



# SHADES OF GREEN

## House Communities open this fall

Beginning fall term 2016, all undergraduate students will be assigned to one of six Houses - part of Dartmouth's new residential living program. Each House includes a cluster of student residences and a designated, flexible social space. Each House community is co-led by a live-in Residential Education staff member, and a House Professor who lives with their family in a college residence near the House. Two new semi-temporary structures have been built (designed to last 5-10 yrs) to provide social space for the four houses that did not have it. The objective is to design permanent structures informed by how students use these spaces in the coming years.

- Allen House** - Gile, Streeter and Lord halls
- School House** - Mass Row and Hitchcock halls
- North Park House** - Ripley, Woodward, and Smith halls
- South House** - Topliff, New Hampshire, and the Lodge
- East Wheelock House** - Andres, Zimmerman, McCulloch, and Morton halls.
- West House** - Fahey, McLane, Butterfield, and Russell Sage halls

The goal of the house system is to give every Dartmouth undergraduate a home base, to bring more continuity to students' on-campus living experiences, and to increase opportunities for intellectual engagement and for faculty-student interaction beyond the classroom.



*Allen House and School House social space (above) & North Park House and South House social space (right)*



*Two new semi-temporary modular structures built as social/study spaces for the new Dartmouth House Communities*

*Creative people are curious, flexible, persistent, and independent with a tremendous spirit of adventure and a love of play.*

- Henri Matisse

We all have some outlet for self-expression, whether it is artistic, athletic, intellectual, or a combination. Some of our classmates have made a career in the creative arts. Some arrived there on a direct and deliberate path; others followed a more circuitous route. As you read their stories, we hope you'll find inspiration to tend to your creative side.

- Lisa and Margaret

*Creativity is contagious. Pass it on.*

### In this issue:

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**Jay Caldwell "85**

Caldwell Gallery Hudson, Principal

[www.caldwellgalleryhudson.com](http://www.caldwellgalleryhudson.com)

I'm a principal in Caldwell Gallery Hudson, in Hudson, NY. I'm working with my father Joe Caldwell, Dartmouth '51, Tuck '52.

My start in the family business was pretty much a Plan B thing.

After graduating with

an Economics degree, and a minor in alcohol/drug dependency/addiction (see my 25th reunion essay), I really didn't have any life plan or career plan or options. So I suggested I try the gallery/art dealing business. My parents were skeptical, and we decided on a 6-month trial. And here I am 31 years later (21.5 sober/clean), and still not qualified to do anything other than pick exceptional secondary market works to put in our inventory, and sell those works to collectors and museums throughout the the USA (primarily) and Europe.

I have a special personal interest in American Modernism, from its earliest roots to Post-War movements (from AbEx to Minimalism). We've handled major examples of Hudson River School, Western Art, American Impressionism, Ashcan School, The Ten, WPA/Social Realism, and all the modern movements, more or less.

**Biggest challenges:** finding great artworks which we can offer to our clients, vetted for both objective criteria (authenticity, condition, provenance, etc.), and subjective criteria (being aesthetically pleasing, and inducing feelings of wonder, desire, intellectual challenges, etc.).

**Greatest rewards:** seeing someone come into the gallery, and watching them engage and bond with a work. This engagement comes in many of forms, as some works are simply beautiful and one falls in love, while others are a kick in the gut or a slap in the face. It doesn't really matter what type of engagement wins over a client. It's the fact that we get to witness art changing someone's life that's rewarding. It becomes a part of their story and their life experiences. This transformative power is something I've experienced and witnessed first hand for 31 years in business and as a collector myself (we have 450+ works of art in inventory), and before that as a member of a collector family. And I'm fairly confident in saying that just like my father - who at age 87 and approaching his 65th reunion at Dartmouth shows no interest in retiring - I'm hoping I'll be the last Class of 1985 retiree. Why would I retire? I get to fall in love or get kicked in the gut daily. Makes me feel alive!



*Jay in his gallery in Hudson, NY*

**Mark Engel '85**

CEO, Rosco Laboratories, Inc.  
www.rosco.com

Thanks for asking (and asking ..and asking...) for me to send you something for the fall newsletter. Part of the challenge is that I've never really liked talking about myself. I'd rather be asking the questions than answering, but since you asked:

I came to Rosco in 1992. My plan was to stay for a 2 year commitment, then move on. 24 years later, I'm still happy and fully engaged at Rosco. Rosco has been creating products for the Theatrical Arts since 1910. If you take a look at our website (or our Facebook, Spectrum Blog, Instagram, etc), you'll see that we offer the tools that are used to create the image... on stage, in the studio, on the big screen and in many other entertainment themed environments. Our core products revolve around lighting, color and texture of light. That said, we're leaders in theatrical fog, performance floors, theatrical paints and film/television backdrops. Over the course of our history, we've been honored with 4 Academy Awards (for technical achievement) and 2 Emmys for products we've introduced.

It's hard to believe that I've worked for the same company that long, but I think I owe that to the great team of people at Rosco and the nature of our business. By the standards of 'big business', we're a small company. But because of the global nature of the entertainment business, we have 250 people working in 14 countries (our most recent in Dubai). The entertainment business continues to expand both in terms of production (e.g. Netflix & Amazon) and market. Our growth is being driven by the international film business (especially China) as well as the expansion of dramatic theatrical style lighting in new architectural projects. Shakespeare wasn't thinking 2016 when he wrote, "All the world's a stage...", but he certainly could have been.



*Eliza, Jack, Mark, Sam & Anne*

I became Rosco's CEO in 2008, having been mentored by my predecessor (Stan Miller) since I arrived at the company. As you might imagine, travel comes with the job and is truly a blessing and a curse. I love the experience of seeing parts of the world that I otherwise wouldn't and spending time with colleagues (best was touring Dharavi in Mumbai last year), but I do miss my family when I'm away. Anne and I have 4 great kids (David 22, just graduated from Gettysburg and moving to DC; Eliza 20, a junior at Syracuse, majoring in Film/Television production and Spanish; Jack 13, and Sam 11, both in middle school in Stamford), a dog, and a chicken (don't ask). My greatest joy is when we're all together — family time is truly the best time... and we're all healthy and happy (I think:)).



*David, Jack, Mark, Eliza, Sam & Anne Engel*

**Gayle Gilman '85**

CEO, Ripple Entertainment  
www.weareripple.com

Sometimes I think it's all about luck. And sometimes I think you make your own luck. Maybe it's a combination of the two. But however I found my way to becoming a producer, I am thrilled that I did. Over the course of the last 30 years, I've had a chance to do what I love most – tell stories.

When I was graduating from Dartmouth, I didn't know what I wanted to do, and back then, I don't remember anyone talking about “finding your passion.” As an English major I learned how to do two things, read and write. And while I was thinking I would pursue a career in journalism, I have to confess I was more interested in film and television.

