

ALUMNI REVIEW June 2010

Williams



ROOM TO GROW



ALUMNI REVIEW

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Catalina Vielma Reyes '10 (right) jams in her Fitch dorm room with friend Stephanie Reist '09. Photo by Scott Barrow

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At the Heart of Williams

by President Adam Falk

While I hope some day to meet all of you who receive this magazine, I look forward to using this column in the years ahead to share with those I haven't met, along with those I have, some of my thoughts on Williams.

The most natural place to start may be with the question: What about Williams do I believe in so strongly that I have made Williamstown my home?



GABRIEL AMADEUS COONEY

"EDUCATION IS A SOCIAL ACTIVITY. ... IT'S ABOUT THE DEVELOPMENT OF HABITS OF MIND. ... TO BE DONE WELL, IT HAS TO BE EXPERIENCED, BY STUDENT AND TEACHER, AS A HUMAN INTERACTION."

Of the many facets to the answer, one stands out. I am an educator, and I believe that how we educate students at Williams is both timeless and more valuable than ever.

At its heart, education is a social activity, not a solitary one. It's about the development of habits of mind, not the transmission of information. To be done well, it has to be experienced, by student and teacher, as a human interaction.

Consider a modest thought experiment. Before the printing press, it was clear that to transmit knowledge from one generation to the next people had to come together. Outside the reading room of the New York Public Library are four huge murals depicting great moments in the development of writing—along with Moses, Gutenberg and Mergenthaler hangs a depiction of the medieval scribes. (Extra points if you know who Mergenthaler

was!) This activity, the gathering of learned people to conserve and transmit knowledge, gave birth to the university. But after Gutenberg one might have expected the end of this odd practice. Instead, institutions of higher education flourished.

In the past century, when Philo T. Farnsworth's TV could beam lectures around the world, one might have thought again that colleges, with their expensive and unnecessary campuses, would wither away. Not so. The cycle repeated itself with the Internet. Now, at last, wouldn't education become something you could do just as well at home, alone, in your slippers? Not so fast.

Why? Because none of these inventions, as much as they transformed how we transmit information, could alter the real dynamic of education. They left unchanged *the fundamental purpose of a college—to bring students together with faculty, in a space that supports and encourages their personal, in-depth interaction over academic matters.* (At times, those spaces will now be virtual, but the human interaction must be real.) This is what we do at Williams, and the understanding that this purpose is absolutely central has been at the College's heart since the days of Mark Hopkins. And this is the value, above all others, that drew me here.

Many things, of course, do change with time. We must now teach students to evaluate critically the increasing flow of data at their fingertips. The ability (and frankly the inclination) to synthesize ideas remains the ultimate objective of education. And that is something that has to be taught individually, by a skillful instructor to a dedicated student. This is why we work so hard to bring to Williams both the very best students and faculty.

Students also learn much from each other, which can only happen to the degree that the physical environment encourages and supports a community of learners. This is the role of the campus—the classrooms, the libraries, the laboratories, the residence halls, the playing fields, the stages and studios.

In a future column, I'll reflect on this critical element of how we fulfill our mission. Until then, let me thank you for the many ways that all of you associated with Williams have made the College such an exciting place for me and my family now to be. ■

LETTERS

In "Combo Za: Making It Up for 25 years" (March 2010) Rob White writes, "Someone used the phrase 'combination pizza' as a skit punch line, and the group found a name." That someone was me. It was possibly the worst punch line in the history of improv comedy. My colleagues sailed to the rescue by uttering "combination pizza" at hilariously inappropriate moments through the rest of the show. In other words, the name "Combo Za" should be credited not to "a punch line" but to the collaborative wit, teamwork and professionalism that made that troupe such a joy.

—John Clayton '85, Red Lodge, Mont.

Congratulations on the interview with Fred Rudolph '42 ("Beyond the Log," March 2010). It took me back to my senior seminar class in American history and literature with Fred and Charles Keller, when those two plumbed the intellectual depths of the 20 or so men around the table. They ranged from very bright, mature students to the likes of me, immature and fearful of making myself sound ridiculous in front of the assembly. They would not let anyone forget to do assigned reading and always marked down late papers. Fred and Charley made me finally turn into a student! This story rekindled all those memories so happily and in such a fresh

style. Fred was a wonderful professor!

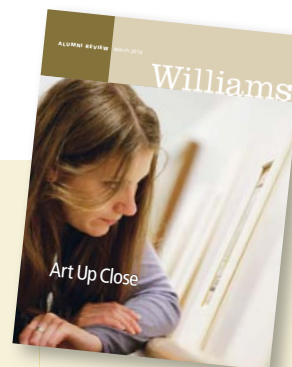
—Dick Towne '57, South Hadley, Mass.

The interesting article on professor James Pethica ("The Patroness & the Poet," March 2010) refers to "Sir Gregory," an impossible construction; he was, of course, "Sir William." Meanwhile "Lady Isabella Gregory" could be so styled only if she were entitled to the honorific "Lady" in her own right, i.e., by being the daughter of a duke, a marquess or an earl. As the wife of a knight, she would simply be "Lady Gregory."

—William Alexander McClung '66, Boston, Mass.

The article on alumni involved in solving ocean issues ("Shades of Blue," September 2009) bolstered my observation that Ephs play a disproportionately large role in this increasingly important field. My company, Waterview Consulting, links ocean science with management and policy through strategic communications. Unexpectedly often I encounter successful leaders addressing ocean issues and discover they are Williams alumni. It's a challenging, interdisciplinary field that requires innovation and creative thinking—part of the draw for alumni of the landlocked Purple Valley.

—Peter H. Taylor '92, Yarmouth, Maine



The Alumni Review welcomes letters related to topics in the magazine.

Send letters to:

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Letters may be edited for clarity and space.

Fred Stocking '36 was my English 101 professor in fall 1989 ("In Memoriam," September 2009). He'd been "retired" six years, but in class he was a bright, bow-tied reminder that curiosity and enthusiasm need not dim with age. Fred's motto was to take fun seriously—to devote oneself to its creation rather than leave it to chance. I became close to him and Carol, his dear wife. For graduation, he presented me with a prize of which I'm still inordinately proud: a bow tie of my own.

—Bill O'Brien '89, Brooklyn, N.Y.

Erratum: The March 2010 Alumni Review failed to mention that two oil portraits of S. Lane Faison Jr. '29 reside at the Williams College Museum of Art, one by Ed Scofield (author of the essay "Portrait of a Legend" in that issue) and a 1975 one by Glenda Green (former wife of Victor Koshkin-Youritzin '64), given to the museum in 1976, when she was Guest Artist on the Faculty of the University of Oklahoma.

A Tale of Two Haitis

by Reed Lindsay '98

I lived in Haiti nearly five years and was indignant on a regular basis. Barefoot children peddled for pennies in the street while SUVs carrying foreign VIPs whizzed past. U.N. officials trumpeted peacekeeping success as their troops fired thousands of bullets indiscriminately into slums. U.S. government travel warnings perpetuated the myth that Haiti was violent while embassy employees earned a 20 percent premium on their salaries as “danger pay.” The Haitian elite held court to journalists and diplomats at five-star hotels, while their sweatshop employees sent their kids to school on empty stomachs—\$2 a day didn’t cover both food and tuition.

In Haiti, there are two narratives. One is found in press releases and newspapers and on websites and TV. Experts and politicians explain that Haiti is a failed state continually on the verge of slipping into anarchic violence, while its endemically corrupt government hinders the well-intentioned international community from trying to “stabilize the population,” to quote a State Department spokesman. Another story is found in the streets, slums, rice paddies and mountaintops. It’s told by poor Haitians who speak of their struggle to survive in the face of overwhelming hardships, their dreams of building a country that is self-sufficient and sovereign, and their resentment toward foreigners who seem to profit off their poverty.

The differences between these two narratives seem more marked than ever since the Jan. 12 earthquake. Donors and aid organizations have publicly praised their own efforts, with the U.S. ambassador calling our government’s humanitarian aid delivery to Haiti a “model” for responding to an earthquake.

The Haitian people tell a different story. Junior, a 16-year-old boy whose entire family was crushed under their house, has wandered the capital’s streets alone, sleeping on a foot-wide ledge in front of the national palace. He received humanitarian aid once—a packet of high-energy crackers. Occasionally others on the street share their food with him.

Ruth, a social worker, lost her husband and 20-month-old son. She now helps organize displaced people by day and sleeps in a tent city at night. She blames large aid agencies for provoking melees at food handouts by relying on U.N. peacekeepers and U.S. troops while bypassing committees of earthquake victims prepared to ensure that the distributions run smoothly.

Louise Bonne, a 30-year-old businesswoman, fled to the desolate Anse Rouge salt flats six hours north of Port-au-Prince after the house she grew up in crumbled. She sleeps on the floor

of the thatched patio of her cousin’s house, rationing water and food with her daughter and 23 family members. Like the other half-million people who left the capital, Louise Bonne has received no humanitarian assistance. She is determined to stay in the salt flats and wonders why aid is being concentrated on imported food distributions in the

capital instead of being invested in agricultural production in the long-neglected countryside.

