worked as the attorney for Eldon Ward, the family member who ran the company from 1945 to 1996. So when the Wards were looking for new ownership, Brian, who has a business background in the telecom, entertainment and real-estate industries, was a logical choice to approach. (He also was "family" in that Eldon was his godfather.)

The Brookses have expanded their privately held business, which serves both residential and commercial clients, to include offices in North Carolina. They have also seen their annual revenue grow from the low six figures to high seven figures, according to Brian. The company has won industry accolades, too — most recently, it was named North American Van Lines' Agent of the Year in 2021.

But the Brookses say they have also faced their share of challenges as a Black-owned business, even in spite of public and other programs aimed at boosting such enterprises. Brian says he feels he often loses out on commercial contracts because companies are still hesitant to take a chance on a minority-owned business, even if it's one as successful and established as his.

"You're never going to achieve a diversity goal if you're not willing to make change," Brian says of the need for companies to work with suppliers and contractors owned by people of color. "We're still facing the challenge of we're not good enough or worthy of the business. And that's a hard pill to swallow when you have a company that's been around for 141 years."

He also says securing credit has not always been easy, though the situation has improved in recent years.

E.E. Ward isn't alone in dealing with these issues, says J. Averi Frost, the executive director of the Central Ohio African American Chamber of Commerce. "Access to capital is the most paramount challenge" facing Black-owned businesses, she says.

At the same time, she applauds E.E. Ward for its perseverance through the decades: "Their resilience and stick-to-it-ness is very inspirational."

Studies suggest Black-owned businesses saw an uptick in customers after the Black Lives Matter movement gained fresh momentum in the wake of George Floyd's murder, as consumers looked to show support for Black communities in ways beyond taking part in racial-justice protests.

At the same time, the pandemic has hit minority-owned businesses hard. A Federal Reserve Bank survey, for example, found that 67% of Black- and Asian-owned firms were forced to slim down operations in 2020. By contrast, 54% of white-owned firms had to scale back.

The Brookses feel their success isn't so much about being Black-owned as it is about being able to deliver what their customers demand. They note the company has a long history of working with clients of all races and colors — going back to the early 1900s, when it was known for delivering Steinway pianos to well-heeled customers.

Rick Kirk, a real-estate developer in Columbus, says his family has used E.E. Ward's services for decades. "It's just because they do a good job," says Kirk.

E.E. Ward has maintained a connection to the Black and broader Columbus communities through charitable endeavors. For example, it supports a local program to teach children from underprivileged backgrounds — many of whom come from communities of color — how to swim. The program honors Eldon Ward, who was an avid swimmer.

E.E. Ward has also celebrated its 141-year history in a rather novel way: by launching a fashion line, 1881 Apparel, whose name refers to the year the moving company started. The entrepreneurial spinoff stems from the fact that Dominique, 38, is also a former model who appeared as a contestant on "America's Next Top Model."

So even though E.E. Ward is in the business of moving goods, she says, a clothing brand seemed a way to make a statement about the company's endurance.

"I just feel a huge responsibility to ensure this legacy is never forgotten," says Dominique.

<https://www.marketwatch.com/story/how-a-141-year-old-ohio-moving-company-became-americas-oldest-black-owned-business-11645728204>

Rockbridge CEO **Jim Merkel '92** talks Scioto Peninsula, North Market projects

By Bonnie Meibers – Staff reporter

Columbus Business First

Mar 17, 2022 Updated Mar 17, 2022, 4:38pm EDT

Rockbridge CEO Jim Merkel has a big year ahead, as his firm's two most meaningful local projects ever take significant steps forward.

The Junto Hotel, at 77 Belle St. on the Scioto Peninsula, is about a year away from opening, Merkel told Columbus Business First. It's part of the Columbus Downtown Development Corp.'s sprawling Peninsula project, a \$500 million multi-phase project that will extend downtown's reach with new offices, retail and residential space and Rockbridge's hotel.

"Things are rocking and rolling," Merkel said.

The Junto Hotel will have a lobby bar and a rooftop bar, as well as meeting space and ground-floor retail spaces. Merkel said the company is actively looking to fill the retail space and might have some announcements soon. There will also be an independent coffee shop.

The hotel is named after Benjamin Franklin's club for mutual improvement: the Junto Club. Since Franklinton is named after Franklin and the hotel is planned to be a place to gather, Merkel said the name seemed fitting.