Then one day it dawned on me – I should become a documentary filmmaker. This would be the perfect intersection of storytelling, filmmaking and journalism. Undaunted by the fact that I had no idea whatsoever how to make a film, I moved to New York City hoping to figure it out, maybe take some classes at NYU and hopefully meet some people who could steer me in the right direction.

As fate would have it, that is exactly what happened. I landed my first job in TV while visiting the ladies room during a break from a class. From inside the stall I overheard two women talking: “I work for National Geographic Television,” one said. That was all I needed to hear. I charged out of the stall and grabbed her by the shoulders with both hands: “*I have always wanted to work at National Geographic!*” I said as forcefully as I could. She had every reason to believe I was crazy and smile politely before running in the other direction. But she didn't. Instead she handed me her business card and told me to call her the following day. A week later I had a job.

So I went to work for National Geographic as a development executive, reading proposals, meeting producers and screening rough cuts. I was especially drawn to the adventure films....stories of spelunking into lost rivers and summiting Everest. It was at Nat Geo that I really began to understand the art of using pictures to tell the stories instead of words. I had a sense for how a story was constructed, but

now I began to see how a story could be realized on many different levels. I was devastated when after 3 years my office decided to relocate our group to Washington, DC. While a great city, Washington wasn't going to work with my personal life.

A former colleague from Nat Geo told me about a job at A&E, where the genre of the moment was crime and justice. I was something of a news junkie, and had spent an off-term at Dartmouth working for a Manchester, NH- based TV station during the 1983 Presidential Primaries. As Director of Documentaries, I was assigned 150 hours of news and documentary programming to develop and oversee. While I was there I ran a weekly series called Investigative Reports. One of the projects I am most proud of in my career was a film I did for that series about a year in the life of Angola (Louisiana) Prison. In the wake of *Dead Man Walking*, a producer came to me with and wanted to make the documentary version of the Sean Penn film. He had been given access to the former slave plantation, turned prison for lifers. *The Farm*, as it would be titled, won the Audience Award at Sundance that year and was nominated for an Academy Award.



*l to r front: Juliet Swimmer (11), Jeff Swimmer  
l to r back: Colin Swimmer (11), Marni (the dog), Gayle, Ella Swimmer (18-and now a Tulane '20), Dylan Swimmer (15)*

The only thing that could drag me away from my love affair with true crime was an offer to move to London and work for Channel Four, one of the most innovative broadcasters in the world. I spent 3 glorious years in London, before relocating to Los Angeles and returning to the challenge of producing. After being behind a desk for so long, I was thrilled to be working in the field as a show runner for Discovery and History Channel. One month I would be fishing off the coast of Nova Scotia in the Grand Banks, and the next month I would find myself in Alaska, traveling above the Arctic Circle for the series Ice Road Truckers. This is also where I reconnected with **Dave Story '85**, who joined me in Fairbanks to help produce face down some of the coldest and toughest conditions on the planet.

Then suddenly I felt the world begin to change. One day I asked my 5-year-old twins "what is your favorite TV channel?" "NETFLIX!" they screamed in unison. At the same time, my older children were watching YouTube and sending short videos to their friends across numerous social media platforms. I was fascinated by the way they engaged with media. And I was inspired by the freedom and creativity that working in short form digital content offered. If I were going to even begin to understand the world my children would live in, I had to live there myself. I was fortunate enough to land a job at Fremantle and launched their first original digital

studio, where we created content for Vice, StyleHaul and numerous emerging digital platforms.

But my biggest accomplishment was still ahead of me. Last year I decided to launch my own company. I'd been thinking about it for years, but now the stars seemed to have aligned. Ripple Entertainment is a digital media company -- we create, produce and distribute online video across platforms like YouTube, Facebook and Instagram. It's essentially the same business I've been in my entire career, telling the best stories I possibly can, but I'm using new technology to reach my audiences.

Being a CEO presents a whole new set of challenges. Every decision is mine, as is every failure and success. But it's exciting to be part of a technological revolution that will forever change the way we communicate. I thank my kids for turning me onto this world, and helping me learn to create in ways I never thought I would.



### Where in the World Is...?

Are you getting your Class of 1985 emails? If not, then we don't have your email address. Please send us your contact info and we will update your record. We miss you!

*Please help us find the following classmates' email addresses:*

1. **Emily J. Barnett-Highleyman**
2. **Tracy Peterson Ericsson, MD**
3. **Carl G. Eurenus**
4. **Brenda Healey Bosch**
5. **Brooke W. Bethel**



You may also update your contact information by sending an email to the College at [alumni.records@dartmouth.edu](mailto:alumni.records@dartmouth.edu).

**Ellen M. Harrington '85**

Museum Collections Curator, Academy of Motion Picture Arts and Sciences



*Ellen and her husband, Clay Crosby, at the Oscars*

Thanks for asking me to share some of my work in the arts over the last few decades (yikes!) since we graduated. Currently I am the Museum Collections Curator for a new museum under construction in Los Angeles, the long-awaited Academy Museum of Motion Pictures. People are often amazed that there isn't already a film museum in the movie capital of the

world, and we're hoping that this project finally fills that void.

The museum, designed by Renzo Piano, will be a \$400 million, 300,000 square foot architectural and cultural landmark for the city, with extensive core and temporary galleries, state-of-the art theaters, social and dining spaces, and an iconic glass sphere and view deck overlooking the Hollywood hills. I hope that if any of you are in Los Angeles and want to check it out, either during the construction phase (now!) or when it opens in late 2018, you will let me know.

I didn't start out in film at all. At Dartmouth I was a comparative literature major concentrating on medieval and renaissance art history and literature, and romance languages. For graduate school, however, I decided to embrace the 20<sup>th</sup> century, and went to NYU in cinema studies and comparative literature. From there I worked in non-profit film programming at the New York Shakespeare Festival's Public Theater (back when they had a film theater), then moved on to feature film development at Dustin Hoffman's Punch Productions in NY, and on to Los Angeles at Creative Artists Agency (CAA).

My mix of industry and non-

profit experience turned out to be a good fit when I answered a blind ad in *Variety* (remember classifieds?) and began working at the Academy of Motion Picture Arts and Sciences. There, as Director of Exhibitions and Special Film Programs, I produced hundreds of film screenings, panels, and other programs in the Academy's 1,000- and 300-seat theaters in L.A., and in the cities with large Academy membership bases – San Francisco, New York, Washington, D.C., and London. I've been lucky enough to produce dozens of tributes to film industry legends such as Olivia de Havilland (hosted by Robert Osborne), Sophia Loren (Billy Crystal), Mel Brooks (Leonard Maltin), and Harold Pinter (David Hare). Many of my programs have been presented at organizations such as the Museum of Modern Art, Lincoln Center, the British Film Institute, BAFTA, and the National Archives - and at film festivals around the globe as well, where I've been on several juries and a number of panels.

And here in Los Angeles, I was fortunate to be the co-founder of the Academy's longstanding Media Literacy Program, which has brought over 15,000 high school students to our theaters for in-depth explorations of the impact that media has in their daily lives.