Behind closed doors, the creators of Haiti’s official narrative are drafting 10-year plans, and the representatives of foreign governments and aid organizations are comparing notes. Meanwhile, in camps and villages, I heard the same message over and over again: “Nobody has come to talk to us.” The poor, the primary victims of the earthquake, want a say in determining the policies and programs that are ostensibly intended to benefit them.

They have not been given one. And yet Haitians have banded together in solidarity to survive. As many times as I have felt indignant in Haiti, I have been inspired. I have never seen a people who have suffered so much and been so resilient, who have faced such tremendous indignities yet remained so dignified, who have been so oppressed and continued to struggle so courageously. ■



A day after the Jan. 12 earthquake, journalist Reed Lindsay '98 (center) arrived in Haiti with a TV crew.

Reed Lindsay '98 is the Washington, D.C., bureau chief for Telesur, a 24-hour TV news network based in Latin America.

McINERNEY, COAKLEY TOP COMMENCEMENT

Members of the Class of 2010 and their families and friends participated in a weekend packed with activities leading up to the College's 221st Commencement on June 6. Highlights included a baccalaureate address by Martha Coakley '75, attorney general for Massachusetts and Democratic nominee for U.S. Senate, and a commencement address by Jay McInerney '76, acclaimed novelist and essayist. The two received honorary degrees along with Smithsonian Institution Secretary G. Wayne Clough, Williams President Adam Falk and astronaut (and Pittsfield, Mass., native) Stephanie Wilson.

For speeches and photographs, visit www.williams.edu/go/commencement.

MALCOLM NEW ALUMNI & DEVELOPMENT VP

John Malcolm '86, president and CEO of Big Brothers Big Sisters (BBBS) of Greater Los Angeles, will return to Williams in July as VP for alumni relations and development.

Malcolm currently oversees programs matching volunteer mentors with more than 1,500 youth, most of whom live at or below the poverty level. He previously was VP of philanthropy for BBBS' national organization.

Malcolm also was director of development at Swarthmore, where he co-organized and oversaw the most successful comprehensive campaign in the college's history. He was interim director of development and director of major gifts at Bucknell.



Jay McInerney



Martha Coakley

"All who met John through the national search process were impressed by his extensive experience in constituency (including alumni) relations, volunteer support, fundraising and management," Williams President Adam Falk said in announcing the appointment.

"His passion for education, especially of people from underserved communities, and building support for education is infectious, and he is wonderfully thoughtful and articulate about the liberal arts and about how organizations communicate their mission and purposes."

N. ACADEMIC BUILDING NOW HOLLANDER HALL

The north academic building, completed in 2008, has been named Hollander Hall by Richard and Jackie Hollander in honor of their sons Jordan and Adam, both Class of 2010.

Inspired by Williams' effect on the lives of their sons and fellow students—and by their deep admiration for Morty Schapiro's Williams presidency—the Hollanders funded the building's construction several years ago

with one of the largest gifts to The Williams Campaign (and the largest gift by non-alumni parents). At the time they requested that their contribution remain anonymous until their sons' graduation.



John Malcolm

"Looking at the master plan, we saw that the north academic building is at the center of what Williams aims to accomplish for the humani-



Hollander Hall

ties and social sciences, including the planned new library," says Rich Hollander. "We're delighted to support facilities that strengthen bonds between Williams students and their great professors."

President Adam Falk celebrated "the extraordinary teaching and learning that Hollander Hall makes possible" with its classrooms, language facilities, archaeology lab, offices that can accommodate tutorials and gathering spaces that encourage spontaneous student-faculty conversations. "All of these advance the kind of activities that lie at the heart of our community of learning," he said. "I deeply thank the Hollanders for this truly transforming gift to Williams."

Hollander Hall and Schapiro Hall to the south also reflect the College's commitment to environmental sustainability. Both buildings received Leadership in Energy and Environmental Design (LEED) Gold status.



Cedar Blazek '13 has set a new single-season home run record for **women's softball**, scoring her 10th with a two-run homer as the Ephs swept Amherst in a double header in May. Blazek is responsible for three of the Ephs' walk-off wins during the season.

The **women's track team** captured its 10th consecutive NESCAC crown at Tufts this past spring, with

Elise Johnson

'10 placing first

in the 100-meter hurdles for the third straight year at conference championships. Johnson also won the 100-meter dash, scoring a total of 28.5 points. Meanwhile, Tanasia Hoffler '13 scored 38.5, winning the long jump and triple jump in what head coach Fletcher Brooks called "one of the greatest individual performances in Williams women's history at the NESCAC meet."

Lorenzo Patrick '11 is the first-ever recipient of the **Aaron Pinsky '06 Sports Broadcasting Award** for his work calling games for men's basketball, baseball and football and for women's basketball. Patrick hopes to make a career in broadcasting. The Pinsky award is named for the talented play-by-play announcer at Williams who passed away in February after a two-year battle with brain cancer.

Men's crew won its first ECAC National Invitational Rowing Championship in the history of the College's program, edging out Michigan by three-tenths of a second in May. Also at the regatta the **women's crew** clinched a spot at the NCAA tournament, which they've won in five of their 11 appearances since 1998.

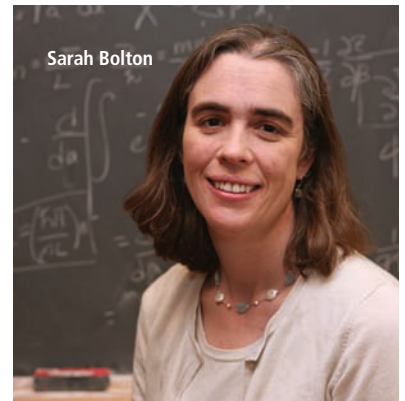
SPORTS WRAP

BOLTON NAMED DEAN

Physics professor and department chair Sarah Bolton will begin a three-year term as dean of the College on July 1.

Bolton has held many positions on campus, including as chair of both the Faculty Steering Committee and physics department and as a member of the Committee on Educational Policy, Faculty Review Panel and Council of Williams College Women.

She replaces Karen Merrill, who has been dean since 2007 and will return to her faculty position with the history department.



Sarah Bolton

ROMAN IWASIWKA

WMS. CLUB OPERATIONS MOVE TO PRINCETON CLUB

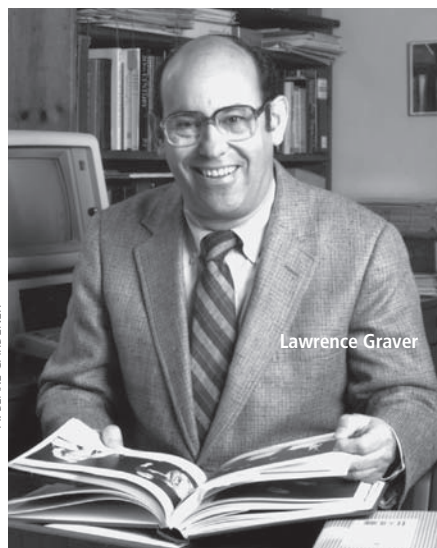
The 97-year-old Williams Club moved its membership program and related activities to the Princeton Club of New York on June 1, ceasing its own hospitality and restaurant operations.

In a letter to the campus community in May, Mike Reed '75, VP of strategic planning and institutional diversity and acting VP of alumni relations and development, wrote that maintaining the Club's East 39th Street location as "an independent facility ... has become financially impractical." The College, which last year received the two connected brownstones as a gift from the Club, plans to sell them when the time is right.

Like most of the university clubs in New York, the Williams Club was established and maintained as a separate entity, legally independent of the College.

Through a special arrangement, Williams Club members who renew their memberships will have the full rights of regular members of the Princeton Club, which is already the base for Columbia and NYU alumni clubs. Located at 15 West 43rd St., between 5th and 6th Avenues, the Princeton Club has newly remodeled hotel, dining, meeting and athletic facilities.

"For many years Williams has been the only school of its size whose alumni maintained a separate club, but the Williams Club was too small to survive independently," says its president, Jeff Urdang '89. "There is a sense both of sadness and the end of an era, but the move to the clubhouse of the Princeton Club will allow us to focus on the core elements of our mission."



Lawrence Graver

A. BLAKE GARDNER

IN MEMORIAM

Lawrence Graver, the John Hawley Roberts Professor of English, emeritus, died Feb. 28 at his home after a long illness. He was 78. To read his complete obituary, visit <http://tinyurl.com/graverobituary>

For some Ephs, the seed is planted as early as their first years at Williams—“Someday, I want to make my home in the Purple Valley.” They might stay on for a short time after graduation to work on campus before making their next move, or return later to join the faculty or staff. Or they might wait until retirement to settle in the area.



But a select few make the decision to grow their own businesses in the Berkshires, a rewarding yet often challenging endeavor.

