



THANK YOU FOR PROFILING ALY ROSE '95 in the latest edition of the magazine ("The Space between Two Worlds," Fall 2009).

I had the pleasure of meeting Aly at a New York chapter event last spring. My first impression was that she was not the typical CMC graduate, having moved to China after graduation without a plan, with little language experience and little credibility in Chinese dance. However, after getting to know her, I realized she exemplifies the core of what a CMC alumnus is all about. She has great intellectual curiosity and has pursued her interests in China, Chinese language, and



I realized she exemplifies the core of what a CMC alumnus is all about. She has great intellectual curiosity and has pursued her interests in China, Chinese language, and dance in rigorous, deeply committed, and energetic ways.

dance in rigorous, deeply committed, and energetic ways. She is a high achiever, seeking to delve deeply into areas that interest her greatly and exhibiting leadership to inspire others as both a professor and as an artistic director.

I have heard Aly has been selected to perform at the Shanghai World Expo in the summer of 2010. This honor to present her public art in China is another astounding accomplishment. She is a great example of how connecting with alumni can reinforce what a great place CMC is.

—SUSAN MATTESON KING '85

ALTHOUGH THIS IS A BIT LATE IN COMING, I wanted to share "my story" concerning Bob (Robert G. Rogers '52, former senior associate dean of admission, "In Memoriam," Winter 2010). He was the reason I am a CMC alum. This will be, I'm afraid, somewhat long-winded. But I want to lay out the entire sequence of events.

1964-65: My high school senior year. CMC is on my college list. My parents and I visit the campus and spend some time with Bob. I am impressed. CMC offers me a place in its freshman class but, in the end, I choose to go to Stanford.

1965-66: My one year at Stanford produced one [heck] of an education—but none of it to speak of was academic in nature. I was not invited back.

1966-1970: I enlisted. Three years in the Army; served with the Green Berets in Central and South America. Got out, got married, settled in Pomona, and got a job with the Edison Company working out of the Pomona "yard." Decided that I ought to look into going back to school.

1970: I called Bob. He remembered me (or, at least, he was kind enough to say that he did). I brought him up to date on what I had been doing and told him that I was thinking about getting back into school—perhaps a night school class or two at one of the local junior colleges. I told him that I really didn't know anything about any of the local schools and I was hoping that he would be able to steer me in the right direction. He said that he would be happy to help, but that he thought it would be more productive if we were to actually get together. He said that there would be only one condition on our getting together—that it would be for a lunch and that he would buy. I remember to this day how overwhelmed I was by his outreach and kindness.

We met and talked. He finally asked me whether I would consider coming to CMC. I was almost struck dumb by the question. I pointed out that my most recent academic efforts had been deplorable and that my wife and I couldn't really afford a private school like CMC. Bob pointed out that I wasn't the same person I had been in 1966—that my life experiences in the interim had been noticeably "maturing." He also pointed out that CMC started out with a student body of veterans and that no vet had ever had to turn down CMC because of financial hardship—that CMC would work with me to find a combination of loans, scholarships, grants, part-time work, and God-knows-what-else to see that the finances would come together.

My wife encouraged me to apply. We didn't have enough money to pay the application fee, so I asked my parents if they would loan us the money. If it had been necessary, my folks would have gotten that money to me by chartered jet!

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1970-73: I entered CMC in the fall of 1970. I finished four years of work in three years (including summer school classes) so as to save some of my GI Bill money for graduate studies. I was a California Merit Scholar during my second and third years. I graduated *summa cum laude*, third in my class. I then went on to law school at Duke—but that's another story.

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—DOUGLAS ELWELL '73

THANK YOU FOR YOUR ARTICLE on Philanthro Productions in the last issue of CMC magazine ("The Business of Giving Back," Spring 2010). I was inspired by Anneke and Austin's story. Being a CMC alum and a young entrepreneur myself, I understand the difficulties of starting and running your own organization and the joy you feel watching it blossom into something successful. Not only did I learn about a brilliant and innovative

new organization, I made a great connection and a friend.

I contacted Anneke after reading the article and seeing her name appear on the attendee list of Summit Series DC10. Since it was my first time attending the Summit Series (described by Entrepreneur Magazine as "an organization dedicated to connecting and inspiring young entrepreneurs to take action in their business and philanthropic endeavors") I wanted to reach out to Anneke for some fellow alum comfort. It's always better going into an event knowing someone!



After a pre-Summit dinner and the three-day DC10 event we not only became friends, but made connections with about 700 other young entrepreneurs.

I believe wholeheartedly in Philanthro and the Social Entrepreneurship model. It is clear that companies who wish to be successful in the future will have to find the correct balance of making money while giving back to the community and being socially responsible.

I wish Philanthro Productions all the best and can't wait for more intriguing articles about young and dynamic CMCers!

—NICOLE COHEN-NELSON '03
BENG!NY THE BRAND ENTERTAINMENT GROUP
NICOLEN@BENGNY.COM

AS A STUDENT OF GOVERNMENT and art history, I thoroughly enjoyed the magazine's profile of Thomas Lentz '74 ("The Art of

Leadership," Spring 2010), particularly the interdisciplinary approach Mr. Lentz takes to his responsibilities as director of the Harvard Art Museum. During my undergraduate studies, I constantly found myself looking for connections between my two disciplines, whether examining how contemporary Irish politics influenced artists or how the context of CMC's founding informed the physical appearance of campus and the axial layout of the quads. Though I had no trouble making these connections, my insistence on the relationship seemed to puzzle

many of my peers and professors from outside disciplines. My experience in art history has been truly interdisciplinary, requiring an understanding of philosophy, history, religion, economics and, of course, politics and art. One can imagine my surprise and delight upon discovering Mr. Lentz's passion for making art relevant to other fields at Harvard. Leading efforts to make Harvard's collection even more accessible to the Harvard community through study rooms,

which give students and faculty from all disciplines the opportunity to interact with art objects in an intimate setting, Mr. Lentz is truly a champion of the movement to make art relevant in everyone's life. Grappling with both institutional changes and local politics in his leadership position, Mr. Lentz is living this intersection of life and art. Every time CMC features alumni in the humanities, I am proud that CMC provides a foundation for this interdisciplinary approach to education.

—EMILY MEINHARDT '10