

Volume XXXI • Number 2

Winter 2014-15

# Keene State Today

THE MAGAZINE FOR ALUMNI AND FRIENDS

THE ARTS ISSUE

Keene  
STATE COLLEGE



# Keene State Today

Volume XXXI  
Number 2  
Winter 2014-15

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*Keene State Today* is published three times a year by the Marketing and Communications Office, Keene State College. Periodicals postage rate is paid at Keene, NH, and additional offices. US Postal Service No. 015-914.

Postmaster: Please send address changes to *Keene State Today*, 229 Main St., Keene, NH 03435-2701.

Address change: Make sure you don't miss the next issue of *Keene State Today*. Send information – your name, class year, spouse's name and class year, new address including zip code, telephone number, and email address – to Alumni Center, Keene State College, 229 Main St., Keene, NH 03435-2701.

## THE ARTS ISSUE

The arts. They add color, texture, sound, and sensation to our lives. They help us see, hear, and experience the world more precisely and with a sense of wonder. This issue of *Keene State Today* takes a look at alumni, students, and faculty who are engaged in the arts – some as professionals, some as amateurs, some as learners, and all as people who are following their passions. Read through these pages for a celebration of things artistic and an affirmation of the importance of the arts in all of our lives.

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Pastel chalk. Photography by William Wrobel '11 and Elsie Larson; design by Tim Thrasher

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Senior Lauren Weiner, a vocal performance major. Photo by William Wrobel '11

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## Going Beyond the Conventional

From Dr. Anne E. Huot, *President, Keene State College*

**H**ardly a day goes by where the arts are not highly visible at Keene State College. The many inventive ways that our alumni have incorporated creativity into their work inspire us in our own pursuits. Our faculty bring the finest credentials and experience to their teaching, research, and practice. And our students embrace an appreciation and understanding of the arts through active participation that opens new worlds of experience, collaboration, and potential for them, regardless of their field of study.



Engagement with the arts takes us beyond the conventional. The focus on creative thinking, interdisciplinary approaches that fuel collaboration, and the persistent exploration and expansion of one's discipline are as inherent in the study and enjoyment of the arts as they are in any other field. Much has been said about the need to prepare more college graduates in the fields of science, technology, engineering, and math (STEM) in order to drive the economy of our nation. Yet we also hear frequently from business leaders that the well-

qualified workforce of tomorrow depends on college graduates who are prepared to work in an increasingly diverse and globally interdependent world, who are able to collaborate on teams, who discern information from multiple sources and reflect critically on that data, and who communicate effectively across multiple channels. Deep engagement in the arts is integral to developing the full range of skills that employers look for. At Keene State, STEM would not be complete without the inclusion of the arts – STEAM.

And we should not overlook the value of the enjoyment that participation in the arts brings to our world. It is a universal language and a certain means to building a sense of community – important concepts in our increasingly global society. As I continue to encourage our students to explore the boundless opportunities that the arts offers them, I hope that we all take a moment to reflect on the many ways that the arts enrich our lives.

## 'I've Always Called Myself a Writer'

**I**t's mid-November, and Jill Giambruno, a first-year health science major, has a lot on her mind. Yes, there are papers and final projects to complete, and those are her top priority. But she's also thinking about six college students spending a week together in a ski lodge – or maybe it's a beach house? She hasn't decided yet.

The six students, a brother and sister and their friends, are characters in *A Week Lost*, a novel that Giambruno is writing as part of National Novel Writing Month. For the uninitiated, NaNoWriMo, as it's called, is a nonprofit that encourages people to write a 50,000-word novel during the month of November. This year, some 400,000 writers from all over the world are taking part – including Giambruno, who is making her fourth attempt to complete an entire book in one month. Her previous tries resulted in one novel, *Life In Between*, and two narratives that fizzled out. Meeting the goal requires cranking out 1,667 words a day – about six pages, double spaced.



Jill Giambruno at work on her novel. Photo by Lynn Roman '05

Is she nuts? Her friends on campus think so. "They say, 'Are you kidding me? Every day you sit down and do that?'"

Well, yes. "I've always called myself a writer," she says. "It's always been a way I identify myself."

She also identifies herself as a medic. She's a volunteer EMT who serves with a fire department in her Bethel, Connecticut, hometown. At Keene State, she hopes to gain entrance into the nursing program. As it happens, her passions for health care and writing sometimes overlap: she gets story ideas through her EMT work. "I meet people in the raw, having emotional experiences," she says. "This could be the worst day of their life."

At the moment, Giambruno is behind in her NaNoWriMo word count, and she realizes she may not be able to wrap up the novel in one month. But she's invested enough that she plans to continue working on it. She wants to know where her characters are headed. "They control me; it's not the other way around," she says. "I don't have much say in the matter."

*Ernest Hebert '69 is the author of, among others, seven novels set in fictional Darby, New Hampshire, including the recently released Howard Elman's Farewell. In October, he spoke at Keene State. This excerpt touches on his freshman year:*

## 'I HIT THE BOOKS . . . AND I WAS HAPPY'

**I** was 23 years old and I was terrified of failing in school. I decided to spend my time doing nothing but studying. I did my assignments and then some. No social life, no recreation time – I just hit the books. And . . . and . . . I was happy. I started studying out of fear and ended up studying out of love for the learning life. Freshman year was miraculous for me. After my first freshman composition, the instructor, Mr. Francgon Jones, called me into his office and handed me my paper. There was an "A" on it. It was the first A I'd ever received. Mr. Jones told me I had writing talent. How he was able to divine talent from one paper I don't know. All I remember is that it was the first time anybody had ever told me that I might be good at something.

By the second semester, I was writing for the school newspaper, then called *The Monadnock*, and the editor, Ros Gessner, gave me my own column, "Hebert Says." It's a little embarrassing to think about today, but what the hell. I published a piece in *The Keene Shopper News*, a satire on motorcyclists. Kind of ironic since a couple years later I became a mad motorcyclist myself. I was paid 5 cents a column inch, my first payday as a writer, and the editor, Barbara Shakour, offered me a full-time job, which I declined because by now school meant everything to me. I will forever be grateful to Mrs. Shakour for showing faith in my potential.

How I went from being a non-writer – never wrote letters,



Ernie Hebert on the Keene State campus.

nor diary entries, never wrote anything – to being almost instantly a pretty good writer remains a mystery to me, but it might have something to do with my ability to diagram sentences that I learned from the Sisters of Mercy at St. Joseph's School. Diagramming sentences and geometry were the only topics I was halfway good at in school. Somehow without actually writing I had acquired a good understanding of how words are put together to make meaning – the architectural floor plan of the English language, if you will. When I started to write I was ready.

–Ernie Hebert '69

Read Hebert's complete address at [keene.edu/mag](http://keene.edu/mag).





## IN TUNE WITH LIFE'S MYSTERIES:

**Not one, but two of New England's state poets laureate have ties to Keene State College. Wesley McNair '63, the author of 20 books, including 10 of poetry, and professor emeritus at the University of Maine at Farmington, is poet laureate of Maine. Alice B. Fogel, a lecturer in Keene State's English Department, author of four books of poetry and a handbook for reading poetry, is poet laureate of New Hampshire. Keene State Today invited the two to join in an expansive email "conversation" about the art of poetry, where it fits in today's world, and why it matters.**

**KEENE STATE TODAY:** How do you each see your role as state poet laureate?

**ALICE:** Literature deepens and broadens our relationships to others, to ourselves, to the natural world, to history, time, and the mystery of being alive. In particular, the language of poetry is the translation or expression of experience. But it isn't only that; the language of poetry is experience. When we read or listen to the exploded moment of a poem, our only limits are in our abilities to set ourselves aside and bring empathy there instead. If people are willing to be more exposed to poetry's vast variety, less judgmental of it, and less judgmental of ourselves when we don't "get" it, then more people would understand that its voiced mysteries are profoundly useful to our lives. To this end, I want to be a sort of ambassador of poetry, increasing people's openness to it and comfort level with it, as readers, from all walks of life.


**WES:** I like your emphasis on bringing poetry to the people, Alice, because I'm out to do the same thing. I sometimes think of it as restoring the broken connection between poetry and the general public. Not so long ago in these parts, ordinary people knew poems by heart and recited them for their families or local Grange meetings. Maine's most famous poets, Longfellow, Robinson, and Millay, were best-selling authors. Poetry was simply part of the culture, unlike today, when poetry has become the property of a small literary circuit. Yet people outside the circuit continue to value poetry. They understand the poem's unique power to express the feelings that matter

most to us. That's why they turn to poetry on milestone occasions like weddings and funerals and commencement exercises. So over the past four years I've been working on a series of statewide initiatives that remind them that poetry isn't only for special occasions, but for every day of our lives.

**ALICE:** Wes, what you're saying about poetry's slippage from the culture is, I think, a symptom of a larger issue, a suspicion for what is considered intellectual or elitist. I won't go further into that, but I'm glad to see you thinking about it at the level of poetry for the people. I'd like to hear about those state-wide initiatives. How are you getting more people to poetry in their daily lives?

**WES:** Each April at the governor's mansion we sponsor a poetry day, and at each one I introduce a new statewide poetry initiative. There have been four of these initiatives so far.



Alice B. Fogel and Wes McNair '63 in Hartford, Connecticut, at An Evening of New England Poets Laureate, presented by the Riverwood Poetry Series.  
 More info on the series online at [keene.edu/mag](http://keene.edu/mag).

The first one was a column called "Take Heart: A Conversation in Poetry," now in 30 Maine newspapers and magazines and in the first of two anthologies from Down East Books. The second was The Maine Poetry Express, a series of 20 events in towns and cities across the state, each featuring area poets reading from their work, along with five or six ordinary citizens who read two favorite poems apiece from three Maine anthologies I've edited and explain what the poems mean to them.

Two more include an initiative called "Poets in Public," a series of YouTube videos featuring Maine poets reading and discussing their work, and a special poetry website. Then there's my current initiative, Imagination 101: Poetry in the Schools, featuring a tour of Maine schools by a team of poets – one a "page" poet, another a hip-hop poet, and the third a spoken word poet – with the aim of revolutionizing poetry in the

schools. What have you been up to in New Hampshire, Alice?

**ALICE:** I am roaming the state doing readings, talks, workshops, and reading (how to appreciate poetry without necessarily "getting" it) programs for people to take in more and more poetry. I've compiled a list of all the living and recently deceased New Hampshire poets who have published at least one book, organized by name, town, and county, and sent that list to all the libraries in the state, encouraging librarians to

## A Conversation Between Poets Laureate

carry their neighbors' books and invite them in to read to their communities. I'm planning a state-wide library-hosted event for April, during which anyone can come and share a poem they like. Other plans are afoot.

**KEENE STATE TODAY:** Would you each write a bit about a poem that was important to you early in your career?

**WES:** Your question takes me back to my days at Keene State, where I studied poetry with Malcolm Keddy and took History of the English Language, taught by Sprague Drenan. One of Drenan's assignments was to learn by heart the first part of Chaucer's *Canterbury Tales* in Middle English. This led me to memorize other poetry, including poems of John Keats, "On First Looking into Chapman's Homer" and "When I Have Fears That I May Cease to Be." As I look back on those sonnets, I see that they gave me early lessons in how to create sentences in poetry that both unfold and gather momentum as they go. "When I Have Fears That I May Cease to Be" also showed me how important it is to fling your whole self into a poem, including your deepest grief and suffering.

**ALICE:** In high school, I was pursuing poems everywhere. When Robert Creeley's poem "Words" came my way, it seemed to me to address my own need for finding words not so much to express but to explore and understand perception. I still don't know what happens grammatically at the end of it, but its weird change in direction never ceases to awe me.

Here I will confess that I am what is referred to as a "non-immersive" poet. An immersive writer makes words disappear on the page or in the ear, and we are transported FROM OR BY THEM to places and feelings as if by alchemy. The non-immersive writer cares perhaps more about language in itself than its message or meaning; she wants you to notice the words and their shapes on the page, to be transported INTO their sounds and arrangements and beauty. I want you to see images and consider ideas and feel something, but I also want the words to leap off the page and do a little dance in your throat.

**KEENE STATE TODAY:** I know you are both interested in breaking down that wall that's gone up between the general public and poems. What do you say to people when they ask how to read or listen to or understand a poem?

**ALICE:** I do not entirely understand the "wall" that many people have between them and poetry, but I suspect that it is also blocking their way to other aspects of their inner lives and our shared humanity. Our culture itself can often be that wall. But

whether someone "understands" a poem is not the main point for me. I don't care about understanding so much as experiencing, being open to creating a relationship between the reader and the poem that lets each enter the other, and through that connection opening up our relationship to our shared humanity.


There are some simple ways that anyone can find to enter a poem's world – through its language, its images or sounds, the feelings and thoughts it turns on inside you – AND no matter how much you understand of what goes into a poem, or how to get into a poem, you are still going to feel mystified most of the time when you read a poem. This is not a fault in you or the poem; it's a blessing. This truth echoes the mystery of life itself.

So if the wall is "I don't get it," then that wall is really not made of anything other than a perception that we are supposed to "get" poems. If we let go of that false rule, we will see that there is no wall at all.

**WES:** I agree with you, Alice, that experiencing the poem is the main issue. A poem only wants us, as the poet Philip Booth once said, to "come to our senses" – not only to our five senses, but to the intuitive sense of the world we were all born with. The best poems awaken our intuitive selves, which are our deepest and truest selves.

Poetry returns us to mystery, too, by naming this life we thought we knew in a new way. But I have to differ with you about the subject of understanding, because it seems to me that understanding is an important aim for many poems. The ones I love most say, "Brother or sister of mine, this is what I have cared about, this is what matters to me." They increase our awareness of what life is really about down underneath the distractions, and they help us to live it.