Indeed, the very elements that make the region so alluring during college, reunions and homecomings don't necessarily add up to a formula for business success. The *Alumni Review* spoke to a handful of alumni who've made the Berkshires work for them.



Making the Berkshires Work

>> [Click here for text only](#)



BY ZELDA STERN

PHOTOS BY ROMAN IWASIWKA

"If you can find the right people or lure them here, you don't usually lose them. The stability of the workforce is extraordinary," says Malcolm Smith '87, executive VP of operations at CPower.

On the third floor of a building at MASS MoCA, a systems operator stares at maps, graphs and columns of data streaming across computer screens, monitoring the energy usage of industrial clients in the U.S., U.K. and Canada. If he sees that aggregate use threatens to overwhelm a grid's capacity, he may have only 10 minutes to contact the appropriate facilities and ask them to temporarily cut their consumption.

How did a hub of a global energy management company end up in the Berkshires? It's all thanks to Malcolm Smith '87, who after 15 years in the business started Xtend Energy in Austin, Texas, in 2005. Xtend set up arrangements in which industrial customers agreed to curtail their consumption during periods of peak usage in exchange for a reduction in their electricity bills.

Looking to launch a Northeast base of operations, Smith realized North Adams would be a good fit given its proximity to major grid centers such as Albany, N.Y., and Holyoke, Mass., the low cost of doing business (a month's rent in New York City could stretch to a year's worth at MASS MoCA) and a labor force that included utilities expert Janette Dudley (wife of Williams philosophy professor Will Dudley '89) as well as the mix of white-collar and blue-collar workers he needed.

In 2006 Smith moved his business to Williamstown and began hiring a 20-person staff. When Xtend merged with a larger competitor two years later to form New York City-based CPower, Smith stayed on as executive VP of operations and shareholder. Though he now travels a fair amount, he continues to oversee the North Adams Remote Operations Center.

For Smith, a former Williams trustee, the cost of leaving a large market like Austin (primarily its deep talent pool) is outweighed by many benefits in the Berkshires (including a more stable workforce and better quality of life). Nothing beats arriving at a lecture or movie five minutes before show time without worrying about parking, Smith says, adding, "The opportunity-to-hassle ratio is phenomenal."



Keeping in touch with his far-flung workforce is one of his biggest challenges, but one he would face no matter where his business was located, says Micah Singer '94, founder and CEO of VoIP Logic.

An unassuming two-story house on Main Street in Williamstown is the headquarters of a global telecommunications company ranked by *Inc.* magazine in 2009 as one of the 5,000 fastest-growing private businesses in America.

The brainchild of Micah Singer '94, VoIP Logic occupies a niche created by two developments: Voice-over-Internet-Protocol (VoIP), in which phone service travels over the Internet, and the growth of small regional phone companies around the world that lack the resources to maintain the telecommunications infrastructure and expertise needed by VoIP companies to operate.

With data hubs in Hong Kong, London, Los Angeles, Miami and New York City, VoIP Logic rents resources to these smaller carriers, provides them with 24/7 technical assistance and (through its own proprietary software) enables them to integrate products from different manufacturers using different technologies.

If it sounds complicated, Singer is not surprised. "If you go to our website and read it and understand what we do," he jokes, "you should either be our customer or work for the company."

Singer got his start working for a telecommunications startup in Los Angeles while his wife Alexandra Garbarini '94 was getting a PhD in modern European history at UCLA. In 2002, Singer decided to strike out on his own. Two years later, Garbarini got an offer from Williams' history department, and Singer brought his business to the Purple Valley.

Five employees in Williamstown provide back-office and marketing support. But to serve its 135 customers around the world, VoIP Logic relies on 34 software engineers and salespeople in six countries. Singer communicates with them constantly via instant message, web conference and phone, occasionally seeing them at trade shows and company retreats (including in Williamstown).

Though Singer's not a fan of Williamstown winters ("LA thins your blood"), "We like rural," he says. "It's really idyllic."



"I live in a beautiful area. I speak with interesting people all day long. I'm my own boss," says Jo Ellen Harrison '79, owner of The Harrison Gallery.

"If you could do anything in the world, what would you do?" The question, posed in a career guidebook she picked up after decades working in the software business for Boston startups and then teaching programming at Deerfield Academy, jumped out at Jo Ellen Harrison '79. To her surprise, she found herself answering, "I'd have an art gallery like Louise's," a former Cape Cod haunt.

Soon after, Harrison was en route to New York City when a flat tire waylaid her in Williamstown. She stayed on to visit with friends and confided her dream of opening a gallery. They whisked her off to see some properties that had just come on the market, and, within a month, Harrison signed a lease for a space on Spring Street. Two months later, she quit her job at Deerfield, and in 2001 The Harrison Gallery opened its doors with the help of a home equity loan and some timely investments from family and friends.

Williamstown has proven to be an excellent fit, says the art history and studio art major. Two large, self-renewing populations—one being Williams parents and alumni, the other being visitors drawn to the Clark Art Institute, Williams College Museum of Art and MASS MoCA—continually refresh Harrison's client base. Her more traditional taste in art (all the works she carries have some basis in nature) appeals to this market. And, thanks to the Internet, she's not dependent solely on street traffic.

There have been some trade-offs—namely, the higher income she earned in software. Then again, she points out, she no longer has to hop on 6:30 a.m. flights, bring work home or carry a Blackberry.



"If you want to work at a cutting-edge new media company in a beautiful setting where you can snowboard and play golf and have your kids go to a country school, you've got one choice," says Bo Peabody '94, whose dot-com Tripod had a 96 percent staff retention rate. Subsequent business ventures include Everyday Health, Voodoo Vox, Health Guru, Village Ventures and Mezze Inc.

Bo Peabody '94 launched his professional career as a Williams freshman, founding one of the earliest dot-coms with classmate Brett Hershey and economics professor Dick Sabot. Tripod began as a website offering practical advice for new college graduates but soon became known as a place where users could create free web pages.

As the company grew, its investors prodded the founders to relocate to Boston or New York. "But Dick was very clear," says Peabody. "He wasn't moving."

Peabody, too, remained in Williamstown, cofounding a slew of companies since Tripod's sale to Lycos in 1998. Many—including audio ad service VoodooVox and private investment firm Village Ventures—are based in the Purple Valley but have offices in Manhattan, requiring Peabody to split his time between the two regions. His online health information business Everyday Health, which evolved out of a local news Internet service called Streetmail and recently filed to go public, employs 330 staff in New York, D.C., Chicago, Santa Clara and Mumbai, India. Another 50—the customer service team—are based in North Adams, which Peabody considers to be a potential future epicenter of "high-touch customer service" typified by the highly educated nutritionists and dieticians working at Everyday Health.

"I don't try to force it," Peabody says of maintaining a presence in the Berkshires. "The business has to be successful and profitable. If it happens in North Adams, great; if not, that's OK." Indeed, when the New York-based CEO of Peabody's Health Guru Media, the largest online provider of health videos, tired of commuting to North Adams, the business relocated to the Big Apple.

Over the years Peabody has wooed a fair number of CEOs and recruits to the region with meals at Mezze Bistro and Bar in Williamstown, where, during the Tripod days, he and his employees were fixtures. He became friends with owner Nancy Thomas,



who one day asked him for financial advice. Peabody ended up becoming a co-owner in the business, which now also includes Allium in Great Barrington and a catering operation with jobs spanning from New York City to Vermont.

"The Berkshires is a unique place," says Peabody. "It's a very country atmosphere with a very sophisticated population, and that's perfect."



A major perk for employees is being able to live within walking distance of their Spring Street offices, which also are a prime location for recruiting college students to lead tours and cultivating trip participants from among the Williams family, say Tom '82 and Liz Costley '81 of Overland Programs.

Tom Costley '82 *knew* he was headed from Williams to Wall Street—that is, until his fellow junior advisor Liz Colpoys '81 asked him, “Why?” After biking cross-country the next year with a high school friend, he realized the trip had been “more fulfilling than any sport or championship, and it was an accomplishment we completely owned.” He decided then and there to start a bike-tour company aimed at offering high school students a similar sense of fulfillment.

Both taught high school—Tom in Virginia and Liz in New Hampshire—while Tom worked on a business plan. Overland Bike Tours launched in the summer of 1985, with Tom, Liz and two Williams friends leading three groups of a dozen students each on two-week trips around Cape Cod. Six days after the tours ended, Tom and Liz got married.

The couple moved to Williamstown in 1986, when Liz took a teaching job at Pine Cobble School. With her salary as their main income, Tom devoted himself to Overland, which last year provided 1,200 10- to 19-year-olds with tours of 12 countries on four continents. In addition to hiking and biking, the catalog

now offers programs in writing, community service and language immersion, as well as a 12-week “semester” in Spain for high school graduates taking a year off before college. Each year 140 trip leaders are recruited from colleges around the country, supported by 14 full-time, year-round staff (all of whom walk to work, as does Tom) situated in Overland’s offices overlooking Spring Street.

