MARLBORO COLLEGE MISSION STATEMENT

The goal of the undergraduate program at Marlboro College is to teach students to think clearly and to learn independently through engagement in a structured program of liberal studies. Students are expected to develop a command of concise and correct English and to strive for academic excellence informed by intellectual and artistic creativity; they are encouraged to acquire a passion for learning, discerning judgment, and a global perspective. The college promotes independence by requiring students to participate in the planning of their own programs of study and to act responsibly within a self-governing community.

The mission of Marlboro College Graduate and Professional Studies program is to offer responsive, innovative education of the highest standard in professional studies in the topic areas of management, technology, and teaching. The educational practice of the graduate program fosters the development of critical thinking, articulate presentation, coherent concepts and arguments, superior writing skills, and the ability to apply creative, sustainable solutions to real world problems.

My writing has always revolved around interpersonal relationships, whether romantic or familial, with a particular eye towards why people act and react in different ways under different circumstances. All writing springs from life in some way, and what often spurs me to write fiction is trying to think my way into someone else’s decision. If I have seen someone act in a particular way and I do not understand why, their action or emotional situation often works its way into a story.

By writing a compelling character who acts in a certain way, I gain access to the why behind the actions, or at least a plausible why. Sometimes the person whose actions I do not understand is myself, and by writing I am better able to untangle a conflicted ball of emotions. Words can only go so far in explaining people, but sometimes just being able to phrase a question can lead you towards an answer.

Taken as a whole, this collection of fiction shows a variety of women who are discovering how to define themselves and their needs, both outside of and within the context of their family structures and societal expectations. None of them reach the end of their journeys, but at least they begin to figure out what questions they need to ask and what they will carry forward into the next part of their life.

I see these stories as connected to the themes of family and duty that run through Nick Flynn’s work, particularly in respect to father-child relationships, and as growing naturally out of the questions of societal and familial expectations for women which I deal with in my critical writing about Faulkner’s novels. These stories all center on women who look at themselves and their worlds and ask, “Who am I?” Their answers are not always fully formed or definitive, but they are discovering the right questions to ask.

Excerpted from “And They Will Endure: Selfhood and family in the works of Faulkner and Flynn, and an original body of fiction,” a Plan of Concentration in writing and literature by Phoebe Lumley ’15. To read one of Phoebe’s stories, “Waiting Space,” go to potash.marlboro.edu/waitingspace.
Workers ankle-deep in cement pour the floor of the new Snyder Center for the Visual Arts in August. "After years of planning, we watch daily with real excitement as the Snyder Center rises toward completion," says Tim Segar, visual arts professor. "This addition to the campus will include studios and two classrooms, one of which we will hold open for non-art classes, insuring that students from across the curriculum will enjoy this new structure and come in close contact with the work of art students."
EDITOR’S NOTE

“Over and over I find that endings and beginnings are not as clear-cut as I had imagined, that they necessitate one another, and just...keep happening,” writes Maya Rohr. The eloquent and memorable student speaker at last May’s undergraduate commencement, Maya contributed a suitably apt feature about transformation to this issue of Potash Hill (page 8).

Much of what keeps happening at Marlboro College, and much of the ground covered in this issue, could fall under the taxonomy and phylogeny of transformation. Perhaps the most prominent example is a welcome to Kevin Quigley, Marlboro’s ninth president, literary scholar, service-learning devotee, international development sage, ordained Buddhist monk, long-distance cyclist, and Irish national backstroke champion. Okay, that last one was a little while ago, but if anyone can embody change it is Kevin, who says his liberal arts education prepared him for “a life unexpected” (page 18).

A feature by Catherine O’Callaghan, assistant dean of academic advising, illustrates the impermanence of nature in the religious sites of Nepal visited by her class, then destroyed by earthquakes weeks later (page 12). From the profile of alumnus Randy George (page 38), who is helping frame a national discussion on workplace policies, to the photo from last May’s Town Meeting (page 33), where the Forest Ecology class proposed a forest reserve on college land, this Potash Hill is fairly brimming with transformative examples.

Most readers will recall that Potash Hill itself underwent a major transformation three issues ago. What you might not know is that the new publication received a bronze award for best writing from the Council for Advancement and Support of Education (CASE) District 1: goo.gl/76cGJ.

“The writing here was often wonderful—cerebral, poetic, thoughtful,” according to the judges. “We liked very much that the magazine let other people write—students, alumni, teachers—and there is an intimacy with the reader.” Of course, like any other transformative process, Potash Hill is always a work in progress. I welcome your comments on this issue or on the Marlboro College that keeps happening in your lives.

—Philip Johansson
Letters

SPRING LOVE

Loved the latest issue of Potash Hill and can’t wait to have time to sit down to read it all.
—Ede Thomas, neighbor

Congratulations on a beautiful edition of Potash Hill, celebrating Ellen and all she has done for the college. It was heartwarming to see the breadth and depth of her tenure that you explored—Thank you.
—Karen Davis, trustee

I was reminded by the latest issue of Potash Hill of many things. The front cover reminded me of the muddy weather I am happy to miss this year; Shannon Haaland’s interview of Lynette reminded me of transformative moments I had in classes and tutorials with her; Peter Mallary’s piece of course reminded me of Ellen McCulloch-Lovell and all she has done at Marlboro.
—Alexia Boggs ’13

FLOURISHING FUTURE

Cary Gaunt’s article in Potash Hill (Spring 2015, page 12) asked, “How do we cultivate the ecologically enlightened citizen?” I’ve wondered the same thing. Virginia, where I live, and where Cary used to live, is a beautiful state, although lots of it has been trashe—not just with pollution, litter, and rubbish, which are plentiful, but with ugly clutter. I’ve tried to work in the other direction by helping clean up the canal in Fredericksburg and helping build and maintain trails. Some people notice, and appreciate, and participate. Yet in other ways the area is mostly in Conquest mode. People who walk or bike are mostly treated with indifference or, often, hostility. The sheriff thinks that trails near homes are a threat to public safety. In this environment, having ecologically enlightened citizens sometimes feels hopeless. Yet, as Cary pointed out, “The Flourishing stage is in a nascent state.” I see it in my children, who care more about our environment than, it appears, the majority of my generation. Consciousness and action, things Cary mentioned: may they flourish.
—Steve Dunham, father of John Dunham ’05

A FINAL WORD TO BIRJÉ

We had come to measure the year by your migrations, Birjé, March and November. Measure time, yes, but how to weigh an old friendship? You could remember my mother’s mother: few can now. You never forget that slice of her homemade fruitcake she thrust into your hands for your first journey to Manchester. Such stories must await another day. Enough for now to say how much you were still alive at 80. Your third novel just completed, a tour de force portrait of Emmy Kuhlstein, who fled the destruction of her beloved Vienna to start life again in a smaller, cultured city on the other side of the globe. How were you able to bring Emmy to life so well? Was she, in another mode or scale, a surrogate self? You left an increasingly dissonant Baroda for the harmonies of Marlboro. Are the cities we know and leave, like the people we love, always passing away, to reappear, perhaps, under another name?
—John Drew, a close Cambridge friend who was visiting faculty emeritus Jayshri Brijepuri in India when he died (Potash Hill, Spring 2015, page 46).

MOTHER MARLBORO

My first day at Marlboro I met Ellen, also known as Mother Marlboro. After a long talk about my journey, she whispered in my ear, “You’re going to do well here, Seth.” I’ll never forget that moment and how incredibly powerful that was. My fear was swept away, and someone I didn’t even know believed in me. That, when it happens, is a beautiful thing. Over the next four years Ellen would become a source of inspiration for me. She would commit herself to the school’s dance projects. We will miss her and her warm smile, but hope to see her at our concerts in future summers.
—Frank Salomon, Marlboro Music School & Festival

For all of us at Marlboro Music School, our collaboration with Ellen McCulloch-Lovell over the last 11 years has been a joy. We have had a mutual appreciation for the unique nature of each of our institutions. Both the college and the music school have an original approach to learning, nurturing the individual to explore deeply and find their voice and that of the subject they are studying. Ellen not only appreciates the arts—we first got to know her when she headed the Vermont Arts Council—but she understands its vital importance in education and in society. We have the greatest admiration for all that she accomplished at the college and the spirit in which we worked together to create mutually beneficial projects. We will miss her and her warm smile, but hope to see her at our concerts in future summers.
—Steve Dunham, father of John Dunham ’05
That which is to give light must endure burning.

—Viktor Frankl

Human lives, like every other manifestation of energy and matter in this universe, are ruled by certain laws and principles, the chief of which is the principle of mass conservation: matter cannot be created nor destroyed, only changed. That’s not to say that we’re good at handling it. We fear and avoid change. Our lives are so brief, our perspective so slender, that when each of us inevitably realizes that our own existence is contingent upon constant, everlasting flux, we are deeply unsettled. Unable to find comfort within that knowledge, more often than not we push it away and go on with lives that suddenly feel much smaller.

People tend to talk about change as if it were a vague, unfortunate circumstance that everyone periodically goes through and comes out of, like tollbooths. However, this isn’t really the case: change can be vague, but it isn’t a circumstance so much as it is an uneven foundation that we must learn to build on. Over and over I find that endings and beginnings are not as clear-cut as I had imagined, that they necessitate one another, and just… keep happening. I’ve always loved a Rumi poem that addresses this, reminding me that few of us immediately recognize new opportunities for what they are:

A man was breaking up the soil
When another man came by,
"Why are you ruining this land?"
"Don’t be a fool! Nothing can grow
Until the land is turned over and crumbled.
There can be no roses and no orchard
Without first this that looks devastating."

