**THE BMC INDEX (redux)**

_Thirty points of anniversary celebration (with thanks, again, to Harper’s)_

Average number of daily per-Resident minutes spent in the email center when it was in the basement: **25**

Average number of daily per-Resident minutes spent in the email center since it moved above ground, in 2011: **45**

Number of outlets, fixtures, and circuits replaced by master electrician Bob Lewin and his crew after 2011’s Tropical Storm Irene damaged the electrical system in the Clubhouse: **Ask Bob**

- Boards pulled down to replace the wiring on the second and third floors of the Clubhouse: **230**
- Number, in miles, of new electrical wire installed after Irene blew through the system: **1.104**
- Nail holes filled after all the boards were reinstalled: **920**
- Degrees of alteration to the garden to kinda, sorta square off the trapezoid: **20**
- Number of staff and volunteers it would take to stain the entire Clubhouse in one day: **87**
- Ratio of bear cub sightings to fawn sightings on the BMC campus in 2012: **1:7**
- Number of men with purple yoga straps needed to carry one stripped spruce tree to the Clubhouse terrace so it could be made into new benches: **10**
- Number of feet the spruce tree traveled in this manner: **95**
- Estimated number of bug bites suffered by all Blue Mountain Center guests in one season: **1630**
- Number of Eastern European waiters from The Hedges needed to move BMC’s grand piano to the Indian Lake Theater for a concert: **4**
- Percentage of Reading & Presentation signup sheets on which the last slot has been filled in first: **75**
- Pots of coffee made in the dining room since 1982: **7,200**

Number of Residents Sis and Diane have seen sneaking out of other Residents’ rooms before breakfast: **14**

Estimated number of letters to and from BMC Residents that have been processed by Beek Stanton, Sue Sessions, Alta Johnson, and Liz Forsell at the Blue Mountain Lake Post Office: **19,800**

Estimated number of tolls of the dinner bell over the life of Blue Mountain Center: **13,510**

Percentage of vegetarians who fell off the wagon due to Sis and Diane’s morning bacon: **8**

Rank of the wackiest ideas seriously considered for the new alternative-energy heating system for the Clubhouse (grass pellets from the fairways and aquathermal pipes in the lake): **1 and 2**

Historical rank of boathouse, music studio, clubhouse living room, and any given art studio as most popular BMC dance party locations (as judged by percentage of Residents missing breakfast the following morning): **3, 1, 2, 4**

Ratio of devourment of chocolate chip cookies to devourment of oatmeal raisin cookies: **2:1**

Number of layers of gray paint applied to the floors of the barn visual artist studios (determined by a discreet corner core sample): **23**

Number of Residents who have hiked to, spelunked into, or paddled their way to Castle Rock: **730**

Number of Residents who swam in Eagle Lake in October: **3**

Number of Residents who swam in the lake in October wearing Harriet’s faux sheepskin jacket under a life jacket: **1**

Temperature (Fahrenheit) of Eagle Lake in October: **54**

Length in minutes of the longest presentation ever delivered by a Resident: **107**

Number of Resident Updates in the first issue of Blue Notes (1989), and number in the issue you hold in your hands: **21, 221**

Ratio of omnivore, vegetarian, vegan, lactose-intolerant, celiac, tree-nut–allergic, peanut-allergic, cilantro-allergic, and sugar-avoidant Residents to Residents averse to eating starfish (after trying it once): **99:1**
The participants in October’s Climate of Change Focus Residency, who gathered at BMC against a backdrop of ever more alarming climate trends and science, came ready to show what urgency in action looks like. The 20 Residents quickly mapped out a rigorous schedule for their two weeks here, balancing solo studio time and presentations with creative collaborations and almost daily structured talks by the clubhouse fireplace. The depth of the discussions—on topics such as messaging, debt, hopelessness, psychology and myth—drew a nuanced portrait of the challenge ahead.

The session was co-sponsored by BMC and 350.org, the international grassroots campaign (whose own roots are at BMC) to bring atmospheric carbon dioxide below the critical 350-parts-per-million level. Early in the session, many Residents, including session organizer Kevin Buckland, 350’s Art Ambassador, collaborated on a multi-disciplinary cantastoria, a centuries-old form of storytelling. The group tested out its creation at the kick-off event of 350.org’s Do the Math cross-country tour at the University of Vermont in Burlington. That “math” reveals, first, that if we continue on our current trajectory of global CO2 emissions, in 16 years or fewer average global temperatures will rise beyond the two degrees Celsius ceiling established in the Copenhagen Accord (but which the world’s preeminent climate scientists warn is too high). Second, corporations and governments already count as assets, and plan to extract, five times the amount of fossil fuels that can be burned before reaching the two-degree threshold, and they are aggressively looking for more.

The BMC troupe’s take on the cantastoria deftly combined street theater, hand-painted graphics, singing, rap, and square dance. Every creative choice worked to enhance intellectual understanding (of the climate change math and how individuals can act on it) as well as spark emotional connection and personal investment—three likely prerequisites for action, the group agreed.