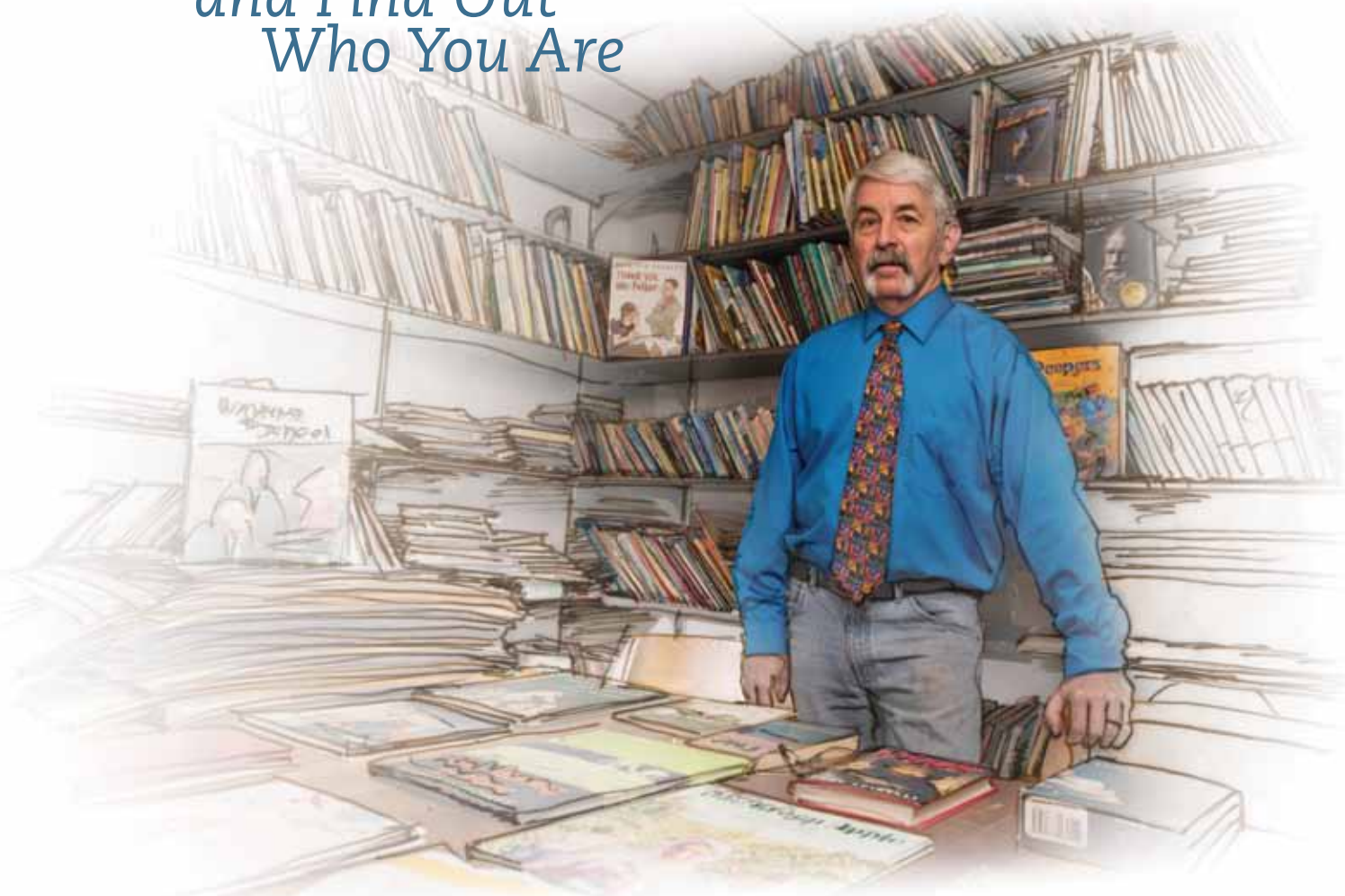
So I would advise the uninitiated reader not to read the poem only once, as we might do with an article in the newspaper, but two, three, or more times in order to take it all in, realizing that every good poem is measuring us, and not the other way around. I would also tell the reader to be alert to a certain movement many poems have – the movement toward a final turn, where we somehow discover how the specific thing observed relates to a larger thought or consideration. Every poem depends on a change of mind or a change of heart, and the final turn is often the source of that change.

 Read the complete conversation online, along with the poems "Words" by Robert Creeley and "When I Have Fears That I May Cease to Be" by John Keats, at [keene.edu/mag](http://keene.edu/mag).



# READ A BOOK

## and Find Out Who You Are



David White. Photo illustration by William Wrobel '11 and Tim Thrasher

Once upon a time (1978), in a land not-so far, far away (Rhodes Hall), a valiant young education professor (David White) hoped to expand his love for children's literature beyond the classroom. He convinced a handful of notable New England children's book writers and illustrators to spend a Saturday on campus and invited the community to come and meet them and hear about their work.

Turn the page to 2015, and White has just presided over the 38th annual Keene State College Children's Literature Festival – which has to date featured 157

authors and illustrators and boasts four spin-offs. The Festival Gallery Collection gathers together framed artwork related to children's book illustration – it's transformed the first-floor hallways of Rhodes into a museum of sorts. The Festival Manuscript Collection, housed in Mason Library, includes original papers from writers including Jane Yolen, Elizabeth Yates, and Patricia McKissack. The Festival Owl Collection features 104 original illustrations of owls, created especially for Keene State by featured Festival illustrators. The Festival Scholarships provide annual \$1,000 grants to two students, who do independent study and participate in the Festival.

"I had a wonderful professor of children's literature at the University of Virginia who got me really excited about children's books," says White, "and when I first came to Keene State in 1975, I realized many of the people I'd studied lived nearby. I started meeting them, and that's how I got the idea for the Festival."

Children's books are compelling for a number of reasons, not the least of which is that they frequently merge visual arts and literature. White is also taken by the fact that, like their counterparts for adults, books for kids and youths take on topics that are challenging and deeply personal, getting at some of life's "big picture" questions.

When he teaches Children's Literature at Keene State, he asks his students to consider two such questions: What does it mean to be human? How can we become more so?

"I think books give us possible answers to those questions," he says.

Keene State Today asked White to select a few books by authors who've spoken at the Children's Literature Festival that offer particular insight into the questions of being human. He suggests several:

*Bridge to Terabithia*. Katherine Paterson's Newbery Medal-winning young adult novel grapples with the topic of the death of a friend. But, Paterson wrote in a 1980 article in *The Writer*, "I will not take a young reader through a story and in the end abandon him. That is, I will not write a book that closes in despair."

*Frog and Toad* books. This series of children's books, written and illustrated by Arnold Lobel, focuses on friendship. "In one of them," says White, "a good friend has the ability to say things to you that you may not want to hear, but you can grow in the process. Lobel talks about the joys of friendship and sharing times together, and that even good friends will hit a bump every once in a while. That helps develop this idea that all of us need friends. So what is a friend? What is friendship?"

*Tuck Everlasting*. A children's fantasy novel by Natalie Babbitt, *Tuck Everlasting* features Winnie Foster, a girl in love with a boy who has drunk from the spring of immortality – and given the option of taking a drink herself. "So many people will say, 'Oh, that book helped me because it makes me think about how horrible it would be to live forever,'" White says. "While that's true, I think the message of the book is: We cannot be like the Tucks. We don't have the option of living

forever – physically, anyway. But we could be like Winnie Foster, who chose to do something wonderful with her life."

*Sarah, Plain and Tall*. The well-known children's novel features a mail-order bride from Maine who traveled out West to marry a widower with two children. In Patricia MacLachlan's speech accepting the Newbery Award for the book, she touches on her parents' belief that "it is the daily grace and dignity with which we survive that children most need and wish to know about in books. My parents believed in the truths of literature, and it was my mother who urged me to 'read a book, and find out who you are.'"

*The Giver*. Lois Lowry's young adult novel is set in a dystopian society that emphasizes sameness and superficiality. White teaches *The Giver* in his Children's Literature class, and he asks his students to reflect on ways in which American society does the same. "By the time we get through it," he says, "one thing they will often say is, 'I never realized how significant having choices is in my life.'"

*Maniac Magee*. Jerry Spinelli's 1990 children's novel looks at issues of racism and homelessness through the story of an orphaned boy. "Maniac Magee is, to my way of thinking, both the kid we all once were and the kids we now look after," Spinelli said in accepting the Newbery Award. "He is us and ours, was and is. And insofar as he has no address, everywhere is home; insofar as he belongs to no one, everyone is free to claim him."



*Blueberries for Sal*, *One Morning in Maine*, and *Make Way for Ducklings*. Robert McCloskey's children's picture books – these three and many others – deal with the important topic of family without bringing in serious social issues. "His books are so much about family life," says White, "like losing a tooth – how even that can be a significant event."

*Smoky Night*. Some of Eve Bunting's books

are set in her native Northern Ireland, but *Smoky Night* focuses on the riots in Los Angeles after police officers were acquitted of beating an African American man, Rodney King. A topic for a children's picture book? Yes, says White: "Eve Bunting said the first thought that went through her mind during the riots was, What do the children see? What are the children experiencing?"

*Thank You, Mr. Falker*. Patricia Polacco's autobiographical picture book tells the story of how a caring teacher recognized that she had a learning disability and got her the help she needed. "She calls teachers the real heroes of our society," says White.

David White is looking forward to a few plot changes in his own story. After 40 years at Keene State, he'll step down from full-time teaching this spring. Next year he'll teach half time. He'll also continue to direct the Children's Literature Festival. Citing the dear friends he's made over the course of 38 years of Festivals and four decades of teaching, he says, "It's been totally enriching. I can't imagine what my life would have been had it not been this."

In other words, he's been living happily ever after.

Learn more about the Children's Literature Festival at [keene.edu/mag](http://keene.edu/mag).



## “They’re just doodles!”

said Aileen Shaw ’10 when her biology professor, Kristen Porter-Utley, asked to see her pencil drawings of flowers. Doodles or not, Porter-Utley liked

## thinking in dots

what she saw. If Shaw could learn stippling – the “dotting” technique used in botanical illustration – Porter-Utley would hire her as illustrator for a grant-funded research project that’s still ongoing. The professor and four colleagues are attempting to trace the evolution of passionflowers. They are identifying (using DNA sequencing and the physical characteristics of the plants) groups of passionflowers that share a close evolutionary past, figuring out how the plants have been distributed around the globe, and attempting to find effective ways to conserve them. Many of these plants occur outside of the Americas; it is



Aileen Shaw '10

important to help botanists around the world correctly identify passionflower species so that they can preserve those that are endangered.

The scientists need detailed illustrations of the various passionflowers found all over the world for identification and comparison purposes.

That’s where Shaw comes in. While she’d weighed studying either art or science at Keene State, she ultimately chose environmental science. But science brought her back to art: after graduation, she spent the summer learning to stipple. Now, when she’s not at work at one of her seasonal jobs – at Sunset Farm in Alstead, New Hampshire, and at Anderson the Florist in Keene – she’s likely to be painstakingly creating images of flowers, one dot at a time.

“You have to get used to it,” she says of the technique. “Thinking in dots. When I did pencil drawings, I thought in pencil shadings. It’s all dots now.”

Why pen-and-ink illustrations rather than photographs? Because Shaw’s artwork is in the service of science. While it might take six or seven photos to clearly highlight all of the pieces of a plant that a scientist needs to see – buds, fruits, flower, stem – Shaw can take those pieces from several photos and compile them into one illustration. “I can custom design a picture and be scientifically accurate. They use these for identification so everything has to be exactly the right proportion.”

Shaw’s inspiration comes from working with live plants, she says. “Seeing everything growing is how you see the depth in things. I really like to see the small things and make people look at them.”

👁️ Learn more about Porter-Utley’s work at [keene.edu/mag](http://keene.edu/mag).

## The Life of Books

Jonathan Gitelson, assistant professor of art, is the son of social workers and majored in literature and photography as an undergraduate. So it’s not surprising that his artwork *Marginalia*, which is on display as part of the *Bibliothecaphilia* exhibit at the Massachusetts Museum of Contemporary Art (a.k.a. Mass MoCA), straddles literary and visual arts to explore personal history through a surprising medium – the jottings, underlines, doodles, and scraps of paper left behind in the books found in used book stores. What do those scribbles say about a person, and how is their meaning transformed when the book leaves the original owner’s hands and makes its way to a used book store and then into the hands of a new owner?

“It’s about these disappearing histories and these kinds of paradigm shifts,” Gitelson says, noting that as people interact less with books, writing in the margins becomes more of a rarity.

*Marginalia* includes a large shelf filled with



marked-up used books for museum-goers to peruse. Gitelson has framed items he found tucked into books – hand-written sheet music, photographs, ticket stubs, and, in one case, a list of pros and cons on whether to commit suicide. He’s also displaying artwork he created from used books, like scans of highlighted pages with the text removed, and presenting audio recordings of musicians performing musical scores found among the pages.

“A lot of times you have an interior monologue being expressed in the books. For example, ‘I totally disagree with that. That’s complete bull.’ They’re talking to themselves through this book. It’s not just about understanding what an assigned book is about. It’s also someone’s phone number, or it’s a copy of *Our Town* where a student scribbled ‘If I’m still stuck in this school next year, please kill me.’ Sometimes it’s really interesting how every line in the

entire book is highlighted. It just obliterates itself. Or the first 30 pages will be heavily marked, and then there’s nothing. These small details – I find them fascinating.”

👁️ Link to more info at [keene.edu/mag](http://keene.edu/mag).



Jonathan Gitelson

Spend enough time sitting in traffic, and it may land you a starring role in a feature film. At least, that’s what happened to Randall Hoyt – who, it should be noted, was not looking to star in a film. Hoyt, an associate professor of art who teaches graphic design at Keene

a board game about traffic, aptly named “Turnpike.” Along the way he met Doug Morse, a filmmaker who was making a documentary about board games. Morse followed Hoyt around Gen Con – a giant gaming convention held in Indianapolis – and filmed him as he pitched Turnpike to game publishers.

“Americans love their cars,” says Hoyt. “When you get enough people in their cars, it creates a problem because it generates traffic. Everyone hates traffic. And I thought, well, what’s more American than driving in traffic?”

Hence the film’s title, *The Next Great American Game*. Turnpike simulates driving in traffic, with players moving plastic cars along a highway-shaped game board, positioning themselves to move ahead while throwing obstacles in the way of other players’ cars.

It’s a companionable game, says Hoyt, one that’s adversarial, but in a tongue-and-

## Stuck in Traffic? ROLL THE DICE

cheek way. “I call it a ‘trash-talking beer and pretzels kind of game,’” says the professor, who has been testing and

refining the game for seven years. Board game design is a tough industry to break into, but Hoyt – who has an independent design practice in addition to teaching – is getting extra access to publishers because of the documentary. He’s due to attend a Birmingham, England, screening of *The Next Great American Game* in May, and plans to bring along copies of *Traffic* for people to try out.

“He redirected his whole documentary to focus on my journey to try to publish my game,” Hoyt says of filmmaker Morse. “I’m just being me. I tend to be a gregarious character. When you put me in front of a camera, I light up. So the journey of being filmed and the journey of my game became entwined.”

👁️ Link to the film trailer at [keene.edu/mag](http://keene.edu/mag).

## Making the Cuts

### “I love the art of storytelling,”

says J. Alex Cucchi ’12, “and I love the visual medium of film. I think it’s the best way to get an idea across to a mass audience.”

Since graduating from Keene State, Cucchi has been part of a team that does just that – helps Ken Burns get his ideas across in film. After landing a coveted internship with Burns’s Florentine Films, Cucchi was hired as an apprentice editor on two Burns documentaries – *The Address*, which aired on PBS last spring, and *Vietnam*, now in production. He joins several other Keene State alumni at Florentine.

