

White Birch

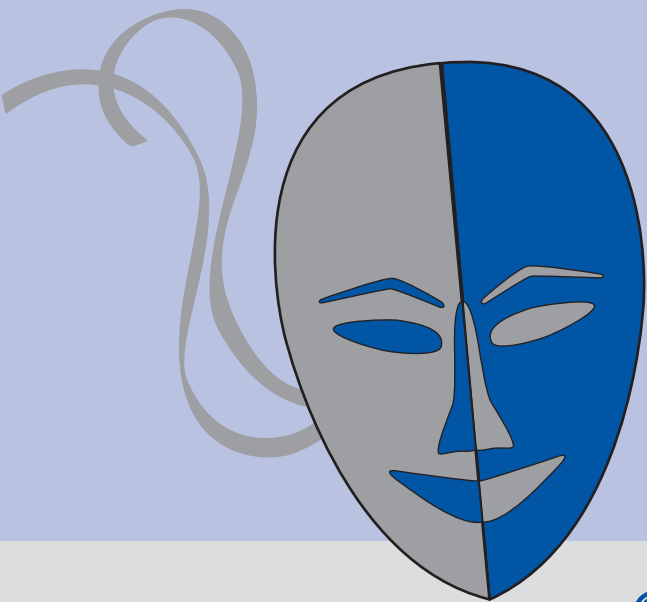
CAMP PASQUANEY

WINTER 2015



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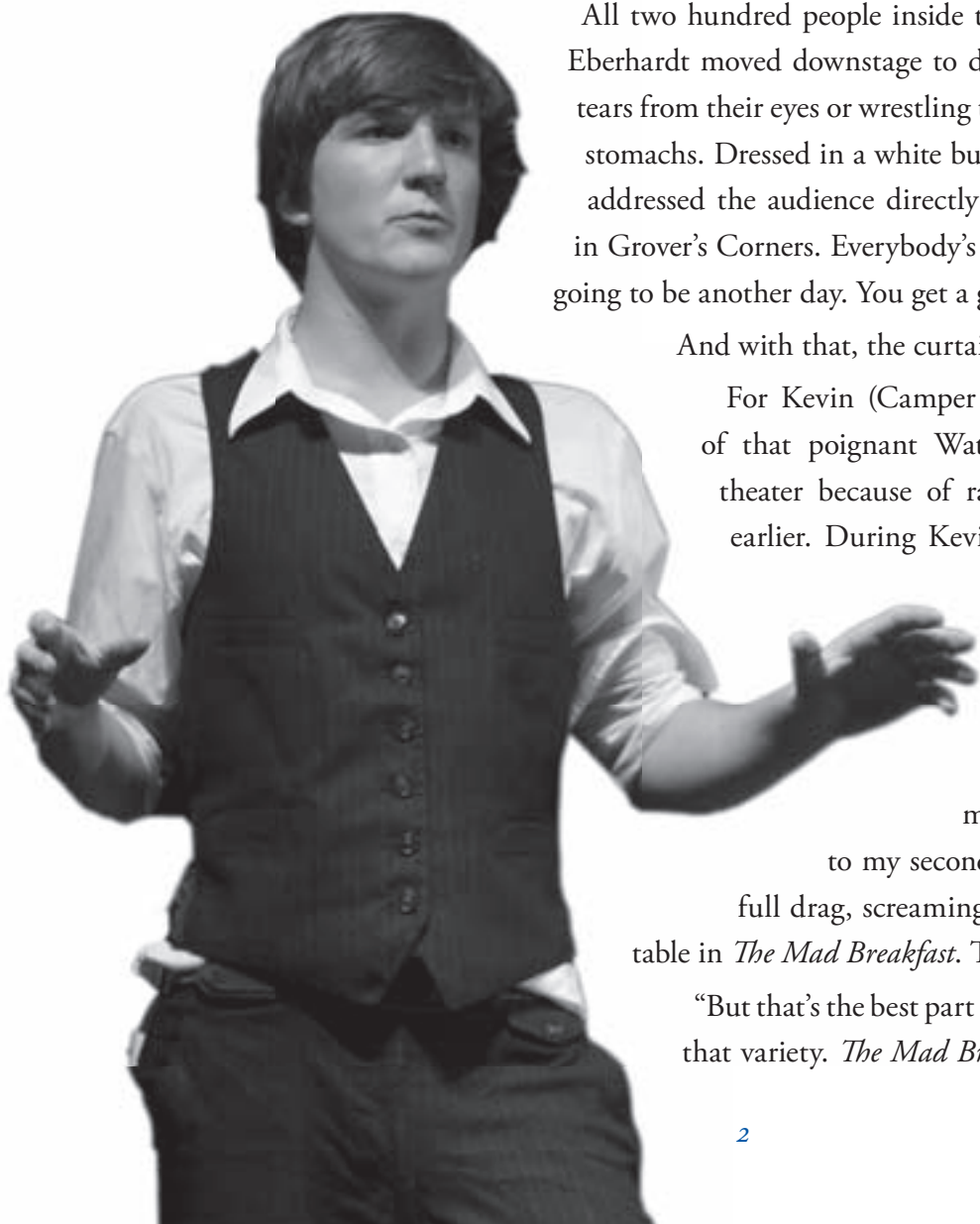


THE OTHER MASK

OVERTURE

WATERSPORTS, 2012

“Do any human beings ever realize life while they live it - every, every minute?”



All two hundred people inside the Watson Theater were silent as Kevin Eberhardt moved downstage to deliver his final lines. Many were wiping tears from their eyes or wrestling to compose the swirling emotions in their stomachs. Dressed in a white button down shirt with a black vest, Kevin addressed the audience directly in an even, sober tone: “Eleven o’clock in Grover’s Corners. Everybody’s resting in Grover’s Corners. Tomorrow’s going to be another day. You get a good rest now.”

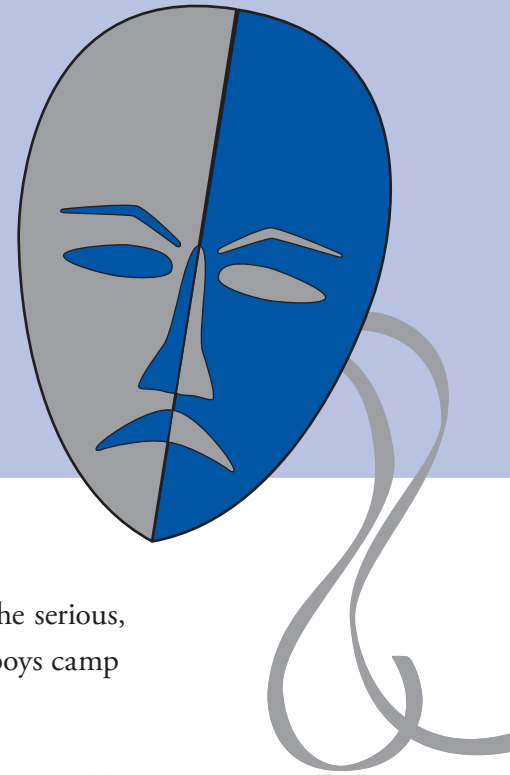
And with that, the curtain closed on *Our Town*.

For Kevin (Camper 2009-12, Council 2014), the end result of that poignant Water Sports performance (moved to the theater because of rain) had been far from apparent years earlier. During Kevin’s first summer in 2009, he didn’t try out for a play. “I remember watching the performances at the end of the year my first summer and just being blown away, and thinking ‘I have to do this next summer.’ So I went from my first summer not doing anything at all to my second summer walking out onto the stage in full drag, screaming Shakespeare, and lying on a food-filled table in *The Mad Breakfast*. That was a pretty big jump!

“But that’s the best part of the Pasquaney Theater in my opinion—that variety. *The Mad Breakfast* and *Our Town* are opposite ends

THE RISE OF DRAMA ON THE PASQUANEY STAGE

BY MICHAEL HANRAHAN



of the spectrum, yet we can still pull them both off in a summer, the humor and the serious, heart-wrenching, dramatic plays. To an outsider it would sound ludicrous for an all-boys camp to have that kind of play—but we pull it off.

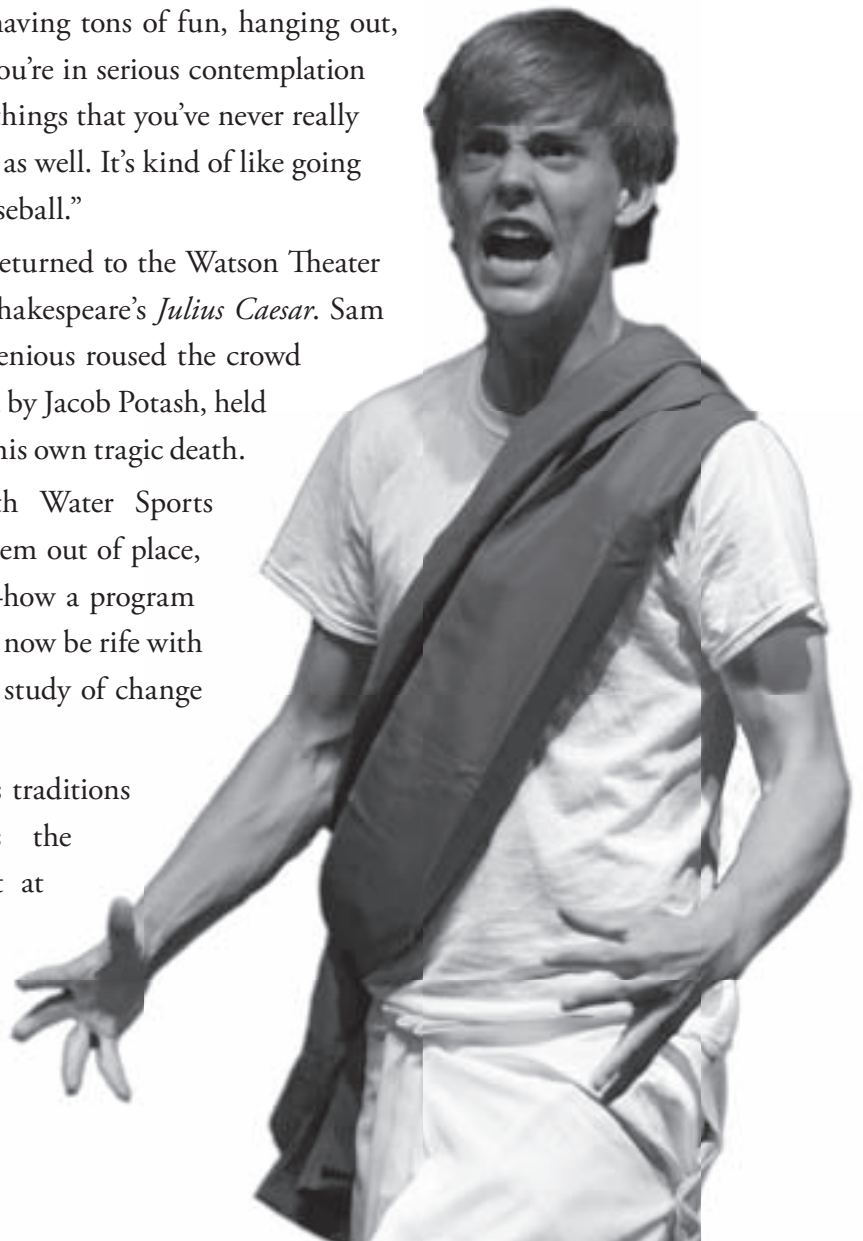
“That range of theatrical production speaks volumes for camp, because that’s the same way camp is, you know? One day you’re having tons of fun, hanging out, joking around with the guys, and the next day you’re in serious contemplation about life and who you want to be and all these things that you’ve never really thought about—and it’s that exact range in plays as well. It’s kind of like going from a Sigma Alpha meeting to playing water baseball.”

Following supper that Water Sports, guests returned to the Watson Theater for an emotional journey of a different sort in Shakespeare’s *Julius Caesar*. Sam Gowen, as Caesar, was stabbed onstage, Sam Denious roused the crowd with Antony’s funeral oration, and Brutus, played by Jacob Potash, held a slain Cassius (Patrick Wilks) in his arms before his own tragic death.

For the first time in camp history, both Water Sports productions were dramas. And yet that didn’t seem out of place, especially to the campers. How that occurred—how a program with no dramas for nearly its first 100 years could now be rife with them and what that means for Pasquaney—is a study of change within tradition.

The history of the theater program—how its traditions formed and developed over time—reveals the consistency of the fundamental values taught at camp, and how Pasquaney has changed to teach those values more consistently.

At left, Kevin Eberhardt delivers the final lines of Our Town. At right, Sam Denious delivers Antony’s funeral oration in Julius Caesar. Both photos from 2012.



ACT ONE

FOUNDATIONS AND VARIATIONS: THEATER BEFORE 1947



As intentional as Pasquaney was from the start, the theater program may have been an after-thought. The 1899 *White Birch*, then a weekly publication during the summer, reflected on the early years of theater:

In 1895, the first year of camp, when planning the program for the day of the tennis finals—for we had no Water Sports Day that year—it was found that there was some time between the tea in the afternoon and the presentation of the prizes around the campfire when there was nothing to entertain our guests. It was decided to get up some show to fill in the gap, so dramatics were

established at Camp Pasquaney.

The show, *Mrs. Jarley's Waxworks*, in a sign of things to come, “was cleverly written and full of bright hits on camp matters” such as playful puns on counsellor “Spider” McNulty’s nickname.

Today it is hard to imagine the Pasquaney theatrical program had such humble beginnings as a space-filler. It is possible that the 1899 *White Birch* author was exaggerating or not fully-informed. There were dramatics at Camp Chocorua as early as 1888. The first established summer

Above, the 1898 Water Sports Play, Who's Who, or All in a Fog. Fainting, second from the left, is future Director Teddy Jackson.

camp (1881), Chocorua inspired the founding of Camp Asquam (1885), also on Squam Lake, where Mr. Ned worked in 1894. That experience inspired him to begin Pasquaney the following year. Dramatics were present at Asquam at least as early as 1895, so Mr. Ned may have had a theater program in mind all along and perhaps initiated the 1895 production.

Whatever the case, in 1896, the theater effort was much more involved. “We started in with greater energy and resolved on giving a play.” That production, *A Box of Monkeys*, was “a howling success” and featured the first wardrobe malfunction in camp history—future Director Teddy Jackson losing his dress mid-performance.

There being no physical building for theater at camp in those early years, productions were performed in Dana. As Barksdale Maynard writes in *Nineteenth-Century Pasquaney*, “With doors and windows closed, lanterns illuminating the stage, and ‘tightly drawn blankets’ forming a background, the fireplace end of Dana Hall must have made a pretty good theater.” Mr. Rockwell, a founding counsellor and author of the camp song, later observed in the 1905 *Annual*, “Dana Hall was crowded with the chairs of the guests, so that many boys sat on the floor in front of the lanterns that served as footlights or perched themselves along the high shelves in positions like those of the prophets and sibyls in the Sistine Chapel.”

So much work was done for the 1896 play that—stunningly—no play was put on in 1897. As the 1899 *White Birch* records, “In 1897, when the question of giving a play came up, it was decided that a play required too much time for rehearsals, and as Water Sports Day seemed pretty full anyway, it was thought best not to attempt anything.”

Mr. Charlie, writing in *Portrait of Pasquaney*, observed that this theme, “As to whether or not the production of a play in a summer camp for boys was sufficiently worth the time it took to rehearse,” would recur frequently in camp’s history.

Below: The cast of 1912 Water Sports Play, A Proposal Under Difficulties. The remarkable clarity of this photograph is because the negative was created on glass, rather than film. From left: W. Whitfield Cator, Jr., Robert “Bob” Stone, director Willard Tomlinson, Charles “Chas” Eaton, and Reginald Jenny. Russell Johnson (not pictured) played Hicks and did not appear on stage.



Pasquaney returned to production in 1898, and in 1900 Pop Watson arrived at camp after finishing his sophomore year at Dartmouth—and so began his life-long influence on Pasquaney theater. As Mr. Charlie wrote, “Those of us who have grown up in the delightful tradition of the Pasquaney theater should remember that in the early 1900s the idea of campers devoting time and energy to the drama was revolutionary—to be considered only because Pop’s fire and enthusiasm were tempered by his understanding that camp life was primarily for activity in the out-



Above, a scene from The Red Lamp, 1920. Boys for this production had as many as “three rehearsals a day” to prepare for the guests.

of-doors.” Away from Pasquaney, Pop became a renowned professor and author on drama and during his career at Pasquaney directed or co-directed fifty-two plays between 1900 and 1955.