Upon returning from Burlington, the team brainstormed ways to make the art action more easily replicable by people around the world. By the end of the session, they had coalesced behind a mission to rapidly expand the climate movement beyond the already initiated by harnessing art’s singular and often overlooked power to inspire action. So many people on the right side of the issue haven’t yet been “activated.” The group voiced that simply inviting others to join collective efforts will show them that they are not alone in their fear, and can contribute. hen the movement will become ubiquitous, and those on the wrong side will be motivated by reality and shame to change.

At the start of the session, multidisciplinary artist and former climate scientist Alyce Santoro, a BMC alumna, led us in creating a traditional Peruvian Highlander despacho with dried flowers, pieces of moss, and other local treasures as an offering to the unseen forces of nature. On the last night, before burning the despacho in our closing campfire, we breathed into the offering one by one, committing to reach out to and activate everyone we can. As we did, some of us wiping tears from our eyes, we sang this song from work camps in central West Africa, popularized in the U.S. by Art Garfunkel:

_We are going/Heaven knows where we are going/But we know we are. And we’ll get there/Heaven knows how we will get there/But we know we will. It will be hard, we know./And the road will be muddy and rough,/But we’ll get there./Heaven knows how we will get there/But we know we will._

—Daniel Wentworth
You are invited to send us your thoughts on how BMC can enhance our dedication to the commons. To nominate a candidate for the 2014 BMC Commons Fellowship, please email us for more information: bmc@bluemountaincenter.org.

The Commons Is BMC

At Blue Mountain Center we come together, again and again. We pitch in, then peel off, embark on adventures in a fleet or by ourselves, then reconvene as the daylight fades. When someone is missing, we notice. When newcomers arrive, we want to learn about them, to absorb them into the organism we have fast become. By sharing this space, we evolve into something wonderful. Not just a community, but a commons—a co-created entity of stewardship, a blend of influence and gift: artwork hanging on the walls, books spilling out from the shelves, coats of paint, rows of seeds, relief from the all-too-normalized tunnel vision of modern life.

As long-time commoner Harriet Barlow often reminds us around the dinner table, working for social justice also means working for the commons. If the idea of “the commons” comes from the inescapable fact that we are in this together, then “commoning” is the act of pooling ideas, creativity, and resources to build, restore, and protect our inherent togetherness.

This season, in our thirtieth year, BMC has strengthened its dedication to the commons as it encourages a more inclusive politics, culture, and world. We find ourselves at a dire juncture, at which the very things that unite us exist under constant threat of enclosure. All-encompassing issues, like climate change—a crisis that undeniably stems from society’s long-term failure to value the commons—require all-encompassing shifts in consciousness. Recognizing ourselves within a commons context is the first step towards such a transformation. “The global atmosphere is our global commons,” one participant in the Climate of Change Focus Residency remarked, her fellows nodding in agreement.

At BMC, when we find ourselves together under the stars on a brilliant black night, what is important becomes very clear. It is not that life at BMC is better, but with so many fewer distractions it is simpler, and the roots of our happiness and health are much easier to see.

Our dream is to extend this clarity beyond this property, this wilderness, the experiences that create this place. One of the best things about being part of the BMC commons is feeling its formation, the energy and kinship that layer as each group becomes itself. Imagine that same feeling on a greater scale—a true societal turn toward a more interconnected way of being. Together, in the best way we know how, we must honor this possibility in the name of something much greater than our separate selves. — Nica Horvitz

Welcome to BMC’s 2013 Commons Fellow

New York City scholar Ashley Dawson’s work engages with the experience and literature of migration, global media cultures, climate justice, urban culture, and the contemporary discourses of U.S. imperialism.

Before her untimely death at 40 in January, from cancer she had battled ferociously for a year and a half, the artist, scholar, and activist Dara Greenwald made clear that the first thing she wanted her friends to do after she died was to throw a big dance party. When the time came, Dara’s mandate, not just her permission, to dance in the void she had left behind generated a supremely joyous affair. Never before have I seen so many people at a dance party actually dancing at one time. The floor might have been a giant anvil on which these hundreds of Dara’s friends hammered their grief into celebration, at least for one evening.