The initial disturbance of the soil is truly “devastating”; indeed, it seems not only unnecessary and intrusive but violent. A few weeks ago I peeked into an old barn here in southern Vermont. Hanging there in the dim light were old hand tools, laced with spiderwebs, harboring silky egg sacs and the trailed droppings of mice. Scythes, plow handles, various pitchforks—they’re frightening devices, things I’ve seen more often in late-night horror movies than in an actual farmer’s hand. But if a girl my age had walked in here a hundred years ago, those tools would have had well-oiled handles and shining blades. She could have taken hold of the scythe without hesitation, knowing exactly where to grip it. She could see beyond the danger that I’m preoccupied by: the wood and the iron cutting through soil and pulling up stumps in preparation for sprawling gardens and pastures, allowing for the bubbling of irrigating streams, rustling grass, and clover fields humming with life. The functionality of the tools hasn’t really changed, but it hasn’t translated from her lifetime to mine: where that girl saw a livelihood, I see only grime and dust.

Similarly, the language from those days endures, but has about as much impact as a dull knife. There are plenty of idioms that urge us to realize the necessity of destruction in our lives: every cloud has a silver lining, April showers bring May flowers, you have to break some eggs to make an omelette… the list goes on. We’ve heard them so often that the trite, grandmotherly rhymes mean very little beyond their glib attempts at reassurance. But their very ubiquity in our language upholds their abiding truth, however exhausted: things must get worse before they get better. Endurance is something that humans have been learning the hard way and attempting to pass onto their children for presumably as long as we have been capable of both wrecking and rebuilding—that is to say, precisely the amount of time that we have been able to call ourselves human at all.

Another old adage that rings true here is that nothing is real until you experience it, which is why everyone groans at and ignores the person who spouts clichés instead of something more carefully worded. It’s just another example of the necessity: we must continue rewording and reworking our understanding of the laws of the world so that they continue to strike us. Our language must reflect our lives, and be altered. The old-wives tales and rhymes must be picked apart in order to find fresh truths inside of them.
When I was 15, I began to suffer from debilitating panic attacks. My mother comforted me one night as I trembled and sobbed at the kitchen counter. Stroking my hair, she murmured to me, “We’re cut from the same cloth.” I was not reassured. I became angry, and cried out and pushed her hands away. I thought, How could something so meaningless help me? Even worse, taken literally it meant that my mother was just as weak and vulnerable as I was—that she was just as helpless in the face of my terror. I shut her out, and the panic continued to shudder through me.

Years later, after therapists, drugs, and support groups had begun to ease the paranoia, I began to grasp the intention behind my mother’s attempt at comfort. She was right; we were cut from the same cloth, in a way. As we sat together in the dark kitchen, with cups of tea she had made for us untouched and no longer steaming, she had been trying to tell me that my fear had been hers once. If only I had been able to look beyond my own terror that night and see my mother the way she saw herself: a scarred woman who had fought off the demons of her childhood and refused to succumb. If only I could have looked at her and seen not my weakness, but her strength.

So here I am, still. Here we are. All of our hopes, our fears, our annoyances and apologies laid out before us. We change, this we know. The scythe blade is forged, tempered, polished, used, abandoned, rusted, and polished once again. I am no different. In winter I trudge up the same hills I rolled down in the summer. I cut my hair and it grows long, and I call my mother to tell her I miss her. The glaciers that formed these fields have receded and cracked away from themselves, leaving gemstones and crushed ravines in their wake. Let us repeat ourselves and be ignored, just as the world repeats its miraculous laws unnoticed. We will keep on spouting clichés, old as they are. Our children will not understand, until they do.

Maya Rohr graduated in May with a Plan of Concentration in ceramics & American literature, specifically a meditation on domesticity and loss in the work of Emily Dickinson and Marilynne Robinson. She was elected by her peers as the senior speaker at their commencement, and you can find her moving comments about Marlboro and the importance of honest discourse here: marlboro.edu/news/commencement/2015/senior_rohr.

“Place is integral to the art I make, but it is my relationship to place and all that is entangled in it that makes my work,” says Liza Mitrofanova ’15. The biology portion of Liza’s Plan of Concentration focused on the intricate relationship between plants, soil bacteria called rhizobia, and mycorrhizal fungi, including a pilot field study on the college farm. But her art is all about the slow, inexorable process of loss—loss of her childhood memories from growing up in Russia, some of her native language, even parts of her family. Liza’s ceramics installation included giant, melting blocks of ice harvested from the fire pond (see page 35). “Handing over this work to processes outside of my control is an attempt to recreate the experience of loss and to make sense of it somehow. It embraces impermanence and embodies the notion that loss is change and from change comes growth.”
When Marlboro faculty and students traveled to Nepal last April to explore the embodiment of religious experience, they had no idea that many of the religious and cultural sites they visited would be destroyed by a devastating earthquake days later, not to mention the human loss. What they learned about was much more than religious diversity, but the unity of all humanity.

In anticipation of our first class following the devastating earthquake that struck Nepal on April 25, 2015, I carefully scribed the Buddha’s last words on the chalkboard:

**Impermanent are all formations. Observe this carefully, constantly.**

The students and faculty in our class—called Embodying Diversity: Religious Communities and Practices in Nepal—had arrived back on Potash Hill only two weeks earlier. Supported by Marlboro’s Gannett grant for international travel and Aron grant for faculty and student collaboration, we had travelled to Nepal for two and a half weeks over spring break. Our class focused on religious diversity in Nepal, and in Kathmandu we were able to experience the rhythm and flow of religious life—Hindu, Buddhist, and Christian—firsthand.

Nepal is an ideal site to study religious diversity because it is a crossroads of many traditions, and on site we were able to explore how religious worlds are constructed as well as how people move through these worlds. Yet we had no idea how much that experience would change us, and how much Nepal would change soon after we left.

As is typical for Americans studying religion in other cultures, it came as a shock to most of the students that religious life was not relegated to a separate, hidden, or private sphere. Wandering the streets of Boudhanath, named for a giant, sacred stupa in central Kathmandu, we found butter lamps burning bright and ordinary people busy with their prostrations. As we meandered through the great Shiva temple, Pashupatinath, the flames emanating from the newly dead and the teats of the bereaved mingled under a bright sun.

“In America, religion is much less out in the open,” said Blake Stanyon, a Marlboro sophomore who was researching the lasting effects on Nepal society of the monarchy, which was abolished in 2008. “We all get offended if somebody we don’t share the same faith with acts too religious around us. In Nepal, shrines are all around, and sometimes Hindu and Buddhist sites mix. It is everywhere, and people accept it as part of life, just as much as we accept advertising.”

As described by Marlboro politics professor Lynette Rummel, who joined our trip, “Participating in *puja,* doing *kora,* witnessing all sorts of festivals, rituals, and the daily practices and processions involving prayer wheels, prayer flags, and alms giving…this is the richness of life in Nepal, where religion is not separate from the everyday, and Hindus and Buddhists and all shades of mixtures in between surround you from morning until night, and indeed into the night itself.”

“People there are dedicated to their worship, but it just looks like a part of their lives,” said senior Jennifer Dudley, who was researching attitudes toward the body in Nepal, specifically the significance of prostrations in Buddhist practice. “Religion seems to permeate their culture in a way it doesn’t here, but I never felt that their religion was being imposed on me, the way I often do in the States.”

Our class premise had been that the body is central to the experience and expression of religious life, and we had many experiences in Nepal that reinforced that. On a pilgrimage to Namo Buddha monastery in the foothills of the Himalayas, our Tibetan friends taught us how to perform prostrations before the image of Shakyamuni Buddha. We had tried to practice these a bit in class, but only through repetitive practice could we know the joy of the full body reaching up, collecting flames emanating from the newly dead and the tears of the bereaved mingled under a bright sun. With the assumption that they are something to be learned. But only through repetitive practice could we know the joy of the full body reaching up, collecting

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At the sacred Hindu temple of Pashupatinath, we wandered along the banks of the Bagmati River, saw ash-covered Shaivites, hermit dwellings, and the hospice right beside the river. A number of newly dead were carried down the stairs of the hospice to be purified in the river and then laid on the ghats for cremation. Nothing was hidden, and everything was happening simultaneously: children begging us for money, relatives...
weeping for their dead, women doing laundry, children fishing, and music wafting through the smoky places. High above the river we were able to see rows of Shiva fishing, and music wafting through the smoky places. When we visited Bhaktapur, an ancient Newar city, that seemed to have no discernible beginning or end, and Lynette was even summoned to the pulpit by the pastor to give a short speech (including a “shout-out” to Marlboro College). The video presentation they made based on their experiences displayed worshippers slain in the spirit, a laying on of hands, a shaking body, and finally a worshipper in repose. The extreme physicality of the expression did not seem out of place among all we had seen so far in Kathmandu.

We ascended the steps to the great Stupa of Svayambhu and explored a world where Buddhist and Hindu deities coexist and mutually celebrate each other. We shared our feelings of shock and helplessness in the wake of the disaster, the deadliest earthquake to hit Nepal on record. New friends did not turn up on Facebook; familiar sacred places had fallen; a country, whose weak infrastructure and poverty had been so evident to us, was now in crisis. I reminded the class whose weak infrastructure and poverty had been so obvious to us, was now in crisis. I reminded the class of our first readings of the semester: the Bhagavad Gita. Many had wrestled with the text, the apparent fatalism of Krishna’s instructions to Arjuna, and Arjuna’s confusion.