It is worth reviewing for the contemporary reader just how different dramatics was at Pasquaney in the early 1900s: there were no regular Saturday night performances; Water Sports was held in the middle of the summer and the play performed after four weeks of rehearsal; counsellors routinely acted in the single play; the camp season was longer; and, perhaps most different, not all boys were required to participate in theatrics.

“Saturday night shows” began in 1907. A new dorm had been built in 1901 as Mr. Ned expected increased enrollment—which failed to materialize. The dorm, Tradition, located on the site of present-day Adams, became a makeshift playhouse and ping-pong hall for its early life, and a full stage and wings were added in 1906. The available venue sparked programmatic change; as the 1907 *Annual* records, “Among the strictly new features of this season

none contributed more to the enjoyment of the camp than the Saturday night entertainments. Everyone who could do any sort of stunt was put in training under the skillful management of the Pasquaney refined vaudeville company, which every Saturday night put on the boards of the Pasquaney Theater a show that filled the hospital with broken sides and sore throats.”

Unlike the current weekly progression of entertainment – Dorm Skits (first weekend), Entertainment by Expeditions around the Campfire (second weekend), Club Skits (third weekend), Talent Show and Sixteen-Year-Old Skit (fourth weekend), Council Play (fifth weekend), Trustees Weekend Play (sixth weekend), Glade Play and Theater Play (Water Sports)—the content of Saturday night entertainment varied wildly over the next forty years. Concerts, shadow pantomime, weight-lifting, magic shows, outside dance performances, impromptu skits, take-offs on the mid-season Water Sports play, vaudeville, and many other forms of entertainment dotted the programmatic landscape in no regular order and with no real desire for any. As the Camping Parties developed, two sets of “Stay-at-Home”

skits were created for the second and third weekends of camp, since only half the camp was on the trips at once in alternating weeks.

The counsellors in charge of the “theater company” were tasked with generating entertainment—often they succeeded, but at other times no performances were given. In 1921 and 1922, Dorm Skits were held, and while they remained an option on the entertainment menu, they were seldom used. In 1925 some of the Council tried to put on their first theatrical production, Author Conan Doyle’s *The Speckled Band*, and failed. They canceled the performance late in the week. They tried again after the fourth week in 1926 and succeeded. All the council participated for the first time in 1927 in “a hectic four-act melodrama, enhanced by the alluring title *The Ghostbreaker*. Any flaws—and these were many in this thrilling piece—may be charged to the short time available for rehearsal. Suffice it to be said that no cabbages were thrown; and this may be explained by

the fact that the onlookers were amazed by the histrionic ability, hitherto dormant, evidenced among the counsellors.” From here on, the Council Play was a regular performance, though the weekend on which it was performed varied from season to season.

Club Skits were inaugurated in 1931 as a by-product of Teddy Jackson’s new Junior Counsellors. As Mr. Charlie writes, the primary aim of the Junior Counsellors “was to keep a group of older boys—too old to be campers, too young to be full counsellors—close to Pasquaney and in line for future counsellorships. [Teddy Jackson] also wanted to compensate for the younger average age of campers ... in 1930, only 10 of the 102 campers were over 15 years old. In 1932, only seven.” Teddy, who at that point acted as Director during Mr. Ned’s declining health, was also struggling to motivate some campers who “seemed to be coasting through a season without taking advantage of the multiple opportunities to participate in group activities or to learn

Below, the interior of the old playhouse, prior to the 1926 building. Bill Bullitt, future US Ambassador to France and the Soviet Union, sits center stage for his role as Charles Surplus in A Regular Fix.





new skills.” He briefly considered doing what other camps had done: assigning all boys to a schedule of activities and taking attendance. Fortunately for Pasquaney, he found that “any such regimented coercion into prescribed activities would profoundly change Pasquaney’s traditional feel of relaxed freedom from winter school schedules,” as Mr. Charlie put it. Instead, Mr. Teddy suggested the new Junior Counsellors head new Activity Clubs “to inspire campers to choose and participate in congenial activities with points to be awarded to each camper’s ‘club’ for every day’s participation.” Club Skits became part of the competition, and according to the 1931 *Annual*, “Club Night in the Theater... was by far the most elaborate Saturday night production of the year and gave almost everybody [not on the Long Walk] a chance, there being no less than fifty-three actors in the various skits.” Club Skits quickly became a hit, and for over a decade were the most anticipated event of the theatrical season.

Following the removal of the old Dining Hall (which stood where the Watson Theater is today) and the creation of Memorial Hall in 1919, a new theater—the Playhouse (which later became the Watson Theater)—was built on the present site in 1926. Through the 1920s the Water Sports play was a melodrama, a mystery, or a farce, either as two one-act plays or a single three-act play. The comic theme was dominant, with a few exceptions (1928, *The Pipe in the Fields*).

A new “era” of Pasquaney Theater began in 1934 when Pop Watson staged his first Gilbert and Sullivan production, *Trial by Jury*. In 1935, new camper Nick Bolton (P 1935-39; Council 1940-41) got his first taste of the Pasquaney stage. “I came out of a plantation in Georgia,” Nick recalled, “and I almost didn’t know where I was when I arrived at camp! The Water Sports Play that year was written by Sullivan, *Cox and Box*, and Mr. Teddy was in it. That was my first experience hearing anything like that, and I loved it. The next year when Pop Watson asked if anybody wanted to be in the play, I thought it would be a great opportunity.

Top left: The cast of the 1936 production of Gilbert and Sullivan’s H.M.S. Pinafore. Bottom left: The “Back Stage Crew” of the same production. Both of these photos get an equal recognition in the 1936 Annual, perhaps indicating what a tremendous group effort was required to produce these musicals. At right: Nick Bolton (left) and Mr. Teddy.

Happily, I was one of the singers, and I got a leading role as Josephine in *H.M.S. Pinafore*. The cast numbered about a third of the camp—I think there were some thirty-odd boys and counsellors in the production.

“Mr. Teddy of course was Frederick—he was a good actor. It did not feel odd at all to be acting with him and other counsellors. We were doing a play, and they were just part of the acting. It was just ordinary. Professor Longhurst did the music, and Pop was the director of the show. We rehearsed a lot—morning, noon, and night—we had to. In those days Water Sports was in the middle of the season, and so as far as the plays and many of the activities you had to really hustle because you only had three or four weeks to prepare. But we got through it, and it was a joy.”

Pop Watson and Mr. Teddy had a lasting impact on Nick. “Pop was first of all a delightful man. He loved kids, and he always had a smile. Everybody knew he was brilliant. He knew exactly what he wanted as a director and had wonderful control over the production. He loved the camp more than anything... It was a miracle [that Mr. Teddy could act in the play] because the head of the camp is a busy man! He made room to learn lines, to act, and to rehearse.”

A second Water Sports play was





introduced in 1936 when Pop built or discovered the Pine Glade. There, Pop put on performances “which were appropriate for the younger boys in camp. The plots, having to do with such things as the adventures of Robin Hood, or of Tom Sawyer, were usually not very complicated, and they were delightfully given by super-enthusiastic youngsters in the outdoors,” Mr. Charlie wrote. The Glade Play was initially called “The Young Boys’ Play” in the *Annual*, with the theater performance called “The Senior Play.”

Shakespeare debuted in 1939 when counsellor Peter Messer, a former dramatics star at Cambridge University, put on *The Tempest* in the Glade. The poster for that production still hangs in the Watson Theater. However, this tragicomic romance was cut to a comic half-hour, beginning a tradition that lasted over fifty years of performing only the comic subplots in Shakespeare’s tragedies or comedies. Pop Watson, whose legendary performance as Falstaff is captured in a picture hanging in Mem Hall, put on a dozen Shakespeare



plays between 1941 and 1954, and for many boys it was their first introduction to the Bard. “When I was in camp, the Glade Play was all about Shakespeare,” commented Art Mudge (P 1942-46; Council 1947-49, 1953,1956). “I learned more Shakespeare from Pop than anybody else along the way.”

Above: A rare shot of the Water Sports audience in the Glade in 1939, the third year of its existence, notable for how short the trees are. At right: Pop Watson reviewing a script in 1941.

ACT TWO

EVERYONE ON STAGE, 1947 TO 1980 ROUTINE AND BUILDING CYCLES



Above, the Stage Crew from 1954. From left: Ben Wood (at the piano), unknown, Steve Gilbert, Dave Ryder, Dick Bulkeley, John Gemmill (in front of Dick Bulkeley), unknown, Dave Hughes (in rear), Paul Laughlin (holding lantern), and Dick Adams (standing by the “Hot Coffee” sign). The rest are unknown.

The schedule of theater entertainment had fallen into a loose pattern, but that drastically changed in 1947.

Perhaps nothing has affected the theater program at Pasquaney more lastingly than the polio crisis of the 1947 summer.

The summer entertainment began the season in its usual varied style: the first week a man from Concord came to show a movie; another week a magician came; for *Water Sports At Yale* was put on in the Theater and *A Midsummer Night’s Dream* in the Glade; Club Skits went on the fifth weekend—and then people started getting sick.

Two counsellors and one boy were severely affected by polio, which likely arrived with the midseason guests at *Water Sports*, and camp was quarantined during the final week of the season. “It certainly curtailed our activities,” recalled Art Mudge, who was in his first year on the council.

“Mr. Charlie was very careful that we got activity, but that it was not too strenuous.”

The 1947 *Annual* records one by-product of the new arrangements—the birth of the COI Skit (now the Sixteen-Year-Old Skit): “An immediate suggestion was made when activities were curtailed that a ‘Saturday Night Show’ be produced each night ... The C.O.I.s became regular troopers with nightly performances, and the enthusiastic reception given these performances proved their worth.”

More significantly for the theater, and for camp’s program in general, in 1948 *Water Sports* was moved to the end of the summer to avoid guests’ bringing potential diseases into camp mid-season. This change had major ramifications for the plays, which now had all summer—rather than four weeks—to rehearse. Instead of the Club Skits or the Council Play’s being the culminating theatrical highlight, now everyone looked forward to the

Water Sports plays as the final curtain of the summer. These heightened expectations and preparations coincided with an even more important change—the participation of only campers in the theater program. Counsellors had already participated less and less, especially during World War II when camp was much smaller.

Pasquaney was laying the foundation of the modern cycle, as the 1950 *Annual* records: “Except for the traditional Counsellors’ Show... only campers appeared on our stage... The recent routine of Saturday night shows reached its peak this season. Each dormitory competed with a skit, Tradition [present day Adams] winning with an effort called *And the Lamp Went Out*. Next the clubs, with more ferocious rivalry, strove for their chocolate, won by Clay Morton with literary aid (so it was whispered) from brother Ballard. Last the Counsellors, for no chocolate at all, and with much groaning and last-minute agony, produced, not a mouse, but a full-fledged drama.” The COI skit was held the same day as the crew races, and the Water Sports plays followed during the final week.

The major components of the modern theater cycle—Dorm Skits, Club Skits, the COI Skit, the Council Play, the Glade Play and the Theater Play—were now in place, along with the expectation of universal involvement by campers in at least two of those elements.

It is hard to overstate the programmatic impact of having all campers perform on stage at least twice. As Kevin Eberhardt explains, “Skits lead to the audience support at the end of the season because everyone has been on stage before. Everyone has had to do ridiculous things, so even if they’re not big-time actors, they can still feel what the people on stage are feeling, and they can still understand and be impressed by what the people on stage have shown up with and performed.”

One camper who found a place to shine in the theater—and who won the first-ever Stage Crew Cup in 1954—was Dave Hughes (P 1950-54; Council 1955-80). “The backstage area was greatly neglected when I came in as a kid,” Dave remembered. “I spent about three days on my own cleaning out the backstage area, and then got recognized by Mr. Charlie for it. That was the beginning of my good times at camp! I had a place, I had a home.”

Dave made the theater his home as a counsellor by directing twenty theater plays between 1960 and 1980—shaping the Watson Theater experience for multiple generations of Pasquaney campers and counsellors. Except for Pop Watson, no other person has had so much influence on Pasquaney Theater.

Dave’s first major change came in 1961 when he decided to write his own play, *A Song For Jenny*. “We had a period

Below, the first production of A Song for Jenny in 1961. From left: Bill Howe as Mike Arrow, Andy Ogilvie as Mumbles, Dick Ranck as Joe Simpson, Robin Tyler, Allen Harvey, Hugh Antrim, Lewis Wilkinson, Rick Rakestraw (kneeling in front) as Jeffrey Brown, Bill Henning as Wilfred (center with black pants and white shirt); Bill Whitney as Jenny Brown, Harry Fuller, Bill Cosford as Hiram A Brown III (in three piece suit); Erich Weissenberger, Toby Hurd as Sam Bunker, Steve Dittmann, Joe Sweeney, Fred Southwick as Big City Jack, and Bob Thompson.





The cast of Love Rides the Rails from 1974. From left: Bernard Davidson, Roy Dubois, Tim Finn, Andrew Carter (in rear), Chris Berking (in front of Andrew Miller), Scott Garnett, Bill Matthai, Peter Simpson (above Bill), Ashley Curtis.

of time when we did *Love Rides the Rails* and things like *Brown of Harvard*—pretty generic old-time melodramas, which were fun, but we had to adapt them quite a bit for camp,” Dave recalled. “It seemed as though writing our own stuff would be a good way to do it.” There were no high-level discussions about this innovation. “I just did it, and Mr. Charlie was okay with it. But then he would give advice! He would say something like, ‘You know, I couldn’t hear a word anyone was saying,’ or ‘Why don’t you have real music in your plays? You almost had music!’ He just wanted to needle me a little bit. Mr. Charlie was a guy who had very definite opinions about things and could be very articulate about those opinions!

“We made an all-out effort on *A Song For Jenny*. It was an effort to bring music, a lot of technology, and a big cast together. We didn’t have the luxury of being able to rehearse after taps, so squeezing rehearsal into the schedule

was tough. It involved a lot of time before breakfast back next to the coffee machine with the Scheduler arguing and pushing and pleading!”

Dave directed *Love Rides the Rails* in 1962 and then wrote another play in 1963, *The Merry Windjammer*. The creative process was demanding, but worth the effort. “Writing is a touch-and-go proposition... The plays were changed right up to the last minute. I would come in with the melodies, and then others like Jared Smith, Fred Hufnagel, and Charlie Platt [III] would go to work on seeing if they could arrange the songs so that instruments could play them!”

With his two plays and a melodrama here and there, Dave created a cycle. Between 1960 and 1980, *A Song for Jenny* was performed five times, *The Merry Windjammer* five times, *A Connecticut Yankee in King Arthur’s Court* four times, and *Love Rides the Rails* four times. The regularity provided opportunity. “You had guys who knew that we



), Doug Reigeluth, John Newell, John Manderson (John Harvey when a camper), Malcolm Kirk (obscured), Brian Sanders (behind John's elbow), David

had the same technical plan for *A Song for Jenny* that we had for *The Merry Windjammer*. When you were doing a second run of a show you could say, 'Hugh Antrim did it this way, but we think that so and so is going to do it a different way.' So we could switch it around a little bit to fit that person."

Music took on such a major role that when Owen Lindsay, Sr., oversaw the renovation of the theater in 1970, he added an orchestra pit along with the enlarged backstage and electrical upgrades. The building was renamed for Pop Watson, who had died in the winter of 1961, and Pop's portrait, painted by his son, alumnus Brad Watson, was hung next to the stage where it remains today.

Dave's work is beloved by hundreds of alumni and remains influential. "Ask anybody of that era," observed Gerry O'Reilly (P 1973-77; Council 1979-1982), "and they'll tell you those tunes are still firmly scored in their brains. I find myself humming 'A Fine Untarnished Hero' from

A Song for Jenny all the time. What Dave's plays have is a warmth and emotion that complements the absurdity in a really natural way that feels—for lack of a better word—so Pasquaney-like."

Dave's tenure also saw changes to the schedule. The Seventh Week Play (today's Trustees Weekend Play), began in 1961 as "an answer to some of the interest that had grown," Dave recalled. "It was a way to get more kids involved in something that was a little bit more organized for them. It was sort of the antidote to the open do-it-yourself skits." The end of the Stay-At-Home Skits occurred in 1977 to better fit with the revised schedule of camping trips. While there had been impromptu talent shows for a long time, in 1980 it became an annual event and has remained ever since.