"It's intended to be the hub of the neighborhood, bringing people together in our social lobby and in our restaurant, bar and coffee shop," Merkel said. "I think it's going to be a really bright spot in the fabric of our downtown."

North Market tower progress

Merkel said even though the pandemic stifled travel, there is good news in the hospitality industry. Travel is rebounding and Rockbridge is expecting a strong year across its portfolio.

"The hospitality industry has been one of those industries that has been most challenged by the the pandemic and the shutdown of businesses that occurred," he said. "But what's happening today, with coming out of it, and with vaccines, and with people getting more and more comfortable traveling, there is a tremendous amount of pent-up demand that's coming into the market right now."

Merkel said supply chain issues and rising costs are having an impact on complex projects, like the long-awaited North Market tower. In 2021, Rockbridge added Columbus developer Edwards Cos. as a partner in the project.

The development will expand the North Market footprint by adding more than 11,000 square feet of new merchant, event and outdoor space in what is now the market's parking lot. The most recent plans for the tower show over 700,000 square feet of mixed-use space, including a

212-room boutique hotel, more than 170 residential units and a 350-space parking garage. Floors 21 through 31 will feature the apartment units.

Construction on the 31-story tower is expected to begin sometime this year. It's expected to take 36 months, Merkel said.

The project did suffer a setback recently, as it lost out on the state's new transformational mixed-use development tax credit. But Rockbridge plans to resubmit for the next round.

Coming home

The Junto Hotel and the North Market tower are Rockbridge's biggest projects ever in the firm's hometown.

Merkel said Rockbridge has done projects in 45 states. The timing was right for local projects like these because of the city's growth.

"(These projects) are ambitious, and we're excited to push the envelope and bring projects to town that don't already exist; to move the whole hospitality landscape forward and be a complement to what's already here," Merkel said. "We're as bullish on Columbus as we've ever been, and we're fighting the fight to get these projects done — not just get them done, but to make them great where the community's really proud of them."

https://www.bizjournals.com/columbus/news/2022/03/17/jim-merkel-on-scioto-peninsula-north-market-tower.html?utm_source=st&utm_medium=en&utm_campaign=EC&utm_content=co&ana=e_c_o_EC&j=27063803&senddate=2022-03-17

An article published in the April 2022 issue of Columbus Monthly discusses **Ben Sippel's '98** legacy and shares details about his business, Ohio's award-winning Kokoborrego Cheese Co.

Ben's Legacy

How a small-batch cheese producer is persevering after two years marred by personal tragedy and a pandemic

BY JILL MOORHEAD

Last year, Ohio's award-winning Kokoborrego Cheese Co. celebrated 10 years in business. But it was a muted celebration. The past two years have dealt the Sippel Family Farm and its sister cheese business devastating blows: first a pandemic, then the death of one of its founders, then a devastating barn fire. Somehow, they're still pushing through. Owner Lisa Sippel sums up her feelings about the milestone this way: "We're still here. When we bought the farm, people said we were too young. When we tried new things, they doubted us. But at 10 years, we're still here."

When Ben and Lisa Sippel and Lisa's brother, Ben Baldwin, launched Kokoborrego Cheese Co. in 2011, they aimed to better diversify their farm and CSA offerings. Based in Mount Gilead, Ohio ("in the middle of nowhere," Lisa calls it), Sippel Family Farm was the first Ohio farm to make sheep's milk cheese. The farm, which started out selling primarily farmers market produce and CSA shares, launched its cheese venture to provide a shelf-stable product they could sell year-round. Due to the aging requirement for raw milk cheeses, it took six months for the Sippels to see a profit. Now, Kokoborrego makes more than 10,000 pounds of cheese a year, selling its line of six cows' and sheep's milk cheeses in local farmers markets, Midwestern specialty retailers and through distributors like Chef 2 Chef and Yellowbird Foodshed.

The hard times started with the pandemic. In 2020, Kokoborrego lost most of its restaurant accounts and had more cheese than it could sell. "Our direct avenues of selling became pretty dry," Baldwin recalls. "That started to happen as soon as [the] sheep's milk started. It was a struggle to find places to store it all."