The "Exhibitions" part of my job allowed me to develop a really busy rotating exhibition schedule, and eventually I curated or organized over 80 exhibitions on filmmakers, motion picture production, and film history for installation at the Academy Galleries. These projects have toured to museums, galleries and film festivals in the U.S., Canada, Europe, Latin America and Asia, and have been presented in partnership with museums like LACMA, the Smithsonian Institution, and the Victoria & Albert Museum.



*Alfre Woodard, Ellen & Annette Bening in Iran*

*In the gallery: Animatronics Exhibition with Dr. Octopus from SPIDER-MAN 2*

My monographic exhibitions have examined the work of international filmmakers, including Akira Kurosawa, Federico Fellini, Ingmar Bergman, Stanley Kubrick, and Alfred Hitchcock, and I've been able to explore such themes as the films of Mexico, African American and Cuban film posters, and the impact of the Hollywood Blacklist on the film industry. Installations have highlighted film artists and their crafts, among others: notable creature and visual effects pioneers Ray Harryhausen and Rick Baker, artists Al Hirschfeld, Tyrus Wong, and Don Bachardy, photographers Douglas Kirkland and Bob Willoughby, and group shows on animatronics, costume design, animation, production design, and set decoration.

Perhaps the personally most meaningful work I've done to this point includes work in cultural diplomacy as the founding director of the Academy's International Outreach Program, which resulted in the first exchange between Iranian and American filmmakers since the Iranian Revolution in 1979. The program began when I organized its first initiative in 2007, a visiting artist program and film festival in Hanoi and Ho Chi Minh City, Vietnam, and subsequent outreach has included screening series, meetings with cultural and governmental leaders, master classes, and professional training to Vietnam, Cuba and East Africa (Kenya and Rwanda), Dubai, and Sarajevo. Our ongoing relationship with

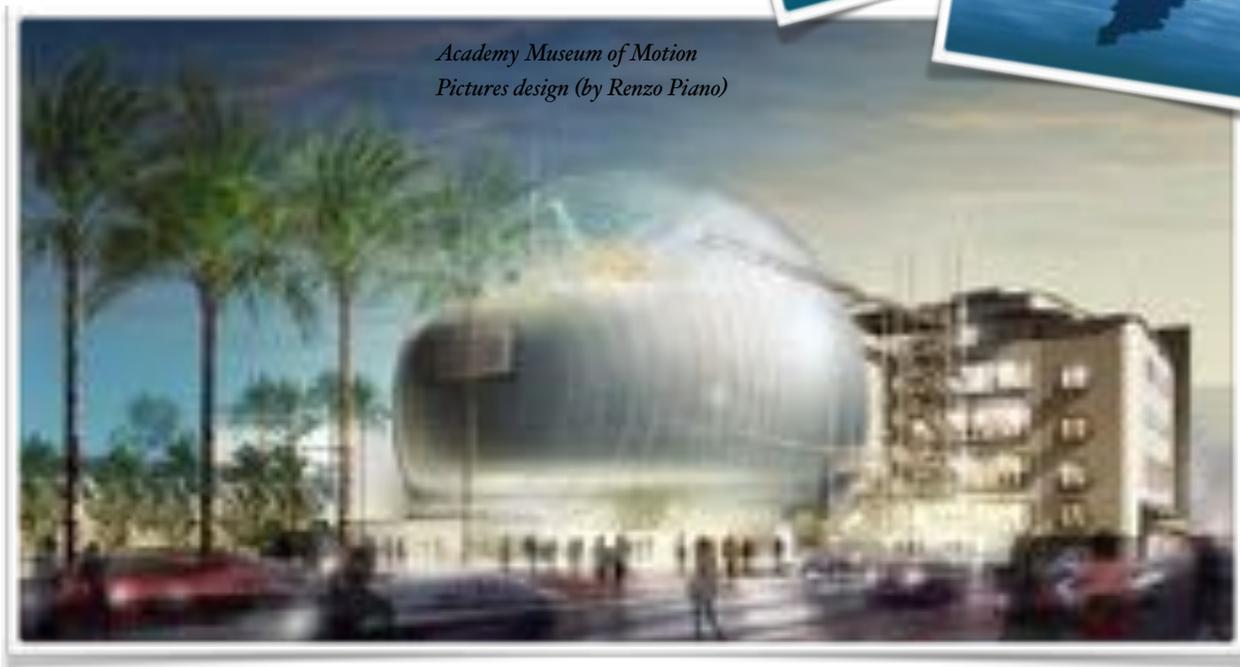
ICAIC in Cuba has resulted in a pioneering project to restore Cuban films by the Academy Film Archive.

In addition to my current efforts to build the Academy Museum's collection of motion picture artifacts, in preparation for the installation of our inaugural historic exhibition, I'm currently the co-curator, with Lourdes Portillo, of the Academy's Getty Foundation grant-awarded project for Pacific Standard Time: Los Angeles/Latin America. We've been conducting Oral Histories with key Latino and Latin American filmmakers, including Alejandro G. Iñárritu, Alfonso Cuarón, and Edward James Olmos, and we'll be producing a publication, website, symposium and film series, to be presented in the fall of 2017.

And my big 'get' of this year: we've just received our biggest donation to date – the only surviving shark from the original mold from JAWS. The Wall Street Journal and NPR covered the story this past January. We're going to need a bigger museum...



*Academy Museum of Motion  
Pictures design (by Renzo Piano)*



**Daniel Heyman '85**

Artist and Teacher



I started to study the visual arts while still in high school when I took weekend courses in architecture and continued at Dartmouth starting with 2D and 3D design courses freshman year, but I was captured for life in Esme Thompson's intro to drawing course my sophomore fall. *Look and make a mark that represents what you see* – seems so easy, but really what do you see and what do you know? I was a terrible draughtsman at the start, but I was hooked on the challenge, and went on to major in Visual Studies, a rather lonely department. I still think that looking and drawing leads me to the moments when I am most aware of living, outside of those moments when I am consumed by death and sickness, as we all are from time to time in our lives. After Dartmouth and grad school at Penn I got into the real business of being an artist, with solo and group shows on a regular basis in Philly and New York, working in a variety of media – gouache on paper and oil painting mostly for the first decade or so, then gradually I became mostly a printmaker, or at least printmaking influenced my thought more so than other techniques. In 2002 I was invited to rural Japan to study Japanese woodblock printing techniques for a few months, and that sort of clinched it in terms of my

specialty, though I still work in many media at once. For a while now my work has been represented by Cade Tompkins Projects in Providence. (Hint: get a serious dealer and have a serious business relationship with that person; mirroring the rest of society, nothing just “happens” in the art world.)