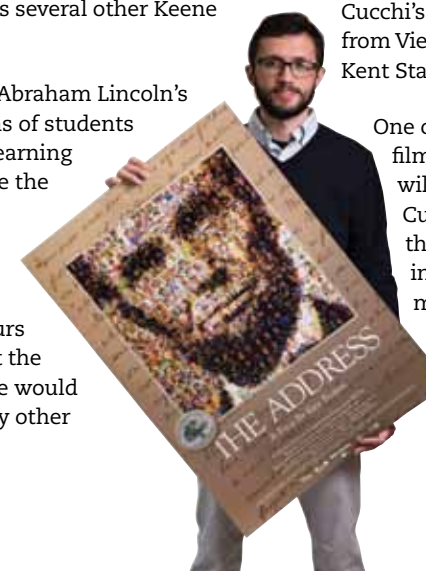
*The Address*, a feature film, looks at Abraham Lincoln’s Gettysburg Address through the lens of students at a Vermont school for boys with learning disabilities, who annually memorize the famous speech and then recite it for an audience. “At first, it was just overload of information and visuals and sound,” says Cucchi of the process of boiling down 280 hours of footage into a 90-minute film. “At the beginning, it seemed impossible. We would have screenings every week or every other

week with Ken. We would take things out, put new things in, take new things out, put new things in. Eventually you could see the story weaving through, and then it was a matter of filling in the gaps. To see it finally done was incredible.”

Contrast that to *Vietnam*, slated to be a 10-part, 20-hour series that looks at the war from multiple perspectives. Cucchi is assigned to two-and-a-half episodes, but he’s also in charge of all archival footage – about 10,000 clips so far, with hundreds more coming in weekly. When an editor needs a particular clip, it’s Cucchi’s job to put his hands on it quickly. “We’re getting stuff from Vietnam, from reporters, personal items, home front stuff, Kent State stuff,” he says.

One of the schoolboys featured in *The Address* says in the film, “If I recite this address in front of people, I think it will make me feel like I can actually do anything I want.” Cucchi can relate. Working with Florentine is giving him the experience and know-how to move on in the film industry. “I’m learning a lot of skills that would prepare me for anything in film,” he says. “It’s just a broad intake of knowledge, so I’ll be ready for anything that comes next – which is awesome.”

Alex Cucchi ’12



Courtesy photo

State, lived for 15 years in Connecticut, a place known for heavy traffic and aggressive drivers. While sitting in that traffic, he started naming the different moves other drivers would make – a leapfrog, a logjam. That led to designing



## THE THORNE-SAGENDORPH GALLERY:

## 50 Years of Celebrating the Arts

A bit of trivia: the pitched walls on the top floor of the Hale Building played a pivotal role in the establishment of the Thorne-Sagendorph Art Gallery on the Keene State campus. The gallery celebrates its 50<sup>th</sup> anniversary this year, but the story goes back further – all the way to 1956.

BeaTrix Sagendorph of neighboring Dublin, New Hampshire, was taking an art class in a studio tucked under the Hale Building's roof. An accomplished artist who illustrated all of the covers of *Yankee*, the magazine founded and published by her husband, Robb, she was hoping to pick up some pointers on teaching art as she'd agreed to take on some classes at a local public school.

By then, she'd already formulated the idea of launching an art gallery someplace in southwest New Hampshire as a way to honor the memory of her mother, Louise Thorne.

"During one art class the teacher remarked that it was too bad pictures could not be displayed on the slanting walls as the display could help explain the lessons," Sagendorph wrote later. "An idea flashed into my mind: Why couldn't this be the place for my art gallery?"

Turns out it could. Nine years later, on May 23, 1965, the Louise E. Thorne Art Gallery opened in a section of the College's brand-new Mason Library building on Appian Way. Visitors to the opening reception were treated to a broad variety of work, much from artists with local connections or loaned by area arts patrons. Traditional landscapes and portraits by Dublin artists Richard Meryman and George deForest Brush shared wall space with the early Modernist work of Rockwell Kent and the cubist painter (and Jaffrey summer resident) Fannie Hillsmith.

It's likely due to Sagendorph's influence that, even in those *Mad*



Portrait of beaTrix Sagendorph by Richard S. Meryman

*Men* days of the mid-1960s, a considerable percentage of the works on display – 18 of 47 – in the Thorne's first exhibit were by women. In 1966, Sagendorph organized Friends of the Thorne to provide support and fundraising for the gallery; she called upon local women to take part. The Friends were a driving force in the gallery during its first 50 years; the group, which ceased operations last summer, was honored on campus with a reception.

### Expansion

The Thorne became the Thorne-Sagendorph Gallery in 1977, when an addition to the library included a new room for exhibits. "Sagendorph" was added to memorialize beaTrix's husband, Robb, who had died seven years earlier. In 1994, the gallery opened in its current form on Wyman Way, as a free-standing building with double the exhibit space, plus classroom, office, and storage space.

A gallery, of course, is much more than a building. It's the interplay between artwork and exhibit space – the intentions of the artist(s) interpreted through the vision of the curator. It's also a home for art, both literally and figuratively. The Thorne-Sagendorph, with its extensive collection of works by the 19<sup>th</sup>-century artists who gathered around Dublin Lake and Mount Monadnock, holds a major piece of the history and culture of the arts in southwestern New Hampshire.

The gallery's collection has a broader reach, as well, with works by contemporary artists including Fritz Scholder, George Rickey, Vargian Bogosian, and Jules Olitski. An exhibit of Olitski's work introduced the campus and the region to the Wyman Way gallery.

On the Keene State campus, the Thorne-Sagendorph holds a unique position. "It has been a true community-College collaboration," says Director Maureen Ahern. "Our mission is to equally serve the campus and the community."



And the Women Must Weep by Rockwell Kent



Monadnock Winter by Richard S. Meryman

The gallery has served the campus over five decades by showcasing faculty and student artwork, by providing original works for students to pore over, by highlighting changing styles and bringing in cutting edge work for the benefit of students, and by providing context for debates about the place and even the value of art.

Thumb through the file of gallery history and you'll find, for one example, a press release announcing a forum on censorship in the arts, held in the spring semester of 1990. The arts were a hot topic on Capitol Hill at the time, with Senator Jesse Helms and some of his colleagues calling for an end to federal funding for artists whose work he considered offensive, and for the galleries who featured these artists. One artist whose work came to symbolize the controversy was photographer Robert Mapplethorpe, whose show including homoerotic images had been unceremoniously dropped from the exhibit list at the Corcoran Gallery in Washington, DC.



Ken Moody by Robert Mapplethorpe

As it happened, the Thorne-Sagendorph was in possession, in its permanent collection, of five photogravure/silk-screen pieces by Mapplethorpe – and was not afraid to display them. They were on exhibit during the censorship forum, which the gallery cosponsored with the School of Arts and Humanities.

### The Future

Gallery Director Ahern, who stepped into the role in 1981, is retiring this spring. A new director is expected to be in place

by summer. The 50<sup>th</sup> anniversary celebration, which highlights the gallery's growing centrality to the community and to the college's academic mission, is providing Keene State with the opportunity to imagine the Thorne-Sagendorph's next 50 years. The effort will involve conversations and explorations with an array of constituents about the gallery's role in the community, in schools, and in academic collaboration with disciplines across the campus.

Among the gallery's highest priorities are building an ever-widening community engaged in the visual arts and seeking out new ways to enhance the visitor's experience. A fundraising campaign will help the College build on four cornerstones:

- Enhancing the Thorne's commitment to student learning through programming and academic collaborations;
- Ensuring the highest quality exhibitions from around the region, the country, and the world in order to provide a world-class experience for visitors;
- Expanding the outreach that engages with the region's K-12 schools, community arts organizations, and Keene State's academic departments;
- Investing in technology to provide interactive programming.

The Thorne-Sagendorph of the future will both expand and reinvent beaTrix Sagendorph's original vision, adding vibrancy to the gallery via new media, new collaborations, and renewed emphasis on engaging students and the community with the visual arts.

The College and the community will welcome the Thorne-Sagendorph's next half century in the fall, with a celebration of its first 50 years and exhibit of artwork by, appropriately, Jules Olitski.



Near the beginning of “Odin,” Joshua Brennan’s piece for concert band, the musicians stomp their feet and holler. “It sounds like there’s an army running,” says Brennan, a Keene State senior double-majoring in music composition and music education. “They stomp their feet randomly, starting quietly and getting louder, and just



and then it gets louder, and then eventually the audience is cued in to start doing the stomps with them. So they go through this whole stomping thing, and that symbolizes the army driving the reinforcements. They’re arriving at the battlefield, and then, in the next couple of seconds, the audience is cued in to yell. And this is for the army

## Crazy and Dissonant, with Audience Participation

yelling – a vicious ‘aaaaargh’ – and that simulates running into battle. It sounds pretty cool.”

Even cooler, “Odin,” named for the Norse god of war, was performed in concert at the College’s Redfern Arts Center in October, conducted by James Chesebrough, associate professor of music. “It’s action music,” says Brennan. “Crazy, dissonant chords. I gave the woodwinds a lot of fast, chromatic runs” – meaning scales that incorporate all the major keys plus sharps and flats – “because chromaticism fits the style of action or craziness.”

Brennan, who watched the band perform from the side of the stage, where he could also catch a glimpse of the audience, wrote the piece for fun. “I like doing large ensemble stuff,” he says.

He even incorporates the audience into the ensemble. “Toward the end of the piece, there’s a section that gives you the feeling that Odin’s army is going to lose. There’s maybe one soldier left, and the pace is really slow. It’s pretty sad. And then the band starts stomping their feet in unison, like an army marching. It starts quietly, like it’s coming in the distance, over a mountain or something,

to start running into battle again. Then the last battle starts. And it finishes to the end, and it’s crazy.”

“Odin” begins with the smooth, even tones of a saxophone and is heavy on woodwinds and percussion. Brennan wants people who hear the 10-minute piece performed live to feel like they’re in a battle zone. “That’s why I added the audience participation,” he says. “At the Redfern performance, they were really into it. It was awesome.”

Josh Brennan '15 on percussion. Courtesy photo

## Sharing the Passion

Early on, Sophia Santerre '84 found the place where she felt she belonged in school: the music room. “That was home for me,” she says. Flash forward a few decades, and it’s still true, but now instead of singing in the chorus and playing saxophone in the band, she’s teaching music and directing concert and chambers choirs at Southern New Hampshire University.

Recently named Keene State’s 2015 Distinguished Music Alumna, Santerre moved into

the artist-in-residence position at SNHU after a long career in public school teaching, including 15 years at Nashua High School South. “I like the challenge of turning students around – getting them to appreciate music,” she says. For some students, she knows that music is the one thing that keeps them in school. She’s still in touch with one of her former Nashua students – “a truly wonderful person, a very good vocalist, who had no desire to be in school.” She pulled him into the choral program and it kept him coming back to classes. “Music was his saving grace,” she remembers.

Santerre, who spent an extra year getting her music education degree at Keene State so she could follow both the instrumental

and the choral tracks, notes she found a profession through music, met her husband through music (Paul Santerre '82 is also a longtime public school music teacher who now teaches at the college level), and finds enjoyment

and solace in music. “Music is the go-to. When something great has happened, music is what I go to. If something not so great has happened, it’s the same thing,” she says.

“I would not trade my career for anything,” says Santerre. “Just seeing the reaction of students when they finally get the thing they’ve been working on for ages, or if they’ve had a great performance, or if they’ve been struggling and all of a sudden the light has come on. Just to see that expression and to hear their joy at being able to accomplish something that they’ve been struggling with is the biggest reward.”



Sophia Santerre '84 accepting Keene State's 2015 Distinguished Music Alumna award. Photo by Amanda Williams '16

## ‘WHERE WORDS FAIL, MUSIC SPEAKS’

Sean F. Meagher '12 is state editor and music coalition chair for the New Hampshire Music Educators' Association, the state branch of the National Association for Music Education – the national advocacy voice for music in education. A graduate student in the Music Department at the University of New Hampshire, he writes here about the power of making music.

Music is often seen from the perspective of the consumer: we listen to the radio, buy CDs, and attend concerts. I believe everyone could benefit from furthering their interaction with music by becoming part of the musical experience – that is, making music.

In the beginning, my family wondered what I’d be able to do with a degree in music. Over time I found that I’ve been able to connect with others and express myself more effectively by becoming an active participant and collaborator in bands and choirs. My father passed away in my first year of study at Keene State College, which in many ways made me feel like my life was spiraling out of control. A few days after his funeral, I found the strength to return to campus with my mother for a dress rehearsal with the KSC Chamber Singers. To this day, that was one of the most amazing experiences I’ve had with any performing group. The sense of community in that choir room was so strong that I consider those people to be a part of my family. I felt a weight lift off my shoulders and it seemed that everything would be all right, because they were there to help carry the load. There wasn’t much discussion going on in that rehearsal, but we didn’t need to speak; we needed to sing. I continued on to receive degrees in music education and music theory so that I could share moments like that with as many people as possible.

I’m a firm believer in the adage that where words fail, music speaks. I don’t know where I would be today if not for the music teachers who were in my life. I can only hope to offer such a significant aesthetic experience to my students.

– Sean F. Meagher '12



Sean Meagher on tuba. Photo by Phil Johnson



Phil daRosa performing on Martha's Vineyard. Courtesy photo

“It was pretty epic,”

says Phil daRosa '00 of the music festival he launched in his hometown of Oak Bluffs on Martha’s Vineyard last summer.

DaRosa, who majored in music theory and composition, minored in business, and played soccer for Keene State, has been a strong advocate for the local music

## island sounds

scene since moving back to the island six years ago. “The concept of having a music festival on Martha’s Vineyard has been in my head for a few years, and I decided to put the wheels in motion last winter and make it happen,” he says.

DaRosa and his organizing team saw their dream become a reality when the first annual Martha’s Vineyard Sound, a festival of music, food, and the arts, was held in July. The festival, which featured music from folk to hip hop, was a success, drawing over 1,000 people.

DaRosa said the setting was perfect, with most people bringing blankets and settling in on the grass for the day. “It was totally amazing,” he said. “The weather was ideal, and when it started getting dark, a full moon came out.”

Festival attendees also had the opportunity to hear other local bands in venues around Oak Bluffs. Money raised will help fund

a nonprofit that deals with issues of sustainability on Martha’s Vineyard.

DaRosa not only organized the festival His band played in it. Dukes County Love Affair, features a diverse sound blending rock, blues, Latin folk, and hip hop.

After leaving Keene State, daRosa spent several years in western Massachusetts playing in Bathtub Mary, a band that included college friends Jonathan Wearn '00 and Jeremy Milligan '01, who is currently a lecturer in music at Keene State.

Returning to the Vineyard, daRosa built a music studio. “Part of the reward of having this place is to be able to offer it to other people to get their music out there,” says daRosa, who also works in the engineering and production side of the music business. “I’m blessed to be able to do this and make a living at it.”

– Stuart Kaufman



## Traditional Music: A Common Repertoire and a Link to the Past

**Y**ou might think that the high point of a visit to Ireland, for a fiddler specializing in Irish tunes, would be going to concerts and joining other musicians in street and pub sessions at the Fleadh Cheoil, an annual week-long festival of Irish traditional music that attracts close to half a million people. Or maybe the peak moment would be playing at the Coleman Traditional Irish Music Center, named for Michael Coleman, a hugely influential 20th-century Irish fiddler.