Though the company has flourished, the vision that led Tom away from Wall Street and back to Williamstown has not changed: To prepare teens for life and leadership through goal-oriented, challenging group experiences that lead to a clear sense of accomplishment. ■

Zelda Stern is a freelance writer based in Williamstown.

Behind the MASK

After a 20-year career with the L.A. Opera Company, artist Beckie Kravetz '81 brings sculpture to life in her Massachusetts studio.

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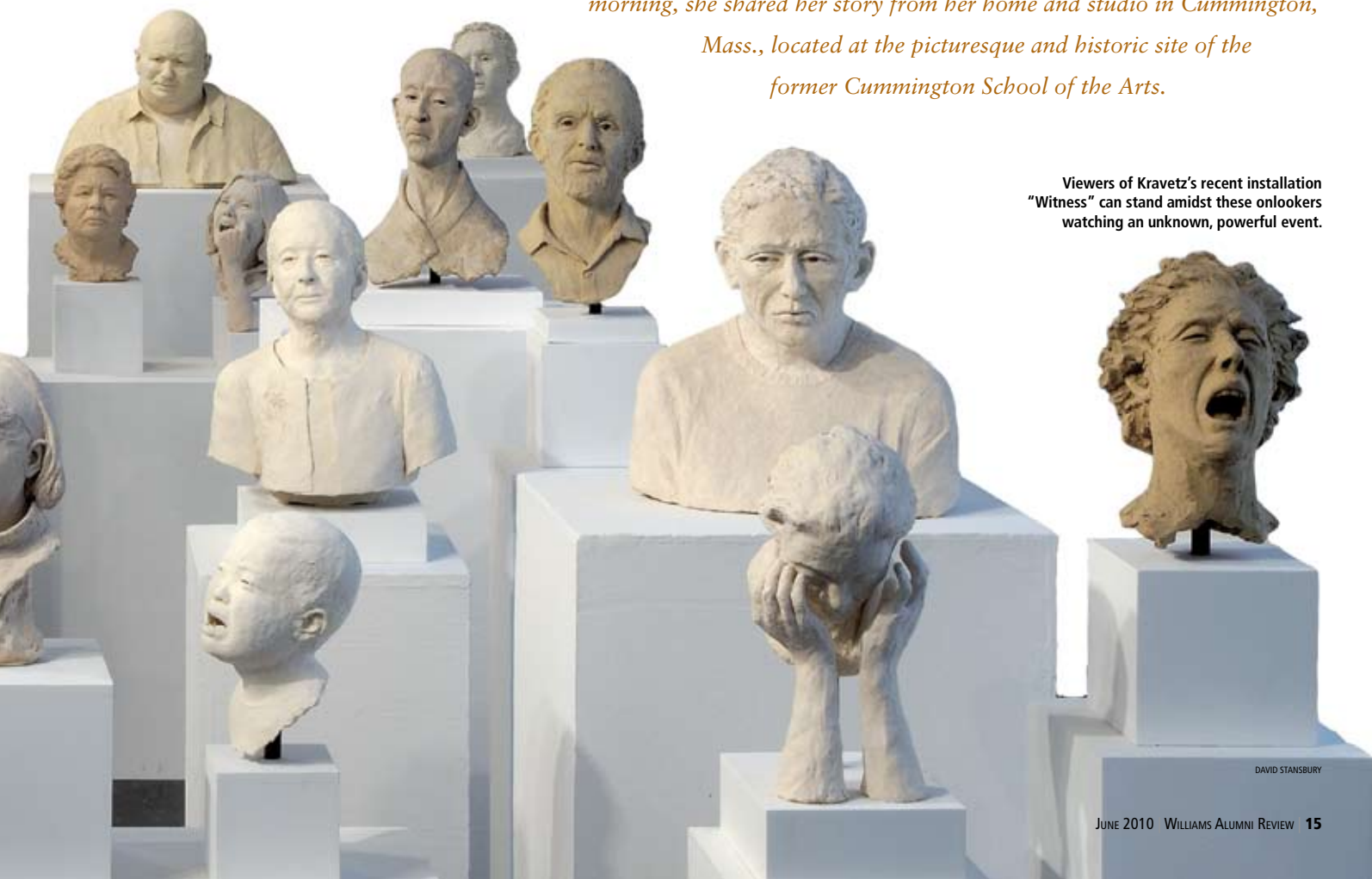


ALAN WEISMAN

Beckie Kravetz '81 became a sculptor by way of the stage. A theater major at Williams, she went on to Yale School of Drama to study dramaturgy and dramatic criticism but found herself lured away by the prop shop. She dropped out of the master's program to pursue a technical internship at Yale, immersing herself instead in prop and mask making and scenic painting. It was a path that led her to the opera world, where she worked with Plácido Domingo, Franco Zeffirelli and Peter Sellars, among others. Kravetz spent 20 years with the Los Angeles Opera Company as assistant wig master, mask maker and principal

www.themaskstudio.com

makeup artist before deciding that the faces she truly wanted to create were ones that were fully her own. Today she builds original and commissioned sculptures and masks as owner of BK Sculpture Studio. On an overcast winter morning, she shared her story from her home and studio in Cummington, Mass., located at the picturesque and historic site of the former Cummington School of the Arts.



Viewers of Kravetz's recent installation "Witness" can stand amidst these onlookers watching an unknown, powerful event.

DAVID STANSBURY

My work in the theater and my sculptures have ended up being really complementary. Working on faces all the time—masks and makeup and wigs—was literally hands-on anatomy. I loved doing masks for the theater. There was something exciting about taking a three-dimensional art piece, handing it to an actor and watching it come to life with lights and movement. But there were also limitations. I had to be aware of all the technical aspects of the mask. It had to be lightweight. You had to be able to breathe through it. You had to be able to speak through it if it was a speaking role. I was kind of pushing against that on a certain level as an artist. And there were times I felt restrained.

This page: *Untitled*, part of "Muses, Mystics and Masks," at the Tansey Gallery in Tucson, Ariz. Opposite: A mask of Carmen cast in bronze was a new artistic direction for Kravetz.



REBECCA KRAVETZ

I was offered an exhibition in 1993 in Los Angeles to show my masks. That really broke open some floodgates of expression and liberated some ideas about where I could go artistically. I was intrigued by the inner surface of the mask because it felt like the point of transformation—where the actor becomes the character. So I started doing masks that had the inner surface decorated. They were painted or collaged. Sometimes little fragments of text were there. Part of what enthralled me about opera was listening to the singers interpret the music and become the characters. I started to think about responding to the music myself and using my artistry to express the music and create characters that were my ideal.

So I began working on a series of opera characters and proposed an exhibition to the Los Angeles Opera. I wanted to cast masks in bronze and create three-dimensional dioramas on the inside of the face. They were mounted in such a way that the interior became this whole storytelling stage. Carmen, for instance, reads the tarot cards at one point in the opera, and for her, the death card always comes up. So I researched a variety of tarot cards and included some inside the back of her head. The death card I used was a found image. I collaged both the fool and lovers cards using actual card images layered over with images appropriate to the opera. And then the lovers card is upside down, because in a tarot reading, if it appears upside down, it means a disastrous romance. This is where that year of dramaturgy really plays into my work.

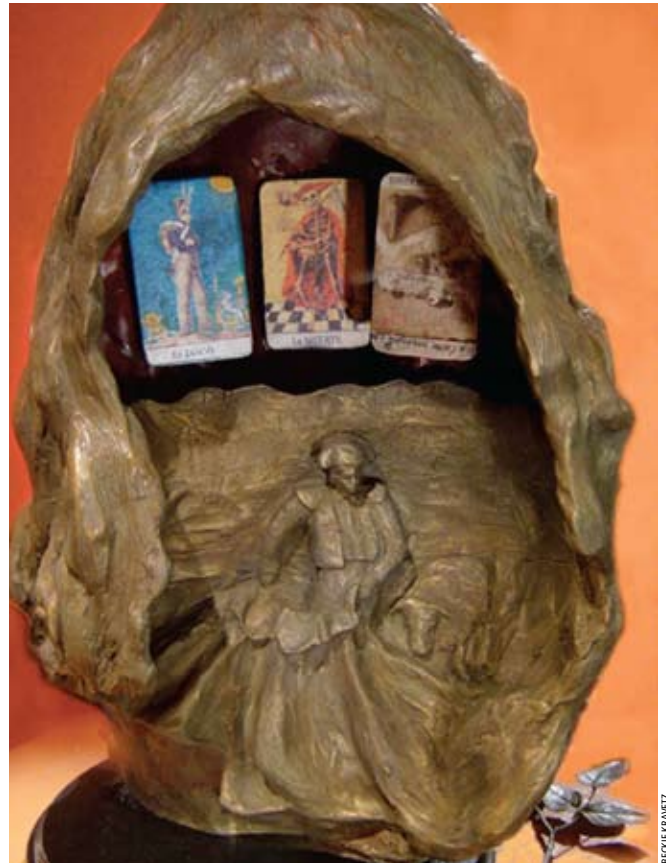
I don't always know where I'm going with a piece. I rarely use models, but I collect lots of images. I have dozens of files of features and expressions, men and women divided by ethnicity and age—even animals.