I have always been interested in telling hard stories of those whose lives are often written about but they themselves are not consulted, and in that vein I started working in 2005 with Iraqi men who were falsely accused, imprisoned and tortured by the Americans military at Abu Ghraib Prison outside Baghdad. I was extremely lucky in finding a courageous team of US lawyers who were prosecuting various actors surrounding the US torture campaign in Iraq, who invited me to work alongside them as they interviewed dozens of witnesses. We heard terrible stories of American men and women who had broken not only international law and any sense of a shared moral code in committing torture, but had also broken and trashed our national identity in committing these crimes, and I sat in the rooms where these interviews took place, sketched or painted the portraits of the witnesses, and incorporated their testimony into my art. I hold dear the phrase *justice for all* that most Americans pledge, so I felt confident that this work was patriotic. I was awarded a Pew Fellowship in the Arts in 2009 and a John Simon Guggenheim Memorial Foundation Fellowship in the Fine Arts in 2010 for the 70 or so portraits that came out of this collaboration, 8 of which are on view this fall at the St. Louis Art Museum, and many of which have been collected by museums and libraries all over the US. I have continued to make work about that war as well as investigate other topics where I feel the voices of those most affected are the ones least heard. I did a series of portraits of veteran survivors of Military Sexual Abuse, a project that took me to many corners of this country where I spoke with people whose lives are so unlike mine that had I not had the excuse of my art our lives would never have crossed. Most recently, “In Our Own Words: Native Impressions” was a collaboration between myself and Lucy Ganje, a North Dakotan letterpress artist with deep ties to Native American culture, and this series -- now on view at the Pennsylvania Academy of Fine Art Museum in Philadelphia and this fall at Cade Tompkins Projects in Providence, RI -- portrays 13 Native Americans from the 4 tribal nations of North Dakota with woodblock portraits by me and letterpress broadsides by Ganje. You can find out more about my artwork at <http://www.cadetompkins.com/artists/daniel-heyman/>.

Here is a nice spot to share the three dicta I live with as an artist:

- *Don't forget to do something interesting*
- *Luck favors the prepared*
- *You need to stop talking to be able to listen*

In 2013 I was the luckiest of all artists to be invited to be Artist-in-Residence at Dartmouth. I became re-acquainted with what has become a very strong visual studies program with a fantastic new studio facility -- The Black Family Visual Arts Center -- and the absolutely wonderful Hood Museum of Art. The work and excitement coming out of today's students (I think there are upwards of 40 declared Visual Studies majors nowadays compared to only 3 or 4 in our years) is light years beyond what we few could produce when I roamed the green. And the faculty is top-notch -- energized, student focused, accomplished. In the fall of 2013 at least, all the tenured faculty were women -- which is quite a shocking and welcome change from 1985 when the number of tenured women in the Visual Studies Department was 0. I am so inspired by the commitment to the arts Dartmouth has made over the years, and hope that this commitment will continue to be a centerpiece of pride demonstrating the breadth of possibility that should be the center of what it means to study at a great liberal arts university. There is more to human experience than what you can stick on a S.T.E.M.! Nothing is forever, however, and many faculty at Dartmouth expressed a belief that the arts there are under attack for their failure to lead students directly into high paying careers.



*Installation shot of Daniel's etching on ply-wood, "When Photographers are Blinded, the Eagles' Wings are Clipped," installed on the left-hand side of the gallery of ancient art at the Hood Museum, Dartmouth College, 2014. The Hood purchased this piece in 2014 after his Artist-in-Residency there in the fall of 2013.*

My little summary for this "artist alumni" column wouldn't be complete without mentioning what I do to support myself and my art. I have been fortunate to have sold quite a bit of art to many of the great public collections in the US, (including my biggest sale ever to the Hood in 2014) but I have always had to teach to make ends meet, which I have always loved doing. I currently split teaching time between RISD in Providence, Princeton, and the PA Academy in Philly. For me the dream of working as full-time tenured faculty never came to be. Long live the adjuncts who teach our children!

Lastly, my husband Vincent and I moved two years ago from the center of Philadelphia to the coastal edges of Rhode Island, where we are re-building a 19<sup>th</sup> century farmhouse and couldn't be happier after 31 years together! We met when I was a Dartmouth LSA TA in Blois, France senior spring and have been together ever since -- a long time! We were married in France in 2011. Vincent is from Blois and went to the Ecole Normale there, where Dartmouth rented its classrooms in the '80's, so each time we return to visit his family, Dartmouth comes to mind. In fact, we just launched Seapowet Educational Tours, LLC, a small company leading educational tours of the Loire Valley and other areas of France as well as Japan, an idea that seems so natural, having completed both LSA and FSP programs in France (oh yes, and I lead a yearly month-long trip for RISD students to study art and paper making in Japan, so educational trips are a bit my thing). Once done, our new digs will have a ceramics studio for him, and an old barn converted into a printmaking, papermaking and painting studio for me -- a dream come true!!



### Michael Oesterlin '85

“Michael, here, I found this wallet back here. Maybe you can get it back to the owner.” That was the gravelly voice of Lou Weiss, Chairman Emeritus of William Morris Talent

Agency from the back seat of the Morris stretch limo. At the time WMA was the dominant agency in show business, with clients ranging from Gore Vidal, Tom Clancy, and Robert Penn Warren to James Taylor, Julio Iglesias, Clint Eastwood, and Julia Roberts. “Thanks, Mr. Weiss, I will make sure it gets to the appropriate person.” BUSTED.

It was a slow night at the Vail Racquet Club and I was finally getting my ‘two top’ in the corner to laugh and enjoy dinner. Afterwards, the gentleman handed me his business card and said, “I am the President of a small company and should you be interested in a job, please write me a letter.” I thanked the couple, took the card, and forgot about it. Why on earth would I ever work for a cigarette company? A few weeks later, I bumped into the wife, who asked whether I had considered her husband’s offer. I asked for a few days to do some research. Subsequently, I read about Marilyn Monroe and Johnny Hyde, Steve McQueen, Stan Kamen, Lou Wasserman and Jules Stein, and the many pioneers of the film and TV business. Having grown up in the countryside of upstate NY, I thought this would be a bit more interesting than selling mutual funds or marketing paper products. My first deal was to request that I start in the mailroom after the ski season.

After a stint in the mailroom, I worked as the second assistant to both the President and Chairman of William Morris doing secretarial work. I had to take a shorthand class and improve my typing to cover for their executive secretaries when they were out and to help them keep up with their paperwork. I was paid \$830 month and my rent for my cockroach-infested apartment in Hells

Kitchen that I shared with a cocaine-dealing Colombian-American army reserve and his girlfriend that I rented sight unseen through the Village Voice was \$550/month.

To make ends meet, I volunteered for overtime. Driving the stretch limo on rainy nights when the regular driver would rather be at home with his family was a way to spend time with the agents and their clients and allowed for numerous questions. I would drop the senior executives and their clients off at Le Cirque or the 21 Club while I ran fares up Park and down Fifth earning extra cash. Thus the lost wallet in the back seat. Hustling was commended as long as one didn’t get oneself into too much trouble.