As it happens, both of those experiences ranked high for Matt Harris '91, an elementary school teacher whose passion is music, when he accompanied a flutist friend and native of County Sligo, Raymond Henry, to Ireland in 2012. But the very best part of the trip? Connecting to the music in an even more personal way. "Raymond's mentor on the flute is a man named Harry McGowan," says Harris. "He's about 75, and he's one of the great flute players of that area. We went to Harry's place and sat in the kitchen with Harry and his wife, and she made sandwiches and tea for us, and we played tunes for the afternoon. Here's this man who's a link to the past. He's lived in the same house his whole life, learned tunes from his family and his neighbors, and is just a link to the real Ireland. We learned a lot of tunes from Harry, told stories, and that was the highlight. That was great."

One of the pleasures of playing Irish music, in fact, is its ability to connect people, says Harris: "It's given me so many relationships. If I go to a session, it's like an instant connection. Especially with Irish music: when you have a common repertoire, you know the same tunes and it's a real bond."

Harris, a journalism major who played piano in Keene State's Jazz Ensemble, teaches fifth graders at Jaffrey Grade School, just down the road from Keene. He picked up the fiddle about 20 years ago and is mostly self-taught. With Henry and bodhrán (Irish drum) and bones player Steve Brown, he plays every other Thursday night at J.P. Stephens restaurant in Rindge; he also plays the occasional contra dance and frequents a weekly Celtic jam session at Harlow's Pub in Peterborough.

Next to his wife, Kristin, and their two children, music is what Harris loves most. "It's just a real joy," he says. "It's a time for me to put everything aside and just immerse myself."

Matt Harris '91  
Photo by Jane Eklund

**T**his fall, Keene State's Redfern Arts Center presented *City Council Meeting* in collaboration with the Keene Public Library. *City Council Meeting* was a culminating performance to a year-long residency with New York theatre artists Aaron Landsman, Mallory Catlett, and Jim Findlay. The performance was unique and subtle, taking the form of an actual city council meeting, with text excerpted from a half dozen real meeting transcripts. Audience members actively participated throughout the performance. They assumed and performed the roles of council members, speakers, mayor, and bystanders, guided by a local working group of "staffers." The artists' reflections on Keene were represented in the ending and were inspired by efforts in Keene to develop a new skate park. By inviting curiosity from people, *City Council Meeting* created space to confront and reflect upon one's relationship to community, civic engagement, the democratic process, and the inherent assumptions we make about people.

The performance was at turns engaging, abstract, funny, and poignant. After intermission, audiences reentered

## 'ALL IN THE NAME OF DANCE & CREATIVITY'

**B**ack in 1975, Alta Lu Townes, an English Department lecturer who also taught a few dance classes, organized a performance she called "An Evening of the Dance." Held in Drenan Auditorium, then in the basement of Parker Hall, the program consisted of 20 or so three-minute pieces – the "final exams" of her dance students.

In the following years, Townes developed the College's dance program and continued the tradition of the annual performance. Townes is, sadly, no longer with us, but An Evening of Dance still brings together dance students and faculty in concert each spring. This year's event will bring back dance program alumni as well, as the Theatre and Dance Department celebrates the 40th anniversary of Evening of Dance in four nights of performances in April.

"This whole celebration idea came from alumni, who said, 'This is a big deal; we want to celebrate. How can we

## 'YOU JUST GET BACK UP'

KSC kids as entitled visitors, and the college kids see townies as . . . "townies," I guess. Whatever comes with that word . . .

I want to see more true collaboration. Not just people over 50 running the place, and not just them trying to get people age 15-

a reconfigured hall to discover two local skateboarders and KSC alumni, Greg Burroughs and Colin Twombly, skating on stage and around the room accompanied by live music from council members Emily Hague and Terry Clark. Pausing to trade narratives about themselves and skating culture, they evoked consideration of community and collaboration itself. Here are some excerpts:

**Greg:** I've had people at school be like, "where are you from," and I'm like, "Keene." And they go, "I didn't think of you that way." Sometimes the town sees

25 more involved. But what's it like to actually do that? Between the school and the town, between generations. What would that look like, if it's more than words?

**Colin:** So maybe this thing we're trying to build is a way to do that. You think?

**Greg:** Skating is falling and getting back up. People tell you to get back up. They encourage you. You see someone get back up and you do too. It's like, that fall doesn't define me. That grade doesn't define me. That job. The way you see me. You just get back up.

– Sharon Fantl



City Council Meeting



be involved?" says William Seigh, professor of dance. "It's groundswell to do this. I'm not sure it would have become the event it's becoming if we didn't feel the inspiration from alumni." Those include Adam Berube '06 and Tammy Squires '96. Richard Ouellette '12 is designing T-shirts for the occasion.

Some will take to the stage, as the performances will include a rotating selection of alumni dancers. On Wednesday, April 15, Deirdre Lewis '12 and Riley Ahern '12 perform a duet. The following night, Angie Muzzy '08 will perform Robert Battle's *Etude*. Friday night's alumni performer is Aiyana Maye '03, who will dance a solo choreographed for her by Seigh. Saturday, Paul Besaw '88, now on the dance faculty at the University of Vermont, will solo.

The other pieces, which will be repeated each night, include works choreographed and performed by students along with new pieces from Seigh, Dance Program Director Marcia Murdock, and Choreographer in Residence Adele Myers.

The celebration of the event will feature a retrospective video, a lobby display, and photos and remembrances sent in by alumni – who will be welcomed with a special reception before the Saturday evening show.

"As a department we're collaborative; we're supportive," says Murdock. "It's always felt like a family. We love making dance together. There's something about this group of people coming together, visiting old friends, visiting family that they haven't seen for a while."

"It's all in the name of dance and creativity," says Seigh, who notes that the idea is to celebrate the event, the dance program, and the students who have passed through it.

"And the vision of the founder, Alta Lu," adds Murdock. "She would be absolutely thrilled."

An Evening of Dance 2014. Photo by Peter Roos



Anni Luneau '87 remembers her Keene State dance teacher and mentor, Alta Lu Townes, telling a class about the creation of a rather astonishing new work that had just premiered at New York City's 92nd Street Y. David Parsons's seminal work *Caught*, through the clever use of flashing lights in a darkened theatre, created the illusion of flying. "It happened when I was in college," Luneau says. Parsons was dancing with the Paul Taylor Dance Company, and living at the 92nd Street Y – the noted community and

For the gala performance, *Caught* and *Revelations* were both performed, as were excerpts from *New York Export: Opus Jazz*, a Jerome Robbins ballet that had just been revived by New York City Ballet – where Luneau had worked before the Y. "One of my responsibilities there had been to raise the funding for the revival," she remembers. "At the gala, the ballet was performed by young dancers from the Harkness program; I was so nervous because the piece had so much meaning for me and I had seen it performed by some of the best dancers in the world. I think the Harkness kids danced it the best I have ever seen that night."

## Dance 'Unites Us in Our Humanity'

cultural center and home to the Harkness Center for Dance. "He'd gotten the keys from a stagehand, and used to go in and work on his choreography in the early hours of the morning. One night he hit the strobe lights by accident, and that's how *Caught* was inspired."

Flash forward 20-plus years, and Luneau herself was working for the 92nd Street Y as director of special events and individual giving. One of the events she planned was the Harkness Center's 75<sup>th</sup> anniversary gala. There was much to celebrate. "Doris Humphrey taught at Harkness. Martha Graham. Jerome Robbins. All of these amazing people," she says. "In the 1950s, Alvin Ailey was performing at the Y because it was one of the very few venues outside of Harlem where an African American dance company was welcomed. On January 31, 1960, the six-dancer company premiered *Revelations*. When the performance concluded, the audience was dead silent for almost a minute before leaping into a standing ovation."

An English major/dance minor who saw her own dance career cut short by a torn ACL, Luneau worked with at-risk students in Manchester before earning a degree at the University of Connecticut Law School with the goal of working as an arts fundraiser. She currently serves as director of development for The Joyce Theater, which programs and presents all forms of dance, including the New York City performance season of Parsons Dance.

In addition to being an arts administrator and advocate, Luneau is an arts patron. With her husband, Christopher Parker, she makes generous contributions to, among other causes, Keene State's Alta Lu Townes Memorial Dance Award Endowment.

Why support dance? "Art is still one of the few things that you can count on to breathe beauty into your life, and it's one of the things that speaks truth to power," she says. "There are very, very few cultures that don't have some form of dance. It unites us in our humanity."



Anni Luneau '87, center, with choreographer Stephen Petronio (third from right) and dancers in Petronio's company. Courtesy photo

## 'I Do It Because I Love It'

**Michael Trabucco '86 is vice president of the Belmont (Massachusetts) Dramatic Club.**

I graduated with a BA in journalism/graphic design. After working in the graphics field for nine years, I got a master's in expressive therapy. My career change came after I did some research into my own health history.

I had Hodgkin's disease – cancer of the lymph nodes – when I was seven, but had never learned much about it. Once I did, I decided I'd like to have a job where I could give back to kids in a hospital setting.

For 17 years, that's what I've been doing. I work at McLean Hospital, the highest-ranked psychiatric hospital in the country, as an expressive therapist, running art therapy, music therapy, and psychodrama groups for adolescents dealing with substance abuse and/or depression, anxiety, anger, suicidal ideation, trauma, etc. I can honestly say I have never gotten out of bed in the morning and dreaded going to work.

Because of the cancer, my parents never wanted me to do anything too strenuous,

so they signed me up for children's theatre. I got the lead in *Pinocchio*, and I've been onstage ever since, including in eight Keene State productions.

After college, I auditioned for a local production, and that began my life in community theatre. Since then, I've been in over 30 productions, and have had the thrill of playing some great roles, including George Gibbs in

*Our Town*, the Emcee in *Cabaret*, and Che in *Evita* (for which I received an EMACT nomination for Best Actor in a Musical).

Five years ago I decided to try putting my vision onstage as a director. I've just directed my third play – *Old Acquaintance*, a dry comedy about two female

authors. My work started months before the auditions. Research, background music, finding a stage manager, advertising auditions. . . . After auditions, I kiss my free time goodbye. I usually love the first six weeks of rehearsals. The last two weeks, I stress about everything. On opening night, I forget about the stress and think to myself, I'd do this again!

Lining up actors can be difficult, and this time the women I offered the leading roles to both had conflicts. So a couple of days later, I had more women audition –

in my living room. Crisis averted – until my lighting designer went to the doctor with chest pains and was scheduled for a triple bypass. But that's another story.

After offering therapy to others all day, I guess community theatre is my therapy,



Michael Trabucco '86, right, with Scott Farnsworth '87 M'99, who directed him in a play at Keene State in the mid-1980s. Courtesy photo

though sometimes I think it's the reason I should seek therapy. I do it because I love it. I love the creativity, and I've made some amazing friends. When it gets to be overwhelming or too time-consuming, I take a break. Somehow, though, it always manages to find me again

– Michael Trabucco '86



# 'I bring the life into the set'

**“EVERY SINGLE DAY, MY BRAIN IS ON FIRE,”** says Natali Pope '85 of her work as a set decorator for episodic television. “I love it; it’s a lot of fun, but it is so hard.”

A theatre major and history minor who landed in Los Angeles after graduation, Pope initially planned to make documentary films. But a fortuitous temp job at a model-making company, where small-scale versions of buildings and the like were created for use in films, got her involved in the art-department side of the entertainment industry. “That’s where I fell into decorating, where I’ve been ever since,” she says.

As a set decorator, she heads up a crew that takes an empty set and layers in furnishings, textiles, light fixtures, art work, knick-knacks, and more. “I bring the life into the set,” she says. Pope, who is typically hired for the duration of a TV show, has worked on *House*, *Torchwood*, *My Name is Earl*, *Salem*, and many other TV shows and films. She’s currently working on *Constantine*, an NBC series about a supernatural detective.

For that show, she filled up a house once owned by “a collector of antiquities and mysterious items and witchcrafty and religious items, and things to fight off demons – all that sort of stuff,” she says. “So I would hunt down anything odd and unusual. I do a lot of researching. I spend a lot of time on the computer, and in antique stores and weird shops. I find things in very odd spots. I do a lot of creating. I make a lot of things. I find artists who can make things for me. I pull things out of my brain and I say, ‘can you make this?’”

For a recent episode, for instance, she had one of her crew create a satanic altar. For the series *Salem*, a fictionalized version of the Salem witch trials, she created a room for the Cotton Mather character, filling it with 300-year-old leather-bound books, antique scientific instruments, and documents on parchment paper.

“Everyone says, ‘Oh, you’re an interior decorator!’” she says, “and I say, ‘no, no, no, no.’ It’s hard to explain the job, and it can be so tremendously huge at times. I’ve had 15 five-ton truckloads of stuff coming for just one set. I do interior fluff stuff as well as exterior mega-big chunks of pieces, like Quonset huts.” One day she may be creating a realistic setting for a wedding or gala, the next pulling together a café table topped

with a vase of flowers – and the next turning a parking lot into a salvage yard or a field into an abandoned carnival.


The job requires not just a flair for design and organizational prowess, but also psychological acuity. “I’m always having to think about a different character and a different character’s life,” she says, “and having to stretch into that person – and every person is three-dimensional.”

*Constantine* is filmed in Georgia, a state that’s home to numerous studios, thanks to tax incentives. After 26 years in LA, Pope and her husband, Jeff Brown, a landscape architect



Natali Pope on the set of *House*. Courtesy photo

for the movies, moved there about a year and a half ago. She’s planning to return to Keene State in June for her 30<sup>th</sup> reunion. “The greatest people that ever came into my life were Professors David Leinster and Dan Patterson, who I can’t say enough about,” she says. “I came to Keene as a history major, and fell in love with the technical aspects of the theatre. I love creating sets, and I love being part of my crew, and it’s all because of what I did at Keene.”

 Link to Natali Pope’s website at [keene.edu/mag](http://keene.edu/mag).

[keene.edu](http://keene.edu)

## ‘simple, functional, and beautiful’

*Kristen Jussila, who transferred to Keene State from Savannah (Georgia) College of Art and Design, writes about the synergy of form and function in well-designed products. A senior majoring in Sustainable Product Design and Innovation, she hopes to join the Peace Corps or to travel after graduation before moving on to a career as an industrial designer with a focus on sustainable products.*



Kristen Jussila, perched on the cardboard chair she designed.

Successful products are artfully designed, or reflect a practical beauty.

Art is a sign of culture and of leisure. We could survive a world without art or beauty as long as everything we owned functioned, but the moment someone is given the time to really enjoy or create something new, creativity flourishes. We make things that we enjoy looking at, that are kinetically pleasing, and that fill an inner need.

As product designers, we need to take beauty into consideration when designing anything. The aesthetics of an object can even change how we view it. Something that is beautifully crafted immediately gains more value for the viewer. We are generally willing to pay more for a hand-crafted piece of furniture than for a mass-produced one because of its perceived value. Sometimes the perceived value is even greater than the value of the materials or skill used to build the object, simply because we enjoy looking at it.

For example, during my time at Keene State, I created a cardboard chair that was built without using any adhesives or fasteners. The material used was inexpensive and readily available and the skill needed to build it was fairly minimal. However, it was designed and executed in such a way that it was simple, functional, and, above all, beautiful. The chair’s aesthetics alone gave it a higher perceived value for the viewer and user. Beauty should, therefore, be a huge consideration for any designer, because it gives more value to your work and what you do.