There are different things about people that will captivate me. I really like unusual or odd faces. I don't find them ugly—I find them fabulous and fascinating—but faces that aren't conventionally beautiful. It was a running joke with a director I worked with in Los Angeles for 10 years. He created this wonderful company that did ritual and mythic theater, and every play had a goddess. He'd always say, "I want her to be perfectly symmetrical," and I'd reply, "Eh. Symmetry is boring, Steven."

I like relating to characters that I'm sculpting. Sometimes I'm making these really tortured faces because I'm subconsciously relating to a piece as I'm working. I have to stop and wipe the tragedy off my brow. Most often I just let my hands take over. I'm not trying to make a likeness when I sculpt for myself. It's whatever I feel. I always start



A Fulbright Scholar who studied wood sculpture, ritual masks and puppetry in Spain, Kravetz is represented by the Shidoni Gallery in Santa Fe and Tansey Gallery in Tucson.



BECKIE KRAVETZ

with a bald head just to get the shape right. If a piece looks good bald, it will stay bald. Or I'll put hair on it and take it off. I like creating bald heads because they make you really focus on the face.

Hair is the hardest thing to sculpt because you're trying to get something soft out of a hard material. Mouths are difficult, too. There are a lot of complex curves happening in a mouth. It's more straightforward to get the shape of the nose. Sometimes I can work on a pair of eyes for days in a row. That's kind of a signature of my sculpting. I tend to sculpt the eyes really deep because I think that gives them expression. And that's something I have to be really careful about with my bronze foundries. I'll check a piece before it's cast, and I'm always making the eyes deeper. You can see the difference if you don't have shadows in the eyes. They look kind of blank, whereas if you have the shadows, it makes them more alive.

Right now I'm working in ceramic on a show tentatively called "Literary Legacies." When my husband and I moved here in 2007 from southern Arizona, I kept thinking, "How am I going to respond artistically to this new place?" And then I realized, I'm in the middle of this amazing literary legacy in Western Massachusetts. And I'm married to a writer. And all these poets who were published by the Cummington Press, including Wallace Stevens and William Carlos Williams, were likely in my home. I just finished a bust of William Cullen Bryant, who was born here on this property, and I want to sculpt all of the different literary figures associated with this whole region. They're going to be like the sculpted arias where

the backs of their heads become these interior portraits of the writers.

But it's still the faces for me that are most important. That's what people are. Their emotion. The way they connect. My sculptures—even an individual bust—it has to be about capturing someone in a moment. I don't want to sculpt some generic portrait. I want the viewer to always feel like they've walked in on something—something fabulous or awful. And that's the response I get from people most often to my sculpture. There's so much emotion in the faces. You can tell there is something going on in their heads. ■

To see more of Kravetz's work, visit www.bksculpturestudio.com/

Story as told to Denise DiFulco, a freelance writer and editor based in New Jersey.



PHOTOS BY KEVIN KENNEDY

A Culture of SPORT

Can athletics and academics coexist
at a liberal arts college?

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Forget the legendary school rivalries such as Williams-Amherst. Less visible but more pervasive on campuses across the country is the competition between academics and athletics. The *Alumni Review* asked philosophy professor Will Dudley '89 and athletics director Harry Sheehy '75 to discuss the relationship between the two at Williams (excerpts of that conversation follow). As one would expect, it's hardly a zero-sum game.

Harry Sheehy '75

- At Williams: American studies major, All-American basketball player and team captain
- 1983: returned to Williams as head basketball coach, racking up numerous awards and honors with his teams
- 1990: received master's in educational policy studies at University of Washington
- 2000: named Williams athletic director
- 2002: published *Raising a Team Player* and was inducted into the New England Basketball Hall of Fame's inaugural class
- Since Sheehy's return, Williams has won 13 of 14 Directors' Cups awarded in NCAA Div. III and was named a Jostens Institution of the Year five times for being the ECAC institution that best combines excellence in academics and athletics.

Will Dudley: Maybe we could start by talking about how athletics have changed at Williams over the 25 to 30 years you've been associated with them.

Harry Sheehy: Women came in to play in the first [fully coeducational] class starting in 1971. Immediately we established three or four women's varsity teams. Bob Peck, the [athletic director] was brought here, and one of the main pieces of his job was to integrate women into the athletic program. The women's side has been key for us, but obviously it's a challenge for the facilities, for support staff, trainers—all that has had to grow.

WD: Help people understand the role that athletics does or doesn't play in admission now and how that's changed over the years.

HS: Back when I was first coaching here, we used to hand in this enormous list to admission and not really have any idea who was going to get in. Then Tom



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Parker '69 (who joined the admission office in 1979 and was director from 1991-99), who's down at Amherst now, decided that they were wasting a lot of energy and resources to read all these hundreds of athletic applications. A lot of them were students we had no interest in.

WD: Either academically or athletically.

HS: There might have been kids I was interested in academically, as an alum and someone who wants Williams to be a great place. They just weren't going to help our teams be competitive athletically. So we pared [the process] down and gave each team a very limited number of "tips." Those student athletes need to be representative of our student body, young men and women that we think will be academically engaged.

WD: My understanding is that, over the last 10 years that the system has been in place, both the academic standards for athletes have been strengthened and the absolute number of tips that we distribute has been reduced—that both of those changes have improved the overall academic quality of the kids we have.

HS: It's improved us at every level. This was a challenge for our coaches. Every time you raise the bar, you shrink the pool exponentially, because it's a pyramid. So we're now competing for young men and women with the Harvards and Yales and Stanfords, and we win some of those, which is why we still have good teams.

WD: Another thing that seems to have changed is the number of kids who are really focused on their sport all year round, in the weight room all year round. Or they're holding captain's practices without a coach watching them.

HS: I tell parents this all the time: If you're going to specialize, specialize out of passion, not a plan to have this turn into a payoff. There's nothing that a young person should be doing 100 times a year. If you're playing three different sports, it balances your body.

WD: Prior to 1994 (when Williams joined the Div. III league) the focus was really the Little Three and the Amherst game. For many sports that was the single focus or the end of the line. Your basketball teams occasionally went to the ECAC tournament. Now, a lot of our teams point toward NCAA competition.

HS: And league formation has actually created NCAA competition. I do miss the impact of Little Three; in a lot of our sports it has become secondary. I understand it. The kids grow up watching NCAA press conferences, NCAA games. One year we went and played Rowan University in the Sweet 16. They had five Div. I transfers, and everyone was like, "Oh, that's awful." But I want my players to be exposed to that, and, just as importantly, I want the rest of the country to be exposed to how *we* do it.

Will Dudley '89

- At Williams: Philosophy and math major, junior advisor, swimmer, All-New England water polo player and team captain, winner of Herchel Smith Fellowship to Cambridge University
- 1998: received PhD in philosophy at Northwestern, returned to Williams to teach
- In addition to courses on Kant, Hegel and Nietzsche, Dudley has taught "Big Games: The Spiritual Significance of Sports." He was integral to the restructuring of residential life in 2006 and has been a faculty mentor to the women's ice hockey, men's and women's basketball, men's golf, and men's and women's swimming teams. He is now the College's Gaudino Scholar.



"I demand that my faculty not use the term 'extracurricular.' The reason is—and this is not to say that the experience is academic, but it is educational."

—Harry Sheehy '75

WD: So is the only exception now football? The end of the season is still the Amherst game, which is obviously very special to everybody who participates.

HS: Yes. I think it's the one sport where the NCAA tournament would be anti-climactic. The Amherst game is *that big* in football. And at the end of the year the two Little Three games are very special.

WD: What is the relationship between athletics and other aspects of life at Williams? I know you think about athletics as *cocurricular* rather than *extracurricular*.

HS: This is something that I am incredibly passionate about. And I demand that my faculty not use the term "extracurricular." The reason is—and this is not to say that the experience is academic, but it *is* educational. To me cocurricular falls into the general realm of teaching much more than extracurricular. We're trying to teach some lessons to our young men and women that are not replicated in the classroom, so that we can actually add value to their education here at Williams in a way that dance does and theater does.

WD: Could you elaborate on the values and the lessons that you think participation in sports can provide that are harder or impossible to get in the classroom?

HS: One of the most important things we do is teach our young men and women how to be a good teammate, whether it's an individual sport or a team sport. The very real life lessons of sacrifice, of giving up something to make the whole greater, of actually stretching your personal limits. I had a co-captain by the name of Seth Mehr '96, and he never started for us. He played about 10 minutes a game his senior year. Seth wrote me a letter his first year out. He'd gone to Emory Medical School, and he said, "Coach, I just want to reflect on my experience at Williams. First of all it was just the best place for me academically. It's the reason I'm in med school. But the thing that prepared me best for med school was basketball, because you would not take anything less than my best every day."

WD: Your anecdote makes me think about the ways in which academic and athletic faculty members—and you guys are officially faculty members—have some things in common, but also differences. We don't throw kids out of class. We don't get in their ear and chew them out the way you guys do.