After a few years at the agency where I finished as a junior agent in the TV packaging and literary agency, I abruptly changed careers. I had been taking real estate classes at NYU in the evening, so I went off with another alum of the mailroom to do commercial and residential real estate appraisal in Boston. Then followed a jitterbug of adventure and discovery. I sold home security systems in Portland, Oregon before getting an MBA at Oregon with a real estate emphasis. I swerved back into entertainment when my real estate interviews in Hawaii for my summer between the first and second years of business school yielded low-paying roles, so I took a job at NBC in NY in the corporate communications department writing speeches and responding to Bob Welch and Jack Welch’s mail when GE was the owner of NBC.

The following year I went off to The Netherlands for a transfer term, where I wrote a strategy paper about NBC’s European strategy, which got to the MD of NBC Europe, which eventually yielded a second assistant role to NBC’s Entertainment President in Los Angeles, Warren Littlefield, during the MUST SEE TV era. Warren is now the executive producer of the TV show FARGO. I started the summer before the fall of the first year of FRIENDS, ER, FRASIER, and JAY LENO, amongst many notable programs.

After turning down a return to the agency business at CAA - (I fancied a career as an 'international businessman') - I took a position as an internal consultant working for the President of 21<sup>st</sup> Century Fox International TV, the international distribution arm. After declining a continued role working as an internal troubleshooter and pining for a sales role, I left to consult for NBC, Turner, Warner Bros, before landing as the director of marketing for an infomercial network. This ended badly when the president of the company was fired for getting a bit too cheerful at the Christmas party with the women and all his consultants were let go as well.

Contemplating my next move in England where we were celebrating Christmas with my wife's family, I decided to move to Europe. I was offered a business development role at Warners International TV distribution in London, which turned into a sales role. Realizing that the more significant sales roles were run by natives from the territory, I left for Hallmark, where I oversaw sales for the French-speaking world: Benelux, the Nordics, Greece/Cyprus, Turkey and Africa. Within the week I was enrolled in French classes and traveling the globe selling and eating and drinking people. Over the years, I have run small and medium distribution entities, mainly American companies, but I did have a run as the head of international distribution for the largest independent German distribution company.

Today, content production and distribution have become extremely complicated and rapid change is the new stable. Where once the US was the 'tail that wagged the dog,' the world has become much more linked up and international monies have to be considered before a project moves forward. Digital innovation has created opportunities and threats that were unimaginable 5 years ago. Piracy is rapid and pervasive. This affects the whole supply chain and I empathize with content creators.

I enjoy my work. My disparate career, broad skill set, global experience and tolerance for anarchy are assets. My life is a balanced pursuit of work and pleasure. I enjoy traveling, entertaining, and the pressure of selling. Work may take me to a wine tasting in the Rhine Valley, Switzerland during ski season, Berlin when Van Morrison is playing, sailing the Swedish archipelago, and Istanbul for the Champions League. It hardly sounds like work, but the ride does stop when the sales stop.

Over the years, I have learned not to get too excited about one's successes or failures because there is always another match. Some of the more useful things I have gleaned are to keep one's debts down to allow for one to take the road less traveled. The worst day of skiing is still better than the best day of work. Buy and share good wine. The cheese course is after the main course in France. Port is passed to the left in England and keep the decanter moving. Don't smile in Russia. Three kisses in Flemish-Belgium and The Netherlands. Manners always matter. One's career is not necessarily an upwards-only trajectory. There is no shame in failure, whether you go on to make a million or just get back up on your feet with a red face.

What does matter is whether it makes you a better person and whether it is a good story, a funny story, an inspiring story, a cautionary story - but always an amusing story when you have a full glass in your hand, even if the only one listening is your old flatulent Labrador.



**Susan Spencer Reckford '85**

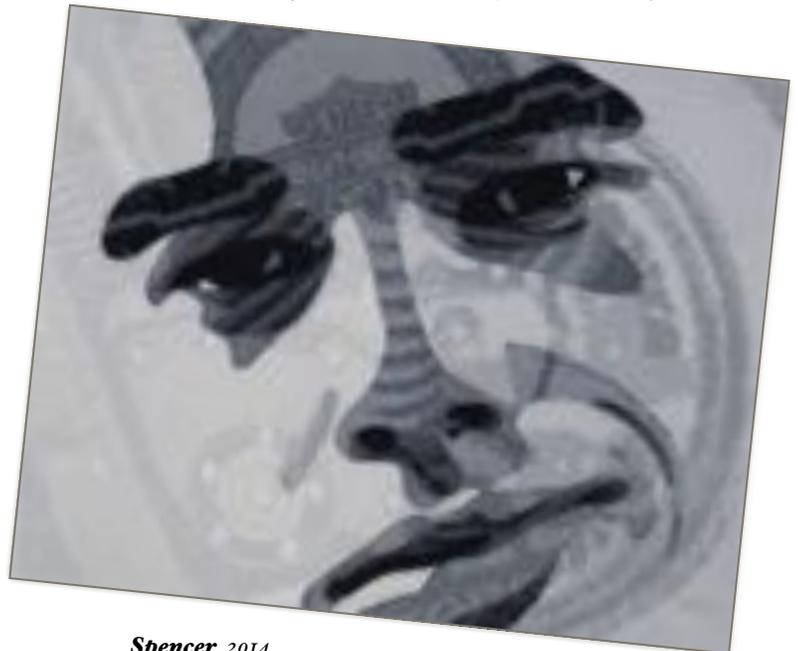
Textile Artist

I have had a fascination with knitting and needlework for as long as I can remember. I knew I was hooked during a childhood visit to my Aunt's home studio. To me, this was a magical place — knitting machines and weaving looms surrounded by walls lined with beautiful yarn — full of possibilities. When I was 10, I got my first knitting machine and I have been experimenting with it ever since. I started out knitting hats and sweaters. Next, I created one-of-a-kind jackets and handbags out of fabric that I knitted and felted. (The felting process enables me to cut and sew knit fabric that won't unravel.) Now I am making textile portraits of my children. I've finished two and have one to go! I'm not sure which direction I will take after the portraits, but I know it will involve knitting and felting. This work is slow and labor-intensive, so I am grateful no one is relying on me to earn a living. I don't actively market it, but I've sold a few pieces and have had a couple of commissions. Mostly, I make pieces that interest me and enter them in shows from time to time. Rejection always stings, but it hasn't stopped me yet. So far, my most gratifying recognition was when I was selected to be an artist-in-residence at the Newark Museum.

Although I have pursued other interests and passions, knitting has been the constant thread throughout my life. I love pushing the boundaries of textiles and of myself.