Given the choice, I think everyone I know would choose a product they consider beautiful over one that they dislike as long as both function equally. Owning something that you enjoy says something about you: what you like, what you value, and who you are. We like to think we are separate from the things that we own, but they become a part of us. They help tell our story – and our things should be just as beautiful as the stories we tell.

– Kristen Jussila

**Bart Sapeta, associate professor of architecture at Keene State, is a teaching and working architect. He writes here about the creative process.**

The word “art” can mean many things. Perhaps the most common meaning

denotes an object of intrinsic value to the society in which it was created. However, “art” can also be understood as a process of achieving something extraordinary. In that sense, it is perhaps more applicable to architecture because, instead of creating in the physical sense, it enables the creation. Moreover, if we consider art to be a process of becoming or creating, then, clearly, art touches architecture at its heart.

Because of this complex relationship, architecture can be defined as an art of building and understood as a process of enclosing or delineating space. However, an even more accurate description involves the art of designing, a process that precedes the creation of physical space. Very few architects physically construct the buildings they’ve designed. However, their creativity and expertise are the essential plan, and the art, through which the buildings come to life. The architect creates the intangible expression – lines and symbols on paper or computer screen – that becomes a very physical and beautiful building.

Partially due to its long association with art, architecture as a study area currently offers very unique and timely directions for interdisciplinary investigations, ranging from such socially pressing issues as social justice, diversity, and inclusiveness to economic resilience and broadly understood sustainability.

To me, architecture is public art of magnificent proportions; it offers tremendous intellectual value to society and allows for artistic expression in a variety of carefully controlled creative conditions, yet conditions that are open to unimpeded improvisation. Architecture, like art, fosters social development and influences the quality of our physical and spiritual life. To be meaningful and indispensable to society, architecture must carry art in its heart, applied through the creative process of design.

– Bartłomiej K. Sapeta AIA, NCARB



Bart Sapeta at a TDS Center open house. File photo





## ‘IT’S ARTS ALL THE TIME’

Some of the Arts Parliament crew in Holloway Hall. Photo by Eddie Harris

**W**ander down a particular hallway in Holloway Hall and you get a sense that the students who live there have an artistic bent. Doors and walls sport splashy decorations, rooms are frequently equipped with musical instruments or filmmaking gear, and students always seem to be heading off to the dance studio or the music practice room.

Welcome to the Appreciating the Arts Parliament, one of 10 special-interest residential groupings in the residence hall for first-year students. “There’s a creativity vibe,” says Residence Director Sage Ober, who is responsible for all of the parliaments, whose themes range from community service to academic excellence to substance-free living.

“I have music majors, film majors, art majors, graphic design majors, theatre

and dance majors,” says the parliament’s resident assistant, Eddie Harris, a senior film major. “Everything. Plus a few who are interested in arts but major in something else. It’s just arts all the time. It never stops.”

Harris does his share of typical RA duties like substance-abuse education and mediating roommate conflicts. But he’s also charged with programming arts-related events. In September he organized an open-mike night that attracted students from throughout Holloway and from other residence halls. The show included “instrumental music, piano, vocals, lots of guitar, a little banjo, a little ukulele, some slam poetry, and some opera,” he notes.

He followed that up with a scavenger hunt that involved tracking down specific

pieces of art on campus. He’s also reached out to Shannon Mayers, director of Keene State’s Redfern Arts Center. She provides him with tickets to shows, which he passes on to the 53 students in his charge. One recent favorite was a concert by the Spanish Harlem Orchestra.

## “there’s a creativity vibe.”

Living with people who share interests is a great way for new college students to start conversations and forge friendships, says Ober, who credits Harris with setting the tone and creating the events that make the Arts Parliament successful. “There’s an inspiration, too, in an upperclassman who’s heavily involved in his field. Eddie is working on his senior project film right now,” she says. “It’s great for first-year students to have someone to look up to. That’s a benefit as well.”



## Promoting the Arts – on a National Scale

### “I HAVE A SUPER TYPE-A PERSONALITY,”

says Lilly Goldberg ’05 – which is a good thing, considering the amount of juggling, coordinating, communicating, and strategizing she does in her job as Leadership Alliances coordinator for Americans for the Arts. Based in Washington, DC, the national nonprofit is dedicated to representing and serving local communities and to creating opportunities for every American to participate in and appreciate all forms of the arts.

Goldberg’s job includes managing the organization’s key fundraising event, the National Arts Awards, which honors those who have exhibited outstanding leadership in the visual and performing arts, arts education, advocacy, and philanthropy.

The 2014 National Arts Awards, a New York City black tie gala that began with a cocktail hour and segued into a seated dinner for 400, featured award presentations and video tributes for six honorees, including noted sculptor Richard Serra and David Hallberg, principal dancer of the American Ballet Theatre and the Bolshoi Ballet. “I manage key aspects of the event, from the project timeline to the fundraising to revenue goals, and assist in cultivating relationships with honorees, presenters, and attendees,” says Goldberg, who has handled event logistics for the last three years.

“It requires extreme organization,” she says, “multi-tasking, working with internal teams at Americans for the Arts, with external vendors, design teams, production

managers, the honorees and presenters and their teams, and have a dinner journal publication; their teams, the list goes on. We a video production team. It’s soup to nuts. It’s the organization’s signature event, and all of the proceeds go to fund the work that we do to serve, advance, and lead the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America.”

At Keene State, Goldberg designed her own major combining English and art history after taking an art history class with Professor Henry Freedman, who, she says, “just changed my

world.” She earned a master’s in museum studies from the University of Manchester in England, and interned at organizations including the National Museum of Women in the Arts and the Smithsonian’s National Portrait Gallery. A development job at Imagination Stage, a theatre arts organization, led to the position with Americans for the Arts.

Art has always been a part of everyday life for Goldberg, so when she meets people who call the arts “highbrow” or say they don’t understand art, she likes to ask about their day. “They say, ‘Oh, I listen to music when I wake up; I get dressed; I have a cup of coffee,’” she says. “You start talking to them about music, fashion, design, form and function, and slowly begin breaking down those walls in a really simple way, and get people to say, ‘Wow, I had five arts experiences before I even got to work.’”



All part of the job: Lilly Goldberg ’05 managing logistics at a gala. Courtesy photo





## WHY THE ARTS MATTER

SHANNON MAYERS IS DIRECTOR OF KEENE STATE'S REDFERN ARTS CENTER. A stage director and teaching artist, Mayers holds a Master of Fine Arts in directing from the University of Texas at Austin and a Bachelor of Science in performance studies from Northwestern University. Mayers has served on grant panels with the NEA and has held teaching positions and guest director posts at Actors Theater of Louisville, Connecticut College, Queens College, and Georgia Southern University. She writes here about the importance of the arts in personal and public life.

Recently I struck up a conversation with an elderly gentleman in a doctor's waiting room. As we were chatting I mentioned that I was in the arts and the director of a performing arts center. He nodded and said, "Yes, I know the arts matter, yet I wonder why we all feel that way." His response took me by surprise, because, as someone who spent almost 30 years working in the arts, I'd never questioned why the arts matter. But I am an arts practitioner. From a universal perspective, it's a really good question to ask. Why are the arts important to us?

At the core of the arts are two fundamental components of human behavior: imagination and creativity. Whether it is making a sculpture, performing in a play, or directing a film, the arts are a physical manifestation of these vital human impulses. We imagine, we create, we share with the

world. The arts enable us to imagine the unimaginable, and to connect us to the past, the present, and the future, sometime simultaneously. The arts also have the ability to change and shape our culture. The arts can reflect feelings and experiences that impact audiences on a very personal level. And I believe they can provide a safe place for dialogue about challenging topics that impact today's society.

And art is everywhere. It is represented through literature, music, media and visual arts, architecture, dance. A person may say, "I'm not involved in the arts" or "The arts don't really matter to me." And yet, most people have some interaction with one or more of these art forms almost every day of their lives.

The arts can shape the fabric of a community. Within communities such as Keene and the Monadnock region, the arts can promote innovation and collaboration and positively impact local economies and student learning. The arts can transform neighborhoods, schools, and local businesses. Leading arts administrator Doug Borwick has stated that "Communities do not exist to serve the arts; the arts exist to serve communities."

Borwick's philosophy speaks to the heart of the mission of the Redfern Arts Center. Through our programming and free outreach activities, we seek to arouse the public imagination and create experiences that generate ongoing appreciation for and engagement with the arts. We value the creative exchange

of ideas generated by collaboration across disciplines and among artists, students, and campus and community members.

Why do the arts matter? I believe that the most eloquent response to this question was expressed by Former Texas Congresswoman Barbara Jordan:



Shannon Mayers

"The arts are not a frill. The arts are a response to our individuality and our nature, and help to shape our identity. What is there that can transcend deep difference and stubborn divisions? The arts. They have a wonderful universality. Art has the potential to unify. It can speak in many languages without a translator. The arts do not discriminate. The arts can lift us up."

– Shannon Mayers

## Creative Writing Scholarship Winner DREAMING BIG

The movie *Slumdog Millionaire* recounts a number of life-changing incidents in the childhood and youth of a young man from Mumbai – so it's fitting that watching the film was a life-changer for Keene State senior Rebecca Costanzo.



Rebecca Costanzo

"I've loved movies since I was a kid," says Costanzo. "It comes down to this moment when I went to see *Slumdog Millionaire*, which came out in 2008 when I was a freshman in high school. I left the movie theatre and I said to my mom, 'I want to do that. I want to make films.'"

Specifically, Costanzo hopes to put her writing talents to use in the movie industry, penning screenplays or working with scripts. The film production major/writing minor, who came to Keene State specifically for its film program, picked up a big honor – and some substantial financial help – when she won the Eder Creative Writing Endowed Scholarship for 2014-15.

Established by Doris Eder, who served Keene State as dean of Program Development and Graduate Studies from 1978 to 1982, and her husband, Donald Eder, the scholarship award was designed to give exceptional students who plan to pursue careers in writing a chance to work closely with faculty and develop as writers during their senior year.

"It offsets my tuition for both semesters, which is just amazing," says Costanzo, who is no slouch in her other academic endeavors, either. She's kept up her grade-point average at Keene State, meaning the Dean's Scholarship she was granted her first year has been renewed every year since.

Her childhood dream of making films? She's already fulfilling it. Last year, for a course that required her to make a short movie the "old-fashioned way," using 16 mm black-and-white film, she started with a poem she'd written about the tragic school shooting at Sandy Hook Elementary School, which is not far from her Connecticut home town, and added narration and images.

This year, for a two-semester film production course, she's part of a team of six students creating what she calls "a documentary with a twist" or a "docu-narrative." The film is called *Dream Big*; the students are interviewing children and elderly people, talking to them about their hopes and dreams. They're looking for

contrasts and connections between the kids and the seniors, and they plan to intersperse the interviews with dramatizations.

"So much happens between those two stages of life," says Costanzo, who's taken the lead in the interviewing. She's learned a few things in the process. For one, it can be hard to draw children out. For another, older folks are just as interested and curious about life as young ones. "A lot of elderly people we've talked with have said, 'Well, I haven't reached the end of my life yet. I still have plenty of things I'm going to do,'" she says. "So it's really interesting."

After graduation, Costanzo hopes to find work in New York City. Her goal is to write screenplays, but the movie business is a tough one so she plans to try to get her foot in the door by seeking work as a production assistant.

"I'm very grateful that different choices have helped lead me to where I am," she says. "And I'm incredibly grateful to have received the Eder Scholarship. I really did not think I was going to get it – it's a creative campus. So when I submitted my portfolio for review, I had my fingers crossed. And when I was selected, it was incredible. I was very proud. I haven't had a chance to meet the Eders, because they weren't able to come to the recognition ceremony, but I did write them a letter to say thanks."

## SUPPORT THE ARTS AT KEENE STATE

The Eder Creative Writing Endowed Scholarship is just one of many designated funds that donors can contribute to in order to help support the arts and students studying the arts at Keene State. Here are a few others:

Alta Lu Townes Memorial Dance Award Endowment

Jesse F. Davis '37 Scholarship Endowment

Music Department Scholarship Endowment

Mary E. Yelda '47 Endowed Scholarship in Music

Thorne-Sagendorph / Art Department Student Fellowship Endowment

Michael D. Keller Memorial Award Endowment

Redfern Arts Center Endowment

Visit [keene.edu/mag](http://keene.edu/mag) for a link to a list of funds that support endowed scholarships, program enrichment, and academic disciplines, and to make a donation to one of those funds or to the KSC Fund, which primarily supports student scholarships and financial aid.

Read a sampling of Costanzo's work and find a link to her short film at [keene.edu/mag](http://keene.edu/mag).



# FACULTY & STAFF ACCOMPLISHMENTS



James Waller



Meriem Pagès



Patricia Pedroza  
González



Heather Gilligan



Jerry Jasinski



Alison Pantesco



Lara Bryant

**Lara Bryant, Geography**  
Received a \$27,500 grant from the National Geographic Society Education Foundation to provide continuing support for KSC's leadership of the New Hampshire Geographic Alliance.

**Sharon Fantl, Redfern Arts Center**  
Received a \$15,000 grant from the New England Foundation for the Arts National Theater Project to provide support for Redfern's presentation of *City Council Meeting*.

**Tim Garland, Physical Plant**  
Serving on a team of educational facilities professionals to evaluate the Association of Physical Plant Administrators' (APPA) Institute for Facilities Management.

**Nick Germana, History, and Heather Gilligan, Music**  
Co-coordinated the first Undergraduate Research and Creative Endeavor (URCE) Summer Institute, which involved ten faculty from seven different departments in Arts and Humanities. Faculty

participants were **Mark Long, Bill Stroup, Karen Honeycutt, Kirsti Sandy, Allyson Mount, Lynn Richardson, Jonathan Schwartz, and Patricia Pedroza González.**

**Patricia Pedroza González, Women's and Gender Studies and American Studies**  
Presented a paper, "Our Ways of Knowing: Our Ways of Learning: The Term Indigenous Itself is Research Methodology," at the 2014 Summer Institute of Mujeres Activas en Letras y Cambio Social (Women Active in Letters and Social Change).

**Jerry P. Jasinski, Chemistry**  
Participated in the College Board's annual Advanced Placement (AP) examinations reading in chemistry in June, helping to score free-response sections of the exams.

**Shannon Mayers, Redfern Arts Center**  
Received three grants to support Redfern presentations: \$11,666 from the New England Foundation for the Arts for *Nevabawarldapece*; \$5,000 from the New Hampshire Humanities Council for *City Council Meeting*; \$1,000 from the New

England Foundation for the Arts for *Phantom of the Opera*.

**Meriem Pagès, English**  
Published *From Martyr to Murderer: Representations of the Assassins in Twelfth- and Thirteenth-Century Europe*, a book from Syracuse University Press.

**Alison Pantesco, Modern Languages**  
Led a workshop, Active Learning with Music, at the first International Conference for Performative Teaching and Learning, held in Cork, Ireland.