There were a few bright spots. Loans from the Paycheck Protection Program helped mitigate some losses, online orders from



Lisa Sippel and her brother, Ben Baldwin, on the Sippel Family Farm

across the country picked up and sales at specialty retailers increased.

"There was a period where people were looking to support small producers," Baldwin says. "They'd track us down and place orders that way."

And customers were looking to treat themselves, says Jennifer Williams, owner of Weiland's Market, which sells between 20 and 50 pieces of Kokoborrego cheese a week. "People weren't going out as much, they were treating themselves to buy whatever. So, they'd buy a case of wine and a bunch of cheese," Williams says.

Heartbreaking Losses

In 2014, Ben Sippel was diagnosed with melanoma, a type of skin cancer that farmers are particularly at risk of developing because of sun exposure. At first, he was able to work through his treatment, and he went into remission for nine months. But in May 2020, it became clear that Ben was in a lot more discomfort, his brother-in-law remembers. "Seeing someone who's 40 years old going through that sort of stuff was hard to see," he says. A month before Ben passed away, the family brought hospice into their home. "He wanted to be there," Baldwin says. "And we



wanted that for him, as well. The last three weeks with him was easily the most awful period we've had at the farm."

Ben died in July 2020, just shy of his 17th wedding anniversary. Lisa and Ben had been together for 23 years. Ben's death brought about a renewed commitment to the family's cheesemaking operations, based partially on Ben's love for the farm and a desire to keep the farm running—both for their two kids and for his memory.

"It's been a lot," Lisa says. "But we have to do whatever we can to make it work for us. I don't want to sell the farm, and the kids don't want to sell the farm. The one thing that is constant is to keep making the cheese."

Losing Ben, who, according to Baldwin, was "the hardest-working person I'd met in my life," led to pragmatic operational changes to the farm. His death led to Kokoborrego selling a herd of close to 100 sheep, which had become too difficult to manage. They now buy milk from local vendors. They also brought in turkeys, ducks, geese and chickens for egg and meat sales.

"I know that he would be OK with whatever changes I make," Lisa says. "He was a full-time farmer. Keeping the cheese going was the most important thing."

In November 2021, the Sippel family was faced with another challenge. The farm's storage barn burned down after a heat lamp for the chickens fell and ignited nearby hay. The loss included baby chicks, a woodshop for making charcuterie boards, the machinery shop, hay storage and equipment. But for Lisa and her family,

the biggest losses were sentimental items connected to her late husband, including his tools and a boat he was building shortly before he died.

Insurance covered the financial loss, and nobody was hurt. But the emotional impact was great. "I can't get the tools he inherited from his grandfather back, the physical connections to him that my kids no longer have. Wrapping my head around that is hard for me," Lisa says.

Baldwin helped to salvage old hand tools and hardware from the boat, with a goal of integrating existing materials into future wood projects, so that Ben's work may live on in some form. While the loss was particularly painful for Charlie Sippel, who had inherited his father's tools, Baldwin was able to inspire his teenage nephew to build a new woodshop. "I told [Charlie], 'If your dad had the option to build a woodshop from scratch, let's make the one that he would want to make,'" Baldwin says.

"Keep Pushing On"

Throughout the challenges of the past two years, Kokoborrego's local and Columbus food communities have come to the family's aid.

The Worthington Farmers Market launched a GoFundMe campaign to support Lisa and her family when her husband was sick. When the barn burnt down, the local community—and customers and friends from Columbus—showed up to help clean up.

And Kokoborrego has avid fans. "We've seen a lot of the same people for the entire

11 years that we've been open. It's so much people enjoying at the farm is a story we're never going to forget. It's 1 percent being a tip that's not our goal, but it's committed to produce that's easily accessible to everyone."

Positivity is at the center of rebuilding the barn and looking ahead.