**Molly, 2011**

*For Molly's portrait, I knit text about her into the fabric— favorite sayings, birthday, phone number, etc. This helps create the various shades of gray and is no longer legible after the felt was cut into small pieces and then layered.*

**Monarch Handbag, 2003****Spencer, 2014**

*Spencer's portrait is comprised of images of his treasured Harley.*

**Gregg Russell '85**

Filmmaker, and more

Dartmouth lists me professionally as a filmmaker. I am indeed a filmmaker, especially in the sense that the “film” in “filmmaker” is singular — i.e. I have only made one film, and it is by no means certain that I will make another. Regarding this particular film, it is a comedy called “A FREE BIRD,” and it is a truly independent production. We raised the money and produced it ourselves for what in relative terms is next to nothing.... Now available on DVD and VOD (Hulu, Amazon, Xfinity Streampix, etc.).

The biggest challenge was and is MONEY!!! Do re mi. Film, as you know, is a very capital-intensive art/enterprise, even now with the new, more democratizing technologies. Simply put, if you have the money, you can make your movie, and if you have enough money, you can make the movie you want to make. As this was my first movie, I was quite surprised at how having money immediately gave me a sort of respectability in the Atlanta filmmaking community. Actors would show up. Crew wanted the gig. Etc... Money can even buy you better distribution, because it means you can hire actors who will interest distributors and exhibitors.

Unfortunately, we had very little money, so we had no “name” talent and had to shoot as much as we could in only 16 days. Like I said, it was a truly independent production. Working with actors was my favorite part, followed by editing. Producing, at least on this level, is a brutal grind and the hardest part by far. The more creative parts are where the joy is.

Hulu and Amazon Prime are our biggest Video-on-Demand outlets. Apart from these, A FREE BIRD can be found on numerous other VOD services such as Xfinity Streampix, TubiTV, Vimeo on Demand, and a few other places mentioned on our web site at [www.afreebirdmovie.com](http://www.afreebirdmovie.com). It's a small movie, but there are those who love it. There are also those who detest it. And everything in between. Also, a warning: the dialogue is in a vulgar southern vernacular, so if you are offended by cursing, this is not the movie for you. I do seem to remember hearing some bad words at Dartmouth, but of course those must have been from exchange students.

*Filming “A Free Bird”*

As to what drove me to make the movie, it depends on where we pick up the story. Let's say we start at Dartmouth. I was a naive and callow kid, one of these kids who was going to write the Great American Novel. I was probably 30 before I had learned the facts of life (the financial facts, that is; the rest came later), and by that time I had stumbled into the news business at CNN. While there, I began toying with screenplays in my off hours (screenplays being much less time-consuming than novels). After one particularly brutal near-miss, I concluded that spec screenplays are a fool's errand and that if I wanted a screenplay produced I should simply produce it myself. Coincidentally, technology was making this increasingly feasible. So we raised the money and, after a few years, we had squeezed out a movie.

I'm currently at liberty — managing the home front, trying to get back into shape, and plotting future endeavors.

**Mark Stern '85**

IM Global Television



I've got to be honest: I'm kind of an anomaly. In fact, I think you'd be hard-pressed to find anyone else in Hollywood – a land of transience – who has worked at only three companies in nearly as many decades. But not me. Here's a snapshot of my journey:

I started — bright-eyed and fresh from Dartmouth — as an assistant to three producers at a company called Trilogy Entertainment. I worked there for over a decade, growing as the company grew, and eventually becoming a partner and head of the television department. That's when I left to run Original Programming at the Syfy Channel (back then it hadn't gone through a re-branding and was still just humble old "Sci-Fi"). Going from being a seller (Producer) to being a buyer (Network) was, needless to say, a major paradigm shift. The workload was exponentially greater, as was the non-stop adrenaline of being at the center of the whole process. One of the first series I greenlit in those early days was *BATTLESTAR GALACTICA*. Seemingly overnight, that show shifted the whole perception of both our network and the sci-fi genre in general. By the time I left Syfy a decade later, I had worked on dozens of TV series, both scripted and unscripted, and had had the privilege of working with some of the most accomplished talent in our business. During that time, I also helped launch our in-house television studio – Universal Cable Productions – and so had a front-seat on the inner workings of the studio business.

As exciting and intense as programming jobs are in the TV business, they are also notoriously short-lived. In fact, my 11-year tenure at Syfy was – again – kind of an anomaly. And it was definitely clear toward the end that it was time to go back to producing. The world had changed. As anyone who watches television knows, there is more and more great television being produced by an increasing array of broadcasters that range from the traditional network to cable and now on-line.

In short, it's a great time to be back on the producing side. And so I left Syfy and partnered with a film company to create a new full-service television studio called IM Global Television. In the two years that we've been in business, we've set up about a half-dozen projects with broadcasters, and have another dozen or so in development. It's definitely had its challenges (being a lowly mortal producer can suck after the power-trip of being an immortal buyer!), but it's also the most exciting and energizing thing I've ever done.

Working in the arts is, without question, a roller-coaster ride. You experience the greatest highs and the deepest lows, sometimes all in the same day! Yet, it's also incredibly fulfilling. There's nothing better than working with smart, talented people in pursuit of a common goal. Of course, you don't need to work in the arts to have that experience. [In fact, I hope all of my fellow alums have a version of that heartfelt commitment in their lives, both professionally and personally (if you don't, what are you waiting for?)] But working in the the arts has a way of crystalizing that process. It demands that you invest yourself whole-heartedly in your projects, because if you don't believe in them, how can you expect anyone else to? That commitment may make the losses that much more heartbreaking, but it also makes the wins that much sweeter. Frankly, I wouldn't have it any other way.



Like us at:

"Dartmouth Class of 1985"



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**Dave Story '85**

Storyteller, Nonfiction Television Producer

*Dave in Thailand*

I started writing this piece about my life in the arts while in the middle of a Belize jungle.

I'm finishing it inside an ER waiting room — due to a nasty infection inflicted by that same Belize jungle. I never thought a nonfiction television producer would truly suffer for their art, but if prepatellar septic bursitis on the left knee counts as suffering, I guess I am. How I wound up in this ER waiting room is probably a good indication of how trying to make a career in the arts is anything but predictable.

Actually, before I go any further, I should probably ditch calling what I do “the arts.” Even though my listed occupation on an Argentine visa once read “*Artista*,” I consider myself a storyteller more than an artist. I made a ton of completely embarrassing Super 8 movies as a teenager, and even submitted one to Dartmouth as a supplement to my application. Sending Super 8 movies didn't sway admissions people at Harvard or Princeton, but somehow it fooled Dartmouth. As a freshman I signed up for film classes, and even got dropped on the depth chart on the football team for taking a 4B class (a class time the football coach had never heard of), which caused me to miss two practices a week.

You couldn't major in film studies back then, but I took every course the department offered and graduated with an English degree modified with Film Studies. After a bunch of menial jobs and working on a documentary and some low budget movies, I went to USC School of Cinema-Television, and earned an MFA in screenwriting. The hope was that Hollywood would then shower me with money and prestige for writing award-

winning scripts. That didn't quite happen. After optioning some scripts for very little money and working as a script analyst for ICM talent agency (I passed first judgment on scripts intended for Arnold Schwarzenegger and Johnny Depp), I found more work on the nonfiction side of television.