**Daniel Patterson, Theatre and Dance**  
Elected chair of a committee organizing the new Association for Theatre in Higher Education Award for Excellence in Playwriting. At the organization's conference, he produced the Getchell Playwriting Award Staged Reading and performed in a ten-minute play for the New Play Development Workshop.

**Marianne Salcetti, Journalism**  
Provided research and analysis for an HBO documentary, "Captivated: The Trials of Pam Smart."

**James Waller, Holocaust and Genocide Studies**  
Was the primary speaker and workshop leader at two programs presented by the Auschwitz Institute for Peace and Reconciliation and the National Museum of the American Indian in New York City.

**Margaret Walsh, Sociology**  
Received a \$30,999 grant from Massachusetts Jump\$tart Coalition for Personal Financial Literacy. This research project will assess how the Jump\$tart Teacher Training Alliance Model affects teachers' ability to instruct students on personal finance topics and concepts.

Keene  
STATE COLLEGE

## Class Notes

### 1927

**Margaret Grover Colburn** has moved from Weare to Concord, NH.

### 1935

#### 80TH REUNION June 6 & 7, 2015

A very special alumna joined the Golden Circle alumni at the luncheon held at Hart's Turkey Farm, Meredith, NH: **Bernice Adams Michael**. She had been asked by **Ruth Doan MacDougall** and husband Donald (both class of 1961) to ride from Center Sandwich to the luncheon. Bernice was presented with a yellow rose.

### 1940

#### 75TH REUNION June 6 & 7, 2015

**Dorothy Young Carruthers**  
100 Park Lane, Apt. 206  
Contoocook, NH 03229

### 1941

**Virginia Rollins Flint**  
799 Milan Rd.  
Milan, NH 03588

**Barbara Jeffery Stimson**  
678 Pettyboro Rd.  
Bath, NH 03740

### 1942

**Peggy Smith Campbell**  
143 Walton Rd.  
East Palatka, FL 32131  
flyingnonnie@bellsouth.net

### 1943

**Caroline Nichols Pregent**  
30 Giffin St.  
Keene, NH 03431  
cpregent@ne.rr.com

**Caroline Nichols Pregent** writes: "What a beautiful autumn we are having. Everyone must have had a busy summer because very few classmates have sent me any news."

"Our family kept busy too. Our daughter Nora honored Clifford and me with a 70th wedding anniversary party in August. Seven-

ty-three friends and relatives joined us at the Elks Lodge in Surry, NH. We all enjoyed the barbecue and fun photos were taken.

"**Lois Moore Querim** has moved but she is still in Ocala.

"The Golden Circle luncheons have been well attended. It is a good time when we can chat with friends and enjoy a delicious meal. At the luncheon at the Makris restaurant Nora drove me to **Louise Whitten Perkins's** home, but she wasn't feeling well so she wasn't able to come with us. We drove a little farther and picked up **Phyllis Buxton Bodwell**, who did join us. In July we enjoyed lunch and friendly conversation at Centennial Hall at Keene State College. In August, Nora and her daughter Caroline and grandsons Jack and Henry drove me to the luncheon at Hart's Turkey Farm in Meredith. We had a wonderful turkey dinner and, as always, there was a large attendance. In September, the Golden Circle met at the Portsmouth Country Club.

"Does anyone watch Chopped on the Food Network? On September 30 a group of young people participated in the show. They displayed three meals, which they cooked on the show. The winner was my great-niece, Lily Nichols. She is only 11 and is a remarkable girl.

"**Marjorie Howe Herlin** is now living at the Carlyle Place in Bedford, NH. I hope to arrange a visit with her soon."

### 1944

**Josephine S. Bateman** writes that she lives on the sixth floor of Capital Manor, a retirement home in Salem, OR, and is still able to walk up the stairs. Each Wednesday, she volunteers at a therapeutic nursery school, working with nine children, infants to three-year-olds.

### 1945

#### 70TH REUNION June 6 & 7, 2015

**Roy Jeffrey** came to a Golden Circle Luncheon held at the Portsmouth Country Club. This year he arrived with a bouquet of red carnations and baby's breath, which he presented to **Norma Wright Walker '51**, Golden Circle coordinator. She appreciated the gift.

### 1946

**Thelma Partridge Mitchell**  
P.O. Box 52  
70 Cedar St.  
Contoocook, NH 03229

### 1947

**Ruth Washburn**  
75 Pleasant St. A207  
East Longmeadow, MA 01028  
w.f.b.r@charter.net

### 1948

**Ellie Smith Butler**  
9 Muster Ct.  
Lexington, MA 02420-2001  
ellierb@aol.com

### 1949

**Ellie Hughgill Muldoon**  
3D Melville Ct.  
Lily Pond Overlook  
Pocasset, MA 02559  
emuldoon28@comcast.net

### 1950

#### 65TH REUNION June 6 & 7, 2015

Once again, **Maurice "Moe" Bowler** volunteered to host the Golden Circle at Hart's Turkey Farm. Many remember him as a great basketball player back in the KTC days.

**Arlene Parker Tatro** has moved to Hanover from Claremont. She said she would miss her home but looks forward to new friends.

### 1951

**Norma Wright Walker**  
19 Eaton Rd.  
Swanzey, NH 03446  
walker.norma@gmail.com

**Norma Wright Walker** writes: "So nice to see **Glen Falkenham** and his wife, **Joy Johnson Falkenham**, at the college gathering held this summer at the Bethlehem

Country Club. **Patsie Bonardi '53** arranged the event.

"**Pauline Bullard Brown** and her husband attended the Golden Circle Luncheon held at Keene State College. **Del Langille** made the effort to attend all the luncheons this summer. Thank you, Del, for being so faithful.

"**Elaine Schmidt Chelsey** was a hostess at Hart's Turkey Farm, Meredith, NH. It's always nice to count on her help and support.

"I had a huge surprise when I picked up my mail the other day – a letter from **Wendell Nickerson**, who lives in Ocala, FL. I was so excited I called him and we chatted for a while. This is the first time I've heard from him since we graduated back in 1951.

"In September, the Hancock High School alumni held their annual reunion gathering. Other Keene alumni attending were **Herbert Werden '60, Sarah Weston Hutchins '57, Marion Weston Frazier '63**, and our beloved teacher, coach, and friend **Brigida "Breezy" Saladino Mosley '46**. Her husband, Al, served as principal at the high school just a few years before it closed."

### 1952

**Winifred Woodbury Langtry**  
50 Evergreen Lane  
Contoocook, NH 03229  
langtry@mcttelecom.com

**Irene DiMeco Parent**  
27 Lashua Rd.  
Ashburnham, MA 01430  
bep27iap@comcast.net

**Claire Waterhouse Simensen**  
17 Sullivan Ct.  
Salem, NH 03079  
cws603@comcast.net

**Winnie Langtry** writes: "We have had a few messages and some of us have attended several Golden Circle luncheons. What a great time we had, even when there was no one from our class there. In Concord, **Claire Simensen** and I attended. In Keene, we had the director of nursing speak to us about the wonderful new program. I hope to go and have a demon-

## REMARKABLE FACULTY AND STAFF:

Results from the recent alumni survey show that KSC faculty and staff had significant positive impacts on alumni careers, and these same faculty and staff are important to keeping our alumni connected today.

Now is a great time to recognize these important connections with a donation to your major. Make a gift in honor of your favorite professor and know you'll be helping today's students!

👁 Online @: [keene.edu/donate](https://keene.edu/donate)



stration of the unit.

"I finally went to the Portsmouth luncheon and met **Claire Waterhouse Simensen**. We had a lovely meal, met several new people, and made some wonderful new friends from the class of '47, **Ruth Washburn** and **Shirley Rowley**. They have a classmate, **Juanita Nolan**, in Warner, and I was able to connect all three with pictures and a visit to Juanita the following week.

"I will try to reach out to other alumni as I can to help with these connections.

"Shirley Rowley had taught school with **Dot Carruthers '40**, and I connected her with Shirley as well.

"I have had phone conversations with **Anita Nestor** and **Irene Dunbar**. Anita is doing better and was planning to travel to Arizona to visit a friend and then fly to Vancouver with her sister, Anna. They will take a cruise as well. Anita is also taking a needlepoint class this fall and is very excited about it. I think it is wonderful when we can learn new things and take joy in them.

"**Irene Dunbar** spent the summer as she usually does, in Summerside, Prince Edward Island, at her camp. She would have joined us in Portsmouth but she had just returned to New Hampshire and had another commitment that day. She sends her best wishes. I will try and meet her soon and catch up on all her news.

"I had a nice lunch and visited with **Charlotte Carle '53** last week. We went out for lunch and then enjoyed a fall day in Rollins

Park in Concord. It is fun to just walk and enjoy the changing leaves and watch the people and animals with a friend.

"I am sure there are more things I have missed, but please send your notes to us and let us share your travels or daily activities. **Julia** and **Mary Booras** have said they would both like to see what the home economics students who were at Keene State College when we were there are doing now. Let us know, even if you were not in our immediate classes.

"I will say goodbye for now. I have just about finished my canning of tomatoes and spaghetti sauce to use for soups and dinners this fall and winter. I love the apples now to make pies."

**Irene Parent** passed along a note from **Mary Conroy**. "Mick and I celebrated our 60th anniversary celebration in October. Our celebratory Mass was at St. Mary's Church, here in Rochester. After the Mass we all met at Granite State Steak House for a wonderful meal, a champagne toast, and an afternoon of fun with our wonderful priest, his mom, and lots of family. It was everything that we had hoped for, and more. . . . There were 28 of us in all, including a new 10-week-old great-nephew. It was a wonderful day to remember."

Irene Parent also writes: "As I was going through my class notes today, I came across **Mary Moore's** letter of 2012 as she remembered our 60th reunion, two years ago. Even though there were only 13 of us there, we were treated very specially. I hope this will inspire you, our classmates,

and everyone to come to our next reunion. You will all feel welcomed; you will have a great time and meet up with old and new friends. The food is awesome as well. In the meantime, we would also like to hear from you with notes about your comings and goings. How about children, grandchildren, travels? Let's hear from you. And come to the Golden Circle Luncheons, as they are a lot of fun. **Norma Walker '51** does such a fine job."

**Claire Waterhouse Simenson** writes: "Hi, all, it's that time of the year again. Wish I could hear from more of you, but I did try to make a few contacts with very few responses. I know you all look forward to receiving *Keene State Today* and hearing about classmates, but we do need your help.

"**Winnie Langtry** and I attended the Golden Circle meeting in Portsmouth. Such a beautiful venue and delicious food. Wish we had more class of '52 members there. In the past, **Charlie Mitchell** and **Mary Conroy** have joined us, but not this year.

"I had a great summer with two weeks at Lake Winnepesaukee with my family. Then my sister-in-law and I drove to Addison, ME, to visit my nephew and his wife. While there, we drove in to Canada and visited Campobello, the Roosevelts' summer home – interesting and my first time in that part of Canada.

"The latest news from **June** and **Dick Chambers** included the arrival of their first great-granddaughter. They were anxious to meet her – which I'm sure they've done by now. Congratulations!

Also, Dick had heart surgery, which went well. They were happy to attend the alumni meeting in Tampa, FL, where they met our new president, **Dr. Anne Huot**. They were impressed, as was I when I first met her. I'm sure she will continue to work at keeping our alma mater at the top of the state colleges."

## 1953

**Donald J. Johnson**  
695 Clement Hill Rd.  
Deering, NH 03244  
djj1@nyu.edu

## 1954

**June Haymon**  
3247 Lucerne St.  
Bronx, NY 10465  
juneio@aol.com

**Virginia** and **Robert '55 Simpson** live in Newfields, NH. They have two sons, one granddaughter, and three great-granddaughters.

**Salvatore Grasso** (who, sadly, died in November) and **Jesse Evangelou** joined the alumni gatherings held at Bethlehem Country Club and Portsmouth Country Club. **Patricia McMahon** attended a luncheon at KSC.

## 1955

**60TH REUNION**  
June 6 & 7, 2015

**Alfreda Crosby Gallo**  
3406 S. Palm Ave.  
Palatka, FL 32177-6342  
alfredagallo100@msn.com

The Golden Circle welcomed **Richard Feeney** for his first luncheon at the Portsmouth Country Club. We hope to see him at more

gatherings. Also attending was **Frances Volkmann Hyde**.

## 1956

**Minot Parker**  
PO Box 370540  
Montara, CA 94037-0540  
Tgpubinc@att.net

## 1957

**Cynthia Randall Faust**  
1500 Popham Dr. C-5  
Ft. Myers, FL 33919  
cynjon@comcast.net

**Cynthia Faust** writes: "The class recently received a thank-you note from the first recipient of our Endowed Scholarship for Teacher Education, which was given at the 2014 graduation ceremony. The young woman receiving the scholarship comes from Rhode Island, is a senior this year and majoring in history and secondary education, minoring in Holocaust and genocide studies. Our generosity was greatly appreciated as the financial assistance came at a time of great need. We should all be proud of the fact that we, as the class of 1957, are now able to help students reach their career goals. Thank you all for making this possible."

## 1958

**Jacqueline A. Abbott**  
7 Keeney Dr.  
Bolton, CT 06043  
jabbott814@aol.com

## 1959

**Carol Gatcomb Riel**  
350 Pako Ave  
Keene, NH 03431  
rielgatcomb59@yahoo.com



Members of the class of '61 got together in August at the home of **Dottie and Roger Simpson** to begin planning for their 55th reunion, which takes place in 2016. From left are **Barbara Petelle Moore**, **Nancy Andrews Fessenden**, **Bob Saulnier**, **Dottie Bean Simpson**, and **Betty Bennett Schofield**.

## 1960

**55TH REUNION**  
June 6 & 7, 2015

**Gail Spevack Sheldon**  
241 Blucher St.  
Manchester, NH 03102  
sheldon-sheldon@comcast.net

**Charles Regan** writes that he is enjoying retirement and keeping busy between Connecticut and South Carolina. He writes, "Just got back from a great trip to Finland and France."

Correction: We inappropriately attributed some information in the Fall 2014 Class Notes. The item should have read: **Carmen S. Nalbone** of Titusville, NJ, celebrated his 81st birthday in July. He writes: "Thank you Keene State College and the New Hampshire fresh air." We regret the error.

## 1961

**Dorothy Bean Simpson**  
PO Box 1373

**Center Harbor, NH 03226**  
drsimpson2@yahoo.com

**Ruth Jeffords** writes that she enjoyed having dinner with a Keene alumni representative at Leverocks in South Pasadena, FL, this year – "a real sweetheart! Ken Greene and I are celebrating 25 years together! Retired and busy, busy every day." Ruth loves Florida, and is in a garden club, the Tampa Bay Vegetarian Dinner Club, and the board of directors of the Elvis fan club, and has a time share at Grand Bahamas. She has six grandchildren in Manchester, NH.