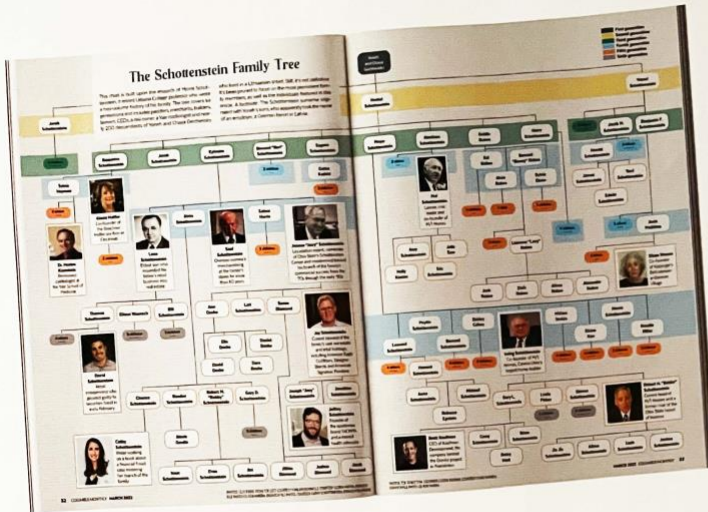
Lisa and her brother are running the farm's online store, offering an online marketplace for cheese, milk and other products. "That's what we're trying to get more of," Lisa says. "The farm's artists are at the center of what we do."

Sales have started to pick up. March, Kokoborrego's first month of its pre-pandemic sales, had no idea what Williams says. "The quality of the human connection is what we're doing. As cheesemakers, we're going to be resilient."

And Ben's memory is a source of strength. "The biggest worry was we wouldn't be able to do that all he's helped us with. Nothing," Baldwin says. "We would keep pushing forward to succeed. Not just for the kids. Since then, it's been a lot of people for the entire

Michael Corey '01, was quoted in the April 2022 issue of Columbus Monthly after tweeting "I had the privilege of going to various schools with wonderful members of this family – including Michael Schottenstein, a great person and a respected young lawyer in town"

Small Talk



Big Schotts

Our March cover story, “Growing up Schottenstein,” by editor Dave Ghose, is getting a lot of attention—and it’s no surprise, because if you check out the family tree

on pages 32–33 of that issue, you’ll see the family is so expansive, you probably know a Schottenstein—if you’re not distantly related to one. “I’ve been waiting years for someone to write the definitive piece

on Columbus’ powerful and influential Schottenstein family,” Jackie Borchardt wrote on Twitter. “Dave Ghose did it.” Borchardt, a Cincinnati-area journalist, also had been longing for a Schottenstein family tree. “Boom—here it is.”

“I had the privilege of going to various schools with wonderful members of this family—including Michael Schottenstein,” Mike Corey wrote on Twitter, “a great person and a respected young lawyer in town.” James Korienek recounted on Facebook how, for eight years, he decorated Bill Schottenstein’s Downtown properties for the holidays. Employees called him Mr. Christmas. “His assistants said as a Jewish man, he was one of the biggest supporters of Christmas,” Korienek wrote. “Great memories.”

Name Game

In other Schottenstein-related comments, Dede Satten sent us an email to contest the idea, cited on Page 32, that an early Schottenstein took the name from his employer, a German baron in Latvia. Satten, a fifth cousin, once removed, of Cathy Schottenstein (who was interviewed for the

Photographs by **Jim Friedman '68** from his series revealing the insides of golf balls titled Interior Design were featured in the March 14, 2022 issue of Sports Illustrated Germany.

AUFSCHNITT

KICK OFF

AUTOR Thomas Becker

Harte Schale, Gummikern!

Jeder hat schon mal einen Golfball in der Hand gehabt. Aber wer weiß schon, wie es tief in ihm drinnen aussieht?

DER KERN
Er kann fest, weich oder ein Mix daraus sein und besteht meist aus Polybutadien-Kautschuk, demselben Material, aus dem Autoreifen sind.

DIE SCHALE
Die äußere Schicht des Balls besteht aus Polyurethan, dessen Zähigkeit und Härte in der Produktion gezielt kontrolliert werden kann.

DER MANTEL
Der Kautschukern wird in der Regel umhüllt von dem thermoplastischen Kunststoff Ionomer, der weicher beschaffen und weniger fest ist.

Seit Langem tüfteln Hersteller mit verschiedenen Kunststoffen im Ballinneren. Für eine Fotoserie sägte US-Künstler James Friedman zahlreiche Bälle auseinander und legte die Farbenpracht offen.