The first guy I worked for was a crazed hothead, known for his legendary temper. But he also directed *Willy Wonka and the Chocolate Factory* and had won several Emmys for *The Making of the President* documentaries, and I learned a ton from him during five years of projects. The nonfiction world of television was changing rapidly right around the time I branched out and started working with other companies. At one time, I had an amazing gig: writing, producing, and directing *Behind the Music* episodes with bands such as Styx, the Doobie Brothers, and Badfinger. I also was able to make some droll, smart-assy documentaries for the now defunct Trio Channel which won some acclaim. But this was the era when reality shows started booming, and soon networks weren't buying “one-off” specials or documentaries; they wanted long-running, recurring series with cast members or concepts that would bring audiences back week after week.

I didn't immediately do well transitioning into this new kind of show. I landed a gig on *The Surreal Life*, loathed the concept, the cast and the crew immediately, and was deservedly fired. It was a frustrating time. With two kids, a wife who brought in a schoolteacher's paltry salary, and only intermittent employment, money was tight.

If I were as smart as most of my Dartmouth classmates, I probably would have gotten out of the arts right then and done something more practical. Instead, I doubled down and made an independent movie with a Dartmouth '87. The movie, *Play On*, is an indie sports movie set in Kansas City and Scotland. It was an amazing journey to write, direct, and edit your own creation, a completely fulfilling experience. It won some awards, has earned a lot of good reviews, and is currently available to watch on Vimeo. But it didn't turn anything close to a profit. Devoting years of your life to an indie movie assuredly does not help one pay for college or retirement, but it did help clarify some things for me when it came to a career in the arts.

Through the success and flaws of making that movie, I came to a newfound appreciation of my USC professor's elegantly concise definition of drama: "Drama," he said, "is somebody wanting something badly and having a hard time getting it." I realized that, even if I worked on a reality show with limited stakes, if I could tell stories following that definition of drama, I'd create some work that I was proud of. Skeptics might think that sounds a bit grandiose for someone who in turn produced shows like *Ice Road Truckers* and *Bering Sea Gold*, but it helped me become a better storyteller. I subsequently worked on shows about little people, ghost hunters, hand-fishing hillbillies, and women who didn't know they were pregnant. The subject matter of those programs wasn't high-culture, but I took pride in finding ways to tell those stories well.



I'm now the co-executive producer on a couple of hit survival shows on the Discovery Channel, *Naked and Afraid* and *Naked and Afraid XL*. I didn't create the concept, but I've been fortunate enough to push the storytelling and help shape the shows. It's kind of a dream job for me; I love being outside, traveling, and taking stories from start to finish, from pre-production and location scouting to final delivery. Since 2013, I've gone all over the world, filming in jungles, savannahs, rainforests, and deserts. But more importantly, the dramatic stakes in those shows are real and acute. If they don't make good decisions, their lives are truly at stake. It's both terrifying and exhilarating to be capturing those stories when things go bad.



*Dave directing Play On*

I often think how different my life would be if I hadn't turned senior year interviews at Leo Burnett and Foote, Cone, & Belding advertising agencies into cringeworthy debacles. A traditional climb up a corporate ladder might have been completely satisfying, but the storytelling arts path has led me to where I am now, and it's been an eventful ride. I wouldn't necessarily recommend it for anyone else, but I don't regret where it's taken me. I just have to take lots of antibiotics.

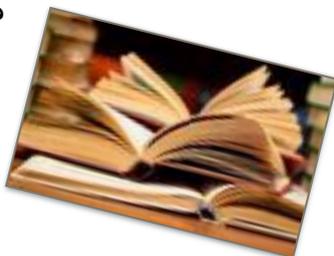


*Writing Naked & Afraid notes in Malaysia*



## What are you reading?

Are you finally reading up on a subject that has always intrigued you? Were there standouts on your summer reading list that others might enjoy?



Send us your book recommendations to share with our classmates! Title and author - and a few words about why you'd recommend it, if you can!

*Good friends, good books, and a sleepy conscience: this is the ideal life.* -Mark Twain

Thank you to our classmate, **Elizabeth Collins '85**, for her reading recommendations for this issue:

Elizabeth writes: As a light-duty occasional hobby, I have begun to look into prehistoric (ancestral, pre-Greek-alphabet) writing systems. Of particular interest are the Syllabary known of as "Linear-B," and the "Cypriote" Syllabary of the 7th to 3rd centuries B.C., and maybe a few similar others.

Two books that discuss them are:

- *Forgotten Scripts*, by Cyrus H. Gordon
- *The Story of Archaeological Decipherment, from Egyptian Hieroglyphs to Linear B*, by Maurice Pope

Both are nicely readable.

### President Obama's 2016 Summer Reading List



**Barbarian Days: A Surfing Life**

by William Finnegan

**The Underground Railroad**

by Colson Whitehead

**H Is for Hawk**

by Helen Macdonald

**The Girl on the Train**

by Lucy Flett

**Seveneves**

by Neal Stephenson

## News from our classmates...

### Mike Davidson '85 writes:

I don't often write to class notes, but I'm discovering, belatedly, that the internet makes it much easier.

We have been living in Mexico most of the year the last decade or so, while still maintaining our presence in Lebanon, NH. However, as of yesterday, we have moved to Antigua, Guatemala. My son Joe started 8th grade, and my daughter Piper started 7th grade today at the Antigua International School. My wife Rachel and I are semi-retired, still active in our Upper Valley real estate investment business. We are looking forward to volunteering here in Guatemala. Any '85s who are passing through the neighborhood should feel free to be in touch - [mike@ledgeworks.com](mailto:mike@ledgeworks.com)!



*Joe (13), Piper (12), and Mike  
in Antigua, Guatemala*

## Class of 1985 Officers

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### **Jackie Francis '85 writes:**

As a Dartmouth Mentor, I met Serena M. Zhu (class of 2019), who traveled to San Francisco with Dartmouth Partners in Community Service Non-profit Learning Internship Program this summer. Serena worked at the St. Anthony Foundation (also known as St. Anthony's), a social service agency in San Francisco's Tenderloin neighborhood.

Over the summer, Serena and I met several times over tea and coffee to talk about her responsibilities at St. Anthony's. She assisted Tech Lab instructors to teach basic computer skills to St. Anthony's guests and she helped to coordinate and organize an end-of-summer program that provides schoolchildren with fall clothing and school supplies.

I visited Serena at St. Anthony's at the end of the summer. She gave me a tour of its campus and introduced me to her colleagues and some of the guests she met during the internship. All spoke highly of Serena, having come away with the same impressions that I had formed about her: she's a smart and hard-working young woman, who distinguished herself and represented Dartmouth well during her internship.

It was also gratifying to view San Francisco through the eyes of a newcomer to the city, and to learn more about St. Anthony's. It's a highly respected agency, and the work that they do is inspiring. Serena was deeply affected by the experience of working at St. Anthony's, especially in the back-to-school project.