I am weighed down by pity, Krishna; my mind is utterly confused. Tell me where my duty lies, which path I should take. I ventured to suggest that Arjuna’s quandary was now ours: what is the correct response to such a vision, to such a horrific event, when the earth speaks with such violence? When Krishna reveals the universal form, Arjuna, although overwhelmed, resolves to perform his duty.

Later in April the earth rose as witness once more. When the catastrophic earthquake struck Nepal, leaving over 9,000 dead, 23,000 injured, thousands homeless, and many UNESCO world heritage sites in ruins, I recited the Buddha’s last words to my class: “Impermanent are all formations. Observe this carefully, constantly.” I told the students that it was a practice of mine to memorize the Buddha’s last words to my class: “Impermanent are all formations. Observe this carefully, constantly.” I told the students that it was a practice of mine to memorize important texts, in the event that the paper, the stone, even the temples they are inscribed upon disappear. As, indeed, they will.

We gave to the Earthquake Relief Fund at Shechen Monastery, because we had stayed in their guesthouse; we also contributed to Himalayan Roots to Fruits, who were our Tibetan “buddies,” as well as SEBS North America Nepal. Altogether the Marlboro community—students, alumni, staff, faculty, and trustees—mobilized to raise over $10,000 to send to Nepal.

The money we raised is insignificant in the grand scheme of things, but it is not insignificant: for we have been touched, and now we care deeply and personally.
said Lynette. “Events in Nepal are no longer just a story in the news. They are part of our lives. And while our efforts pale in comparison to the task of the rebuilding that lies ahead, what we have learned has made us more compassionate, more empathetic, more human.”

Our investigation of religious diversity, and our trip to Nepal in particular, taught us that no matter how far away and exotic other cultures are, we are all part of the same earth. And when the earth speaks, we will ask with Arjuna: Teach me the way of worship. What it is, here, in the body.

Catherine O’Callaghan is assistant dean of academic advising at Marlboro College. She has a master of theological studies (MTS) in biblical studies from the Weston Jesuit School of Theology in Cambridge, Massachusetts, and a BA in English and theology from Fordham University.

Far from the crowded streets of Kathmandu, but with a similar purpose, Alex Bobella ’15 explored the importance of movement in spiritual belief for his Plan in religion and dance. He was specifically interested in religious beliefs existing outside of organized religion, loosely categorized as “unchurched” spirituality, and the work of contemporary artist Deborah Hay, whose choreography features a “focused inquiry into bodiliness.” “The body, according to Hay, is capable of forms and understandings that the conscious mind is not,” says Alex, who presented a Plan performance titled “A Catalogue of Non-Definitive Acts.” “Ever-present and constantly interpreting amorphous reality, while the analytical mind is caught in worry, the body surpasses the cognitive mind in contextualizing the self within the world. The body is a vessel for spiritual experience that celebrates a fundamental human quality—movement—and can be used in service of creating peak, almost transcendent, experiences.”

Embodying Unchurched Spirituality

Above> In Durbar Square, pilgrims flock around a shrine to Kali, the goddess of destruction, where they leave offerings, or puja. Photo by Blake Stanyon

True Colors by Nancy Son ’15

This past year, seniors Nina Esambolipour, Alyse Knight, and I, along with other people of color, wrestled with our bicultural experiences through artistic efforts in our Plan of Concentration. I see this work as being part of a larger effort for Marlboro’s minority community to turn up the volume on their voices, to fill a dangerous void that exists in multiracial understanding in this college and in this country.

At Town Meeting last April, a minority student resource group newly initiated by several students of color introduced language to legitimize its role in the Marlboro College community. The founding members of the group, called Living in Color, had already organized a poetry reading, a series of well-attended and thought-provoking meetings open to the student body, and trips off the hill. Now here they were, in front of the larger Marlboro community, defending the right of students of color to meet, if so desired, without the presence of people who do not identify as people of color.

The worried questions were raised: “Who gets to decide who is a person of color?” And a concern that is familiar to me, even one that I have shared before: “Wouldn’t such exclusivity be destructive to the order and harmony of the community?” A fear of division and difference was palpable in the room.

I do not want differences in experience to divide people. But the extremely helpful thing I have realized, in exploring my own multicultural experience in Vermont, is that differences do divide people. The real danger is in ignoring these differences and the power that they carry, because we are afraid of the possibility of division; we become so afraid that we lose faith in what it is that we share.

As I found in the difficult but life-changing work I did in my exploration of my own Korean-American identity this past year, fear does not allow for spaces where an articulation of rich experience can happen. The Marlboro community should not only welcome public articulation of the racial minority’s experience but also provide what is necessary for articulation like this to occur—practice and space, without the constant threat of misunderstanding or questioning—just as we do for the diversity of educational experiences found on Pothash Hill.

Nancy Son graduated in May with a Plan of Concentration in politics focusing on how performance can strengthen individual agency and community. You can see more of her art installation, and the work of Nina and Alyse, on page 35.

Living in Color is now established, and readers can expect more to come from this important group. If alumni of color are interested in serving as a community resource for Living in Color, please contact Alumni Director Kathy Waters at kwaters@marlboro.edu.
Marlboro College welcomed Kevin Quigley as its ninth president in July, followed by a full weekend of inauguration events in September (see page 20). Kevin brings to Marlboro a wealth of experience in international arenas, nonprofit organizations, and academia that stands to make a marked difference for the college—indeed, making a difference seems to be what he does best.

“My big goal is to strengthen connections between the college and the community, and between the community and the college,” says Kevin, who was Peace Corps country director in Thailand before coming to Marlboro. “How do you do that? You need some mechanisms, and there are several possibilities, but I think one viable mechanism is through service.”

Kevin’s experience with service stretches back to his own college years at Swarthmore, when he spent a semester teaching at an underserved school in West Philadelphia and a summer teaching in Kenya through the East Africa Yearly Meeting of Friends. After receiving his master’s at the National University of Ireland, where he wrote his thesis on James Joyce’s *Ulysses* and rubbed elbows with notable literary figures, he served with the Peace Corps in Thailand.

“I had two particular interests, Irish literature and Theravada Buddhism,” he says. “I had an opportunity to go deep into literature through my work on *Ulysses*, and to publish my own poetry in various magazines while I was in Dublin. Peace Corps was really the way for me to dive into Thai culture, which is 95 percent Theravada Buddhist.”

It was a life-changing experience for Kevin, as Peace Corps so often is. He arrived in Thailand soon after the U.S. had pulled out of neighboring Laos and Cambodia, but there was still fighting in that part of the world. He taught in a remote village, 15 kilometers from Laos, in a border province where there was an ongoing insurgency. Testament to Kevin’s courage and diplomatic skills, he persuaded the Peace Corps and the Thai government that for his individual project he should get ordained as a Buddhist monk. This involved trekking to the provincial capital, 92 kilometers away through the mountains on dirt roads, for one weekend each month, monsoon or shine, to learn the rules, rites, prayers, and chants of the tradition. He then had to pass an examination in Pali, the language of the Theravada school tracing back to the Buddha’s time.

“A lot of language is about culture and ways of thinking,” says Kevin. “Having gotten pretty good at Thai, and then having this experience that is a major rite of passage in that society, it changed my relationships with Thais. As in many places, as an outsider you are tested as to who you are, and how empathetic you are. My understanding and respect for the Thai people were a given once I’d been ordained.”

ON & OFF THE HILL

A Culture of Gratitude: Kevin Quigley takes the helm

Opposite> President Kevin checks out a library book, with a portrait of former president Rod Gander looking on. Photo by Kelly Fletcher

Above> Kevin at the end of his ordination ceremony in Thailand.
Kevin’s service in Thailand altered how he thought of himself relative to the rest of humanity; he developed an abiding sense of compassion and, as they say in the Peace Corps, became at home in the world. It also gave him important skills he would use throughout his career and, perhaps most importantly, steered his resolve to learn what was needed to make a difference.

“I saw what a raw deal my students and their parents got, and how they didn’t have access to resources. To someone who had done nothing but the humanities in college, it was an eye-opening experience—but like students here at Marlboro, I had also learned how to learn, and my time in Thailand motivated me to learn about economics and politics. I wanted to make things a little better for people like the villagers I worked with.”

Kevin had an internship with the United Nations Development Program in Trinidad and Tobago, and earned his Master of International Affairs in economic and political development from Columbia University. Then, in Washington D.C., he oversaw foreign assistance agencies in President Reagan’s Office of Management and Budget and served as legislative director to U.S. Senator John Heinz, focusing on international financial and education issues. It was “a fabulous education in broad applicability: to think critically, to read closely, to communicate compellingly, to work in community.

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Kevin had an internship with the United Nations Development Program in Trinidad and Tobago, and earned his Master of International Affairs in economic and political development from Columbia University. Then, in Washington D.C., he oversaw foreign assistance agencies in President Reagan’s Office of Management and Budget and served as legislative director to U.S. Senator John Heinz, focusing on international financial and education issues. It was “a fabulous education in broad applicability: to think critically, to read closely, to communicate compellingly, to work in community.

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Kevin’s mentors, Harris Wofford, the former senator, advisor to Martin Luther King Jr., and aide to President Kennedy, who was instrumental in the formation of the Peace Corps.