HS: There are some differences in our realities. You have probably never been booed in your professional career—at least not to your face. I think one of the major differences is how public what

we (coaches) have to do is. What I used to tell our players is practice is our classroom, and every Tuesday and Saturday we have a test. The difference between our test and your classroom test is we're going to let 1,000 people in to watch you take the test. As your professor, if we don't pass it, I'm going to be embarrassed.

WD: I don't notice a sharp difference in my classroom between students who play sports and students who don't. But one thing that I tend to see in athletes is a receptiveness, a familiarity with genuine criticism. Those kids I find are less likely to express surprise or frustration or anger if I tell them, "This is B-minus work. We've got to make it better."

HS: They come here out of high school with a halo on their head. First day of practice they get here, and I am all over them like a cheap suit. But they have come through criticism along the way that makes it possible for us to coach them even harder.

WD: Talk about how you see the role of sports teams and the way kids on those teams interact playing out in residential life, dorm life, social life, more broadly. That's changed too over the years.

HS: Dramatically. When I came here teams weren't social units. As a team we had one party a year—the end-of-season basketball party. We were very involved in our houses at the time. I was in Bryant House, and that's who I socialized with. When that [system] went away one of the things that filled the social vacuum was the team structure. Aspects of it took on the fraternization of athletic teams. The school has spent a lot of time trying to break that down, and I don't think that's a negative reflection on athletics. I want our athletes to be integrated into the student body.

WD: I played a significant role in the restructuring of residential life in 2006, and one of the reasons I took that on is when I came back to teach in '98, I noticed a seismic shift. The College had stepped out of the organization of residential life, with the house system that we knew ending in the early '90s. The kids needed an affiliation, and sports filled that gap. What we've tried to do more recently with the "neighborhood system" is provide a place in which athletes and non-athletes live together in an integrated way. You can still live with a handful of your teammates, but you and I can both agree that it's not healthy to have an "athletic" dorm at Williams or have the

whole basketball team or swim team living together. They spend plenty of time together already.

HS: Sports teams are one piece of their experience, and a relatively small piece if you look at the whole picture. [Coaches] have them from 4 to 6 p.m., and the rest of the time they're not thinking about you, about the team. They're off being 19-, 20-, 21-year-olds.

WD: Do you think of athletes as having special opportunities to be leaders on campus? Are there particular ways in which you hope that they would lead?

HS: I want our captains to be more than popularity contest winners. I meet with the captains on our campus and have a conversation with [them] about [making] sure that [their] team is in line with the mission and goals of the institution. I don't want the captain to be simply the one who's old enough to buy the beer. I'd like for the captain to be the one who's old enough to say no when he or she should.

WD: What are you most proud of?

HS: I'm most proud of the *way* our coaches and student athletes compete. This year our men's soccer team was at the Final Four. I got a note from the person that works at the hotel telling me that of all the teams that stayed there, our young men were the best behaved, the most polite. Second, we're providing a real addition to the education here at Williams for a large number of students. Finally, I would never undersell the level of success we're having. When I go out on the road, people are astounded at what we've done.

WD: One program that you have developed is identifying faculty mentors or liaisons for teams. I'm currently doing that for the women's hockey team, a sport I knew nothing about. I've been to all their games this season, having lunch with those young women. It's just a great experience, and that increases their comfort level with me. They're more likely to show up in a philosophy class, even though that is not the goal of the program.

HS: I stole that from Gary Walters, the AD at Princeton. He felt that it was very important to break down some of those barriers. I can't tell you the number of faculty who are participating and coming to me and saying, "I had no idea the experience was like this for the kids." It's been wonderful.

WD: So what could we do better?

HS: I come in Monday morning and look on my desk and pray there is nothing on it from security. We're going to have young men and women who make mistakes. Those are always challenges. The integration issue is the one I would come back to. To make sure that the experience that our young men and women have athletically is representative of the experience that someone who is not an athlete has.

WD: It's interesting that the behavior of the kids is a responsibility that weighs heavily on you. I don't go to bed at night worrying that some kid in my philosophy class is going to do something idiotic over the weekend. If they do, that lands on the dean's desk. It doesn't land on mine.

HS: It's also not in the paper: "Philosophy major arrested on Spring Street." (Laughing.) We have a more direct link to bringing these kids to campus. The first call that a parent of a non-athlete makes might be to the dean's office, and they don't know who they want to speak to. But if one of our young men or women has an issue, the parent knows exactly who they want to speak to. They want to speak to a coach.

WD: The budget and sustainability are two challenges for the entire institution at this point. How are those things playing out?

HS: We're at the point where we've cut horizontally about as much as we can. Everybody is going to feel pain across the board. But our goal has been to protect the teaching we do. So all the decisions we've made have been to keep the player-coach relationship and our assistant coaches in position. And I would say this about sustainability. We've looked at the way we've handled recycling at the Amherst homecoming game. This year was much better than past years. When you travel with 75 kids, where you eat is fairly important, how you travel. We're always telling buses to please shut their engines off.

WD: Final thoughts?

HS: I think if you work hard and you understand Williams, it really is pretty hard to fail. It's a very supportive place, and I think we certainly are a reflection of that support. We're not a great school because we have a great athletic department. We're a really good athletic department because we have a great school. ■

"One thing that I tend to see in athletes is receptiveness, a familiarity with genuine criticism."

— Will Dudley '89

To listen to the entire conversation between Dudley and Sheehy, visit http://alumni.williams.edu/culture_of_sport.



Lehman

This television was in the basement of my house for years. I don't remember it ever working. It was taking up a lot of space, and my dad was going to throw it out. So that summer I completely emptied it of all the electronic parts, painted it, refinished it, cut the top off and added hinges. Then I ordered a custom-sized fish tank to fit inside and wired the whole thing up.

—James Trotta '10,
Katonah, N.Y.

I started collecting anything that caught my eye. I bought all different types of postcards. I bought a poster of a giant barcode at MASS MoCA. All I really wanted was color and a sense of individuality. But most importantly, the decorations that go on my wall all made me smile the first time I saw them, and still do.

—Amanda Esteves-Kraus '12,
Stony Point, N.Y.



Sage B

ROOM TO GROW

It's a home away from home. A refuge.

A place to entertain friends—or just oneself.

A blank canvas that can be as cluttered or clean,
as ornate or unadorned, as one wishes.

The dorm room.

Here students offer a peek into their special spaces.

Photographed in 2008-09
by Scott Barrow



Brooks House

In Texas, there is a "whole lotta space." In college, bathrooms are shared, library carrels are fought over, some classes have a lot of students and dining halls long lines. My personal space is my dorm room.

—Sydney Pitts-Adedayinka '11,
Dallas, Texas

THE LITERARY ENVIRONMENT

by Denise DiFulco

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It's an inevitable question that Jennifer French is happy to answer: How, as a professor of Spanish, did she come to be named director of Williams' Center for Environmental Studies (CES)?

A scholar of Spanish-American literature, French studied extensively the work of early 20th-century regionalist writers in Latin America—work that was influenced by the rapidly changing relationship between people and the land. Her first book, *Nature, Neo-Colonialism and the Spanish American Regional Writers* (University Press of New England, 2005) considered these regionalist texts as responses to Britain's economic supremacy in the region and the resulting cultural, social and economic changes. Often those writers, including Horacio Quiroga and José Eustasio Rivera, made central to their narratives the deleterious effects of agriculture and other industries. In Rivera's 1924 novel *La vorágine* (*The Vortex*), for instance, which some consider the seminal novel of Latin American modernism, the author pilloried the rubber extraction industry in the Amazon jungle and laid bare the exploitation of its workers.

"There is environmental value in many literary texts—the poetry of Wendell Berry, for example, or Quiroga's stories—in their ability to move and persuade people," says French, whose three-year term as CES director ends July 1, 2012. "Literary studies and other humanities fields have an important job to do in producing the kind of widespread cultural change necessary if we're going to actually make progress in slowing climate change, for instance."

CES, founded in 1967, is dedicated to the study of the relationship between humans and their environments and how those environments can be protected and maintained in a savvy yet responsible fashion. Of necessity, the environmental studies program itself is interdisciplinary, with courses in the natural sciences,

social sciences, humanities and arts to prepare students for the complex issues associated with environmental decision making.

As director, French manages the academic program and, spurred by a recent \$1.25 million grant from the Andrew W. Mellon Foundation, is reassessing CES's curriculum. (She's also fundraising, as \$1 million of the award is contingent upon CES's ability to raise another \$2 million to endow a second professorship dedicated to environmental studies.) Meanwhile she is continuing research that emerged from her study of Spanish-American literature, in which

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she found frequent references to the Triple Alliance War, fought from 1864 to 1870 between Paraguay and the combined armies of Argentina, Brazil and Uruguay. Among the causes of the war's outbreak were Paraguay's uncertain borders with its two larger neighbors and the perception that Paraguayan dictator Francisco Solano López had a negative influence on the region as a whole.