Dave's last summer on the council was 1980, and while his cycle was performed once more in shorter form during the mid-1980s, a new era of theater began in 1981.

ACT THREE

EXPLORATION, 1981-2000

FACE THE MUSIC, BROADWAY, AND HIGH SCHOOL COMEDIES



Above: Barksdale Maynard (left) puts makeup on Rudi Nuissl preparing him to be a member of the “cadaver chorus” in Arsenic and Old Lace, 1981.

After barely “surviving” swimming his triangle in 1973, twelve-year-old Gerry O’Reilly was exhausted when Gem-John (who was not yet Mr. Gem-John) approached him and asked if Gerry would like to be in a play.

Gerry responded, “Is there any swimming involved?” After Gem-John assured him that there was not, Gerry said, “Then I am in.”

As a camper, Gerry had acted in the Glade and developed a love of comedies. However, in 1981, as a counsellor, he was not sure what to put on after over twenty years of the Hughes cycle. “I knew I couldn’t handle a Dave Hughes production—I’m not musical enough,” Gerry recalled. So he scoured play compendiums and finally found inspiration in a list by Neil Simon of the “Ten Funniest Plays of All Time” and settled on #1, *Arsenic and Old Lace*.

Without knowing it, in the next two years Gerry helped usher in a new era of Pasquaney Theater that was centered on classic high school and Broadway comedies—and that

featured no music. This change opened the theater play to a wider range of dramatic content and also a wider range of non-musical directors.

Gerry’s production of *Arsenic and Old Lace* was a little unusual. “At the time I thought a musical was required so I inserted some songs into it—I stole the tunes from other musicals.” Vin Broderick can still remember the “Cadaver Chorus” where the corpses came back to life to sing a show tune. “Following Dave at any distance was intimidating, but it never occurred to me that I was expected to deliver anything close to what Dave had managed to do for so long, so I didn’t dwell on it. I just tried to remember as much as I could of what Dave had taught me and, wherever possible, to imitate his style of theater as closely as I could. I never did theater in school (at least not after 6th grade), so pretty much everything I know about putting on an entertaining play I learned from Dave.”

Arsenic and Old Lace was relatively short for the time, only lasting about an hour and forty-five minutes compared

to Dave's plays that had grown into two-and-a-half hour productions. However, Mr. Gem-John still felt the Saturday night of Water Sports was ending far too late for parents and campers, and the next year threatened to cut the power to the theater after an hour and fifteen minutes. That limitation, which remains today, prompted Gerry's lasting impact on Pasquaney theater in 1982.

"As camp was approaching, I had gone through the play compendiums and wasn't finding anything. I had always written plays when I was a kid—when other kids were learning how to be cool, I would write plays with my brother and put them on. So I decided to try to write one." The result was *Face the Music*, a hilarious comedy that has been put on three times since and has become a paradigm of Pasquaney comedy.

Like Dave Hughes before him, Gerry didn't over-think the decision to write something original. "I wrote that play from beginning to end without any real thought of what the plot would be. I wrote the first two acts before camp started and then cast it—but I didn't have a third act. And I just assumed I would, you know, get one! Nowadays that would make me very nervous to be rehearsing a play that had no third act that you had to put on in a few weeks!

"I wanted to make it a play that wouldn't require one kid to learn all the lines. I felt that I had succeeded when one day several of the actors came to me and said, 'Who's the star of this play?' because they'd been debating and didn't know. There was no star, which was one of the points of doing it.

"I'd written the play with specific actors at camp in mind—Barksdale Maynard, Teddy Winstead, Dave Bromley, and others—so I had their voices in my head, and I knew they could deliver the lines and do well. We all kind of decided how the play should end, so I wrote the third act at night, and we put it on, and survived,

and I think had a lot of fun!"

Also like Dave Hughes, Gerry never thought Mr. Gem-John would object to his content. "I remember Gem-John, when I arrived at camp, saying, 'You're doing your own play? Can I see it?' So I gave him the first two acts and he was okay with it. Up until this moment it didn't really occur to me that he wouldn't be, probably because you feel as though the Pasquaney theater is not just a place for putting on plays, it's a place for creating, and for kids to be able to find out what they can do and show what they like to do. You're not going to be judged too harshly if you fall a little short. With that context, it seemed like the most natural thing in the world to dash off a play and hope it would fly!"

Gerry's play did take off and influenced the next generation of directors who were either actors or campers in the audience. Between 1983 and 1986 Dave's truncated cycle was put on one last time by Art Woolverton, Rod Crevoiserat, Jono Babbit and Dave Bromley. However, in 1987 Dave Bromley put on the Broadway classic *You Can't Take It With You*. In 1988 Ed Norton (P 1983-85, Council 1988) who had never seen Gerry's play, but had heard about it as a camper—put on *Face the Music*, and in 1989 Doug Camp directed *Harvey*. Doug (P 1982-85; Council 1988-1994, 2004-present) recalled, "I had never been a big fan of



At right, the first performance of Face the Music in 1982. Barksdale Maynard (as Lenny at left) and Jed Davies as Melissa (right).

melodrama but I still wanted to do a comedy, so I focused in on classic Broadway comedies [*Harvey* in 1989, *Arsenic and Old Lace* in 1990, *Everybody Loves Opal* in 1991], though I was surprised how few had previously been done at camp.”

Play selection was now both an opportunity and challenge for a director. Doug recalled, “Before one summer, I went to my high school acting teacher and asked, ‘Can you recommend any plays? These are the parameters: The age group of the actors is 11-16, the female roles are going to be played by males, it can’t be too racy, and it needs to run a little over an hour.’ The selection of a new play for camp was trickier than I had anticipated. There’s so much growth between ages 11 and 16. I didn’t want the sixteen-year-olds to feel the play I’d chosen was ‘lame’ or ‘for kids’, but also I didn’t want it to be too challenging for the eleven year-olds. Practical considerations were also taken into account. I wanted a play that could be cut down to an hour (since most Broadway-type comedies are roughly two hours), but still be coherent and entertaining. I also liked plays with minimal set changes, since mid-performance changes can potentially take too long, especially if you are trying to keep the running time down.”

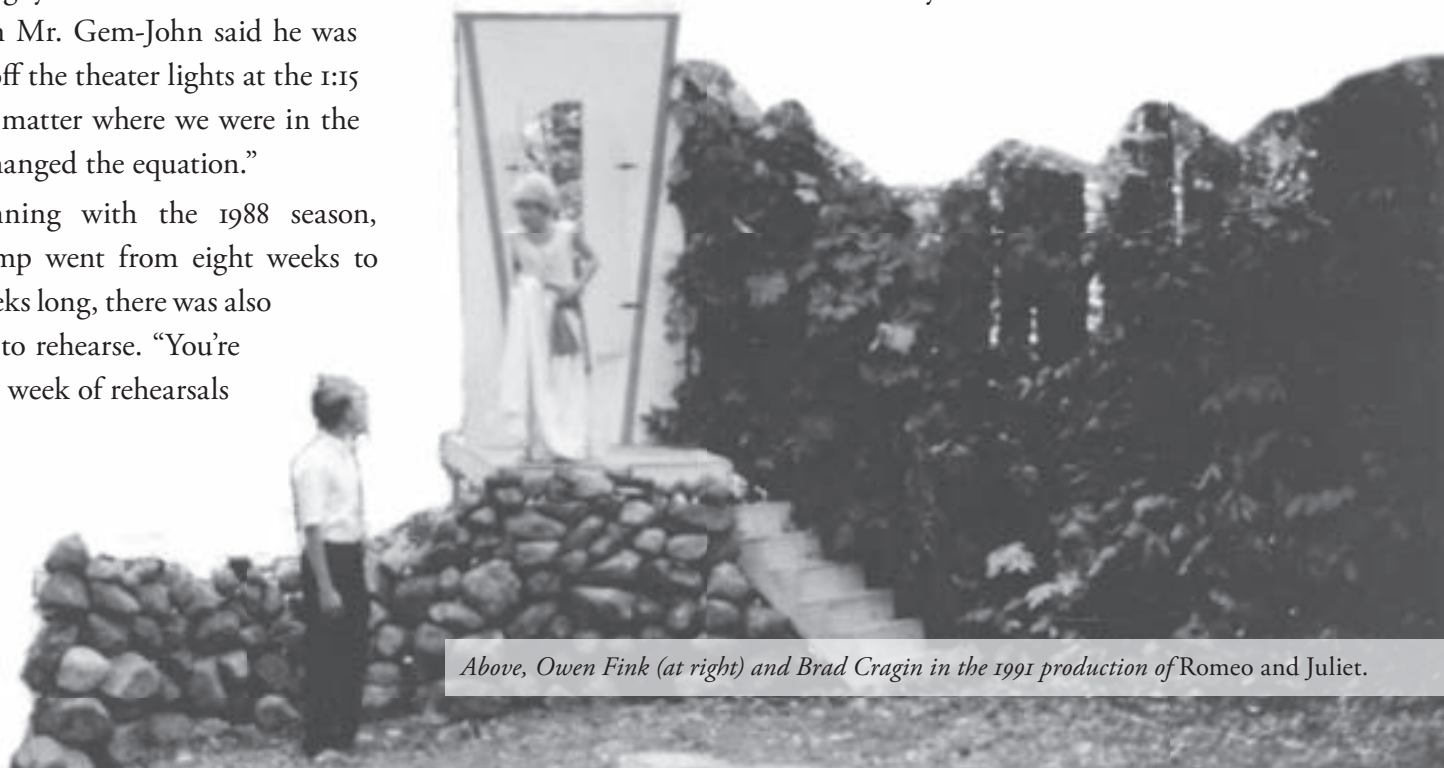
While the departure from the Hughes cycle offered a new range of comic plays, many felt the loss. “I felt guilty about putting on a music-less play in 1982,” Gerry recalled, “but it wasn’t really about the loss of music—it was about putting on a play that wasn’t one of the Dave plays that had made such a huge impact on me. I didn’t want to be the guy who ended that tradition. But when Mr. Gem-John said he was turning off the theater lights at the 1:15 mark no matter where we were in the play, it changed the equation.”

Beginning with the 1988 season, when camp went from eight weeks to seven weeks long, there was also less time to rehearse. “You’re missing a week of rehearsals

with the seven-week season, and I think that may have been the final nail in the coffin for musicals,” observed Doug. “You would have to be unbelievably dedicated to pull one off in that amount of time.”

This broadening of the Theater Play selections spilled into the Glade, which also began to stray from its classical tradition. In 1991 Sam Adams (P 1982-86; Council 1988-1996) directed the first tragedy in Pasquaney history with *Romeo and Juliet*, though it wasn’t exactly heart-wrenching. “It didn’t seem much like a tragedy,” Sam recalled. “Mr. Gem-John’s theory of the perfect Glade Play was that it should be short for the sake of the parents sitting on the ground. I had to take the script and mercilessly cut out whole scenes, and yet try to somehow have it still all make sense... The balcony scene was a special challenge in the Glade. Doug Camp, who did stage crew in those days, built a sturdy platform out of plywood and 2x4s. We gathered some of the stones from the wall in front of the infirmary and tried to create an effect of a crumbling castle covered with leaves and branches. Owen Fink had quite a time getting up and down the ladder in his dress but managed it without taking a tumble. The show went well; the audience treated the tragic deaths of the main characters with all the good cheer that Water Sports invariably evokes.”

While the 1991 *Romeo and Juliet* may not have been tragic in tone, Kevin Cattrell (P 1989-1992; Council 1994-98, 2013-present), who was cast in a play by Doug Camp or Sam Adams each of his years as a camper, was influenced by it later as a counsellor. Kevin



Above, Owen Fink (at right) and Brad Cragin in the 1991 production of *Romeo and Juliet*.

directed two comedies, including *Much Ado About Nothing* with Andrew Callard, before trying something different. “I sort of went off the rails and did *Recognition Scenes*, which were four scenes from different plays that all had to do with either a character learning something about himself, or one character seeing another character and seeing who that character truly was. The main inspiration came from Aristotle’s *Poetics*, where he argues that the two best possible kinds of tragic scenes are reversals or recognition scenes.”

Recognition Scenes, performed in 1997 in the Glade, drew scenes from *A Midsummer Night’s Dream*, *The Zoo Story*, *Hamlet*, and *Waiting for Godot* and ended with a Shakespeare Sonnet read by new camper Tommy Mayer (P 1997-2001; Council 2004-05, 2007). Even in truncated form, these scenes added more “drama” (as opposed to comedy) to the Pasquaney stage. Kevin had no idea at the time that was the case. “I thought it would be nice to do something that wasn’t comedy or was maybe humorous and tragicomic. *Waiting for Godot* would be hard to do in its entirety at camp, but I found myself thinking, ‘It’s a great, classic play, and it would be great to introduce these kids to it as a challenge for actors. More than anything else, I think it was just a play I liked and thought it would be fun for Pasquaney boys.’”

Kevin’s actors found the new material rewarding. “I really enjoyed the chance to interact with other kids of different ages on an intellectual level—Hiram Powers, Mark Dembitz, and Ken McNish—and feeling like I was on the up-and-up, able to converse on an intellectual level with them and feeling their respect,” recalled Andrew Riely (P 1995-99; Council 2001-06). “That really did a lot for my self-confidence. It’s not that there isn’t emotional, intellectual conversation going on at other activities, but for me theater filled this niche, this desire I had to read and to think and to have these interesting conversations with people

At right, from left: Rich Orendorf, Justin Hammill, and Will Nutt in the Waiting for Godot section of Recognition Scenes, 1997.

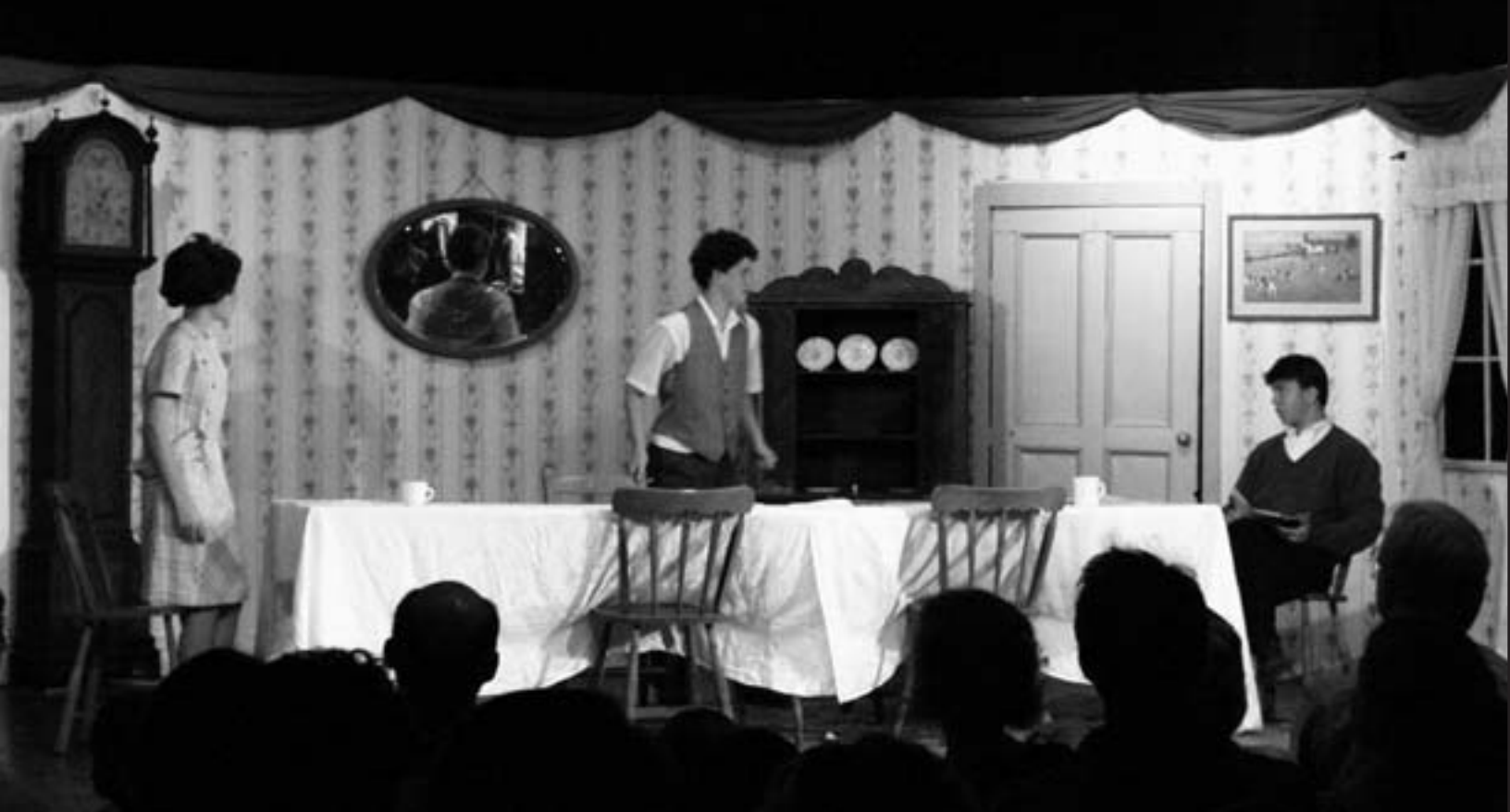


Above, Christopher Riely (left) and Dan Russakoff in the 1990 production of Arsenic and Old Lace.

who were similarly motivated. Being fourteen and doing a scene from *Hamlet*, there’s a lot there to understand and think about. Kevin took my ideas and thoughts seriously, and I really appreciated that—his respect meant a lot to me.”