“Harris is kind of the godfather of service, in our country,” says Kevin, who has found inspiration in both Wofford and Sargent Shriver, statesman, activist, and the driving force behind the founding of the Peace Corps. “Both of them were always about the future. They were pragmatic idealists: they thought big, but could deliver, could make things happen to improve the lives of people.”

Throughout his career, Kevin has maintained a deep appreciation for and engagement with academia. He was a Woodrow Wilson Visiting Fellow at 12 liberal arts colleges from 2004 to 2012, and a faculty-practitioner graduate instructor teaching about international studies and nonprofit management from 1995 to 2011. Earlier, he was guest scholar at the Woodrow Wilson International Center for Scholars and the recipient of several other international professional fellowships. He has served on the board of Swarthmore College and the American University of Afghanistan.

“Liberal arts education, especially in distinctive and academically rich settings such as Marlboro College, has a unique ability to anticipate change and prepare individuals for thoughtful, purposeful, and effective engagement in the world,” says Kevin. “What can you do with a liberal arts education? As my life suggests: anything and everything—it prepares you for a life unexpected.”

“For example, I’ve never had a course in economics and politics, and most of my life has been spent in those arenas. At its best, a liberal arts education stirs a passion for lifelong learning, looking at new opportunities as they come along, and making a difference. That’s what excites me, and that’s why I’m eager to make a contribution here at Marlboro.”

Kevin recognizes that Marlboro College is in a competitive environment, that small, independent, liberal arts colleges are under siege, and that many of them offer self-directed learning in small, interdisciplinary settings. But in his short time here so far he finds that what is most distinctive about Marlboro is the profound sense of community.

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Kevin is looking forward to encouraging a more robust student life, including more activities on evenings and weekends and more interactions with local and global communities, as well as with the graduate campus in Brattleboro. “I see it in our culture, I see it in our heritage, but we have to have the programs that reflect the importance of community at Marlboro,” he says.

“I think of community as sharing values and experiences and aspirations. As community members we get opportunities and privileges, but we also have some responsibilities to other people. How do I express my gratitude at being a member of community? How do I fulfill part of my obligations? Service is a great way to do it, and it’s particularly powerful in an educational context, because service helps us learn life lessons and is the gift that keeps on giving.”

For more excerpts, photos, and videos from the ceremony, go to marlboro.edu/inauguration.
At the final Town Meeting, the library announced that the annual “Check Me Out” Award, for checking out the most books in an academic year, went to Emily Tatro ’16. Emily smoked the opposition by taking out a stunning 103 books in the pursuit of her intellectual interests. While Marlboro College students take out an average of 52 books a year from the library, the national average for college students is 12.

Louisa Jenness ’15 passed the highest level of the Hanyu Shuiping Kaoshi, a Chinese proficiency test for non-native Chinese speakers and the only international standardized exam recognized by the Republic of China. She passed level VI, which means she has a vocabulary of more than 5,000 characters and can effectively express herself both orally and on paper.

In February, sophomore Chris Lamb competed at the Harris Hill ski jumping competition in Brattleboro. Chris first competed at Harris Hill at the age of 11 and still holds the record for the longest jump there, at 102 meters, set in 2010. “It’s like learning how to ride a bike—you don’t forget,” said Chris. During the competition the announcers nicknamed him “the Professor,” because they saw him reading Immanuel Kant.

Benchmarks for a Better Vermont, a program of Marlboro’s Center for New Leadership (CNL), sponsored a training geared specifically for results-based accountability (RBA) trainers in April. Results expert Deitre Epps led the program, which was attended by a diverse group with deep experience in Vermont, and from as far away as Florida and Australia.

Jean O’Hara and John Ivers ’16 warm up before class.

Jean O’Hara brings social change to theater

“I’m interested in how theater creates dialogue and new understandings,” says Jean O’Hara, who joined Brenda Foley as theater faculty last spring semester. Jean comes to Marlboro with two decades of teaching and directing experience, ten years in higher education, and a wealth of knowledge in areas of high interest to students, including political theater, environmental justice, and gender studies.

“Everything about Marlboro attracted me to Marlboro,” says Jean. “I love the fact that it has a smaller number of students, and that students have the freedom to choose what they want to study and take classes they are interested in—those are the best kind of students. At the same time, faculty can teach what they are passionate about—this is an amazing and rare opportunity as more and more universities are standardizing their curricula. I really love that Marlboro allows that freedom on both ends.”

Jean received her bachelor’s degree from Rhode Island College, her master’s from Hampshire State University, and her PhD from York University, with a dissertation that explores how two-spirit plays challenge the dominant narrative about gender and sexuality. She is also the editor of the anthology Two-Spirit Acts: Indigenous Queer Performance, and says that studying Indigenous societies has radically changed the way she views gender.

“Although I’ve been examining gender and gender politics for a long time, two-spirit scholarship radically shifted my worldview. The colonial tactics of annihilation of gender variance within Native communities was directly linked to the division of communally held land of Native nations. The communal system was replaced by individually owned property passed through the male bloodline. I believe we, both Native and non-Native people, are still living with the effects of this system, which created a binary and hierarchy between all genders.

Jean uses her work to investigate themes of racism, sexism, classism, ableism, transphobia, and heterosexism, and believes in the power and efficacy that theater has to give voice to traditionally marginalized groups. Having worked with both the San Francisco Mime Troupe and Augusto Boal’s Theater of the Oppressed, Jean credits Boal with laying the foundation for her own pedagogy, for seeing students as agents in the classroom. “We need to come from a place of equality in order to freely learn and create, versus working in hierarchical frameworks,” Jean says.

Jean is passionate about using theater as a venue for environmental justice, and for creating and maintaining local food sources. She co-edited and co-directed the play Salmon is Everything, which encouraged unity among farmers, ranchers, fishermen, and Native communities all to work for a cleaner river and healthy salmon runs in California and Oregon’s Klamath Basin.

“The play actually helped with that coalition—instead of all fighting for water, farmers and ranchers, fishermen, and Native communities to all work for a cleaner river and healthy salmon runs to help keep the river healthy for everyone was really powerful. The play actually helped with that coalition—instead of all fighting for water, farmers and ranchers and fishermen and Native people were all looking at the bigger issue, which were the dams that stopped the flow of water. I’m proud that the play helped lead to legislation for those dams to come down.”

Last spring, Jean incorporated the community greenhouse into her class called Eco-Drama: Staging the Environment and Community, which culminated with harvesting their produce and making a meal combined with produce from a backpacking trip, respectively. She is also collaborating with Spanish professor Rosario de Swanson to present Teatreras y Directoras, a course about Latin women who make theater and films exploring identity, family, citizenship, and class, among other topics.

“I see theater and storytelling as an important way to connect, build community, and create a much-needed

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Community Connection

The Marlboro Elementary School shared this lively portrayal of their annual concert as a thank you for the use of Whittemore Theater.
space for the variant voices in and outside the college to be heard,” she says. “I’m excited about co-creating with Brenda a really engaging theater program in the next few years. We are thrilled about our connection with the Vermont Performance Lab, and looking forward to incorporating Marlboro College theater more into the community.”

For Marlboro students interested in theater, Jean suggests exploring every aspect of the discipline, from playwriting to design, from acting to directing. “I think it’s really important for every theater artist to read and attend plays to expand how they view and present stories. She also suggests that students take risks in classes and on the stage. “Theater is such a gift of opening up your world and creating deep intimacy—it will change you in ways you never imagined.”

The result is Speech Matters, a new semester intensive launched by Meg this fall, which uses the humanities to delve deeply into and reframe a national issue, in this case addiction. Following the full-on, focused model pioneered by Movies from Marlboro, Speech Matters is taking one group of students through the political, economic, cultural, and racial aspects of addiction in America. In the process, each student is learning to communicate their ideas in nuanced but compelling ways and building a professional portfolio of blog posts, podcasts, op-eds, and other media content.

“The questions being posed in the current debate tend to ignore the larger structural reasons for drug use: in a town with no jobs, selling drugs is far more lucrative than panhandling,” says Meg. “In a nation with reduced social services, using drugs dulls the pain of losing custody of one’s child, not getting a callback on a job interview, or having to wait through the winter for a Section 8 voucher. By focusing on the ‘addict,’ we don’t look at or having to wait through the winter for a Section 8 voucher. By focusing on the ‘addict,’ we don’t look at the bad decisions made by policy makers, who often seem to be ruled by corporate interests.”

Meg draws inspiration for the Speech Matters program from her grandfather Archibald MacLeish, a librarian of congress, assistant secretary of state, and Pulitzer Prize–winning poet, who put as much emphasis on how things were said as on what was being said. “Archie spent enough time working for the government to know how speech could humanize or dehumanize a part of the population,” she says. “He got poet Ezra Pound out of St. Elizabeth’s mental hospital by arguing for the poet against claims that Pound was no more than a ‘crazy fascist.’”

Students in Speech Matters will consider what it would look like to reframe addiction in human terms. “Instead of talking about people who use drugs as if they are deviant or different,” explains Meg, “critical theory asks us to consider who benefits from the creation of a class of ‘addicts.’” By investigating the history of drug policy and the cultural values embedded in the rhetoric of prevention, recovery, and treatment, Meg anticipates that more humanistic discussions of drug use will emerge.