## 1962

**Stephanie Heselton Baute**  
515 E. Surry Rd.  
Surry, NH 03431  
sbaute515@gmail.com

**Martha Crowley Morse**  
131 Case St.  
North Canton, CT 06019  
morsesports@comcast.net

## 1963

**Elizabeth Butterfly Gilman**  
277 Coolidge Dr.  
Portsmouth, NH 03801-5740  
betty277@comcast.net

**Betty Gilman** writes: "Our class continued to gather at various times over the beautiful New Hampshire summer months. About a dozen women enjoyed lunch in Sturbridge, MA. Joining us this year was **Floreen Maroncelli**, arriving from North Carolina, and **Phyllis Woodward Pratt** from California. Thanks to **Becky Abbott**, we all manage to arrive each summer from around New England and would be delighted to hear from others wishing to join us next July. In addition, the Golden Circle luncheons offer more opportunities to catch up with classmates. They are held from June through the fall. This year at the August luncheon, **Brenda Peterson Flint '64** joined our table to catch up. In September at Portsmouth, **Wes McNair** shared slices of his life since graduating through his poetry. Contact Betty Gilman or the Alumni Office if you are interested in knowing next year's schedule for the Golden Circle.

"**Helen McGettigan Koehler** was at the August Golden Circle luncheon after returning from a July trip to Ireland with her sister **Maggie McGettigan McAuliffe '64**. In June, she went to Reno, NV, and attended the IFYE (International Farm Youth Exchange) Conference and toured many of the national parks. Helen became involved with IFYE again after the death of her husband, **George Koehler**. In November 2013, she traveled to the IFYE World Conference in Thailand and then went





on to Australia with a woman she met in 1965 at her first IFYE conference. And did you know that she was an IFYE delegate to Peru in 1965 for six months? Helen lives in Plainfield, NH, and loves to hike whenever the time allows. Retired from teaching for 30-plus years, Helen hasn't changed. She recalls great stories of the times she worked in the Fiske Hall dining room and the friendships she made at Keene.

"Traveling again are **Patricia Plan-te Zemianek**, **Carol Racicot Lord**, and **Betty Butterfly Gilman**. Along with other friends, they headed to Spain and Portugal – such experiences they had learning about this area and its amazing history! Just before leaving, Pat ran her second or maybe third half marathon of the summer. She ran a 2.05-hour race while at Cape Cod this September and then went to visit with **Claire La-taille Lanphear**.

"Thanks to **Paul Bonneville** for his September letter regarding the Class of 1963 Teacher Education Scholarship Endowment. We appreciate the reminder to continue giving, as it will make a difference in the amount this scholarship fund is able to award to a student next year. Teaching has been an important part of Paul's life and he continues his involvement even though he retired 20 years ago. He and his wife, Marjorie, are living in the New Hampshire lakes region and enjoying geocaching."

## 1964

**Helen I. Jette**  
37100 Neukom Ave.  
Zephyrhills, FL 33541  
helenjette@aol.com

**Bill Doolan**  
9189 William Cody Dr.  
Evergreen, CO 80439  
billdoolan@q.com

## 1965

### 50<sup>TH</sup> REUNION June 6 & 7, 2015

**Richard E. Doyle**  
561 Ocean Blvd. #4  
Hampton, NH 03842  
rdoyle561@aol.com

**Richard Doyle** writes: "In late August, Class President **Dave Sletner**, Ed and **Joyce Brookshire**, **Tom Clow**, **Mike Emond**, **Cathy Gilbert**, and I met at KSC to plan our 50th reunion. The big event will be held June 6 & 7, 2015, with a special presentation to us on Saturday as the 50th anniversary class. At this time, we plan to present the new Owl mascot costume, for which we are raising money with our contributions to the annual alumni fundraising drive. We will host a class dinner in the evening as well. Please circle the dates on your calendar and make every effort to attend. It promises to be a great time for all."

## 1966

**Nancy Coutts**  
175 South Main St.  
Brattleboro, VT 05301

## 1968

**Jan Temple Metoxen**  
330 Maple Rd.  
Longmeadow, MA 01106  
jantemplemetoxen68@yahoo.com

An essay by **Ronn Cabaniol** appeared in the November-

December issue of *Yankee* magazine. Cabaniol, who worked at public and private high schools during a long teaching career, has written two novels since retiring and is working on a third.

## 1969

**Barbara A. Hamilton**  
112 Avondale Rd.  
Manchester, CT 06040  
barbara.hamilton@att.net

**IN THE NEWS:** The story of 1969 grad Alex Mavrogeorge's "close encounters" with the Beatles when they performed in New England appeared in a column by Mavrogeorge's son in the NH Union Leader in November. Find a link to the story at keene.edu/mag.

## 1970

### 45<sup>TH</sup> REUNION June 6 & 7, 2015

**Susan Campbell**  
15 New Acres Rd.  
Keene, NH 03431

## 1971

**Maureen Sheehan Hall**  
69 Crescent St.  
Hooksett, NH 03106  
hallsofivy2@msn.com

## 1972

**Debra Davis Butterworth**  
21 McAuley Rd.  
Cape Elizabeth, ME 04107  
dbutterw@maine.rr.com

**Roger Hartwell**  
198 Palermo Pl.  
The Villages, FL 32159  
rgrhrtwl@yahoo.com

**Michele Reddington** writes: "It hardly seems that I am so old – yet I have retired from the Palmer Public Schools (MA). I spent the last 21 years there teaching mostly health education at the middle/high school levels. The last five years were back in the gym at the elementary level. Prior to Palmer, I taught at the Lower Pioneer Valley Educational Collaborative and the Wilbraham, MA, public schools. I will miss teaching very much."

## 1973

**Kathleen Pickford Stacy**  
190 Old Hancock Rd.  
Antrim, NH 03440  
gstacy@conknet.com

## 1974

**Jane Cappuccio Stauffer**  
28 Beckford St.  
Salem, MA 01970-3239  
jcsrks@verizon.net

**Jane Stauffer** writes: "In June, the class of 1974 got together for our 40th reunion. My husband, Rich, and I spent a couple of days in Keene and attended the reunion events. With the help of Sara Telfer in the Alumni Office I planned an event for the home economics majors. We had a small turnout Saturday morning: **Jane McHenry**, **Jean Goudie Walter**, **Marje Muller Pucciarelli**, and myself. We had a great time talking about our time at KSC and catching up. We also took lots of pictures while we toured around the campus. All of us headed over to join the traditional Parade of Classes, where we met **Tom Anzer (Andrews)**,

### IN THE NEWS

**Donna Kuethe '75**, recreation director for the town of Moultonborough, NH, was named New England Woman of the Year by the national organization Every Child is Ours. *The Citizen of Laconia* ran a feature story about her in a summer edition.

**Tina Cahill Swett**, **Laurie Meyer Daily**, **Robin S. Weiss**, **Wendy Lehmann Paterson**, **Nancy Frost Conant**, and **Sherry Briscoe Strickland**. This was Tom and Marje's first trip back to campus, but the rest of us had attended the 35th reunion of our class. Tom carried the class of '74 sign for our group. A few of us attended the alumni luncheon and had a chance to talk with others who were on campus at the same time we were. At our table were **Mike Maher '72** and his wife, **Kitty '73**.

"Also on Saturday, Marje and her husband, Joe, my husband, Rich, and I, along with Jean and Jane, attended the ice cream social on the Fiske Quad. The tennis court and parking are gone and replaced with grass and trees. As we sat eating our sundaes, Marje said it brought back memories of the times we had them at the old dining commons. Jane and Jean headed home, but later Marje and I and our spouses headed over to the Pub Restaurant for dinner. We had not been there in 40 years, but it looks pretty much the same, and the food was excellent.

"We stayed in town, but headed back to campus on Sunday with

Marje and her husband, Joe, for the president's brunch. We all had a chance to meet **Dr. Anne Huot**, and had a fantastic brunch in the new dining commons, a much larger and brighter place than the old one across the street that we all remember.

"It was a great weekend on campus, with perfect weather. You were missed."

## 1975

### 40<sup>TH</sup> REUNION June 6 & 7, 2015

**Margo Merrow Karamanoogian**  
27 Sandstone Dr.  
Bedford, NH 03110  
mmk1953@comcast.net

## 1976

**Philip Bellingham**  
20 Transit Ln.  
East Hartford, CT 06118

Class Secretary **Phil Bellingham** writes that he received an update from **Brian Kane** back in June of 2014. Phil writes: "He opened his own insurance agency a few years back called All Kane (get it?) in Stamford, CT. Brian mentions the business is growing in leaps and bounds. He has been in the insurance business 38 years. Brian stopped by KSC in 2013 and was amazed at how the college looks – no cars on campus! He mentioned it is so different now and realizes all things do change. He hopes all of us '76ers are doing well."

## 1977

**Sabrina Brown Maltby**  
13 Main St.  
Raymond, NH 03077



A group of KSC friends and spouses got together this summer in Maine at a Zimmer family place. Front row: **Bruce '77** and **Barb Austin '77**, **Kevin McKinley '78**, **Jerry Zimmer '78**. Back row: **Andy and Kay (Brady) Jones**, **Carol McKinley '77**, and **Linda Zimmer '77**.

## 1978

**Dianne Glaser-Gilrein**  
P.O. Box 1391  
East Dennis, MA 02461  
tgilrein@aol.com

## 1979

**Bill Reed**  
3 Mayfair Ln., Apt. 206  
Nashua, NH 03063-7645  
williamreed3@comcast.net

**Martha Petrowski Laflamme**  
474 Second Ave.  
Berlin, NH 03570-2334  
mlaflamme@ccsnnh.edu

## 1980

### 35<sup>TH</sup> REUNION June 6 & 7, 2015

**Allison Ashley-Bergstrom**  
abergstrom@sbcglobal.net

**Cathy Stuart Zurek**  
78 Morse Ln.  
Boxborough, MA 01719  
zurek@comcast.net

## 1981

**Nancy Colciaghi Pallas**  
6153 W. Fallen Leaf Ln.  
Glendale, AZ 85310  
tomnan@hotmail.com

## 1982

**Catherine Gewanter**  
600 Willis Ave., Apt. 2L  
Williston Park, NY 11596-1217  
cfgo21@aol.com

**Janet Carsten Shaffer**  
janetshaffer@verizon.net

## 1983

**Patricia K. Hodgeman Bush**  
Berkshire School  
245 N. Undermountain Rd.  
Sheffield, MA 01257  
pbush@berkshireschool.org

**Jacqueline Haight DeFreze**  
502 Portsmouth Ave.  
Greenland, NH 03840  
jdefreze@yahoo.com

**Valerie Belanger McKenney**  
31 Westwood Cir.  
Dover, NH 03820  
mikevalmckenney@comcast.net





## 1984

**Mary Beth Lucas Connors**  
295 Megan Dr.  
Manchester, NH 03109-5924  
blarney7@comcast.net

**Louise Perron Tetreault**  
4 Avon Ave.  
Cumberland, RI 02864  
lee4t@yahoo.com

## 1985

**30<sup>TH</sup> REUNION**  
June 6 & 7, 2015

**Alison Ahmed-Regen**  
ahmedregen@aol.com

**Lisa A. Gagnon**  
12 Tack Ct.  
Edgewater, MD 21037  
lisa\_gagnon@roberts.senate.gov

## 1986

**Tori Berube**  
toriberube@aol.com

**Michael Trabucco**  
mptrabucco@hotmail.com

Class Secretary **Michael Trabucco** writes: "Hi, everyone! Once again, Michael Trabucco here, trying to keep our class notes alive – which means seasonally harassing all of you. C'mon! If you've never sent anything in, I can assure you that it's painless and takes less than five minutes. You can send me a message through my Facebook page, or reach me at my email address above. If not now – when? Anyway . . . I was able to catch up with **Scott Farnsworth '87** not too long ago. (At least, I think I did. He didn't want a beer, so I can't be entirely sure it was really him.) It was so great to sit and talk . . . and talk. . . . Connecting with KSC friends is so much fun. Might I suggest writing in to our class notes to find or reconnect with someone? Or, if you haven't already, join the Keene State College Class of 1986 Facebook page. Last, June 2016 and our 30th reunion will be here before you know it! Plan ahead! Okay – enough from me . . ."

**Steve Fortier** writes, "I'm following in my wife **Susan (Anderson)**'s footsteps in serving KSC in a leadership position. I'm now president of the Keene State College Parents Association. I've been on the KSCPA board for two years. This follows Sue's leadership of the Alumni Association board, where she served for seven years, two as its president. Our two children, **Sean '14** and **Laryssa**, are both KSCers as well. Sean graduated in May with a degree in social sciences with a concentration in environmental studies. Laryssa is a double major in psychology and elementary education. She'll finish up in either the winter of 2015 or the spring of 2016."

**Lisa Panzo Smyth, Carol Falkenham Arnold, Diane Delisio, Deb MacPhee Brown, and Tori Berube** just completed celebrating all the members of the Sunshine Club turning 50! Five parties in 14 months! (Yes, they say, "we celebrated them all – and all together!")

From **Christopher Gray**: "After a challenging but rewarding year as a full-time clinical assistant professor in the Sustainable Product Design and Innovation program at my alma mater, I have accepted a position as mechanical engineering lab manager at the Shiley-Marcos School of Engineering at the University of San Diego. My wife **Susan (Young) '87** and I made the cross-country move to southern California from Vermont with our youngest daughter, Sarah, in early October. We will be living in the community of El Cajon, a suburb of San Diego. Returning to Keene State College as a professor was one of my life-long dreams and it allowed me to advance my career in higher education."

In September, **Rich Stockwell '85** and **Curt Herr** celebrated their 30th anniversary; they were married in December when Pennsylvania passed the marriage equality bill. They live in Bucks County, PA. And if you're looking for a cool read, check out Curt's edition of *Varney the Vampire* – Or, the

*Feast of Blood*. Curt writes, "I did the research, wrote a 50-page intro, added about 300 footnotes and an extensive appendix. This is the first vampire novel ever written (1845) and was a big influence on Bram Stoker's *Dracula*."

## 1987

**Lisa Corrette Livingstone**  
l.livingstone@verizon.net

**Samantha Barrett McKinlay**  
2400 County Line Rd.  
Ardmore, PA 19003  
mckinlay3@comcast.net

**Michelle Morris Ayer**  
41 Hemlock Rd.  
Hingham, MA 02043  
michelleayer@me.com



**Kerry Burroughs '87** brought Keene State Today to the summit of Pikes Peak by bicycle in July 2014.

## 1988

**Jeffrey LaValley**  
260 Connecticut Ave.  
Springfield, MA 01104  
jeff\_lavalley1966@yahoo.com

**Susan Lundgren Regan**  
79 Winthrop Rd.  
Guilford, CT 06437

**Jeffrey LaValley**, a former director of Alumni and Parent Relations at Keene State, was recently named community outreach manager at Greater Springfield (MA) Habitat for Humanity.