As twelve-year-old Tommy Mayer delivered the final lines of his sonnet in *Recognition Scenes*, he had no idea that four years later he would act in a play that firmly established dramas as part of the theater tradition.





ACT FOUR

A DRAMA WATERSHED: THE DINING ROOM THEATER AFTER 2001

At the close of the 2001 production of *The Dining Room*, the crowd rose to its feet and applauded. The standing ovation was for the incredible performances, but it was also in response to something new: a full-fledged drama.

“The Dining Room definitely raised the bar,” recalled Andrew Riely, who, as a new counsellor, watched as a member of the audience. The play, about “the dying out of a bygone culture” as the *Annual* put it, tackled some very serious themes. “It’s a meditation on what the culture of the dining room represents in New England from about the 1920s to the 1980s,” observed Director Weston Pew (P 1991-96; Council 1998-99, 2001-02). “It’s a drama, but there’s also a lot of comedy in it. And a lot of the comedy comes out in the darker issues and the darker moments. I think that’s what really made it okay and accessible for people, and for it to not be too much.”

Weston cast a new camper, Harrison Hill (P’ 2001-04; Council 2006, 2008, 2012-13), in a large role. “The interesting

thing about *The Dining Room*,” recalled Harrison, “was that it was only after the fact that I learned the play was pretty atypical for camp. That was the first thing I was cast in, and I was just thrilled to be in a play at all! After we performed it, the response of the audience was a lot of people talking about how it was different for a camp play, and I remember that striking me. When I became a counsellor, people would talk about *The Dining Room* as a sort of watershed, where before you couldn’t do that kind of play, and afterward that option was more on the table.”

Weston had confidence that the boys could understand the more serious material. “I think that they could relate to the story,” he commented. “They had to do a lot of exploration to hit those heavier moments—moments that they might not be able to fully understand. So part of our dialogue was, ‘How can I frame this in a way for them to bring that emotion to the table that might not be an emotion they have fully experienced yet?’ It involved playing around

a lot with character development, and the boys did that really, really, well.”

Over the next decade dramas appeared regularly in the Watson Theater and in the Glade, and they continued to challenge the campers’ technical skills and broaden the emotional range seen onstage. As a sixteen-year-old in 2004, Harrison ended his camper career in *Henry V*, directed by Scott Kennedy and Michael Hanrahan. “It was so cool in that it was just so hard!” Harrison observed. “I remember reading the opening monologue I had to do as the Chorus and thinking, ‘I have no idea what this means at all!’ I had to slowly piece that together with Mike and Scott. That monologue and the other speeches from *Henry V* have stayed with me for the rest of my life.”

“Doing Shakespeare’s *Henry V* as a camper,” remembered Lyons George (P 2002-06; Council 2009-11), “you could feel the audience was moving through a complex set of emotions, and that’s a pretty powerful thing for a young kid to feel. All of a sudden a kid is getting up in front of his friends, and he’s not just making them laugh, he’s making them feel sad, or he’s making them consider what it means

to be mortal, or how burdensome power can be. So you have this whole generation of directors who got a sense of that when they were actors, and now they want to see what’s next.”

Harrison showed what could be next in 2008 when, as a counsellor, he directed *12 Angry Men*, an intense drama about a jury deliberating over a man’s fate. “It definitely occurred to me that *12 Angry Men* was a little bit different,” said Harrison, “but maybe because I had done plays like *The Dining Room* when I was a camper, it didn’t seem like a crazy choice. I did have to convince Mr. Vinnie a little bit about it, but it didn’t seem insane.

“I had to say to the cast, ‘Trust me, guys, you are going to see how this is all going to pay off,’ and it really did. What worked about that production is what made it hard in the first place: the fact that everyone is on stage the entire play. That meant there was this incredible, combustible energy up there. When the play finally ends, and the audience is finally allowed to breathe, it is an intense exhalation because it’s been twelve guys shouting and dueling up there.”

In 2012 and 2013, both of the Water Sports plays were

Below: a scene from Henry V, 2004. From left: Tyler Kinney, Robbie Stone, Mike Morris, Lyons George, Mike Murray, Harrison Hill, Robbie Denious, Walter Suskind, Charlie Phelps, and Alex Blake.



dramas. Harrison directed *Our Town* (2012), and *The Rainmaker* (2013), while Alex Newell and Michael Hanrahan directed *Julius Caesar* (2012), and Kevin Cattrell directed *A Man For All Seasons* (2013). “I remember thinking, ‘Gosh, we’re going to have two Water Sports plays that aren’t comedies,’” commented Kevin. “There are moments of laughter in both, but they aren’t comedies. That’s a different kind of pleasure. When I was in comedies as a camper, I remember feeling like a king when people would laugh after you did something on stage. I remember saying to Harrison in Council Camp, ‘Laughter is the most gratifying response you can get from an audience, and it’s immediate feedback.’ And Harrison said, ‘Well, there’s also total silence, when the audience is completely still and just rapt.’ And I remember thinking, ‘Oh, wow, that’s something I never experienced in response to a performance!’”

As in the 1980s, play selection became a critical responsibility for directors after 2001, since a more diverse menu also meant additional potential pitfalls. “You want to tell the story to the community in a way that does justice to the story and to the community,” observed Lyons. Like comedies, dramas had to be a good fit. “I was always of the mind that whatever is done should be for the actors to have the most fun and for them to get the most into,” observed Mike Morris (P 2002-06; Council 2008-11), who directed *A Mad Breakfast* (2010) and *The Mystery of*

the Silver-Backed Hairbrush (2011) as Trustees Weekend plays. “You don’t want to pick a play that only makes you, as the director, really excited, and then you pick a group of kids and they just aren’t that into it because they don’t really understand it.”

For many alumni, the addition of drama to the camp stage was initially puzzling. “It did surprise me when I heard there were serious dramas going on because nothing was ever serious that I saw,” observed Gerry O’Reilly. “There wasn’t a serious moment in the theater. I hear about plays now, like *12 Angry Men*, that seem really different to me than the sort of thing I would expect to be put on.”

Current directors see those serious moments and themes as relatively new to the stage, but not new to the Pasquaney experience. “I chose *12 Angry Men* and *Our Town*,” explained Harrison, “not because they were ‘serious’ plays, but because they were plays that I thought would be really well-suited to camp. It’s not like camp is a silly place, at all. We talk about incredibly profound issues in Tree Talks and Sermons and Circles and meetings all the time. I don’t think the theater should be cut out of those conversations. It doesn’t have to be only for diversion; theater can actually work through some of those questions that are raised in Tree Talks and Sermons and Circles. Maybe the plays reflect the community in that way. The guys are willing to talk about personal and sensitive issues in their circles, and Vinnie is willing to talk about important things in sermons, and Theater is part of that trajectory.”

“It’s a sign of respect for camp,” commented Lyons. “If theater is this moment where one portion of the community gets up there and is telling a story and having a conversation with the rest of the community, there’s the question, ‘How serious a conversation can we have?’ It’s public modeling of weightier considerations. That does not diminish the role of laughter. The way we laugh together in the Watson Theater is very special,

Left: 12 Angry Men, 2008. From left: Taylor Barker, Harry Pearson (obscured), Jim O’Reilly, James Dunlap (in rear), Laurence Pevsner, and Morgan Wolfe.



and always has been, but learning and feeling complexly together is a pretty rare and cool thing. The diversity of theater reflects the sheer breadth of topics that we are comfortable addressing at Pasquaney and says volumes about the quality of the Pasquaney conversation. The fact that Harrison feels alright putting on *12 Angry Men* or *Our Town* is his way of saying “This is a community that is fine asking hard questions about itself.”

“That’s the power of theater and of art,” reflected Weston, “that the shadows can be placed in front of us and brought into the light and brought into a place where our defenses aren’t up, and we can laugh at them and cry at them and have great conversations about them afterwards. At the end of the day, I think it’s so healthy.”

To Peter Millspaugh (P’ 2009-13), who acted in comedies and dramas, from the camper perspective the two genres of plays aren’t that different. “The comedy versus serious aspect really changes it more for the audience than for the actors,” Peter observed. “You’ve rehearsed through it so many times—and you’re going to have fun in rehearsal no matter what. I love comedy on the Pasquaney stage, but then I learned this past year that serious plays are really fun to do. Poorly-done comedy is not going to be as fun to do as a well-designed serious play, and vice-versa. By the time you’ve rehearsed the play so many times, the fun is to see everyone’s reactions at the performance.”

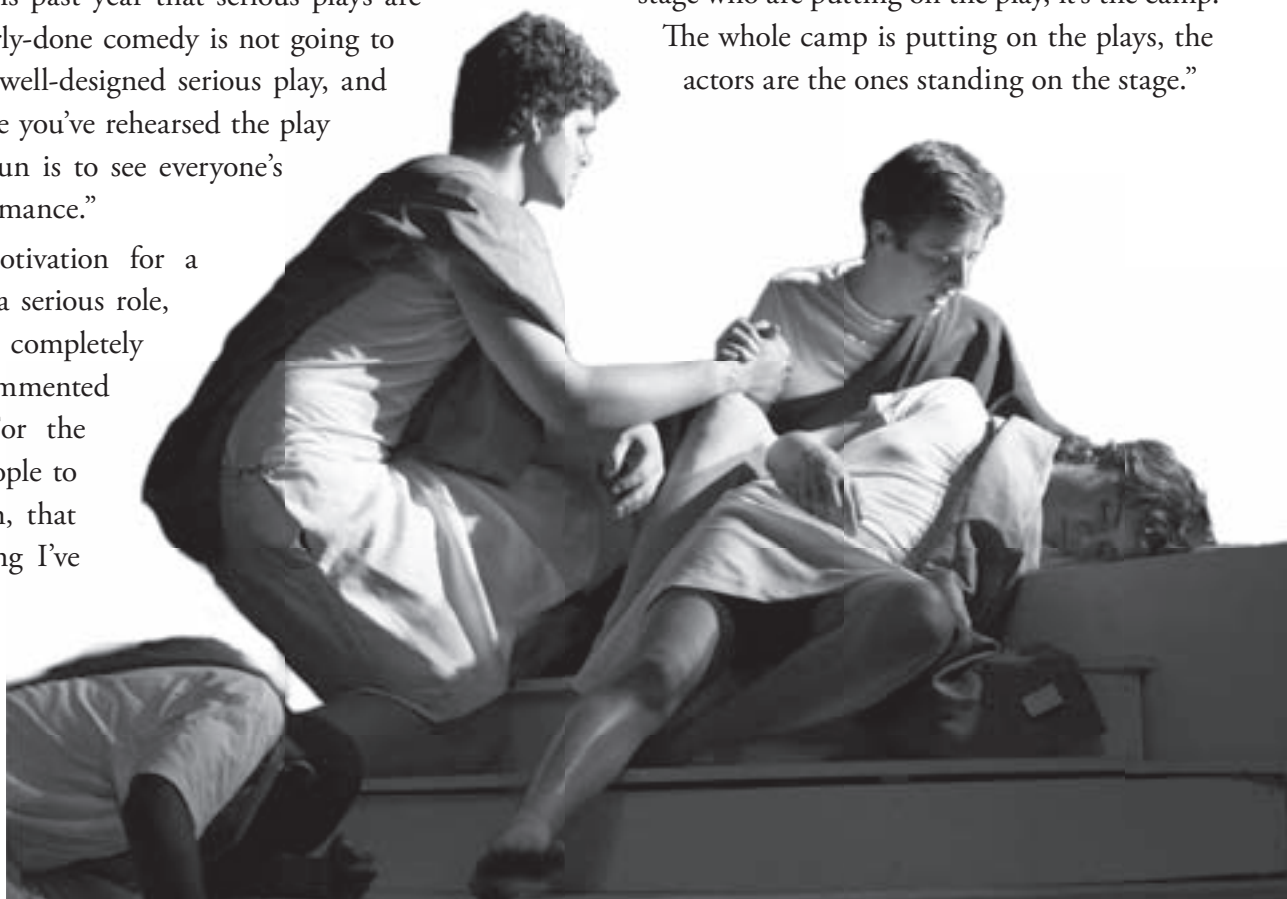
“It’s the same motivation for a comedy role and for a serious role, it’s just obviously this completely different style,” commented Kevin Eberhardt. “For the comedy you want people to be like, ‘Oh my gosh, that was the funniest thing I’ve



Above: *Our Town*, 2012. Jamie Mazzio-Manson (left) and Nicky Longo.

ever seen.’ For the more serious plays, you want everyone in the audience to be crying until they can’t cry anymore!

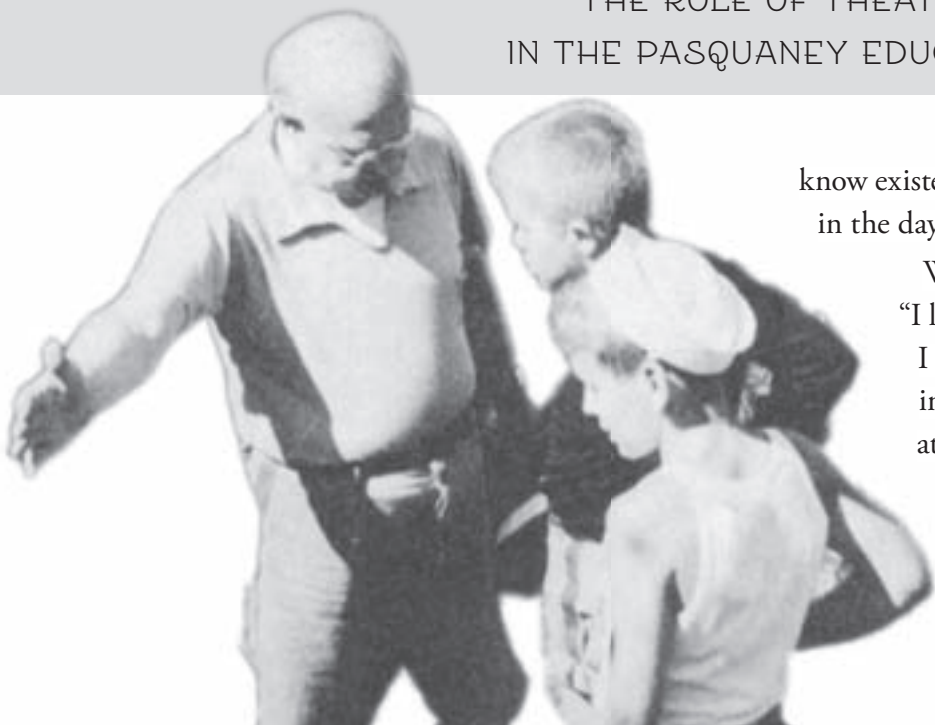
“You probably experience every range of emotion with the other actors and with the whole camp community, so you are more comfortable expressing those emotions around everyone because they’ve seen them before. That contributes to how you perform on the stage because it creates that sense of comfort and the ability to call on those emotions in a performance. It’s not just actors on the stage who are putting on the play, it’s the camp. The whole camp is putting on the plays, the actors are the ones standing on the stage.”