Früher waren sie aus Holz oder Leder, gefüllt mit Tierwolle und Pferdehaar, Mitte des 19. Jahrhunderts aus Guttapercha, einem kautschukähnlichen Stoff vom getrockneten Saft des Sapodilla-Baums Ostasiens. Anfang des 20. Jahrhunderts stellte man fest, dass Bälle mit Kerben weiter fliegen: Seitdem gibt es Dimples, die 300 bis 450 Minidellen im Ball. Fix sind dagegen Gewicht (45 Gramm) und Durchmesser (42 Millimeter).

52 SPORTS ILLUSTRATED DEUTSCHLAND | 02.22

FOTOS: INTERIOR DESIGN BY JAMES FRIEDMAN/PHOTOGRAPHY.COM

In Memory

John Morton Bobb III '59 passed on March 26, 2022, at the age of 80, after a three month illness.

He was born to John Morton Bobb, Jr. and Esther Sarah Strait Bobb on July 3, 1941. Preceded in death by his parents, sister Betsey Ruth Bobb, sister and brother in law, Alicia and Donald Hardin, and nephew, Geoffrey Scott Hardin.

John started school at a very young age at University School at the Ohio State University. The school instilled in him the desire to become a lifelong learner. He attended Columbus Academy for his high school education. He spent every summer at Camp Kawanee where his love for the state of Maine began. John became a junior Maine guide while there.

He attended Washington and Jefferson College for two years to play football but then returned to his beloved Ohio State University. He was a member of the Phi Delta Theta fraternity where he was in a singing group and made many life long friends. He attended Capital University Law school but left there to start his career in sales at his father's food brokerage, the J M Bobb Company. Over the years he was a sales representative for some national food companies. John loved being out of doors, snow skiing, canoeing the Allagash, hiking, fishing or sailboating. John purchased a large piece of property in Plain Township Ohio and built his dream home, Headwaters Farm. He added three ponds, planted trees and fenced in a large pasture for his horses and llamas.

His true passion lay in his love for art. He started The Headwaters Group for art consulting and operated an art gallery.

He sat on the Discovery District Board and was instrumental in saving Memorial Hall from the wrecking ball. He was president of the Columbus Historical Society for three years and was on the board of trustees for the Bank Stock Group.

John married his best friend and the love of his life, Janis Abbott Lang, on May 5, 1989. As a teenager John and his parents set out from New York on the SS Ile de France for a trip to Europe. The first night at sea they took on the survivors of the sinking SS Andrea Doria. This, however, did not dampen his love of travel. John loved traveling to Europe and especially to Munich, Germany. Many friends and family members accompanied John and Janis on these trips and helped John search for additions to his collections of art, armor and antiquities. It was not unusual for a sword or halberd to be packed into his ski bag for the return trip. Because of his love of reading historical texts, he was also a wonderful tour guide. He could talk for hours about Byzantine art or Roman emperors.

In May 2004 Janis and John purchased a home in beautiful Castine, Maine, and spent every summer there. John used his talents to freshen up the house and to build beautiful gardens in the backyard and the house became a vacation spot for family and friends. John worked to put

together a group of people interested in the restoration of Fort George, the site of a revolutionary war battle.

His love for the Ohio State Buckeye football began when he was a small child attending games with his father. John and Janis loved tailgating and traveling to away games with their friends. John and Janis purchased a home in beautiful Habersham (Beaufort), SC in November, 2018. John and Janis were hosts for many large parties at Headwaters Farm and in Castine. The largest party was always their annual Christmas party. He was a fantastic cook, never using a recipe for anything he made. Family celebrations always included friends and John was the main chef for Thanksgiving and Christmas every year. Some of the things he was most known for were his chip dip, spicy baked beans, scalloped oysters and the holiday turkey.

In the summer of 2015, John was informed by the FBI that a painting he had owned for over 25 years was originally held by the National Museum of Poland in Warsaw. It had been seized by the Nazi's and transported to a castle in Austria. From there an American serviceman sent the painting back to his family in the states. John and Janis returned the painting to Warsaw during a re-installation ceremony at the museum. In October 2021 representatives from Poland came to Beaufort to film a documentary on the history of the painting.

Happy hour would always find John on a bar stool with either a beer or a bourbon in his hand. He loved to sit at the bar and talk to whomever was sitting closest to him. John never met a stranger. He had a quick wit and always had a funny story to tell whether completely true or slightly exaggerated. He always told women they were beautiful after he had kissed their hand or gave them a hug. He always had a smile on his face.