## 1989

**Maribeth Marsico Gesler**  
mbmars@cox.net

## 1990

**25<sup>TH</sup> REUNION**  
June 6 & 7, 2015

**Lauren Aborjaily Griffin**  
17 Monhege Path  
Marlborough, CT 06447

**Shelly Brodeur Masson**  
shelly\_m627@comcast.net

**Maureen Cicchese Musseau**  
75 Pinehaven Dr.  
Whitman, MA 02382  
mmusseau@comcast.net

## 1991

**Karen Dicey**  
kldicey@yahoo.com

**Amy Eshelman**  
102 Newberry Rd.  
East Haddam, CT 06423  
alesheman@hotmail.com

**Kathleen Kerr St. Germaine**  
19 Great Woods Rd.  
Plymouth, MA 02360-1826  
kathst@adelphia.net

## 1992

**Joan Crosby Anderson**  
General Delivery  
Wilmot Flat, NH 03287-9999

**Kate Shepard Dugan**  
42 Middlefield Dr.  
West Hartford, CT 06107  
patedugan@snet.net

## 1993

**Shelli Bienvenue Cook**  
18 Heathrow Ave.  
Manchester, NH 03204  
shellicook@yahoo.com

**Seth M. Klaiman**  
2 Sweet Fern Trail  
Saunderstown, RI 02874  
smkri@aol.com

## 1994

**Melissa Sawyer Bowler**  
158 Shaker Rd.  
Canterbury, NH 03224  
melissa@slgl.com

**Dawn Deurell**  
17 Chestnut Cir.  
Merrimack, NH 03054-6611  
deurell@aol.com

**Penny Rioux Joyal**

106 N. Adams St.  
Manchester, NH 03104  
jsj1215@hotmail.com

## 1995

**20<sup>TH</sup> REUNION**  
June 6 & 7, 2015

**Cara H. Staus**  
arac95@yahoo.com

**Erin Delude George**  
9 Bigelow Hill Rd.  
Troy, NH 03465-2106  
egeorge@aol.com

## 1996

**Karen Holmes Reinhold**  
dccxi@comcast.net

**Aaron Kay Sales Parker**  
5832 Wooded Acres Dr.  
Knoxville, TN 37921  
rparker924@comcast.net

## 1997

**Danielle Dearborn Gagne**  
1587 Waterwells Rd.  
Alfred Station, NY 14803  
gagne@alfred.edu

## 1998

**Deb Clogher Burleigh**  
44 Clinton Ave.  
Budd Lake, NJ 07828  
deborahclogher@yahoo.com

**Lisa Demers Harvey**  
lharvey2010@comcast.net

**Kristen Cranson Nelson**  
P.O. Box 208  
Greenville, NY 11548  
kanelson02@hotmail.com



**Josh Caissie '03** and **Joanna Cardinal '03** were married July 26, 2014, in Somersworth, NH. Many Keene State alumni were there to celebrate. Pictured from left are **Danielle Popyk '03, John Frazzetta '05, Benjamin Spaulding '04, Sean Barry '04, Bryanna (Silva) Marceau '05, Eddie Marceau '05, Cathy (Reddy) Simard '03, James Simard '03, Matt Zaffini '01, Erin (Dineen) Zaffini '03, Sarah (Bettencourt) Walsh '03, Josh Caissie '03, Pete Fernandez '05, Joanna Cardinal '03, Alyson Taylor '03, Shannon Fitzgerald '04, Kate Kennedy '03, Kimberley (Brown) Fasano '03, Carrie (Cieslewski) Tynan '03, Valerie Nettleton '05, Chris Marchand '03, Dan Weiss '03, and Dave Caplette '03.**

**Mark Reagan** and his wife, Melissa, are living in Centennial, CO, and welcomed their second daughter to the world in February 2014. He is celebrating 10 years with Lockheed Martin Space Systems as a computer systems architect in Littleton, CO.

## 1999

**Jason Hindle**  
8 Spruce St.  
Somersworth, NH 03878  
jsnhindle@yahoo.com

**Lori Scicchitano Halloran** writes, "I have been working in human resources for the past 10-plus years for a manufacturing company in Connecticut. My husband and I will be celebrating our fifth wedding anniversary this October. We welcomed identical twin daughters in December 2011."

## 2000

**15<sup>TH</sup> REUNION**  
June 6 & 7, 2015

**Danielle LePage Zimmerman**  
danni@thezims.net

## 2001

**Christine Leland Williams**  
54 Eastern Ave.  
Woburn, MA 01801  
mrsquattro@gmail.com

**Jeddadijah Pellerin** has joined BMA Architects & Planners of Manchester, VT, as a principal architect.

**Chad Derosier** writes, "I have



**Lauren (Baggott) McBeth '05** married **Bryan McBeth** at the New Haven Lawn Club in New Haven, CT, on August 24, 2013. In attendance were bridesmaid **Kate (Faerber) O'Neill '05** and friend **Susanna (Jensen) Corriveau '05**. Lauren and Bryan live in Norwalk, CT. Lauren works as a special education teacher at Winston Prep School.

recently moved back to Ashland, OR, from Portland, OR. While in Portland, I worked as the event logistics manager at Ecotrust, an organization fostering resilience from the ground up. I am now working for Big Tree Farms as the US sales and marketing coordinator. Big Tree Farms is a vertically integrated, organic, and fair-trade certified coconut and cacao food company. In July, I became engaged to my partner of three years. She is an interior design architect and owns her own company, as well as being a certified yoga and aerial yoga teacher."

## 2002

**Jessie Gannett Heath**  
59 King Road

**Chichester, NH 03258**  
jheath@wrsdsau59.org

## 2003

**Angela Watson**  
55 Davidson Hill Rd.  
Westminster, VT 05158  
angela\_watson7579@yahoo.com

**Danielle Popyk**  
danielle.popyk@gmail.com

**Erin Zaffini** and **Matthew Zaffini '01** welcomed their second child, Aiden Zaffini, on August 22. Aiden joins the family alongside big brother Matty.

## 2004

**Alison (Thompson) Cizowski**  
101 McLellan Drive, Apt 1007  
South San Francisco, CA 94080  
alit8@aol.com

## 2005

**10<sup>TH</sup> REUNION**  
June 6 & 7, 2015

**Valerie Nettleton**  
497 Foster St.  
South Windsor, CT 06074  
vnettle@yaho.com

## 2006

**Adam Wefers**  
154 Sagamore St., Apt. 2  
Manchester, NH 03104  
awefers84@hotmail.com





**Tracie Taft '07** married Justin Kurrus in June 2014 in Waterville Valley, NH. The wedding party included **Suzanne (Moore) Clark '07**, **Rebecca (Dube) Bezio '07**, and **Coly Gilson '07**. Also in attendance was **Jill Trick '08**. Tracie met Justin in Phoenix, AZ, where they recently bought a house.

**2008**

**Kelly A. Mullane**  
532 King Street  
Chappaqua, NY 10514  
kelly.a.mullane@gmail.com

**2009**

**Amanda Ruest** and **2nd Lt. Cody Bisnett '10** are engaged.

**Patrick Hardy** has been named director of new member sales on the national team at the National Association of Manufacturers.

**2010**

**5<sup>TH</sup> REUNION**  
June 6 & 7, 2015

**Matt Gill**  
69 Conleys Grove Road  
Derry NH 03038  
mgillnh@gmail.com

**2011**

**Kelly Payeur**  
766 Ocean Ave  
Portland, ME 04101  
kellypayeur@gmail.com

**2012**

**Marie Avery**  
Marieavery2012@gmail.com

**Kyle Petrillo** studied graphic design and now has a job at Landmark College working as a graphic designer. He designs ads, bro

chures, and web banners for the college, which specializes in students with learning disabilities. Kyle has stayed around New England and does some freelance photography on the side.

**Adrienne Osborne** went on to pursue a master's degree in non-profit management at Northeastern University. She has since been working in the Development Office at Brigham & Women's Hospital, fundraising for institutional research. She always had a passion for community service and fundraising at KSC, and continues to support nonprofits outside of her job as well. She is currently involved in projects with Ben Speaks, a charity fighting to "stomp out teen suicide." She recently participated in the Walk to End Alzheimer's for the sixth year in a row, in honor of her father who has early onset Alzheimer's, and this year raised over \$12,000 with her team to find a cure.

**2014**

**Kristy Ann Ricardi** is engaged to marry Alexander Rose. The couple graduated from Keene High School in 2010. Kristy works for Aspen Dental, and Alex works for Springfield Terminal Railway. The wedding is set for August 2015 at Cobb Hill Estates, Harrisville, NH.



On June 28, 2014, **Peter Chirichiello '09** married **Lindsey Ryder '12**. Back row: **Chelsea Griswold '13**, **Chris Robinson '12**, **Chris Carter '11**, **Nic Tremblay '07**, **Andrew Stowell '13**, **Peter Chirichiello '09**, **Lindsey (Ryder) Chirichiello '12**, **TJ Oetinger '11**, **Zach Benton '10**, **Ian Galipeau '10**, **Pete Best '10**, **Dave Allen '09**, **Colleen Clougherty '12**, **Chelsea Morrison '12**, **Jennie St. Martin '12**, **Joe Fisher '12**, and **Rob Hale**. Front Row: **Sam Vendt '11**, **Alex Vendt '12**, **Jessica Braught '11**, **Aly (Ryder) Galipeau '10**, **Michelle Love '12**, **Katie (Goodwin) Oetinger '12**, and **Amy Proctor '13**.



**Paul DeCarolis '79** poses with his children, all of whom also graduated from Keene State. From left: **Andrew '11**, **Paul**, **Alex '14**, and **Amy '12 M'13**.



**Kathryn (Kimball) Buell '07 M'08** and **Andrew Buell '08** met at Keene State in fall 2004, and married summer 2014. Pictured from left are **Shannon (Taylor) Doheny '08**, **Brian Doheny**, **Lauren Schleker '08**, **Mark Evans '08**, **Kathryn (Kimball) Buell '07 M'08** and **Andrew Buell '08**, **Rick Hession '08**, **Phil Mabey '08**, **Andrew Bonnette '08**, **Kaity Conklin '08**, and **Greg Ford '08**.



**Elizabeth "Eliz" Martino '12** married Nate Recoulle in April 2014. Now living in Georgia, the two were married on a beautiful spring day in Connecticut. Pictured from left: **Katelyn O'Clair '12**, **Katherine Deluca '12**, **Eliz (Martino) Recoulle '12**, **Kelsey Greenleaf '12**, **Julie Fallon '12**, **Cheryl Wooster '12**, and **Laura Bedus '12**.



**Zach Paone** and **Sarah (Davies-Mitchell) Paone**, both class of 2012, were married on October 12, 2013, at Curtis Farm in Wilton, NH.

**NEXT CLASS  
NOTES DEADLINE:**

Fall Issue: June 15

Mail or email to your class secretary or to [classnotes@keene.edu](mailto:classnotes@keene.edu) or Alumni Center, Keene State College, 229 Main St., Keene NH 03435-2701.

**In Memoriam**



**Elizabeth Bickford '30**  
July 9, 2014

**Sarah White '32**  
August 17, 2008

**Richard P. Hebert '34**  
September 10, 2014

**Clara Rich '37**  
September 2, 2007

**Audrey Curren '38**  
September 15, 2014

**Bertha M. Dorval '40**  
February 20, 2014

**Elizabeth Robenhymer '40**  
March 18, 2014

**Irene Nelson Koski '41**  
August 13, 2014

**Walter F. LeMieux '41**  
January 26, 2009

**Norma P. Woods '41**  
October 9, 2014

**Beth E. Adams '42**  
August 22, 2014

**Helen E. Ellis '44**  
September 26, 2014

**Dudley W. Walsh '50**  
November 5, 2004

**Stuart C. Gile '51**  
September 21, 2014

**George J. Bergeron '52**  
June 26, 2014

**Theresa E. Hills '53**  
June 1, 2014

**Robert W. Morgan '53**  
June 28, 2014

**Arthur P. Trubiano M'54**  
January 19, 2007

**Phyllis Ananian '55**  
February 11, 2014

**Adrien P. Beaudoin '55 M'61**  
September 25, 2013

**Roger O. Meserve '55**  
February 3, 2012

**Richard J. Enderson '57**  
June 10, 2014

**Alexander L. Craig '59**  
July 22, 2014

**Richard E. Cole '61**  
August 9, 2014

**Janice C. Lewis '67**  
December 24, 2007

**Kenneth E. DeVoid Jr. '68 M'71**  
October 2, 2014

**William A. Marcello '69**  
August 19, 2014

**Sandra Ashe '72**  
May 3, 2011

**Bill F. Lekebusch '72**  
June 27, 2014

**Peter M. Stuhlsatz '72**  
June 26, 2014

**Deborah A. Carr '73**  
August 12, 2014

**Shirley M. Marston M'74**  
July 11, 2014

**Lorna E. Baldwin '75**  
November 19, 2013

**John G. Bardis M'75**  
August 19, 2014

**Normand L. Manseau '75**  
August 5, 2014

**Mary A. Lamenzo '78**  
August 16, 2013

**Jeanne M. Symonds '82**  
October 21, 2014

**Patricia L. Sowa '82**  
August 27, 2014

**Steven C. Farnham '84**  
September 3, 2014

**Scott W. Veale '86**  
July 7, 2014

**Scott T. Kokoszka '90**  
June 12, 2012

**Christine M. Pagnozzi '95**  
October 1, 2013

**Kris A. Schultz '98**  
April 24, 2012

**Shannon E. Lacy '10**  
June 30, 2014

**Michael C. Williams '11**  
September 22, 2014

\* Deaths reported as of October 31.

**Newsline**

Want to know more about your classmates and what's happening on campus? Check out Newsline ([keene.edu/alumni/newsline](http://keene.edu/alumni/newsline)), our news blog aimed at alumni and parents. We post news as it comes in, but make sure you're on the list for the monthly email wrap up. It's a handy way to keep abreast of the best from Keene State. Done something outstanding? Know another Keene State grad who's done something newsworthy? Let us know! Email [mreynolds@keene.edu](mailto:mreynolds@keene.edu).



## REUNION 2015: SATURDAY, JUNE 6, & SUNDAY, JUNE 7

### YOUR COLLEGE FRIENDS.

They're a big part of what keeps you connected to Keene State, and they're the number one reason you return for Alumni Weekend. Says who? Says you. Eighty-seven percent of alumni who responded to our recent survey cited personal friendships as a vital link to KSC, and spending time with friends was at the top of the list of factors that draw people back to reunion. So make plans now with your college friends to spend the first weekend in June together.

### TRADITION WITH A NEW TWIST:

This June's schedule for Reunion changes things up. Look for an all-class mid-day barbecue rather than a luncheon and much more time for informal social activities. While everyone is invited, lots of plans are under way to celebrate the milestone class graduation anniversaries. So message out to friends your plans to attend and get a group together. Campus accommodations (PIII or Fiske Hall) can be reserved in advance for Saturday night.

Keep your eye on the alumni website throughout the spring for more Alumni Weekend info: [www.keene.edu/alumni](http://www.keene.edu/alumni). Watch for a postcard by mail in late March with registration starting mid-April.

Curious about more outcomes of the first-ever All Alumni Survey? More info will be shared via Newsline – [www.keene.edu/alumni/newsline](http://www.keene.edu/alumni/newsline) – throughout the spring, or give us a call at (603) 358-2370 and we will share the report with you.