Right: *Julius Caesar*, 2012. Isaiah Fontaine, Austin Quinn, Jacob Potash, and Patrick Wilks.

ACT FIVE

THE ROLE OF THEATER IN THE PASQUANEY EDUCATION



While the type of plays has changed since *Mrs. Jarley's Waxworks* in 1895, the role of theater in the Pasquaney education has remained remarkably consistent. That role manifests in various forms over time with similar underlying themes: personal growth and identity formation through community support; leadership development; and the importance of laughter. “The theater brings together just about every single thing you learn at camp,” said Kevin Eberhardt. “It is a microcosm for camp itself.”

For many alumni, their achievements as actors were a pivotal part of their camp experience. “The best feeling I ever had at camp, the most euphoria I’ve ever felt, was the feeling after putting on a successful performance,” said Andrew Riely.

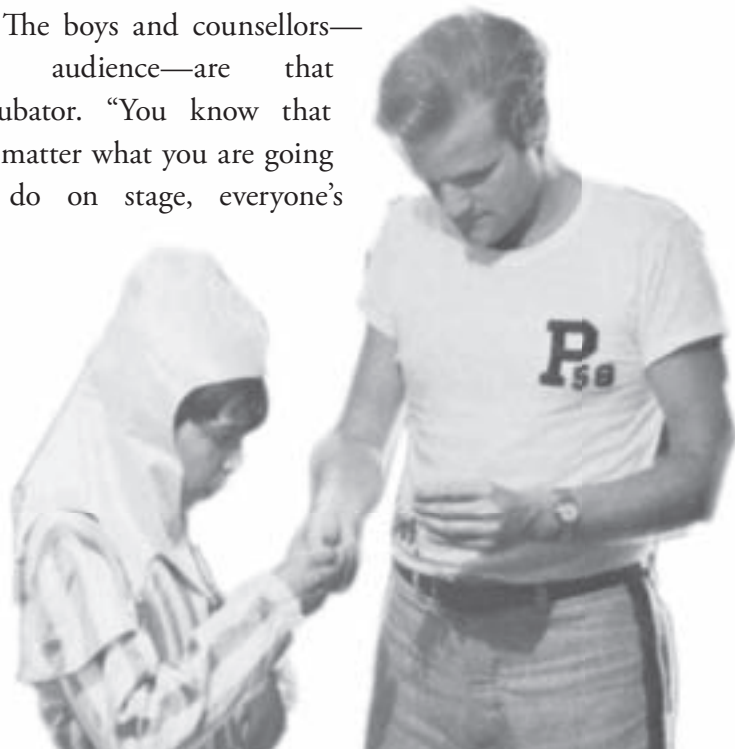
That success plays an important role in identity formation. “Why I loved the theater so much and why I think it’s such an important aspect of camp—and in general—is because sometimes we can get pigeon-holed into these identities of who we are,” observed Weston Pew. “The theater is a beautiful opportunity to, not reinvent yourself, but to evolve yourself. We’ll have a certain idea of a camper, and then he will just kill it on Club Skit night or in a Water Sports play and show a side of himself that the community didn’t even

know existed. That creates a bigger space for who he is back in the day-to-day world.”

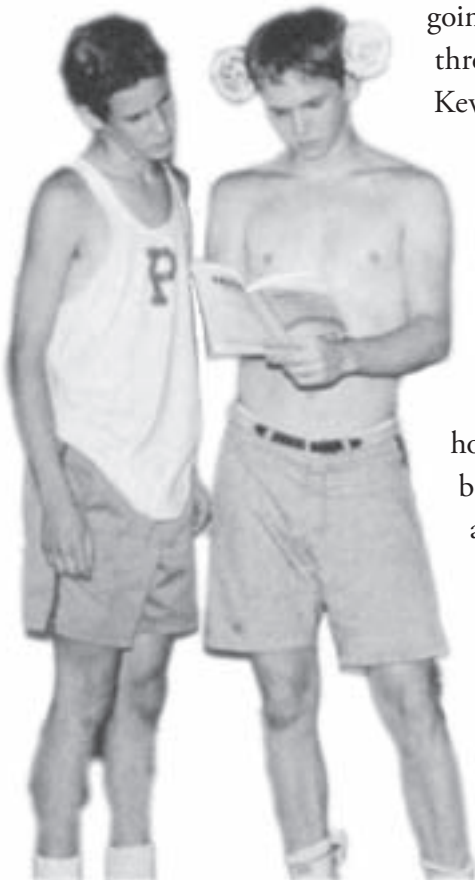
Weston experienced that transformation himself. “I loved the other activities, but the theater is where I could come alive and be daring and engaging in a different way—in an artistic way versus an athletic way. That was huge for me. I won the Junior Acting Cup in 1994, and that gave me an immense amount of confidence to go home and start trying out for plays. At that point I knew that acting was what I wanted to pursue, which is ultimately what I majored in at college, what I pursued until I was 27 years old, and I don’t think I’m done pursuing it. Camp really woke me up to that passion. That was my story, and I think that’s a lot of boys’ story who go to camp not even knowing they’re interested in theater.”

That success is predicated on community support. “Theater is a very vulnerable place—all art is vulnerable—but definitely in acting you are throwing yourself out there in a different way than a painter does,” observed Weston. “So to jump into it in the beginning you need a huge support system and obviously camp is a massive incubator of support on many levels.”

The boys and counsellors—the audience—are that incubator. “You know that no matter what you are going to do on stage, everyone’s



Above: Pop Watson instructs his Shakespearian actors in 1941. At right: John Gemmill (not yet Mr. Gem-John) helping costume Bill Blue as Touchstone in 1971.



going to support you through it,” explained Kevin Eberhardt. “No matter how well you perform, everyone is going to be clapping, laughing, and it’s still going to be a good time. You can honestly perform your best there, because although you want it to be good, if you fall, if you don’t do well, 100 campers are going to be there to catch you. That’s the whole point of camp.”

The theater

itself helps create

that community of support. “Because of the withholding of electronic entertainment, the theater becomes a place that still retains the magic of entertainment that it must have had before all this other stuff took our attention away from being together,” observed Tommy Mayer. “Now we can enjoy ourselves very much on an isolated, individual basis with iPhones or iPods. Even watching television with other people is an isolated experience—you’re not even really watching television with other people, you are watching television while other people are there. It’s not something that you can really share. It’s different when you’re in the theater.”

Contrasting Pasquaney theater with many people’s experience of high school theater further illustrates its importance to boys’ development today. “I couldn’t imagine putting on a Pasquaney play at another theater or in front of an audience I didn’t know,” said Kevin Eberhardt. “When I’m at high school, I feel obligated to wear certain masks and even the people who are doing theater probably feel like they have to be that ‘theater person’. You don’t have to be that ‘theater person’ to put on a great play at camp. You

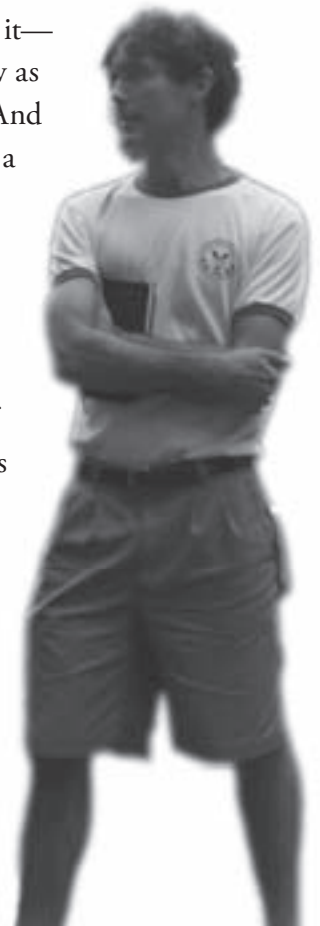
don’t have to put on a theater mask. That contributes to the genuineness of the productions.

“I think that everyone goes into camp trying to wear those masks but they break down. When you are at school, you’re only with those people for six hours a day—you can hold on to a mask for that long. I don’t hang out with my friends at home 24 hours a day for 52 days like I do at camp—you can’t keep a mask on for that long. At some point you’re going to have to be a real person. And that’s what camp is. People are open to you being that real person because they are becoming that real person, too. Even the counsellors are not going to be happy, cheery, funny counsellors all the time; you’re going to see a lot of different sides, which is important. That’s essential to the transformation that Pasquaney has on so many people.”

“Teenagers and boys—there can be so much petty cruelty,” observed Andrew Riely, “which there’s relatively little of at camp. Camp brings out the sweetness in teenage boys. There were a lot of things I loved about Pasquaney my first summer, but I thought, ‘This is an emotionally healthy place.’”

That sense of safety is illustrated in the boys’ ability to play real women on stage today, rather than just comic caricatures. “I think some of the stigma of being a boy dressing up as a girl is gone or changed,” commented Kevin Cattrell. “Our culture in general has gotten more comfortable with it—that doesn’t seem as off-putting now as it would have been in the 1990s. And that’s sort of cool. Obviously you get a fuller range of plays to choose from and themes to explore and different ways of using your imagination as a result.”

“As a camper watching plays at camp sometimes I wondered if having the guys play female parts made the plays less effective,” said Harrison. “It could put up another layer of artifice. So when I had the chance to direct a play, I thought I would try a play without any women to see if that would work, and *12 Angry Men* was an obvious choice. It turns out you can



*Above: Doug Camp (right) reviews lines with Kevin Cattrell in 1989.
At right: Kevin Cattrell introducing A Man for All Seasons, 2013.*



absolutely have the guys playing women and have the actors figure out how to do it with sincerity and honesty and without that extra layer of artifice—I found that out directing *Our Town*. Part of what makes Pasquaney plays so great is a kind of sincerity in them that I think is pretty absent from a lot of other arts in the contemporary U.S. It's so great to have guys working really hard on a text that they are 100% behind and going 100% for it, even if that means playing a woman, or it means playing an older person, or playing a person totally different from themselves.

There's this sincerity that you get with that age group that is hard to come by elsewhere. It is a real credit to Pasquaney that you can have twelve-to-sixteen year-old guys get up on stage in wigs and dresses and not have members of the audience snicker at them and really go along with whatever journey they happen to be watching. That speaks to the respect that lives in the community. Obviously in some plays it's a big joke—it's funny seeing somebody playing a woman. But in other plays it's not—like Justin [Jimenez] playing Calpurnia [in *Julius Caesar*] or Nicky [Longo] playing Emily [in *Our Town*] – those roles were played in complete sincerity. It's a

big credit to the actors and to the audience that they just go along with it and accept that it's part of this magical world that is being created for them.”

While theater serves these deeper functions, it has always been a place for humor. The ameliorative effect of laughter in the theater “raises the quality of the humor at camp and in everyone's life—a lot of people learn how to be funny at Pasquaney,” commented Peter Millspaugh. “The theater is where I've laughed the most at camp,” said Tommy Mayer. “I have memories from the Watson Theater, that if I think about them—now, in this moment—still make me laugh.”

That fun and release are important elements in balancing the camp experience. “There's a lot about camp that can be a little stressful,” observed Gerry O'Reilly, “where you are always expected to be on your best behavior, where you are striving to be a better person, you're striving to be the right kind of person, to do the right things—and all of that is, obviously, great and it's the foundation of camp. But in the theater you sort of get to let your hair down. You're encouraged to be other people, not just that ‘best you’, but somebody entirely different, and I guess I really liked that as a release. And I like the fact that it was a low-pressure environment. Everybody was there to make a fool of themselves, and the better you succeeded at that the more you were applauded.”



Above: Harrison Hill directing in 2014. At right: Dave Hughes conducting A Song for Jenny from the old orchestra pit in 1971 while Jim Bolton plays the drums.



EPILOGUE

THE FUTURE

“As a counsellor, anytime you choose to do something at camp, you have remember that it may set a precedent for what the next generation is going to consider to be the norm.” —Doug Camp

Mr. Vinnie often asks, “What must we change to be true to ourselves, and what must we not change?” Clay Morton, in an email to Mr. Vinnie in 2011, articulated the best result of that kind of questioning: “Pasquaney is becoming more Pasquaney all the time.”

Pasquaney theater seems to be “becoming more Pasquaney all the time.” Its history is surprisingly dynamic and change has been the rule, not the exception. Sometimes, that change is abrupt—like Water Sports moving to the end of the season following the polio crisis. Other times, and perhaps more often, the change is incremental and personal. One counsellor reaches out to a new boy and includes him or inspires him—Pop Watson to Nick Bolton and Dave Hughes; Mr. Gem-John and Dave Hughes to Gerry O’Reilly; Gerry O’Reilly to Doug Camp; Doug

Camp to Kevin Cattrell; Kevin Cattrell to Andrew Riely, Tommy Mayer, and Weston Pew; Weston Pew to Harrison Hill—and on, hundreds of times over. As that inheritance is passed from one person to another, the programmatic tectonic plates slowly shift. “It’s handed down and handed down and slightly changed over time,” reflected Gerry. “It is a little bit like evolution. You get that little shift in a chromosome somewhere, and eventually it changes over time.”

That kind of thoughtful, considered growth bodes well for the future, since it should help the program retain the most important elements while adapting to include or discard others. “The Water Sports plays, Club Skits, the Council Play, Dorm Skits—all of those are space-holders for issues that summer to come up,” commented Weston



Pew. “In the future, as long as those things are there holding space for creativity and, most importantly, for bringing boys to life, I’m completely happy. The Water Sports production could be a play from the 1900s, or it could be a Pulitzer-Prize winning play that was written that year. Drama, comedy, it doesn’t matter.”

“Something Pasquaney does very well is to set up parameters within which a certain number of expected things can happen,” observed Dave Hughes. “That helps to form a tradition that frees people to work within the tradition in a really good way given the short summer. In

terms of tradition, when something new is there but still fits the original purpose, then it’s good. In the Theater, if somebody wants to do *Phantom of the Opera*, that’s fine as long as they don’t go off in the wrong direction. Or if they want to do a new, experimental piece with sheep grazing out in the aisles—that’s fine as long as it fits what is traditionally Pasquaney. That always goes right back to camp’s purpose: bringing a group of people together in such a way that everyone encourages everybody else to be his best self. And to benefit from that, and to have it as a foundation for them, so that they say to themselves as they



leave camp, ‘Gee, this is what I can be, and this is a group that supported me in being this way, and this is my choice.’ I think that’s really what camp does. And it does it very strongly.”

“Ultimately I want to make a comment on my gratitude for the theater and the role that it’s served at camp,” said Weston, speaking for many alumni. “Theater brings some magic into any community, but specifically at Pasquaney I think it holds a very magical place of capturing our imagination and capturing individual transformation. Some of my favorite nights were walking from Mem Hall

to the theater on Water Sports night, and seeing it packed, and that air of anticipation that is always there before any one of the plays. That kinetic energy. That to me is very special, and that energy will stay with me for the rest of my life, and I will be grateful to have been a part of that, and touched that, and helped other people touch that within the community.”