“The most exciting thing for me is that we’ll be applying the skills of the humanities to an emerging political situation,” says Meg. “Right now, the 12-step programs are under scrutiny because of the Affordable Care Act, and ‘Big Pharma’ is moving in to support medication-assisted treatments. This is a very exciting time to think critically about who benefits from the existing narrative about addiction and what new, more community-based narratives might emerge.”

In April, seniors Edward Suprenant and Christian Lampart attended the Vermont Academy of Arts and Sciences Intercollegiate Student Symposium at Green Mountain College. Edward presented a paper about the tendency toward essentialism in historical studies of Buddhist traditions. “The idea that there is an essential practice or idea throughout history that is Buddhist is completely against the practices and ideas of Buddhism,” says Edward. Meanwhile, Christian presented a paper on Orthodox Christianity.

With support from a summer internship grant, senior Felix Jarrar spent his summer workshopping a new opera, The Fall of the House of Usher, based on Edgar Allan Poe’s story by the same name, Felix’s opera tells the famed gothic tale from the perspective of Lady Madeline. The main project for his Plan of Concentration, the opera will be premiered next March at Marlboro and at the DiMenna Center in New York City. Learn more at goo.gl/YTSRyQ.

With support from a summer internship grant, senior Theresa Chockbengboun ’15 was awarded a Fulbright U.S. Student Program grant to teach English at a university in Laos, while pursuing research opportunities in public health. “I’m excited to spend an entire year in another country and to learn about their culture and unique challenges in facing the future,” said Theresa. She did her Plan on public health in Southeast Asia, including an investigation of water quality and the use of “biosand” filters in Cambodian villages.

Meg Mott brings fresh perspectives to the classroom, and encourages students to debate the issues to clarify the terms of their arguments and become better writers.

The foundation of an old sugarhouse in the back woods was cleared during Work Day last spring in preparation for a contemplative space, thanks to the encouragement of Geoffrey Hendricks, son of founder Walter Hendricks.

Semester intensive reframes addiction debate

“With the recent spike in heroin overdoses in rural white America, addiction is getting a lot of attention,” says politics professor Meg Mott. “Governor Shumlin made it the sole concern of his 2014 State of the State Address. I thought it would be a good time to step back from the debate and look at how the speeches and campaigns were being framed.”
1 During Earth Week, politics professor Meg Mott brought in a tribe of baby goats for a little much-deserved goat therapy, here enjoyed by Sarah Palacios ’17.

2 Acclaimed geophilosopher David Abram (pictured right, with philosophy professor William Edelglass and Aidan Keeva ’15) gave an engaging talk titled “Between the Body and the Breathing Earth.”

3 Local artist Betsy MacArthur presented a show of her private journals and other work called Turning the Pages.

4 A screening of Peter and John, the new film by professor Jay Craven, created as part of the Movies from Marlboro intensive, took place at the Latchis Theatre in April.

5 In February, the annual Wendell-Judd Cup hosted a good crowd including young Will Koch, the cup winner this year and son of Olympic medalist and Wendell-Judd record holder Bill Koch.

6 The Bamidele Dancers and Drummers gave a concert in Ragle Hall in February, presenting music and dance from Africa, the Americas, and the Caribbean.

7 In April, Connecticut College professor Suffia Uddin presented a talk called “Interrogating Our Own Questions about Muslim Women, Islam, and the Veil.”


**FACULTY Q&A**

Photography professor John Willis was visited by junior Shannon Haaland to talk about teaching, his latest work, and how new students help keep his own vision fresh. You can read the whole interview at potash.marlboro.edu/willis.

**SHANNON HAALAND:** What do you like most about working with Marlboro students?

**JOHN WILLIS:** Marlboro students designing their own Plans of Concentration bring their interests to the table, so I am always learning about different relationships and different topics and different contemporary issues. It keeps it really exciting. I love the time of year when I get so busy, I don’t sleep regular nights, like Plan students.

**SH:** So, students still surprise you with their work?

**JW:** Honestly, even intro class students surprise me with their work, and intro is where you are trying to teach promising new students the same fundamental subject matter, every semester. It seems like it would be incredibly repetitive, but what always makes it surprising is that every student comes to it with a different mind and different abilities, and creates different images.

**SH:** Have students helped you in your own work process?

**JW:** Well, I get a lot out of working with students—the whole thing of not looking at everything the same way, and trying to experience the world differently. I learn as much about keeping an open mind from seeing how students approach things as from anywhere else.

**SH:** How have Marlboro students helped out with your work at Pine Ridge Reservation?

**JW:** Exposures—the cross-cultural youth summer program based in Brattleboro, part of the In-Sight Photography Project—was created with five Plan students. I don’t think it would have ever happened if it wasn’t for this group of students that decided they were going to do this together, without pay or credits. Whenever there is a student interest strong enough it just sort of bubbles up.

Learn more about Exposures at exposuresprogram.org.

**FOCUS on FACULTY**

“I think about how the Buddha said—something to the effect of—‘We have to live in the world as if we can make a difference, even though we will never know if we really do,’” said photography professor JOHN WILLIS at a gallery talk in March. “It’s important to me to think about, ‘Can I make a difference with photography, and the way that I live my life?’” The talk was part of his exhibit of recent photography at Greenfield Community College, titled House/Home: A Work in Progress, which documents the housing conditions on the Pine Ridge Reservation in South Dakota. To see his gallery talk, go to youtube.be/rzhTKHJHjw54.

Cultural history professor DANA HOWELL has completed her work with the Open Society Foundations. The program she worked on, Regional Seminar for Excellence in Teaching, has concluded after 12 years as OSF (formerly OSI) shifts its attention elsewhere. Dana began her work with OSI in 2000, leading a visiting evaluation team to the first liberal arts college in Russia, Smolnyi College. Also of note, Dana’s book _The Development of Soviet Folkloristics_ is being reissued by Routledge as part of a series of library editions on folklore. First published in 1992, the book is a key reference on the development of folklore study in the Soviet Union. Learn more at goo.gl/yDBq3I.

“Volunteering is something I started doing at a very young age,” says MSM-MDO faculty member JULIE VAN DER HORST JANSEN in a recent interview on the United Way of Windham County website. In the interview, Julie describes her work with the Volunteer Income Tax Assistance (VITA) program, which provides free federal and state income-tax preparation services to eligible taxpayers. “There is real caring in this community,” Julie says. “Volunteering, in general, is one of those rare opportunities where you get back what you put in. It’s satisfying and gratifying to be a volunteer: you can enjoy the work and meet new people.” See her interview at goo.gl/3tPlts.

Marlboro’s social science fellow last year, anthropologist ALISON MONTGOMERY, was awarded a prestigious Science and Technology Policy Fellowship from the American Association for the Advancement of Science for this academic year. The fellowship provides the opportunity for accomplished scientists like Alison to participate in, and contribute to, the federal policy-making process while learning firsthand about the intersection of science and policy. Marlboro wishes Alison all the best.

“Moving the Chairs!” Meg’s article explores how teachers can make their text-based classes more “political.” See her article in the July issue of _PS: Political Science & Politics_.

**Biology professor Jaime Tanner stops to smell the syrup during a visit to neighbors Alan Dater and Lisa Merton’s sugar house in April with her winter ecology class. Students in the class, called Life in the Cold, also helped Alan and Lisa collect sap from maple trees on campus.**
She considers how different teaching formats enact different types of power in the classroom, in turn necessitating political judgments. “By physicalizing the argumentative, introspective, and descriptive devices that writers of political theory use, students become better readers of these often old and usually dense texts,” says Meg. Read more at goo.gl/qVEFtI.

In March, Chelsea Green Publishing released The Social Profit Handbook, by DAVID GRANT, faculty member in the Center for New Leadership’s Board Leadership Institute and Certificate in Nonprofit Management programs. The book offers those who lead, govern, and support mission-driven organizations and businesses new ways to assess their impact in order to improve future work; rather than merely judge past performance. Assessment doesn’t have to mean piles of quantitative data, says David, the former president and CEO of the Geraldine R. Dodge Foundation. “If you can describe it in words, you can measure it.”

“Marlboro College music professor STAN CHARKEY has written a new work, and it’s one that poignantly brings to life quiet moments from Vermont’s history,” writes Kari Anderson, managing producer for VPR Classical. Stan was interviewed by VPR in April regarding Vermont Headstones, his cycle of 12 songs for baritone, and viola that uses poetic inscriptions from historic Vermont oboe, and viola that uses poetic inscriptions from historic Vermont. Titiled Syncodèche: Simultaneous Understanding, the show included the work of eight Vermont artists, and was curated by Deborah Stewart-Pettenigil. For those unfamiliar with the term, syncedèche is a figure of speech similar to metonymy, in which a part is made to represent the whole, or vice versa. The Oxbow Gallery is a collective gallery owned and operated by 35 artist-members, showcasing a variety of fine art techniques and mediums.

And the winner is…Jim, Tim, and Todd. Computer science professor JIM MAHONEY, visual arts professor TIM SEGAR, and chemistry professor TODD SMITH were the proud winners of a LulzBot Mini v1.0 3D printer, as part of the first annual LulzBot Education Giveaway sponsored by parent company Aleph Objects. The printer, which turns plastic filaments into three-dimensional shapes based on computer-aided designs, can be used by students in all areas of study. “We are excited to house the 3D printer in the new Snyder Center for the Visual Arts, which is intended for cross-disciplinary interactions,” said Todd. Kudos to campus store manager Rebecca Bartlett ’79 for alerting faculty to the competition.