To this day, there is much controversy over the war and its significance, French says. There are especially fierce and passionate disagreements over López's role and whether he led his country



Dodd House

The room was plenty big for the two of us—so big we had to go to church tag sales to find more furniture for it. We added a few chairs, a table and some lamps, and the place started to look homey, but we still needed something to tie the room together. That's when we found the Mickey Mouse rug.

—Heath Pruitt '11 (background),
Greencastle, Ind.



My suitemate and I combined the things we love: for me Chicago and baseball; for her bands, boxing and her inflatable moose head Mortimer.

—Catalina Vielma Reyes '10
(at right), Chicago, Ill.



Fitch

On those rare occasions when my books are shelved according to design (albeit, vague) and my clothes have finally found their way, folded or not, into my dresser, there is nothing more satisfying than absconding to the simple comfort of a room agreeably arranged.

—David Blitzer '10, Skillman, N.J.



Garfield



Bryant

It's a place where I can stop and restore myself so that I'm rested and ready for all of the great things Williams has to offer.

—Jennifer Oswald '11, Monrovia, Md.

To see more student dorm rooms, visit www.williams.edu/home/focus/dorm_rooms2/

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ALONG A LONG LINE

by Denise DiFulco

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Baffin Island, Canada. He then logged two months each in the rainforest at Ecuador's Jatun Sacha Reserve, on the beaches of St. John, Virgin Islands, and in the streets of New York City.

All the while, Glier kept a blog, putting into words much of what he was setting in oil to the aluminum panels on his easel. His weekly entries, available at alongalongline.com, formed the basis of his 208-page hardcover book, *Along a Long Line* (Hard Press Editions, 2009), which includes an essay by Lisa Corrin, director of the Williams College Museum of Art, and an interview by Carol Diehl, an artist and art critic.

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Soon the process of writing became very much inseparable from Glier's diaristic act of painting. As Corrin notes in her essay for the book, "Just as Glier dissolves the distinction between nature and culture, so he breaks down the normative barrier between verbal and visual, text and image. It is in the interstices between the two media where he asserts his belief in painting not as a system of representation but as a way of being, an ethos."

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completing a third project, "Antipodes" (www.antipodes.us), in which he is painting landscapes on opposite points of the globe, beginning with Botswana and its antipode, Hawaii. What all three endeavors have in common is not simply their snapshot view of a time and place in the environment but also the challenge of being a global citizen. "We're of a generation in which we're asked to stretch our perception a great deal," he says. "We are to be sensitive to our local environment, to protect its natural beauty, its uniqueness and its resources. But at the same moment, we are asked to consider the effects of our actions on a global scale. To consider the local and global at once requires a great deal of imagination and empathy. It's a stretch!" ■



JON ROEMER

into a war it couldn't win. Despite his dictatorial and violent rule, he was named a national hero in 1936. "The official apotheosis of López was a political maneuver to take advantage of a surge in popular nationalism," French says. "Rightly or wrongly, that story was tremendously resonant, tremendously powerful."

The regime of Paraguayan dictator Alfredo Stroessner from 1954 through 1989 cemented the revisionist view of López and Paraguayan national history for its own ends. Only recently have historians and scholars come to agree that the official history of the Stroessner years was more myth than reality, French says. In the meantime, generations of Paraguayans were taught a version of events that affected the way they understand their own lives and their potential. "I'm looking at how the social memory of the Triple

Alliance War may have influenced people's attitudes about the use of land and other natural resources in Paraguay, which even today has an extremely low rate of land ownership," French says. "The problem goes back to the immediate postwar period, when the Paraguayan government was forced to sell off large tracts of land in order to pay reparations to the Triple Alliance, but it has also been significantly distorted by the nationalist mythology."

It's a case that clearly illustrates the complexity of environmental issues—that not everything can be explained, understood and changed simply with scientific tables and charts.

"It's important," French says, "that we begin to think seriously and systematically about environmental problems in terms of the cultural reasons for why we've gotten where we are." ■



Several years ago art professor Mike Glier '75 bought himself a French easel and, much like the Impressionists of the 19th century, began painting outdoors in Williamstown and near his home in Hoosick, N.Y. His interpretations of the local landscape became part of a series he titled "Latitude," in which he described the changes of color, light and motif in a single region as the earth tilted on its axis over the course of a year.

"I loved getting out of my studio and the limitations of my studio," he says. "The bugs, wind changes, light. You have to be very responsive when you paint outdoors."

Glier then took the concept global, embarking in June 2007 on an artistic and ecological journey to paint four locations along the 70th meridian, beginning in

JON ROEMER

ALONG A LONG LINE

by Denise DiFulco

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Shortly after President Obama nominated Solicitor General Elena Kagan to the U.S. Supreme Court in May, the *Alumni Review* asked two Williams political science professors—both alumni, at very different stages of their careers—five questions about the seat to be vacated by John Paul Stevens. Here's what we learned:

Q. What is the biggest effect that Justice John Paul Stevens' retirement is likely to have on the U.S. Supreme Court?

James MacGregor Burns '39: Stevens can't be replaced by a better justice because of his unparalleled leadership. He took enlightened and liberal positions that will be missed. But Elena Kagan also has a reputation as somewhat of a bridge builder.

Justin Crowe '03: With Stevens gone, Anthony M. Kennedy would be the senior associate justice in any decisions in which he voted with the Court's more liberal justices.

NEW JUSTICE

That status gives him the right to determine who authors the Court's opinion, a power that has tremendous ramifications for the exact contours of the Court's judgments.

Q. Justice Stevens has been called one of the last true "ideological mavericks" on the Court. Is it possible or even worthwhile to find a nominee of similar ilk?

JMB: In this day and age it would be very difficult to find another ideological nominee who would be OK'd by the Senate.

JC: Today's maverick could be tomorrow's conformist. There's not much point in seeking an ideological iconoclast just because he or she is an iconoclast.

Q. What issues are likely to take center stage during the confirmation hearings?

JMB: There will be the standard questions about positions Kagan has taken in her writings along with questions about domestic economic policy, foreign policy, procedures, civil liberties and civil rights, and environmental issues. There will also be the usual red herring about "original intent." It is important to remember that the original framers of the Constitution disagreed about the meaning of the Constitution they had just drafted.

ROGER SELVAGE



JC: With Kagan as the nominee, the scope of executive power and her lack of judicial experience will almost certainly take prominence.

Q. What lessons from Justice Sonia Sotomayor's confirmation might inform the process this time?

JMB: Since the Bork hearings (in 1987), any nominee will seek to avoid all controversy.

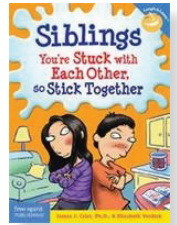
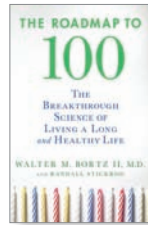
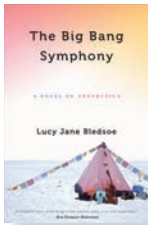
JC: Watch for Republican senators like Jeff Sessions (Alabama), Jon Kyl (Arizona) and Tom Coburn (Oklahoma) to make frequent reference to Sotomayor and try to depict Kagan as the more liberal and more "activist" of the two—both as a symbolic gesture to their constituents and as a way of making Obama think twice about more liberal appointees either to the Supreme Court or the lower courts.

Q. How important is this nomination for President Obama's administration going forward? And for the Court?

JMB: Extremely important because of possible crucial issues down the road on which the new justice might have a deciding vote—from presidential war power to immigration policy to financial regulation and civil liberties.

JC: As the first major post-healthcare battle, this nomination will signal how the Obama administration and its Republican opponents intend to deal with one another going forward. In that way, it is one of the earliest indications of how the remainder of Obama's first term might unfold and the two parties might approach the 2012 presidential election.

James MacGregor Burns '39 is the Woodrow Wilson Professor of Government, emeritus. The Pulitzer Prize-winning presidential biographer and leadership studies pioneer published Packing the Court: The Rise of Judicial Power and the Coming Crisis of the Supreme Court in June 2009, a month before Justin Crowe '03 joined the Williams faculty, having completed his doctorate at Princeton. Much of Crowe's work focuses on the role of the Constitution and the Supreme Court in American political development, and he is at work on the book Building the Judiciary: Law, Courts and the Politics of Institutional Development.



FROM THE BOOKSHELF

Thereby Hangs a Tail: A Chet and Bernie Mystery. By Spencer Quinn (Peter Abrahams '68). Atria Books, 2010. Canine narrator Chet and his human companion Bernie set out to solve a celebrity dog-napping.

García Márquez: The Man and His Work. By Gene H. Bell-Villada, professor of Romance languages. The University of North Carolina Press, 2010. A revised, expanded second edition has new biographical information and analysis of the author's fiction since 1988.

The Big Bang Symphony: A Novel of Antarctica. By Lucy Jane Bledsoe '79. Terrace Books, 2010. The story of three women—a geologist, a composer and a cook—who unexpectedly find love and friendship in Antarctica.