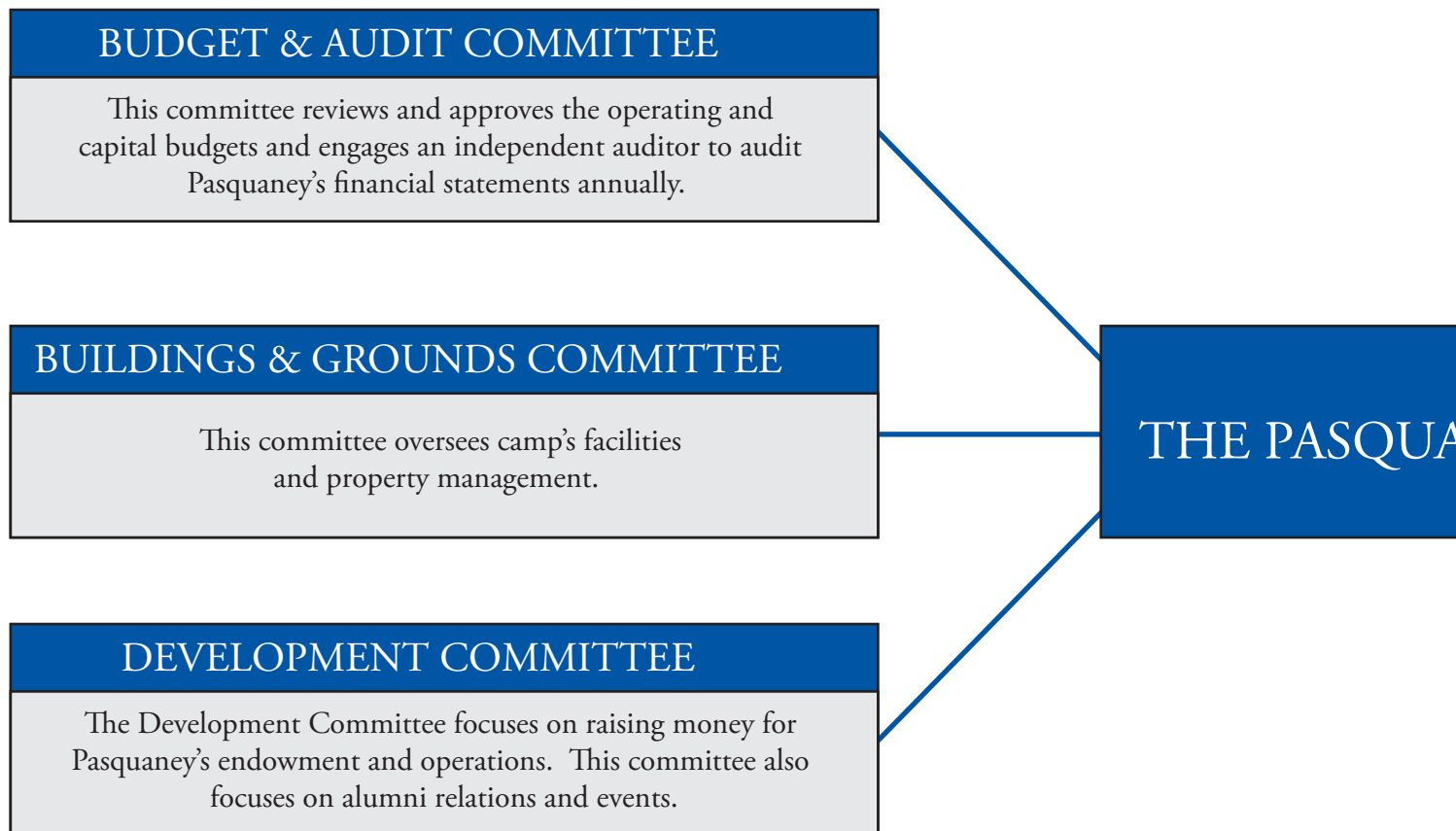
FIN

A PROFILE OF THE PASQUANEY

Like most boards, the Pasquaney trustees focus on governance responsibilities: the hiring and support of the Director; fiduciary oversight of Pasquaney’s investments; approval of the annual budget; review of financial reports, including annual audited financial statements; fundraising support; stewardship of the buildings and grounds; and strategic planning. The majority of this work is done by committees outside of the Board’s three meetings a year. “Like the administration of camp itself, the job of being a board member has grown increasingly complex,” observed Rob Denious. “There’s more happening in the world that the Board needs to pay attention to. The work the Board does through its committees has taken on greater and greater importance. We’re fortunate to have a group of trustees who are willing to commit the time to that work.”

Pasquaney trustees may also serve as a sounding board for the Director. “A few years ago in a Board meeting, Bobby Pinkard asked what keeps me up at night,” commented Vin Broderick. “He encouraged me to come to the meeting with that question in mind and to use the Board as a resource. When I do, I leave the meeting with a renewed sense of direction and insight because I have drawn on the wisdom of this committed group with their varied experiences.”

While the Board can be invaluable in assisting with programmatic matters from time to time, it does so cautiously. “It’s important for us to act as a traditional board acts,” observed Rob, “in the sense that the Board cannot manage the day-to-day affairs of camp. We have to resist the urge to delve into day-to-day issues—an inclination that can be hard to resist because we’re all so

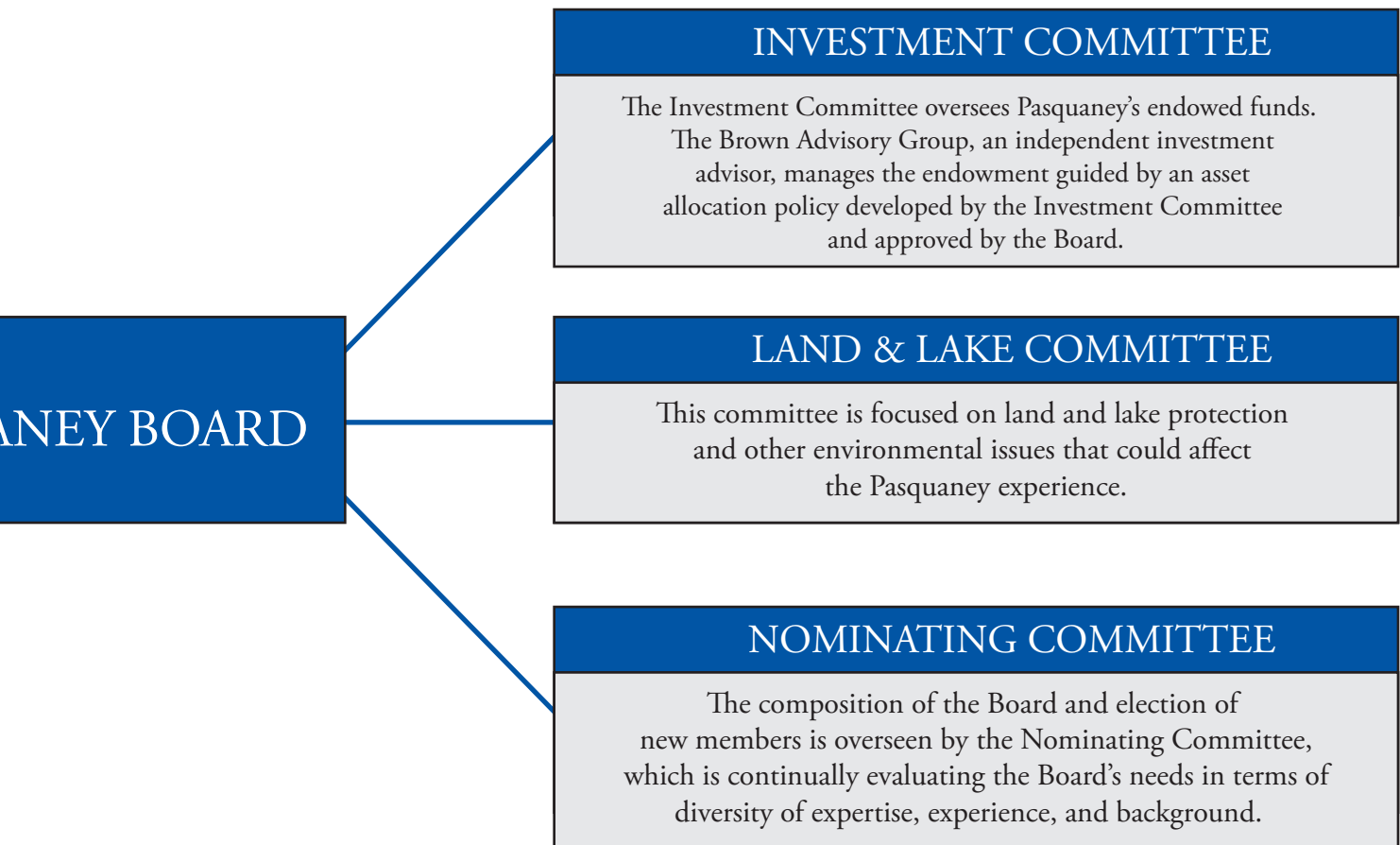


PASQUANEY BOARD OF TRUSTEES

connected to Pasquaney and feel so strongly about it.” This combination of traditional board responsibilities and deep programmatic familiarity has been one of the Board’s great strengths over time.

The Pasquaney Board is also fortunate to have a good mixture of longevity and turnover, creating an environment where new perspectives blend with institutional knowledge. Currently, the Board is comprised of fifteen voting members and reflects the outstanding talent and dedication of Pasquaney’s alumni and parents. Twelve trustees are eligible for re-election every five years. One trustee represents the council and serves a three-year term. Two trustees are limited to a single term: the Parent Representative is elected every three years and the Young Alumni Representative every four years. In the past eight years, nine of the fifteen

seats on the Board have turned over. During that time Jon Meredith, Cornelia Suskind, Chris Granger, Will Kryder, Murray Fisher, Faézé Woodville, Lawrence Caperton, and Ken McNish joined the Board, and Doug Camp, the council trustee, rejoined it. Balancing these important new perspectives are five trustees with over twenty years of experience: Sam Bemiss, Rob Denious, Bob Pinkard, Gregg Stone, and Robert “Bumpson” Thompson. Former Board members of longstanding are eligible for election as non-voting emeritus trustees who often continue to serve on committees and attend meetings. There are currently eight emeritus trustees on the Pasquaney Board: Hugh Antrim, Bill Davies, Bobby Gray, Chan Hardwick, Larry Morris, Ballard Morton, Doug Reigeluth, and Butch West.



The Board Welcomes Ken McNish



Ken with his wife, Tammy, in 2014

by Jack Reigeluth

During the 2014 November meeting, Ken McNish was elected to the Board of Trustees. Ken will bring to the Board his twelve years of teaching experience and five years serving on the Pasquaney Council. He is now in his seventh year at Charlotte Country Day where he teaches Biology and is the Junior Class Dean. Ken also coaches Varsity Basketball and Track and Field.

Ken first heard of camp from Bob “Bubbles” Bulkeley, who served as Ken’s advisor at Gilman. Bubbles said he urged Ken to come to Pasquaney because Ken was “enthusiastic, good willed, and affable.”

One of Ken’s greatest memories was being on the Long Walk with Jon Meredith. Ken recalled how Jon connected with the boys because he was incredibly genuine. Ken also recalled Dan Russakoff and Jay West’s creating a zany environment that focused on camaraderie as well as skill and developing games like “Bum Ball” and “Ouch Ball.”

As a camper, Ken loved baseball and definitely contributed to that zany environment, captaining the teams “McNish’s Knishes,” “Ken’s Moist Towelettes,” and “Uncle Ken’s Wild Rice” among others. As a counsellor, Ken’s charisma and energy continued to define him. Fellow counsellor Weston Pew recalls how Ken had an ability to draw kids to Hobbs Field not because he was a great instructor (which he was) but because Ken had a genuine interest in campers. Will Kryder, a former camper of Ken’s, wrote, “Ken was great at mythologizing aspects of camp he loved. Hobbs Field was a cathedral. I still consider the ball hut to be the most hallowed place you can write your initials.”

All of the 1998 Beavers remember Ken’s leading us to victory in a very heated club contest. Ken created a

Beaver handshake, and he directed (with the help of Jesse Allen) the hilarious and foot stomping skit “Happy Tiltmore.” The Beavers also managed to have every one of their campers earn their naturalist by the third week of Camp. In 2004 when Will Kryder became the head of the Beavers, he tried to emulate Ken’s style of leadership by using his enthusiasm to show the kids how much he cared about them.

In addition to being a fun-loving and energetic counsellor, Ken has a strong empathy for others. During Vince Jacobi’s first day as a camper, he distinctly remembers the anxiety and homesickness that he felt when getting his bunk ready in Wilson. Vince recalled that he almost broke down in tears when he could not find his tennis racket. Upon seeing Vince upset, eleven-year-old Ken put his hand on Vince’s shoulder, and he let Vince know he had a new friend.

Ken’s deep concern for the individual continued to characterize him throughout his time at Camp. After Ken’s first few summers as a counsellor, Vin Broderick wrote in a college recommendation letter, “Ken fulfilled his responsibilities with alacrity. He draws responsibility because people trust his balance and fairness and respect for all.” Weston Pew, who was Ken’s contemporary, told me that along with Ken’s energy is a sense of purpose. When Ken and Weston shared a table in Mem Hall, Weston was always amazed at how Ken was able to turn lighthearted moments into teachable moments.

Ken is excited to join the Board because he wants to give back to what he feels is one of the most important educational institutions that he has been a part of. Ken says that Pasquaney had a huge influence on his desire to go into education because of the sense of confidence that it instilled in him. At Pasquaney, Ken feels that he realized the value of being his true self.



The 2000 PGRC Council: (from left) Andy Stearns, Ken McNish, Chris Reigeluth, Hugh Antrim, and Ambrose Faturoti



An 1897 Canoe Tilt with future director Mr. Teddy in the bow of the winning boat

Alumni News

Alumni notes are listed under the decade in which the majority of their camper years fall. If camper years are evenly split in two decades, they are listed in the decade in which the alumnus was an older camper.

THE 1920S

Leverett “Lev” B. Davis passed away on Aug. 27, 2014. Lev was a camper from 1925 to 1927. He was a captain of a junior baseball team and had a love for sailing. After graduating from Williams College in 1936, Lev sailed around the world in the Schooner Yankee. In 1951 he moved only fifteen minutes from Pasquaney, working as an English teacher and Chaplain at Holderness School. Following his time at Holderness, Lev earned his graduate degree in guidance at Harvard University and then served as a guidance counsellor at Lincoln Academy until he retired in 1971. On a sailing trip in 1946, Lev fell in love with Harbor Island in Muscongus Bay, Maine. He later gave the northern tip of

the island to the Audubon Society. In 1995 Lev moved to Schooner Cove, where he was never far from a boat or the ocean. (some information from *Portland Press Herald*)



Lev (left) and counsellor Edward Morris working in the Whitney Shop



1940 Exhibition Senior Crew: (from left) Milo Berking, Jon Tucker, John Rice, and Alan Wislow with coxswain Alan Crawford

THE 1930S

William E. Benjamin II, passed away on September 21, 2014, after celebrating his 90th birthday just a few days earlier. Bill was a camper from 1936 and 1937. He was one of the few campers to partake in the short-lived activity of horse back riding, which took place at a stable in Hebron. He went on the last Long Ride in 1936, which was a three-day trip in mid August. He also took part in the horse show that summer, and he came in third place in the novice group. He graduated from Columbia University before he enlisted during World War II and served in the Pacific. Several years after the war, he moved to Palm Beach, Florida, with his family and started a career as a real estate developer. In the early 2000s, Bill played a significant role in a town crisis involving fair representation. Because of his leadership, Bill was twice elected the Mayor of Manapalan, Florida. Bill made it possible for his sons **William** and **Christopher** to go to Pasquaney as well as his grandsons **Bill Benjamin**, **Willy Green**, and **Luc Sharp**. Bill Benjamin said that his grandfather gave them the gift of Pasquaney because Camp's focus on character and values would enable them to become better and happier people. (some information from *Palm Beach Daily News*)

Jerry Humphrey is in Baltimore, where he enjoys seeing his three grandchildren and playing golf at the Pine Ridge Country Club. During World War II, Jerry was a counsellor at Pasquaney when he was only sixteen, and he remembers walking past **Mr. Teddy** who would sit out on Eastbourne porch when Jerry was a camper. Jerry's mother Catherine Wilson was a cousin of **Mr. Ned**.

George Kiefer enjoys reading and whittling at his home in Salisbury, Connecticut. He has a life removed from technology and has not had a television since 1972. During his sixty-two year career as a forester, he planted over one million seedlings. Word has it that George and Mr. Charlie set a Camp record by climbing Mt. Cardigan in twenty-eight minutes.

Winslow W. Wright died on June 10, 2014. Winslow was a camper in 1933 and 1934. During his first summer at Pasquaney, Winslow won the junior obstacle race and the junior singles and doubles tennis tournaments. His final summer, Winslow took greater interest in swimming, earning his Junior Life Saving, he

took part in stage crew, and he helped out with the Annual. After graduating from Harvard in 1941, he served as a Navy fighter pilot. Winslow was married to Catherine Douglass in 1950. Following his service with the Navy, he moved with his wife to Seattle, Washington, where he operated a door manufacturing plant and was a managing partner at Sagemoor Farms Vineyard. (some information from *The Seattle Times*)

Alan Crawford passed away on August 23, 2014. Alan was a camper from 1936-1939. He was a strong tennis player and one of the best coxswains in camp and exhibited his life-long passion for nature study, particularly birds, in winning the 1940 award for Best Essay and the 1939 award for General Excellence in Natural History. He returned as the nature counsellor in 1946 after graduating from St. Mark's School and serving in the Army Air Corps. The summer he led the program was one of high interest among the boys. **Mr. Vinnie** quoted him just last month in his memorial talk about **Art Mudge**.