I look forward to keeping in touch with Serena in the coming years. I enjoyed hearing about her Dartmouth experience and sharing some of my own with her. It was a great exchange and we both value this Dartmouth bond.

**[Editor's note:** *The Class of '85 has provided funds to Dartmouth Partners in Community Service as one of our Class Projects for several years. If you would like to be a mentor too, please contact one of our Class Project Chairs.*]



*Jackie and Serena Zhu '19 in St Anthony's clothes sorting room in August.*

## Retrospective: The Dartmouth Debate Team

Did you know that the 1980s were a veritable golden age of debate at Dartmouth?

“...no one managed to establish streaks in the 1980s like Dartmouth. If it was possible to qualify twenty teams during the decade, Dartmouth did that... Perhaps more amazing, Dartmouth had at least one team in the quarter-finals of every NDT [National Debate Tournament] during the decade, ....and in half of the final rounds Dartmouth was competing for the national championship — an honor they won twice. Dartmouth’s total win-loss record for the 1980’s at the NDT was an unbelievable 150-52, and that was handicapped by the fact that twice Dartmouth was forced to forfeit rounds because of elimination pairings of two Dartmouth teams. ...Clearly it was Dartmouth’s decade, a dominance which had never been equaled and one which was clearly recognized by the forensic community.” The Dartmouth duo **Lenny Gail ’85** and **Mark Koulogeorge ’85** was voted the #1 Best Debate Team of the 1980s in 1989 by college debate coaches. “This category was not particularly close, in 1984 Gail and Koulogeorge were 8-0 with 24 ballots and went on to win the NDT in undefeated fashion. What is perhaps more amazing is that they perhaps should have done it the year before as sophomores...”  
*-William Southworth, University of Redlands (“The Best of the 1980s”)*

Our own **Lenny Gail ’85** and **Mark Koulogeorge ’85** have been called *the best debate team of all time*.

*Now I think I'm going down to the well tonight  
 and I'm going to drink till I get my fill  
 And I hope when I get old I don't sit around thinking  
 about it  
 but I probably will  
 Yeah, just sitting back trying to recapture  
 a little of the glory of; well time slips away  
 and leaves you with nothing mister but  
 boring stories of glory days...*

*- Bruce Springsteen's "Glory Days"  
 from Born in the U.S.A. (song four on side two)*



Vests!  
 Lenny (left) & Mark (right)

We are **Lenny Gail and Mark Koulogeorge, '85s** and Dartmouth debaters both. We’ve been asked to respond to what we’re sure is a tidal wave of interest and to comment on how we came to academic debate, our recollections of our time representing the Big Green, and the activity’s impact on our lives. So buckle down.

**Beginnings.** It was fall 1977, and high school had just started. A pretty girl was walking down the hall of Glenbrook South in Glenview, Illinois. With visions of being the next John Travolta, freshman Mark Koulogeorge inquires, “Where are you headed?” She responds, “To the debate team meeting.” With only a moment’s hesitation, Mark excitedly says, “Me too.”

It was fall 1975, and Gemini Junior High in Des Plaines, Illinois had just opened its doors for the new year. Newly-minted seventh grader Lenny Gail asks his social studies teacher on the very first day of class, “Do you know when the debate team meets?” With no hesitation, the teacher rolls his eyes and responds, “We don’t have a team. You’re gonna have to wait until high school.”

Not exactly the young “Micky Mantle playing catch with his dad” origin story.

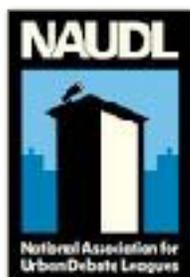
**Recollections and highlights.** Like you, we arrived on the Hanover Plain in September 1981. Only a year earlier, Dartmouth had hired Ken Strange to succeed the legendary Herb James as debate coach. (Herb had coached the Big Green since the 1950s to four national championships, and had personally recruited Ken.) Somewhere between being homesick and scared of what lay ahead socially, we understood the remarkable opportunity before us. As fate would have it, our Dartmouth class included several other accomplished debaters: **Robert Field '85** from Charlotte, NC; **Meredith McClintock '85** from Colts Neck, NJ; and **Karen McGaffey '85** from Homestead, WI – to name just three. Because college debate teams share evidence and arguments, the presence of so many talented and dedicated teammates was a huge competitive boost. With an energetic new head coach and a program well-supported by the College, off we went.

Because we spent much of our Dartmouth careers “road tripping” to tournaments across the country with our debate teammates, we never felt claustrophobic in Hanover. We typically left early Friday morning and returned either the following Monday night (if we were eliminated early) or Tuesday afternoon (if we had success). And that took a toll on our grades and our campus lives. We were an oddity to our classmates, who often asked, “You missed class again because you were where?” Mark compensated for social isolation by rushing freshman spring, where he perfected the prestigious “ubangi” – the ability to wrap his lips around a beer cup and chug without using his hands. Lenny rushed junior fall, but managed to fit a college career’s worth of partying into less than two years.

The best debaters are often frustrated athletes, as the activity requires the same level of hard work, focus and persistence as sports. And our inability to succeed in high school athletics, due to our apparent biological limitations, fed our competitive drive which, in turn, fueled our debate success. Together with superb coaching, great teammates, and phenomenal economic support from the College, we had a great recipe that’s as good an explanation as any for our debate careers. As sophomores, we reached the semi-finals of the National Championships but stepped aside because we were matched against a team of Dartmouth seniors. As juniors, we won the National Tournament (after surviving a near death experience from competitors we took too lightly in the quarter finals). As seniors, we vacated the field and, as Mark told the Daily Dartmouth, “retired to stud.” That was assuredly our aspiration and dream. (And what happens to a dream deferred and denied?)

**Impact on Our Lives.** As a trial lawyer for nearly 30 years, Lenny has never stopped debating. He founded and runs a law firm with one of his and Mark’s high school and college debate rivals – one half of the Harvard team we beat in the National Tournament’s semi-finals. Mark has foregone the legal arts and chosen instead a venture capital career. But he also never stopped debating, noting that “much of business is really about winning an argument about why someone should buy your product or service.” With green colored glasses, his career is marred only by a two-year stint in Palo Alto. We are both married with families in and around our home town of Chicago. (Mark’s oldest is a Dartmouth ’16; Lenny is not so lucky.)

Both of us are also heavily involved in the National Association for Urban Debate Leagues (NAUDL) – a non-profit that provides the same academic debate opportunities that benefitted us so greatly to less well-off kids around the country. The organization has a great track record of getting disadvantaged kids to enter and succeed in college. We encourage you to check it out at [www.urbandebate.org](http://www.urbandebate.org).



At NAUDL events Lenny often notes that “debate is the most important thing I have ever done. It has more to do with how I think, what I do for a living, who my friends are, and who I’ve married than anything else. There is no second place.” When he does, Mark nods in agreement as he so often did so many years ago.

*The Debate Team trophy room*