“I cannot account for my mother. She is too many,” writes the inimitable literature and writing professor JOHN SHEEHY, who published a nonfiction story in the July/August issue of the online literary magazine Eclectica (Vol. 19, No. 3). Titiled “To Thee Do We Cry,” John’s story reflects on the life and relationships of his mother, Rita, on the occasion of her funeral. John has previously published non-fiction in Fourth Genre, and had a story in the book The Good Men Project. You can read his story at eclecticica.org/v19n3/sheehy.html.

In May, visual arts faculty CATHY OSMAN and TIM SEGAR were featured in a group show at the Oxbow Gallery, in Northampton, Massachusetts. Titiled Syncodèche: Simultaneous Understanding, the show included the work of eight Vermont artists, and was curated by Deborah Stewart-Pettenigil. For those unfamiliar with the term, syncedèche is a figure of speech similar to metonymy, in which a part is made to represent the whole, or vice versa. The Oxbow Gallery is a collective gallery owned and operated by 35 artist-members, showcasing a variety of fine art techniques and mediums.

At the final Town Meeting last May, biology professor Jenny Ramstetter and her Forest Ecology class present a proposal for a forest reserve on college land. In May, theater professors BRENDA FOLEY and TRISTAN TOLENO and junior Rainbow Stakiwicz participated in a weeklong residency with Spiderwoman Theater, the oldest Native women’s theater ensemble in North America. Based at the University of Oregon, the week of Indigenous-centered theater-making built upon Jean’s previous close collaborations with host Theresa May and Muriel Miguel, artistic director of Spiderwoman Theater. The residency showcased Indigenous theater as a medium to address Native communities’ relationship to rivers, while highlighting traditional environmental knowledge and understandings of sexuality and gender. In July, Jean collaborated again with Muriel Miguel on a Native theater intensive sponsored by the Centre for Indigenous Theatre.

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STUDENT ART

Clockwise from top left: Erika Klemperer ’15 strikes a pose in “The Flirt,” part of her dance and theater performance titled Slapdash Sophisticated Doozy. See www.youtube.com/watch?v=146z4kYqHtw for an excerpt. Nest-like habitats made from moss, bones, and other natural materials adorned Drury Gallery for a show titled In Life I Tend the Earth, by Amber Claxton ’15. Paintings explore the meaning of identity and the “unfolding process of storying ourselves,” in a Plan exhibit by Allyse Knight ’15. Mirrors and mandalas reflect thoughts, metaphors, and memories of an Iranian immigrant childhood in While You Were Gone, by Nina Eslambolipour ’15.

Clockwise from top left: In a Plan performance called UN/BURIAL, Nancy Son ’15 explores themes of her family’s Korean history and heritage. A decorated plate from the senior exhibition in Drury Gallery by Maya Rohr ’15, titled Commonplace. Visitors interact with unfired pottery crumbling under giant, melting blocks of ice in an exhibit called Making Sense of Loss, by Liza Mitrofanova ’15. Dakota Walsh ’15 uses vintage clothing, dolls, and landscapes to evoke timeless black and white images in her Plan exhibit.
On a beautiful summer morning, with the lilacs and apples in full bloom, Marlboro College faculty, family, and friends gathered to celebrate the graduation of 49 students in Persons Auditorium. Marlboro’s undergraduate class of 2015 was regaled by Ellen McCulloch-Lovell, in her last official role as Marlboro president, and with a moving speech about solitude by senior speaker Maya Rohr. The commencement address from U.S. Senator Patrick Leahy gave an insider’s look at the patient diplomacy that has led to a softening of sanctions against Cuba, with important lessons for the graduates about how to make a difference in the world.Honorary degrees were conferred upon Senator Leahy; his wife, Marcelle Pomerleau Leahy; and longtime Marlboro trustee Ted Wendell. The ceremony closed with a valediction by Marlboro’s own religion professor, Amer Latif.

From President Ellen McCulloch-Lovell’s remarks

When employers are asked what they seek in graduates, they list: critical thinking; creative problem solving; expressing ideas clearly and convincingly; working in teams; understanding the historical and cultural context of one’s work. These are called the “soft skills” of a liberal education. At Marlboro, we seek to synthesize them with the “hard skills” of math and science. We want biologists, physicists, and computer programmers who can design our futures with the insights and imagination of the humanities and the arts…. Tell me, what is “soft” about knowing how to read deeply, listen attentively, speak compellingly, take responsibility, think objectively, and keep on learning?

From Maya Rohr’s senior address

I’ve been more imperfect at Marlboro than ever before, but that is because I have been forced to confront my inherent flaws here. They have come to the surface—all my demons and weird, wormy bits. That’s what happens in a community this small, this intense, and this intuitive: we demand so much from one another that we must expend every single part of ourselves in order to function. My point is that frank, honest critique of ourselves is essential to our survival. For all its shortcomings, all the troubles that come along with living in a small, confined space with lots of other opinionated, imperfect people, Marlboro is a good place to talk with those we might totally disregard out in the real world. I have tried to live up to that, and I’ve failed most of the time. But I’m certainly more tolerant and a little braver than I ever was before.

From Senator Patrick Leahy’s address

Big changes require a collective effort. No single person, none of us individually, not even the president, could have single-handedly achieved this result in Cuba. If you want to achieve results, whether for your community, or your college, or your office, work together with others…. The solutions to very few problems are black or white. Sure, the Cuba trade embargo has been an abysmal failure. But no, it is not the cause of most of Cuba’s problems—they were, after all, trading with other countries. It actually helped keep a repressive regime in power. So, you use the tools of critical thinking you acquired at this school to differentiate fact from fiction, and political correctness from reality. You were taught to think here—not just learn, but to think. Oh, lord, I wish more people were.

From the valediction by Amer Latif

This world is a play of opposites. Outside, day runs after night and night after day. The seasons—winter, spring, summer, fall—chase each other. At the ocean, the tide goes in and the tide goes out. Inside, our hearts expand and contract. Our hands clench and unclench. If they remained always clenched, they would be paralyzed. Deeper, inside our selves, Joy walks behind sorrow, Clarity follows confusion, Calm is at the heels of agitation, Communion marches behind alienation. “Reality,” says Rumi, “turns you from one feeling to another, and teaches by means of opposites, so that you will have two wings to fly, not one.”
Since 1999, Red Hen Baking Company has become known throughout Vermont for its baguettes, batards, and other bodacious breads. But last April co-owner Randy George ’93 gained national attention, joining other “Champions of Change” at a White House press conference about making strides for working families.

“The first experiences I had baking bread on a professional level were in the Marlboro College kitchen, when Richard Caplan was there,” says Randy George, co-owner of Red Hen Baking Company, in Middlesex, Vermont. “I enjoyed working with food, but it was that time baking bread for the dining hall that I realized I really wanted to focus on that.”

Randy worked in several bakeries after college, from Maine to Oregon and Washington, and some of them were truly inspirational to him in terms of their employment practices. So when he and his future wife, Eliza Cain, moved from Portland, Oregon, to start their own bakery in Vermont, Randy instilled many of the most family-friendly policies into his own business.

“I still consider myself a worker, and at 42 employees, our business is small enough that it is impossible for me to forget what it’s like to work long hours in a physically and mentally taxing job,” says Randy. “I’m grateful for everyone that works for us, and it only seems natural to express that gratitude in concrete, meaningful ways.”

In addition to providing a livable wage in most positions, Red Hen covers most of the cost of comprehensive health insurance for employees. They have a dedicated “wellness” room that is available for lactating moms, as well as massages, which are provided by a massage therapist who visits regularly. For every mile that they ride their bikes back and forth to work, Red Hen employees receive 35 cents toward a gift certificate to the bike shop of their choice.

“There is actually a self-serving side to it, too,” asserts Randy, who has also been an outspoken advocate for raising the state minimum wage, paid sick days legislation, and the Wage Gap Compact. “I want to sleep and take days off knowing that the people who are working for us at those times are experienced at what they do and truly care about doing the best job they can. You’re not going to find people like that if you just pay them the bare minimum.”

Randy appreciates being in a small state like Vermont, where a relatively small business can have a meaningful impact on the local economy and community; but Red Hen Baking Company’s employment practices have also attracted attention on the national stage. Randy was one of 12 “Champions of Change” invited to the White House last April 16 to discuss their efforts at more family-friendly policies with President Obama and Secretary of Labor Tom Perez. He shared the table with the CEOs of Microsoft and Patagonia, the executive directors of the North Dakota Women’s Network and Family Forward Oregon, and other luminaries in the area of progressive workplace policies.

“We shouldn’t have to choose between rewarding work and raising a family, and we’ve got to fight for that change,” said President Obama. Besides making the best organic, hearth-baked breads this side of the Atlantic, Red Hen Baking Company is part of that change.

For more about the Champions of Change event, including pictures of Randy standing behind every possible fellow champion (Vermonters are very polite), go to goo.gl/4s3duw. Randy says to stop by Red Hen Baking Company (just off I-89 in Middlesex) and say “hi,” or go to redhenbaking.com.

Above> Randy lends a hand making pizzazz, Red Hen’s prebaked pizza crusts.

Opposite> Red Hen fosters a work environment of mutual respect and open communication, which Randy argues is the best way to reliably provide premium quality breads day after day.

What Working Families Knead
Last November, Scott Williams defeated the incumbent Republican for the position of Vermont state’s attorney in Washington County. He won the office on a campaign of improving the criminal justice system, taking an active leadership role in law enforcement, and ensuring that victims are given a voice in the criminal court system.