Alan was an enthusiastic supporter of Pasquaney. He initiated the Newell Hurd Scholarship Fund, in honor of his grandfather. In his note to Mr. Vinnie about his father's death, young Alan said, "I know that Dad felt, as I do, that Pasquaney was one of the most important parts of his education and that he regretted not having visited the camp for many years."

THE 1940S

F. Robert "Bob" Masters Jr., died on August 14, 2014. Bob was a camper from 1940 to 1942. At Pasquaney Bob had a passion for nature and the theater. He was in a Water Sports play all of his three summers, and he was awarded General Excellence in nature twice. In 1940 he created color illustrations of the many bird species found at Pasquaney, and in 1941 he put together a display of wildflowers in the Nature Museum. He graduated from Yale in 1951 and after college served with the Naval Reserve on active duty. In 1955, Bob started a career in the textile industry and later moved onto banking. Outside of his career, Bob's love of nature continued. During his retirement, in addition to spending time with his family, his favorite activities were birding and boating on Lake Winnepesaukee.

Barry Register resides in New York City, where he enjoys visits from his eight grandchildren. He fondly remembers the first night that **Charles Stanwood** was director at Camp. The camper body had a meeting in Dana Hall and decided on calling him Mr. Charlie. They let him know of their decision after prayers when they all said, "Good night, Mr. Charlie. I brushed my teeth."

Clay Morton continues to live in Kentucky, and he enjoys seeing his two children. His son, **Clay Jr.**, also lives in Kentucky, and he works for a website design company. His daughter, Elizabeth, works as a core driller in Antarctica directly on the South Pole. The cylinders that she drills are used to analyze the atmosphere from the past.

John Curtis, or Mr. Curtis to Winter Term alumni, is excited for his twenty-third year teaching at the Winter Term, and his fifty-fourth consecutive year of teaching overall. John writes, "Pasquaney provided the inspiration for the program which is

being wonderfully directed by the Harveys [who had three boys at Pasquaney last summer]. I continue each August to return to Newfound Lake for the Water Sports Chapel Service to renew my soul. My bride Alison (one of the original Onaway aides along with Carol Southall) keeps up with her projects in Africa, and we will once again be heading to Zambia with ten fifteen-year-olds this coming summer.”

Richard Adams, who as a camper worked on a Pasquaney film, is currently working on a documentary about a refugee community in Johannesburg, South Africa. During Apartheid, the church of the refugee community played an important role in fighting for racial equality. Richard’s wife, Elzbieta, runs a three-week seminar in South Africa each year on challenges to democracy.

Robert Harvey continues to reside in St. Michaels, Maryland, where he enjoys sailing on the Chesapeake. Robert actually first started sailing at Pasquaney when our fleet was only three or four Weasel Sailboats.

THE 1950S



Bubbles on his way from Jacob's ladder to Dana in 2014

Tom Oleson resides in North Carolina where he plays golf four times a week. He has fond memories of being the “official bugler” in 1951 and 1952, and he recently sent a new bugle to Camp.

Joseph “Jay” Adger Stewart II passed away on November 19, 2014. He was a camper from 1951 to 1953, an experience which Jay felt was important in making him who he was. Jay graduated from University of Virginia and the University of Virginia School of Architecture. He later moved back to Kentucky, where he starting a family with his wife Anne and pursued a successful career as an architect. For the better part of twenty years, he played tennis twice a week with T. Ballard Morton. Ballard says that Jay enjoyed talking about Camp. One of his favorite stories was about his son, **Alexander “Zan” Stewart**, who was a camper from 1996-1990. The story goes that Zan was initially reluctant to go to Pasquaney; however, at the end of the summer, when Zan saw his parents, he apologized to his mother for not being homesick and said he would love to go back to Camp. Jay’s love of Pasquaney was also reflected by his desire for all of his grandsons to go to Camp. Zan related a story that eight years ago, when Jay’s daughter, Anne “Nina” Stewart Axelrod, gave birth to a son, Jay had a dream that he was sitting with his grandsons at the bottom

of Jacob’s ladder. A year and a half ago, Jay, Zan, and two of Jay’s grandsons made the visit to camp that enabled Jay to realize part of that dream. (some information from The Courier-Journal)

Robert “Bubbles” Bulkeley completed his sixty-first summer at Pasquaney. No longer head of the waterfront, Bubbles writes, “I am enjoying the freedom of being just a regular counsellor. That means helping at the waterfront with swimming and some competitions.” In the off season, Bubbles continues to volunteer at Quincy Bog, a nature preserve not far from Pasquaney, and he just helped construct a series of cedar bog bridges. Last winter he skied seventy-two days on Loon Mountain.

Jonathan Horwitz lives in Sweden where he helps run the Scandinavian Center for Shamanic Studies.

Dick Beyer spent three weeks in Iceland, Norway, and Sweden with his wife, Linda. In Norway, some of the fjords they traveled to were over three thousand feet deep.

THE 1960S

Gordon “Gordie” Keen just witnessed the marriage of his daughter Allie to Emmanuel Vassalli on July 5, 2014. The wedding took place in Lugano, Switzerland, where Allie has been teaching for eight years. **Helen Gemmill** and many other Onaway women were in attendance.

Nathaniel Slater is currently writing and drawing for a project somewhat akin to Gil Bovaird’s Long Walk descriptions. Work on the project began at Cornell where Nathan went to row, study art and mathematics, and learn more about producing illustrated non-fiction.

Gregg Stone came in first place in the over sixty division at The Head of the Charles Regatta. Gregg also coaches his daughter Gevvie, who finished ninth in the 2014 World Rowing Championships.

Charlie Allen just moved back to St. Louis after working in Geneva, Switzerland and living abroad for close to twenty years.

Parker Griffin and his wife, Camille Bharucha, hosted the Pasquaney Holiday Gathering at their home in Hebron, NH. Camille is training to become a Yoga instructor, and every week she helps Parker, **Mr. Vinnie**, **Jack Reigeluth**, and **Jennifer Larochelle** become more flexible and more mindful.



Gordie walking his daughter Allie down the aisle

THE 1970S

Jay Peters celebrated the marriage of his daughter, Kathryn, to Justin Kruger on September 27.

Kirk and Sharon Phelps celebrated the birth of their second daughter, Lucille Rose Phelps, on September 28, 2014. Kirk also spent another summer at Pasquaney as a diving counsellor.

Cesar Collantes has just completed thirty years of working for the government, most of which has been as a recruiter for the FAA. Not to be outdone, his wife, Caroline, has just completed thirty-one years at Sibley Memorial Hospital.

Chan Hardick is showing us how small the world truly is. Kate Hardwick, Chan's daughter, is now teaching current camper **Spencer Talley** in her freshman history class at St. Stephen's & St. Agnes School.

Jack Bock continues to reside in Charlottesville, and he has been excited to have his son, **Willis**, experience Camp as both a camper and counsellor. His family is going to Nicaragua after Christmas, and they are excited to have Willis be their tour guide.



Kirk and his daughter Lucille just after she was born

THE 1980S

Jacques and Carole Bonnet-Eymard are enjoying retirement. Jacques writes, "Retirement is the best job I ever had." The couple went to Orlando in late October and Grand Cayman Island in early December.

Townley Chisholm continues teaching Biology at Phillips Exeter. He recently took the outing club up to Notchpost, where they hiked to Nancy Cascade and also part of the Webster Cliff Trail.

David Bromley is the founder and Executive Director of Big Picture Philadelphia, a not-for-profit that looks to give transformative educational experiences to Philadelphia high school students.

Barksdale Maynard (in another example of a strange coincidence) realized the great-granddaughter of **S. Howard Armstrong** (Pasquaney 1896) is enrolled in a class he teaches at Princeton. He

also bumped into counsellor **Peyton McElroy**, who is a student at Princeton, after one of his lectures.

West Riggs ran the NY marathon as a fundraiser for Sloan Kettering cancer research. The wind was 25 knots and the temperature was 35 degrees with the wind chill. His team raised over \$4000.

Marc Bonnet-Eymard celebrated the birth of his third son, Dylan, on August 26.

THE 1990S



Steve Weinsier (*above, from left*) Ed Swenson, Jay West, Chad Poist, Eric Bonnet-Eymard, Jamie Stover, a friend, Brendan Neblett, a friend, Alec Southall, and Dwight Keysor met for the annual Midnight Run in Madison, Wisconsin.

Helen Gemmill and her husband, Dan Yechout, welcomed her son, John William Yechout, named for Mr. Gem-John, into the world on November 6, 2014.

Jamie Stover celebrated the birth of his daughter, Charlotte Parker Stover, on August 17, 2014.

Jake MacArthur celebrated the birth of his son, Elias, who will be a camper in 2026.

Matt Gunther welcomed his son, Bode, into the world on November 9, 2014.

Caleb Wheeler married Michelle Coleman on September 27.

Phil Gerity (*below*) lives with his wife, Shannon, daughter, Katie, and son, Nick, who will be heading to camp in 2023. Phil just started working for a small tech startup in Bellevue, Washington, that focuses on workplace collaboration.





Rider's son, Carson, riding a Texas Longhorn

Rider Royall lives in Dallas, Texas, with his wife, Meredith, his three-year-old son, Carson, and five-year-old daughter, Hayley.

Matt Haslett lives in Carbondale, CO, where he started a music education company.

Geoff Simpson just moved from Montreal to Miami, and he is excited for a life with beaches and warm weather.

Weston Pew currently lives in Brooklyn with his wife, Marela Zacarias. He recently developed a regenerative leadership program called Inner Wild (www.inner-wild.org), which is a five-week-long backpacking trip in the Montana Wilderness. In 2012 Weston founded the Sacred Door Trail (www.thesacreddoortrail.com). Weston writes "The Sacred Door Trail is a shared sacred path... dedicated to all individuals, groups, faiths, and indigenous traditions that believe in honoring and celebrating the principles of spiritual unity, peace and our connection to Earth and each other."

Vince Jacobi currently lives in Portland, Oregon, with his wife, Misty, and two and a half year old daughter, Stella. Vince works in public relations for Waggener Edstrom.

Julian Knox is teaching at the University of South Alabama. He is also currently writing a book on Samuel Taylor Coleridge.

Bard Luippold is living in Tacoma, WA, with his wife, Kirstin, and three children, Evelyn, Cecelia, and Max. He is the CEO of Mericord, a small composite manufacturing company.

Donat Willenz recently celebrated the birth of his daughter, Dora. Donat and his partner, Frances, live in Timsbury, England, where Donat works nearby as a high school art teacher. This summer he also became a motorcycle instructor, working with a riding school near Bristol (UK) on the weekends and holidays.

Andy Stearns joined Lighter Capital in February 2014, a company that grants loans to technology start-ups.

Gio Zanechia celebrated the birth of his first child Theodore on Monday September 19, 2014.

Geof Legg married Caroline Davis on September 6, 2014 in Shelburne, VT. (Alumni present: **Dylan Carden**; **Will Nutt**; **Doug**, **Chris** and **Jack Reigeluth**; **Bruce Matthai**; **Charlie**, **Ben**, **Bill**, and **Matt Legg**)

Andrew Riely just hiked the 100-mile wilderness in Maine, and he finished his trip by summiting Mount Katahdin. The first time he climbed Katahdin he was thirteen, on the Katahdin expedition led by **Jon Meredith** and **Kirk Phelps**.

Scott Kennedy and **Ambika Patni** (*below with Scott's family*) married in Udaipur, Rajasthan, India, on Tuesday, November 25th, 2014, in a ceremony in the Hindu and Jain traditions. The wedding events spanned three days. In attendance were friends and family from twenty countries, including Pasquaney alumni **Will Newell**, **Andrew Riely**, **Andy Stearns**, and **Vin Broderick**; alumni cousins **Lyons George** and **Peter and Martin Millsbaugh**; and former parent representative to the Pasquaney Board of Trustees **Jinks Millsbaugh** and her husband **Laurey**. **Ambika** grew up in Boston, and she and **Scott** met on a flight across the Atlantic and will live in London, where both were working when they met.



Tim Dittmann went trekking this fall in the Zaskar Region of the Himalayas in Kashmir.

Bill Cummiskey lives in Arlington, MA, with his wife, Christina, and two sons, Aiden and Callum. Bill teaches science in Lawrence, MA.

Nick Haslett married **Lindsay Quella** on May 31, 2014. The ceremony took place at his uncle's farm in North Sandwich, NH. Nick and his wife now live on a farm in Vermont, where Nick works as a carpenter focusing on energy efficiency. Nick and Lindsay are currently raising rabbits and chickens, as well as a host of vegetables.

Charles Warren is a professional photographer in Brazil, specializing in the fashion industry.



Geof and Caroline Legg at their wedding in Shelburne, VT

Jimmy Hooker works for BadgerMapping.com and lives in San Francisco with **Austin Carpenter**, who is a nurse.

Charlie Legg is getting his MBA at UVA's Darden School of Business.

John Keysor became the head coach at Mitchell College (New London, CT) last spring of both the men's and women's lacrosse teams.

Tommy Mayer released his new album in May entitled "The Dirty Dog Radio Show" using his alias Bosley Brown.

Ben Schramm is still in the Marine Corps and was promoted to the rank of Captain. He currently works in the Marine Barracks at the White House, as a Military Social Aid.

James and Lisa Gregg were married at the Gregg family place in Maine, on August 2, 2014, and **Mike Hanrahan** served as the officiant.

Walker Potts, after serving in the Marines, spent two years working on a horse farm in New Zealand. The farm focused on helping convicted teens get back on their feet, and Walker lead a trip across the South Island of New Zealand. Walker now works on his own farm, Long River Farm, in Old Lyme, CT, where he focuses on sustainability.



James Gregg's Wedding: (from left) Charlie Platt, Mike Hanrahan, James and Lisa Gregg, Robbie Caruso, and Nat Proctor

THE 2000S

Will Kryder, after serving as a counsellor at Pasquaney, drove across the country to Palo Alto, California, where he now lives.

Gordon Holmes, since graduating from Oberlin College in 2005, has lived in NYC doing post production editing on feature films.

Michael J. Cromwell IV is getting his MBA at the Wharton School of Business after living in New York City for five years.

Peter Christenberry lives in Portland, Oregon, with his wife Shannon. Peter works as a film producer at a local production company and wakes up early every morning to go surfing.

Jamie Hillis lives in Chicago where he produces the University of Chicago's concert series (chicagopresents.uchicago.edu).



Ian Robinson working on his own piece in the dance studio

Ted McCahan's wife, Barbara, was elected the President of the Board of Trustees for The Circle Program.

Christopher St. John moved out to Hermosa Beach, CA, where he remains loyal to the PGRC by playing beach tennis.

Billy Benjamin was married in November and lives with his wife between Vero Beach and Palm Beach. Billy was the captain of the rowing team at Northeastern. He went on to train with the Olympic Team in 2012 before sustaining a spinal injury. He credits Pasquaney and Townley Chisholm with fostering his interest in rowing.

Ian Robinson lives in Tel Aviv, where he is a professional dancer with the Batsheva Dancers. He just completed a five-week tour of the States that **Jack Reigeluth** and **Chris Cadwell** got to catch a glimpse of at a performance in New York City.

Eric Brown lives in Washington, DC, where he works for the financial advisory company called the PFM Group. He says that he runs into Pasquaney people often.

Matt Legg lives in Washington, DC, and is currently pursuing a career in law.

Brandon Cohn lives in Philadelphia, where he spent the last two years working for Lululemon Athletica. He just started a new company two weeks ago, WebLinc eCommerce, which builds websites for online retailers.

Michael Malakian graduated from Dartmouth in 2008 before traveling the States to indulge his passion for climbing. He now lives in Thornton, NH, which is only twenty minutes from Camp and also not far from some of the best rock climbing in the US.

Dave Robart has recently picked up an interest in trail running. He has competed several fifty-mile races, and he recently completed his first hundred-mile race in Bryce Canyon, Utah. Dave just moved to Washington, DC.

Hunt Barada lives in Stamford, CT, where he works as a Category Management Analyst for Philips. He just completed his second Iron Man in Madison, WI, this past September.

Will Elting lives in Portland, ME, where he works at Sail Maine, a not-for-profit community sailing organization.