John is survived by his wife, Janis, daughter, Shelly Anne Bobb, step-son, Eric Lang (Heather), brother in law, Fred Abbott (Mary Rosini), Sister in laws, Barbara McFadden, and Jo Anne Crawford, niece, Jennifer Hardin (Rob Flesch), nephews, Matthew Hardin (Dianne) and David Hardin (Kelly). John also leaves many, many good friends too numerous to mention.

Friends and family will be received for visitation at Schoedinger Funeral Home, 1051 E. Johnstown Rd., Gahanna, Ohio on Thursday, March 31st from 2 to 4 and 6 to 8PM. Funeral services will be held on Friday, April 1st at 12 noon with visitation starting at 11AM. Interment to follow at Greenlawn Cemetery, 1000 Greenlawn Ave., Columbus, Ohio. There will be memorial services held later in Habersham and in Castine.

In lieu of flowers, memorial contributions may be sent to one of the following:

The New Albany-Plain Township Historical Society Fund of The New Albany Community Foundation, 220 Market Street #205, New Albany, Ohio 43054

The Friends of Caroline Hospice, 1110 13th Street, Port Royal SC, 29935

The Castine Fire Rescue Volunteer Association, P.O. Box 602, Castine, Maine 04421

<https://www.legacy.com/us/obituaries/name/john-bobb-obituary?id=33938329>

Robert W.H. Monsarrat Jr. '66, 73, left this life Wednesday, March 9, 2022, knowing his wife, Mary Connor, and children, Helen, Robert, and Julia Monsarrat were at his bedside. "There is no weakness in a decent man," and, so, there was none in Bob. As once described, Bob was soft-spoken and kind, but his deep-timbered voice and laugh often helped people find him before they saw him. Bob was a man of principle, deep integrity, intelligence, compassion, quick wit, and generosity. There was nothing more important to him than his family, to whom he was always available for guidance and fun times. He did as much for them for as long as he could. Bob lived most of his childhood in Philadelphia before moving to Columbus. He graduated high school from Columbus Academy, and received a B.S. in biology from Hanover College and a M.Sc. in zoology from Western Illinois University with an emphasis in aquatic biology. He retired from the Ohio EPA after more than 30 years of service and can count as career achievements water quality programs that have provided hundreds of millions of effectively and creatively allocated dollars to improve wastewater treatment and stream and wetland restoration in Ohio and have been modeled elsewhere. He also oversaw review of environmental assessments for major utility projects. His work ethic and fairmindedness had the respect of his staff. Bob enjoyed singing with his church choir, The Columbus Symphony Chorus, and the chorus of Opera Columbus and worked hard at developing his bass voice. He was certainly known for his exceptional culinary skill--especially for salads. He loved learning; reading, especially poetry and historical nonfiction; travel; classical music; art; tennis; and his Golden Retriever, Scout. He is preceded in death by his parents Robert Monsarrat, Sr., and Anne Schoedinger Monsarrat, brothers-in-law Charles (Tucky) and Thomas Connor, and nephews Edmund, Jacob, and Angel Connor. Besides his wife and children, Bob is survived by his son-in-law, Naman Gupta; and grandson, Ronan (Helen); brother, Mark Monsarrat; cousins, Suzanne and Walter Nupen and the Kathy Atwell and the Ferd and Kate Schoedinger Families; sisters-in-law, Regina Connor and Diatra Ouellette; brothers-in-law, Terrence (Laurie), Timothy, Mark (Heidi), David (Stephanie), Denis (Megan), Stephen (Madlen), and Brian (Nancy); and many beloved nieces, nephews, and great nieces and nephews. His family is deeply grateful for their love, support, and assistance, as well as that of many friends, including Pamela McKinley and the Sapp Family. A memorial service for Bob will be announced and held this Spring, once the date and location are determined. In lieu of flowers, contributions may be made in Bob's memory to the Dana-Farber Cancer Institute (www.dana-farber.org) especially for its research into NUT carcinoma; the Natural Resources Defense Council (<https://www.nrdc.org/>); or a charity of your choice. Bob is very much loved and will live on in the good works he accomplished and the memories of those fortunate to know him. To share memories or condolences, please visit www.schoedinger.com. Arrangements entrusted to SCHOEDINGER MIDTOWN.

<https://www.dispatch.com/obituaries/b0059060>