“I am working to bring others, particularly government decision makers, to realize that responding to crime as a public health issue is, in the long run, a more effective approach than the traditional ‘law enforcement’ model,” says Scott. “My vision is to try to create space within which we will work to build efficient and smart structures for how our community as a whole responds to crime.”

A graduate of Temple University Law School, Scott brings a wealth of experience to his new job, with almost 20 years practicing law, including 17 years at his current firm, Williams & Gray. He says he is well suited to his position because he enjoys working with people, and he believes in “taking direct action,” putting his work, but he’s also comfortable being “the boss.” Perhaps more importantly, he has a profound sense of humanity. “As a former defense attorney, I am aware of and empathetic to the reality of so many people charged with crimes, people for whom it seems to have lost any sense of forgiveness.”

When he is not lawyering, Scott loves being with his family, skiing, and of course running. And for fun, he enjoys reading books at once: “the Kindle is Satan’s spawn,” he says, “but I enjoy a chain saw. He still loves to read, often four books at once: ‘the Kindle is Satan’s spawn,’ he says, ‘but I enjoy a chain saw. He still loves to read, often four books at once: ‘the Kindle is Satan’s spawn,’ he says, ‘but I enjoy a chain saw.”

“In March, KATIE KRAMER appeared on campus for a reading of selections from her work, including her new memoir, Missing. The cover, History: The Correct Education of a Child of the Great Books. Katie is a visiting assistant professor of English and American literature at Middlebury College.

“My husband, one of our daughters, and I just returned from a trip to Okinawa and Japan,” writes MELISSA MEYERTON ABRAMS. “It was a business trip, but we managed to include some sightseeing as well. We were lucky to see the cherry blossoms in full bloom. My older daughter is graduating from the School of the Arts Institute of Chicago in May, so we will all be there for that. My younger daughter will be finishing up her freshman year at San Diego State University.”

“For the Midcoast Actor’s Theatre. We Will JONATHAN POTTER. JENNIFER WEST writes, ‘In June, I won the contest to design the burge and logo for the newly formed Steamboat Springs Yacht Club. I’m in the process of organizing a group called Steamboat Springs, an informal, friendly sailing group for all levels and ages. The idea is that we go on “shirkers” (“lake pub cruises”) and occasionally take trips on boats with skeetchooks instead of Guineas!”

“Keep up the good work and consider supporting the arts,” KLIMO."
JODI CLARK MSM-MDO ‘15 was chosen one of the 100 most stylish diplop’s for 2015, demonstrating that even in Vermont you can find the perfect suit. In Jodi’s case, this is a three-piece Montego: google.drlkri

‘96 TRAVIS STEVENS was producer on the recent horror film We Are Still Here, which one reviewer called “wildly original and terrifyingly entertaining, sure to be the most memorable genre film of the year: google(drlkri)

‘98 “All is well here in Ohio,” writes NORA DANIEL. “Ruby is thriving and Paul and I are working toward upcoming shows.”

‘99 “Hi Marlboro,” writes JUNIPER KATZ. “I’m back in school again as a PhD student at University of Colorado Denver, in the School of Public Affairs.”

CHARLIE BARMONDE organized a group show featuring generations of Marlboro ceramics artists for March’s annual conference of the National Council on Education for the Ceramic Arts, in Providence, Rhode Island. Titled Fire & Void, the show features work by the current Ceramic Art students.

MALCOLM (ORV) WRIGHT ‘80, the show featured artists from Providence, Rhode Island. Titled Fire & Void, the show features work by the current Ceramic Art students.

ELLEN SCHON ‘75, and WILSON GAUL ‘10, along with visual arts professor Tim Segar, students, and former faculty members. “My work revolves around buildings because they express the power and genius of the human mind. I always come across a significant building that I think is important to study,” says SCHON.

CHRIS OLIVER, an article about his spring exhibit at the Community School of Music and Arts in Ithaca, New York. “Buildings are at once timeless and so urgent, such a basic human need, and can also be such hilarious exhibits of human tastes.”

‘02 “We doctors,” writes JOHN COAKLEY and KATE HOLLANDER. Last August, John graduated from the University of Wisconsin-Madison with a PhD in history, studying the early modern Caribbean. Kari defended her dissertation on 26th-century German intellectuals this spring and graduated from Boston University, also with a PhD in history. “We look forward to the college level in the Boston area. We get to see Marlboro folks quite a lot around here!”

‘03 ALLISON GOLD ‘06 and I are happily married in Brooklyn,” writes KURT RODECKER. “We are living with our two cars, George-Dude and Pork Chop. Allison is a nurse working in Manhattan, and I am co-owner of Grow Hill Farm. We both compete in local Olympic-style weightlifting competitions, and are always very busy.”

Marlboro welcomes Calena Romo ‘05 as an office manager at the Total Health Center. Born and raised in Marlboro, Calena is a third-generation Marlboro employee. Her mom, Lynn Lundsted, works in the mailroom, and her grandmother Joyce Whitney worked in the dining hall kitchen for many years.

‘05 LIZ CRAIN writes. “Living in Washington State, on 10 acres northeast of Seattle, with my first-generation Dutch-American partner, Bernard, and my pup, Indonesia, I think she’s dead and gone to heaven on this land. Leathoppper is a permaculture-inspired design with no-row cropping, but plenty of earthworks, water flow systems, and primitive rotational grazing to keep the soil healthy and the land thriving. This farm is not really cutting-edge, but agricultural as we see it now must start changing soon if there is going to be enough fertile land for us. Small, organic farms are the solution.”

MICHELLE WRUCK writes, “I’m enrolled in St. John’s master’s program in Early childhood education, in Santa Fe, New Mexico. I love it. I’ll graduate at the end of the summer and then I’ll probably also start teaching in some classical program as well. I’m hoping to teach at the college level in the humanities and am considering a University of New Mexico PhD program.”

‘07 SARAH DOBBINS left her position at the San Francisco Department of Public Health this year to start her second graduate degree. She is an MS in non profit management at University of California San Francisco, and in three years she will also be completing a PhD in mental health nursing practice. “This year I will be publishing two peer-reviewed manuscripts, one about housing as health care for the homeless and the other about using comics as a tool for public health communication in underserved communities,” writes Sarah. She lives in Oakland, California, with her partner KIRSTEN GRAVDHAL, writes. “Gabe Lein and I welcomed our son, Milo William Gravdahl, on February 7 this year. We are all thriving out in Colorado, though some day I hope to move back to New England.”

‘10 BRIAN MOONEY ‘90, writing in a emagazine of original fiction, published Recommended Reading. Electric Literature’s magaine of original fiction, published "Thorson is a writer who communicates it all down anyway,” says "Thorson is a writer who communicates it all down anyway,” says TERRY MULLENS. "Nothing about the war or the death of friends— it’s all done through brilliant," Thorson is a writer who communicates it all down anyway,” says TERRY MULLENS. "Nothing about the war or the death of friends— it’s all done through brilliant, original fiction, published "Thorson is a writer who communicates it all down anyway,” says TERRY MULLENS. "Nothing about the war or the death of friends— it’s all done through brilliant, original fiction, published "Thorson is a writer who communicates it all down anyway,” says TERRY MULLENS. "Nothing about the war or the death of friends— it’s all done through brilliant, original fiction, published Recommended Reading.

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BRIAN ANDREWS ‘00 and I are still living in California, on a farm in Napa. Sarah, with a PhD in history, studying the early modern Caribbean. Kari defended her dissertation on 26th-century German intellectuals this spring and graduated from Boston University, also with a PhD in history. “We look forward to the college level in the Boston area. We get to see Marlboro folks quite a lot around here!”

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**Outsmarting Brain Cancer: Tenley Archer ’03**

“I have found that my experience at Marlboro scales to other projects,” says Tenley Archer. “The OP gave me a solid experience in completing a big project, and made it less daunting to do it again, and again.” Following her time in environmental cell biology, Tenley started graduate school in the lab of her scientific examiner, Elena Casey, at Georgetown University. Completing her Ph.D with a dissertation on the role of transcription factors in neural development, she is now doing postdoctoral research at Boston Children’s Hospital.

“As a postdoc, I get to be really creative about solving scientific problems, and I have the best group of people to work with,” says Tenley. She and her colleagues are studying the best group of people to work with,” says Tenley. She and her colleagues are studying the brain cancer in children. Her team has identified several mutations associated with this disease, and her own work focuses on unraveling how some of these mutated genes contribute to cancer, in order to propose new treatments.

“We quickly realized we needed to take a systems biology approach because there are so few similarities from patient to patient. As a postdoc, I get to be really creative about solving scientific problems, and I have the best group of people to work with,” says Tenley. She and her colleagues are studying the best group of people to work with,” says Tenley. She and her colleagues are studying the brain cancer in children. Her team has identified several mutations associated with this disease, and her own work focuses on unraveling how some of these mutated genes contribute to cancer, in order to propose new treatments.

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“I understand that the senator had a great time at Marlboro this weekend,” says DREW TANABE, referring to commencement speaker Senator Patrick Leahy. “It is so cool to me that he spoke at commencement.” Drew is a junior staffer for Senator Leahy on agriculture, environment, and energy issues, and is headed to Cambridge University as an Oxford for a master’s in environmental policy.