Luc Sharp works at Pagan and Sharp, a Brooklyn-based graphics design company that he helped start in 2011. He recently moved

back to California so that he can spend more time with his family.

Jamie Pew is currently working at The Old Guardhouse Inn as a pastry chef in Gladwyne, Pennsylvania.

Tyler Courtenay lives in Brooklyn and is working for a startup as a graphics designer.

Brad Simpson, after getting his Masters of Science in Interactive Media in December of 2012, left his career at FOX as a producer and editor to start his own production company, Steel Wool Media. Now Steel Wool Entertainment and Media, Brad has gotten into the music business and recently shot a video for Hoodie Allen and Ed Sheeran.

Inigo Philbrick runs an art gallery on Mayfair Lane in London. (www.inigophilbrick.com)

Mike Murray moved out to San Francisco a year and a half ago, and he is working for a biotech-focused hedge fund.

Chris Wittman also moved to San Francisco a year and a half ago, where he is in his second year of an MBA program at the University of San Francisco. Coincidentally, **Chuck Dillingham** is enrolled in the same program, so they now get together often.

Vanya Vaganov just moved to Frankfurt, Germany, where he recently started an internship with Pricewaterhouse Coopers.

Alec Raiken lives in Fort Lauderdale, where he is in his third year of dental school at Nova Southeastern University.

Alex Blake moved back to Texas after college and started a petroleum refining waste alleviation technology company.

Alex Burns graduated from La Salle University in 2012 with a degree in History. He was a substitute teacher for one year. He is now at Towson University getting a MA in Homeland Security.

Charlie Phelps was commissioned into the US Army in 2012 as an infantry officer. After a year at Fort Benning, he moved to Oahu to be with the 25th infantry division. He is still in Hawaii and recently took over his second platoon. During his initial training with the US Army Ranger School, he remembers "carrying a lot of weight in our rucks, didn't sleep a lot, had limited food, and moved long distances." He wrote that, "Anytime it got challenging I slipped in some **Alden Caldwell** Tree Talk, "Karas Time," remembered my Long Walks and just kept on trucking.

After graduating from Università Bocconi in 2010, **Andrea Galli** spent six months working in San Francisco and New York before he moved back to Italy to get his MA. He is now working in eCommerce.

John and **Erin Wilkinson** were married in October in West Chester, PA. John and Erin met at Leadership Camp at St. Christopher's during the summer before their senior year. They have been together ever since. The couple went to Morocco as part of their honeymoon.

Alex Vanasse is following his dream of becoming a professional boxer. He made it to the finals in the Golden Gloves amateur boxing championship and lost by decision. Alex has sixteen

John Wilkinson (right) and his wife Erin at their wedding



Alex Vanasse after scoring a 1st round KO at the NYS Golden Gloves

knockouts in under a minute, and he has never been knocked down. He will turn pro this year in the Cruiser Weight division.

Billy Ford lives in Washington, DC, where he works for the human rights organization Freedom House. The primary focus of his job is Southeast Asia, so he is back and forth between the US, Burma, and Cambodia.

Gordon Matthweson is interning at a Neuroscience lab at the University of Colorado Boulder. He graduated from Colorado College in 2012, majoring in Psychology, and then went on tour with his band the summer afterwards. (They are releasing their first album in April) When he was first with his band, he lived at an artist and activist collective called the Beehive Design Collective and worked for the town ambulance company as an EMT.

Anders Simpson-Wolf is studying electrical engineering at Tufts. He spent a term in Hong Kong on a study abroad program and would love to see more of Southeast Asia.

Will Gunn teaches at Plymouth Regional High School in New Hampshire where he is the head of the music department.

Robbie Stone is living in Zimbabwe where he helps run a large farm.

Sam Potter tried out a variety of careers after graduating from Gettysburg College. He was a mason's assistant, an insurance salesman, and an outdoor educator at the College of William & Mary. He recently shifted to financial services and consulting.





Gareth and President Bush at an SMU football practice in 2012

Gareth Riley-Ayers is a senior at Southern Methodist University where he studies political science and plays football. Gareth also has a passion for creative writing and has already published a few of his pieces.

Ben Millard, forever loyal to the PYC, is joining the US Coast Guard where he will be stationed in Alaska.

John Levering was in North Conway, NH, this past summer. He was directing a short film with the working title, *Cinder Eater*. John writes, “*Cinder Eater* [started] as a portrait of an estranged father and son seeking to reconcile since their family broke apart seven years before. Transpiring over a single hike in White Mountains – a place shared by both, their childhoods – the two face reflections of one other in themselves as they strive to understand where they are now and their struggles in adapting to the next stage of their lives. What began as a scripted narrative evolved – or even devolved – into a fully improvised experiment built on the exercises and collaborations of a very small crew (four) and two actors. Using the original outline as our blueprint we built the story by night and shot by day, commuting from our place in North Conway. Much of the construction now has been in the edit due to this cinema verite approach.”

Teddy White, after graduating from Tulane University, stayed in New Orleans to work on tug boats as a safety and operations manager. He recently moved to Chicago and now works for a third party logistics company called Coyote.

Brooks Thompson is finishing his undergraduate degree in Society, Law and Justice at the University of Washington.

Aaron Holland is stationed in Lakenheath, England, where he serves in the US Army.

Brian Smith currently works at an ad agency and will enroll in a school for graphic design and illustration in the new year.

David Jussel will complete his Bachelors in Historic Automotive Restoration at McPherson College this spring.

Jamal Gordon has been running a lawn care service for the past couple of years, and he is planning to go back to school for landscape architecture.

Jack Sellew is at Cornell University where he is focusing on agriculture and business.

James Sands-Berking is finishing up his senior year at UMass

Amherst, pursuing a Biology degree on the Pre-Med track.

John Kramer is in his senior year at MIT where he is studying aerospace engineering.

Noah Selzer is currently living in Los Angeles where he works for Riot Games.

Harry Copeland is studying at St. Lawrence University, where he plays on the soccer team and is competing in the NCAA Tournament. He says that he sees **Sam and Jordy Gowen** regularly.

Treat Hardy is studying at Connecticut College where he, forever loyal to the PYC, is on the varsity sailing team, .

Toby Murphy continues to live in Concord and is working at The Common Man there.

Justin Gorman celebrated the birth of his daughter, Chloe, in August.

Kyle Donovan graduated from Furman with a degree in Earth and Environmental Science. He is hoping to start a career in either environmental consulting or the energy field.

Mike Filbey is the CEO of a startup company called Canary (gocanary.com), which sells furniture online.

David Peters is a sophomore at Southern Methodist University where he plans to major in finance. He was the head golf counsellor at Camp Seagull for several summers.

Jordy Gowen is teaching history at an academy in Stowe. He also continues to pursue his passion for art, and he was recently commissioned to create a statue.

Greg Carlson is in his senior year at Whittier College where he studies finance.

Josh Potash interns for Congresswoman Annie McLane Kuster, whose family summer home is just north of Pasquaney.

Peter Walpole is a senior at Elon University in North Carolina, studying Broadcasting and New Media. He is planning to pursue a career in television production following graduation.

Ian Munsick just released his new album *Catch a Glimpse*.

Ian Wynyard studies Computer Engineering at Drexel.



From Left: Sam, Ian, Tris, a friend, and Dave Munsick

Alex Newell started teaching Latin at Blair Academy this past fall. He also coaches JV Girls Soccer in the fall and Novice Boys Crew in the spring.

Tyler Brown is finishing his undergraduate degree at the University of Virginia where he studies Government and Economics.

Dan Smith works as a technical recruiter in South Windsor, CT.

Tyler Tarun recently started working at OCC (www.optionsclearing.com) as an operations specialist.

Brandon Swanberg studies Mathematical Economics at the University of Kentucky.



Harry Pearson playing golf while studying abroad in Scotland

Félicien Leterrier lives in Nantes, France, where he sells engines and boat parts for Volvo during the week, and, on the weekend, he works at an airport moving luggage on and off planes.

Sam Baker moved down to Clearwater, Florida, a little over a year ago. He is currently taking online classes with Moody Bible Institute in Sports Ministry, and he plans to transfer to his college's campus, which is in Chicago. Sam writes, "I plan to work with the youth, teach sports, and teach them about God."

Rob Rasmussen is at Harvard pursuing a degree in the History of Science and African Studies. He spent the past summer studying Swahili in Zanzibar and working in Nairobi. He still sees **Phil Hooper** and **Robbie Stone** from time to time.

Jake Matthai is a student of Fine Arts at UNC, where he also plays on the lacrosse team.

Bo Harwood studies civil engineering and classics at Johns Hopkins.

Sebrand "Z" Warren has been studying Design and Computer Science at Carnegie Mellon for the past three and a half years. He interned at Apple in California last summer and will be returning there full time next November as a software engineer and User Experience designer.

Harry Pearson interned during the fall of 2014 for a Scottish Member of Parliament.

Eric Crevoiserat studies Engineering and is captain of the varsity soccer team at Worcester Polytechnic Institute.

Scott Crevoiserat studies Economics at UConn.

Gus Godley lives in Boston where he is in his second year of a masters program in Medical Sciences. As part of the program, he



(From left) Jack and Chris Reigeluth, Graham Crevoiserat, "Tuna" (mentioned in Eric's Tree Talk on Faith), Eric, Scott, and Rick Crevoiserat

conducts cancer research.

Alex Kent graduated from Hobart and William Smith Colleges in May. He just moved to New York City, where he is creating a database for socioeconomic data.

Will Peterson studies Jazz Performance with a focus in vocals at UNC Asheville. He writes, "Beautiful mountains. In ways it reminds me a ton of New Hampshire, but not nearly as rocky. Still writing a lot of original music on guitar/vox and recording some stuff now as well."

George Humphrey is in his senior year at Colby College. He is double majoring in math and psychology with a minor in Japanese. He is also on the tennis team and sings in an a cappella group.

Joan Roure was recently on Malawi, where he was a volunteer teaching math and English to kids. He also studies engineering at Institut Químic de Sarriá and founded an Entrepreneurship Club.

Moi Pedraza went into an electrical trade school and is in his second year of an apprenticeship.

Stewart Denious studies at Middlebury College, where he also plays football.

Darian Shomali studies economics and psychology at Bucknell.

Max Quinn studies Sports Psychology at Champlain College.

Gus Murphy is studying exercise science at UNH.

Sam Linder is at Bryant University, where he competes on the swim team and studies global supply chain management.



Alex Kent (left) at his graduation in May



Moi with Mickey while on a trip to Disney Land

Jake Murphy is studying Mathematics at UConn, and he lives only a short walk away from their world famous ice cream bar.

Willie Saltonstall is in his freshman year at Trinity College.

Mac Garnett is at St. Lawrence University, where he is a linebacker on the football team and, much to his surprise, is playing in the snow.

Nick Chuang is a freshman at the University of Utah where he studies business. During his free time he plays flag football and basketball.

Sam Denious was just accepted to Bowdoin, where he will be a student next year.

THE 2010S

Sam Gowen played in the Delaware Blue-Gold All*Star Football Game this past summer. Sam is currently playing on the defensive line for the Williams College football team.

Justin Jimenez had a busy year, releasing his third album, *It Came to a Close*, running in the Boston Marathon, and graduating from Nobles. He now is a freshman at Oberlin College.

Ari Selzer is in his freshman year at Northeastern University.



Stewart Denious's group of supports at the Middlebury-Trinity game: (from left) Jack Reigeluth, David Cromwell, Janice Lindbloom, Stewart Denious, Scott Crevoiserat, Sam and Jack Denious,



Several of the attendees at the 2014 Pasquaney Turkey Bowl: (back row, from left) Ned Carter, Jack Anderson, Rob Talley, Stewart Denious, Edward Anderson, Rob Talley, (front row) William Wilson, Doug Camp, Fin Zakas, Spencer Talley, Sam Denious, Jack Denious, and Billy Wilson.

Alumni of the 80's Climb Mt. Katahdin

by Cesar Collantes (Camper 1971-73; Counsellor 1982-83)



“Katadhin 2013, Count Off!!” (top, from left) ; 1. Don Ryder; 2. Kirk Phelps; 3. Kurt McCandless; 4. Jack Bocock; 5. Bobby Blue; (middle) 6. William Wilson; 7. Arthur Woolverton; 8. Rod Crevoiserat; (below) 9. Peter Davies; 10. Steve Brownell; 11. Cesar Collantes; and 12. Vin Broderick

After two years of planning, on Friday, October 5, 2013, it was finally **“HIKES TODAY!!”** The goal, to reach Mt. Katahdin, a 5,267 footer, and traverse the treacherous trail of the “Knife’s Edge.”

Reveille blew at 4:00 AM for a quick breakfast and long drive to the base of the mountain. Each hiker brought their own strengths, challenges, and fears and by the end of the day all of them would be tested and the challenges would be conquered.

We began hiking up the Roaring Brook Trail, stepping from boulder to boulder. Along the way was a huge moose that was eating branches right on the edge of the trail. Upon reaching the Chimney Pond Trail campground, I had some atypical issues with my quad muscles in my legs cramping, I was disappointed; I knew I had sufficient training. Knowing the physical demands of the rest of the hike and the dangers of having to help an injured hiker on the Knife’s Edge, I knew immediately that I could not risk putting the group in any additional danger. I regrettably made the decision to end my hike at the beginning of the Cathedral Trail. The Cathedral Trail is almost straight up and requires frequent use of handholds. One of my oldest Pasquaney friends, Kirk Phelps, adhering to the wilderness rule “No one should hike alone,” insisted on going down the mountain with me. What a great friend.

Meanwhile the remaining ten hikers went up the steep Cathedral Trail to the top of Mt. Katahdin. The hikers then traversed the treacherous Knife’s Edge and then over to the top Mt. Pamola. The determined leadership of the hike leader, Don Ryder, was instrumental in getting the group down the Helon Taylor Trail

safely in the dark. The cheerful and optimistic demeanor of Peter Davies helped fellow hikers to believe in his guidance for the “next step” or the “next hand hold.” Steve Brownell found his inner strength to push through the hike one step at a time. Bobby Blue and Rod Crevoiserat and three of the other hikers met their “turning fifty-year-old challenge.” Arthur Woolverton proved for the second time in ten years that dogged determination and a positive attitude will carry the day. William Wilson and Rod Crevoiserat confronted their fear of heights. Bringing up the rear to ensure no hiker got left behind was the oldest hiker, the sixty-year-old Vin Broderick. Kurt McCandless had shown up “in the best hiking shape of his life,” and it was needed. As the sun started to set, Kurt and former U.S. Navy Seal Jack Bocock teamed up with Vin Broderick and helped carry the weight of some of the slightly less fit. It was a strenuous and challenging hike that took approximately twelve hours. After the hike, we had a fantastic dinner and celebrated with stories and laughs of the day’s adventure.

Although I was not able to reach the top of the mountain with the group this time, I know I made the right the decision and I would not have traded the experience to be anywhere else that weekend. I had so much joy and pride in watching some of my best Pasquaney friends hike down the mountain and make it to the parking lot, tired, thirsty, sore but proud of their personal and collective accomplishment – completing the Mt. Katahdin challenge and facing the Knife’s Edge. **“We grit our teeth, fight all the harder until at last we win the day!”** All in all it was a good hike! Next time – Lake Umbagog 2015 ?



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- 2015 Camp Schedule -

Saturday, June 27 – Opening Day
July 6 - July 10 – Camping Expeditions
July 27 - August 1 – The Long Walk
August 8 - 9 – Trustees' Weekend
August 15 - 16 – Water Sports Weekend
Sunday, August 16 – Camp Closes

1895 SOCIETY

To ensure that Pasquaney continues to thrive in the future, we are starting the 1895 Society to recognize and thank people who make a planned gift to Pasquaney. Planned gifts include making a bequest in your will, recognizing Pasquaney as a beneficiary of a life insurance policy, or making a gift to Pasquaney through a retirement plan.

“I want Pasquaney to be here when I am not. So little is certain and so much feels transitory these days, but I know camp has been the most important educational experience of my life. When I think of the future, of my children and someday of their children, Pasquaney gives me hope—hope that, when I am not here to guide them, Pasquaney’s influence will be. That is why I give to it every year, and why it is in my will.”
(Michael Hanrahan, Council 2000-13)

We would like to have an accurate list, so please contact us if you intend to make a planned gift to Pasquaney or if you have already made arrangements for doing so.