The Roadmap to 100: The Breakthrough Science of Living a Long and Healthy Life. By Walter M. Bortz II '51 et al. Macmillan, 2010. Advice on how to live a long, healthy life based on new research and 30 years of study of centenarians.

All Things At Once. By Mika Brzezinski '89. Weinstein Books, 2010. The TV news anchor's memoir follows the personal and professional triumphs and failures she encounters in her attempt to "have it all."

Keeping the Feast: One Couple's Story of Love, Food and Healing in Italy. By Paula Butturini '73. Riverhead, 2010. A journalist's memoir of coping with her husband's severe depression in the decades after he was hit by a sniper's bullet while reporting on the fall of communism.

Musical ImagiNation: U.S.-Colombian Identity and the Latin Music Boom. By María Elena Cepeda, assistant professor of Latina/o Studies. NYU Press, 2010. A study of the Miami music industry sheds light on new meanings attached to Colombian identity and community.

Journal of the Plague Year: An Insider's Chronicle of Eliot Spitzer's Short and Tragic Reign. By Lloyd Constantine '69. Kaplan Publishing, 2010. The N.Y. governor's senior adviser sheds light on the 16 tumultuous months leading up to Spitzer's resignation.

Food for Thoughtful Parenting: 12 Must-have Lists for New Parents & Young Families. By Nina Coslov '93 et al. Six Monkey Press, 2009. Parenting advice presented with creativity, humor and insight.

Siblings: You're Stuck With Each Other, So Stick Together. By James J. Crist '83 et al. Free Spirit Publishing, 2010. A humorous pocket guide designed to help children turn sibling rivalry into positive relationships.

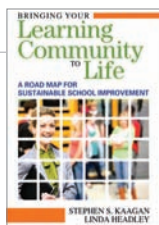
The Tzaddik: A Novel. By Michael D. Doochin '75. Westview, 2010. A unique soul endowed with enormous power to bring about social reform is guided by three teachers on a path that changes the world.

The Gastronomica Reader. Ed. by Darra Goldstein, the Francis Christopher Oakley Third Century Professor of Russian. University of California Press, 2010. Essays, poetry, interviews, memoirs and artwork from *Gastronomica: The Journal of Food and Culture*, including entries by Williams alumni and faculty.

Building a Professional Learning Community at Work: A Guide to the First Year. By Parry Graham '92 et al. Solution Tree, 2009. Each chapter of this guide covers a challenge faced by schools, analysis of the good decisions and common mistakes made as a result and research into best practices and recommendations.

Ghosts of Wyoming: Stories. By Alyson Hagy '82. Graywolf Press, 2010. This fourth collection of short stories explores the hardscrabble lives and terrain of America's least-populous state.

Bringing Your Learning Community to Life: A Road Map for Sustainable School Improvement. By Stephen S. Kaagan '65 et al. Corwin, 2010. A guide for educators offers exercises and case studies about creating professional learning communities.



LIFE OF THE MIND ■

Database System Concepts, 6th Edition.

By Henry F. Korth '77 et al. Mc Graw-Hill Science/Engineering/Math, 2010. One of the cornerstone texts of database education, designed for upper-level undergrads and first-year graduate students.

Arshile Gorky: Works, Writings, Interviews.

By Robert S. Mattison, Grad Art '77. Poligrafa, 2010. An in-depth look at one of the last of the great Surrealist painters and one of the first Abstract Expressionists.

Empty Bottles of Gentilism: Kingship and the Divine in Late Antiquity and the Early Middle Ages (to 1050).

By Francis Oakley, the Bennett Boskey Visiting Professor of History and Williams president, emeritus. Yale University Press, 2010. The first of Oakley's three volumes on the emergence of Western political thought explores the roots of secular political thinking in Hellenistic and Late Roman antiquity through the early European Middle Ages.

Birthmarked.

By Caragh M. O'Brien '84. Roaring Brook Press, 2010. A young-adult novel follows a teen midwife trying to save her parents, who have been arrested by members of the privileged class they serve.

Beyond Faith: Our Role in Transforming

God. By William Penick '62. The Troy Book Makers, 2009. God, a clergyman, a philosopher and a scientist participate in a hypothetical, 21st century conversation.

The Corporate Counsel's Guide to

Mediation. By Gary P. Poon '81. American Bar Association, 2010. How to successfully settle commercial disputes within the U.S. and internationally.

Eating Well: 500-Calorie Dinners, Easy,

Delicious Recipes & Menus. By Jessie Price '95 et al. The Countryman Press, 2010. Recipes accompany a six-step plan for weight loss and dieting solutions.

The Eternal Messiah: Jesus of K'Turia.

By W.R. Pursche '79 et al. Varzara House, 2009. A novel, set on a distant planet on the brink of galactic war, about a preacher named Jesus and how people react to his spiritual message.

Child Welfare: The Challenges of

Collaboration. By Timothy Ross '87. Urban Institute Press, 2008. Practical examples to guide child welfare agencies as they collaborate with other government departments to provide services to youth.

The Dead-Tossed Waves.

By Carrie Ryan '00. Delacorte Books for Young Readers, 2010. A young-adult novel set several generations after a global apocalypse follows a girl who must decide whether living in a walled town is really living at all.

Bringing Human Rights Home: A History of Human Rights in the United States.

Ed. by Cynthia Soohoo '88 et al. University of Pennsylvania Press, 2009. Essays provide historical perspective on the country's shifting views on civil rights.

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Sputnik, Masked Men and Midgets: The Early Days of Memphis Wrestling.

Ed. by Sherman Willmott '88. Shangri-la Projects, 2009. A coffee-table book documents the wild era of Memphis wrestling with more than 400 images and a bonus CD.

ON CD

The New South. By Drew Bunting '97, with accompaniment and arranged by Brian F. Slattery '97. Self-produced, 2009. Twelve tracks explore apocalypse, sin, redemption and Bunting's conflicted love affairs with Christianity and the American South.

Everyday Balloons. By A Weather (with Aaron Krenkel '99 on guitar). Team Love Records, 2010. The indie-folk band's sophomore album blends electric guitar-driven music and intricate vocals.

A Cow Says Mook: An Album for Kids

and Their Parents. By Alastair Mook '95. Mook Music, 2009. Original and cover songs inspired by America's musical heritage make for silly tracks for families to enjoy together.

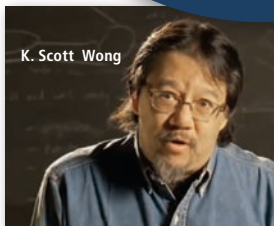
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Two spring courses with recorded interactive sessions: “Immigration and its Discontents: Citizenship and Exclusion,” by K. Scott Wong, the James Phinney Baxter III Professor of History and Public Affairs; and “Physics of Musical Sound,” by Sarah Bolton, professor of physics (and recently named dean of the College).



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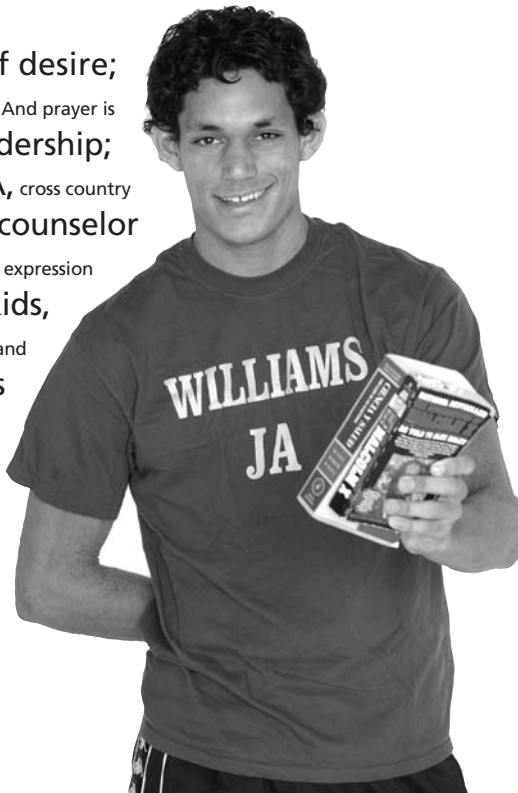
Documenting the many faces of Williams.

To see more of the "I Am Williams" project, visit www.williams.edu/home/iam

It's that sense of desire;
Desire is prayer. And prayer is
the **root of my leadership;**
I live in the **body of a JA**, cross country
team **captain** and camp **counselor**
but rely on spirituality as an expression
of my reality. I love **kids**,
education, family and
the idea that **Mind is**
more powerful
than Body. It's that
sense of Desire ... and
Desire is prayer.

JARED OUBRE '08

Photo by Kevin Kennefick 1.18.07



As I push my **EIGHTH**
decade I realize that I was born
into a family that was **healthy**,
wealthy and **wise**; this
heritage enabled me to
enjoy good health, a
great education,
travel and a comfortable life.

GATES HELMS '46

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