“I’ve been having a phenomenal time creating microbes for arts around a year now,” says EVAN LORENZEN in an interview on kuro.com, a CNN network site. The article, titled “These Tiny Books Are a Big Deal,” focuses on Evan’s penchant for creating handmade, illustrated books “smaller than some snowflakes” such as one called Life’s Little Pleasures. “I really hope that the book inspires others to investigate the little pleasures in their lives that often go unnoticed or disregarded,” says Evan. goo.gl/LoXnXa.

ALEXIA BOGGS is attending law school at the University of Mississippi, in Oxford, Mississippi. “ANNA LUCIA UHLEIN ’14 and SEAN PYLES visited me this weekend, from New York City and San Francisco, respectively,” she writes. “Coming from the edges of each coast to Mississippi, my former classmates brought with them a special feeling of home away from home. I drew from the lessons I learned at Marlboro on a regular basis. I am focusing on space law—a decision that was first sparked by Eric Told ’11 and his Plan on the history of space. In January, I won a negotiation competition and a spot on the University of Mississippi School of Law’s Negotiation Board. Over the summer, Alexia worked in Washington as a clerk for Senator Patrick Leahy.

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IN MEMORIAM

Alan Ternes, former trustee
A resident of Bellows Falls, and a Marlboro Trustee from 1994 to 2004, Alan Ternes died in December 2014 in Denver, Colorado. Born in Detroit, Alan lived for most of his professional life in New York City, moving to Vermont in 1994. He was the editor emeritus of Natural History magazine and former director of the American Museum of Natural History, in New York. He spent his early career as a reporter, then bureau chief, for Stars and Stripes; as a reporter and magazine editor of the Detroit News; and as a city editor at the Times Herald Record in Middletown, New York. He was the editor of the 1975 book Aints, Indians, and Little Dinosauers, a compilation of articles from Natural History in celebration of the 75th anniversary of the magazine.

He travelled widely throughout his life, and in 1998 he sailed his boat “The Nighthawk” solo from Nova Scotia to the Azores—and throughout the Mediterranean over the next 15 years. Alan is survived by his wife, Barbara, and three children.

Milton Randolph, former student
Marlboro’s first African-American student, Milton Randolph, died in June 2015, in Duluth, Georgia. Milton grew up and went to high school in Virginia, and came to Marlboro College in 1951. At Marlboro, Milton gravitated toward music, especially voice. He served on the select board and chaired the Social Committee. According to American studies professor Dick Judd, “Milton has been one of the leaders of the Marlboro College community, and one of the most popular members of the student body.” His Marlboro career was cut short when he was drafted into the army after his junior year, and served with honor as a paratrooper in the 101st Airborne Division. Milton completed his bachelor’s degree in 1962 at Fisk University, in Tennessee. In 2005, Milton was recognized for donating the personal papers of celebrated musician William Levi Dawson, his uncle, to Emory University. He is survived by his wife, Marian, and daughter Jennifer.

Richard Coutant ’69
Longtime Guilford neighbor Richard Henry Coutant III died at home in June, six weeks after being diagnosed with pancreatic cancer. Richard was 67. He was born in New Jersey, and his family moved to East Bethel, Vermont, in 1953. He graduated from Montpelier High School, and at Marlboro he studied history and did a Plan of Concentration on the development of social institutions in early England. For many years he ran the CETA (Comprehensive Employment and Training Act) office in Brattleboro and became well known for his compassion and creativity. After a brief first marriage, he met and wed local poet and teacher Verandah Porche in 1979. With that union, he became the proud father of Oona Adams FS94 and then Emily Julia Coutant, born in 1981. In 1986 he received a law degree from Vermont Law School, where he graduated magna cum laude, and began work in Bellows Falls for the law firm of Salmon and Nostrand, where he remained until his death. He leaves his wife, daughters, son-in-law, granddaughter, and sister, Christopher Coutant ’71 of Brattleboro.

Melissa Ann Spore ’71
For many years a self-employed instructional designer, Melissa Spore died in May in Saskatoon, Saskatchewan. Melissa grew up in Virginia before coming to Marlboro College, where she did a Plan of Concentration on Victorian literature, specifically the poetry of Tennyson. She went on to attend Columbia University before moving to Canada in 1974. She moved to Saskatoon in 1996 to take up a post with the University of Saskatchewan, where she was involved for many years in distance education. “She was passionate about both the benefits of sound, democratic education and the perils of bad education,” said her brother, Stuart Spore ’69. “Her thinking was very much informed by her time at Marlboro.” Melissa was the co-author (with her sister Sally Bigwood) of The Designer’s Guide to Presenting Numbers, Figures, and Charts. She is survived by her brother, sister, brother-in-law, and niece.

Anne Granwell, former student
A resident of Troy, New York, Anne Granwell died in February 2015 at Evergreen Commons Nursing Home in East Greenbush. Born in Manhattan, she graduated from the Charles E. Ellis School for Fatherless Girls in Newtown Square, Pennsylvania, before coming to Marlboro in 1967. Anne focused on English, and after leaving Marlboro was an aspiring writer and the author of a local newspaper column called “The Country Mouse.” Anne’s marriage to Marlboro alumnus Bennett Blackburn ’70 ended in divorce, and she later married John Meringolo. She was the mother of three sons. She once wrote, “Have enjoyed Potash Hill very much all these years…. You’ll always be that special school for me.” While living in Troy, Anne was a volunteer at the senior center there, and in her spare time she was an avid reader and an enthusiastic promoter of Marlboro College on social media.

Susan Keese, former staff member
Editor of Potash Hill in the late 1980s and early ’90s and longtime public relations director for Marlboro College, Susan Keese died in March 2015 at the age of 67. Susan started her Vermont news career with the Rutland Herald in 1982, and went on to become an award-winning correspondent for Vermont Public Radio and producer of the station’s Vermont Edition show. She developed a following across the state with her distinctive voice, empathetic style, and cadenced delivery. “Susan was not only a great reporter, she also was a huge friend to Vermont,” said Governor Peter Shumlin. He praised her for “reporting accurately and with extra care” about sensitive issues, such as the Vermont Yankee nuclear power plant and the closing of the Austine School for the Deaf. Susan leaves her husband, John “Bud” Pyatak, a retired South Newfane lawyer, as well as two children and three grandchildren.

Mary Karis, staff member
The program coordinator for the MBA in Managing for Sustainability and MSM in Mission-Driven Organizations programs for several years, Mary Karis died in June after a struggle with cancer. She was surrounded by a circle of friends and family throughout this experience as, in her own words, she “met and worked with” the illness that had come into her life. She had a deep connection to nature and drew strength and learning from it to her last days. “Mary shared deeply of herself in her service not just to the MBA and MDO programs but to each individual associated with them,” said Sean Conley, associate dean for graduate and professional studies. “She was an important and connecting presence, alert to the needs of others and quick to give help or comfort.”
WE LOVE LUCY’S MARLBORO
BY MICHAEL DELAURENTIS

At commencement last May, the college announced a new academic award in honor of Lucy DeLaurentis ’10, who passed away in January. Lucy’s father, Michael, reflects on that announcement and the Marlboro community he has come to love in Lucy’s absence.

We knew it would be difficult to walk the ground Lucy walked for six years, recalling the good times and bad, the central years of her adult life. When the moment of President Ellen’s recognition of Lucy and the announcement of the scholarship came, though, the depth of emotion that welled up surprised us. The feelings are clearly still very raw, and there’s obviously not much that’s more important to us right now than remembering Lucy through this scholarship. That moment sealed for us a permanent, direct attachment to the Marlboro community.

Lucy’s years at Marlboro were definitely the best of her too-short life. What impressed us was how close Lucy was with her teachers, as well as her friends—friends, teachers: they all blended together. Each of her teachers gave her so much individual attention, which may have contributed to Lucy’s feeling that she could never settle for merely acceptable: she needed to deliver her best, for her own pride and satisfaction and as gratitude to her teachers for their care and attention.

We love Lucy’s Marlboro friends, now our own. They mean so much more to us now—not just as continuing sources of fond memories about Lucy, but as virtual family members by extension and intensely interesting individuals. Each is so impressive in his or her own way. Two of Lucy’s friends spoke at her memorial service; several who attended and heard them were so impressed that they googled Marlboro College to learn where these poised, articulate individuals were educated.

What we have come to appreciate far more about Marlboro, since Lucy’s death, is just how central it is in the lives of all members of its community—and why. We have come to see why Lucy became so attached to her friends and teachers at Marlboro—to the community at large. We both have multiple degrees from elite small institutions, but we have never seen anything that approaches Marlboro in the intensely individual focus each member gives to each other, and with it a very close approach to true democracy. Interacting with Lucy’s friends and teachers, we have a more vivid sense of the rigor and creativity cherished and fostered at Marlboro.

To learn about giving to Lucy’s scholarship and other named awards, go to marlboro.edu/giving/areas.

Top> Lucy walks across stage after receiving her Marlboro diploma. Photo by Jeff Woodward
Bottom> Lucy joins in the massive hug-fest following commencement. Photo by Dianna Noyes

Only in Marlboro would you find community members lining up at the Kona Ice truck for a free snow cone in April, when it was still 40 degrees. The occasion was a special lunch to celebrate the little people on campus, like Akash Rana, seen here receiving an assist from his dad, Saurav Rana ’06.

Parting Shot
Potash Hill looks the same but feels different. Learn about Kevin Quigley, Marlboro’s new president, and what fresh perspectives and experiences he brings to the college, on page 18.