If the Commons is “all that we share,” then Dara, a Resident in 2009 and 2010, was a walking, talking commons of energy, exuberance, and originality. The loss of her runs deep within her vast network of friends, and even unknown colleagues who work, as Dara stated her mission, “to make resistance visible, and present.” She is so missed. — A.G.
Ally Acker’s The Flowering of the Crone: Leonora Carrington, Another Reality was an official selection for the Long Island Biennial Film Festival. Her two-volume Reel Women: The First Hundred Years has been published. * Mike Agresta wrote articles on the future of the printed book and politics in pop music for Slate and The Atlantic. * Dorothy Albertini had work in the online journal Peep/Show. * William Alexander’s book Is William Martinez Not Our Brother?: Twenty Years of the Prison Creative Arts Project won the University of Michigan Press Book Award. * Fran Antmann’s book Maya Healers: A Thousand Dreams will be published by Nirala Press. * Jason Aragon’s Under Arpaio is available at www.jamesgblaine.com. * Barbara Blatner published a second poetry collection, Living with You (New York Quarterly Books). Her play Years of Sky will premiere in 2013 at Manhattan’s 59E59 Theatres. * Jen Blazina had work in “9” at Beijing’s Central Academy of Fine Arts Museum and “Unlived Histories,” Flanders Art Gallery, Raleigh, NC. Her solo show “Going” was at Philadelphia’s Detour. * Tom Blessed is recharged and ready to make more music with purpose. He loved being among the stars and thinks BMC should be called Camp Constellation. * Rosalyn Bodycomb’s solo exhibition “Greece” opens in 2013 at Conduit Gallery, Dallas, TX. * Larry Bogad is working on his Jim Crow Georgia to Simon & Schuster. * Grey Brechin is Project Scholar of the Living New Deal Project, Dept. of Geography, UC Berkeley. He is writing a book on the lost ethical language of New Deal Public Works. * In 2013 Scribner will publish Katy Butler’s Knocking on Heaven’s Door: My Parents, Their Doctors, and the Path to a Better Death. * Ellen Calmus’s Mexican nonprofit is launching a series of art and design exchange residencies between Pratt Institute and Mallinckrodt’s Corner Project. * Kristin Capp showed work from Namibia and Brazil in a photo festival in Bursa, Turkey. She is a Fulbright Fellow in Namibia. * In August the A.J. Muste Peace Mural by Christopher Cardinale was installed on an exterior wall at 339 Lafayette St., NYC. * Chris Carlsson produced a week-long celebration of Critical Mass’s 20th anniversary in San Francisco. He co-edited and published Shift Happens! Critical Mass at 20. * Mridu Chandra’s film and music performance Himalaya Song and documentary Indian Summer are touring film festivals. * The cantata Tae Go Lo by Andrea Clearfield was performed in Philadelphia and NYC and will be presented at UT, Austin. She was awarded funding from New Music USA for an opera. * Carol Cohn published Women and Wars (Polity Press). * Adriane Colburn participated in solo and group shows in Brooklyn and San Francisco. * Henri Cole has poems forthcoming in Little Star, Slate, The Atlantic, and The New Yorker. An interview with him will be in The Paris Review. * Leslie Concannon won a prize for a painting in the October Pequot Library show in Southport, CT. * Christopher Cook has an article at www.progressive.org/meet-romney-extremist-in-virginia. “Love Songs for the Quarantined” by K. L. Cook won the Spokane Prize in Short Fiction. His “Filament” appears in Best American Mystery Stories 2012. * Cloee Cooper collaborated with Favianna Rodriguez, Julio Salgado, Jesus Itzigiz, Oriana Bolden, Walida Imarisha, and Imin Yeh on UndocuNation: An Artistic Response to the Immigration Crisis at Yerba Buena Center for the Arts, San Francisco. * Neta Crawford continues to work on costsofwar.org. * Toxic Garden by Janet Culbertson showed at the Hunterdon Museum in Clinton, NJ. Oil Rig will be in “Petroleum Paradox” at the Narrows Center for the Arts, Fall River, MA. * Douglas J. Cuomo composed the music for the new opera Doubt, based on John Patrick Shanley’s prize–winning play and film. * Nathan Currier published a two-part piece on climate in The Huffington Post. * Neil Curry published Six Eighteenth Century Poets, his study of Thomson, Johnson, Collins, Gray, Smart and Goldsmith, and will write a critical biography of William Cowper. * Shari Diamond’s two-person exhibition “Remembered/Re-imagined” was at the Dowd Gallery at Main Street, SUNY

RESIDENT UPDATES/2012

Session Three Resident Jonathan Allen
RESIDENT UPDATES/2012

Bruce Andrews at Fordham University. • Leslie Fry’s sculpture Colossal Acornhead is on view at Tufts University. In 2013 it will go to DeCordova Sculpture Park and Museum in Lincoln, MA. • Mary Gallagher was the 2012 Class Visiting Writer at Lafayette College, where her play Dog Eat Dog was performed. • An excerpt from Denise Kumani Gant’s The Gift: a brief history of everything we have ever known was read by Classical Theatre of Harlem at The Malcolm X & Dr. Betty Shabazz Memorial and Education Center. • An essay on the Brontës and natural history, by Barbara Gates, appears in The Brontës in Context from Cambridge University Press. • Joan Giannecchini and Stan Kaplan live in a Northern California farmhouse and ghost-town Nevada trailer, and are still making art, still writing, and still in love. • Scott Gillis has work in the Governors Island Art Fair. • My Father, Humming by Jonathan Gillman is to be published by Antrim House Books. • Andrew Ginzel and Kristin Jones opened two public projects: Fluent in the Hoboken Ferry Terminal and Fathom at Snow College, UT. • Mike Glier spent two months painting on the South Island of New Zealand and exhibited the resulting works at Barbara Krakow Gallery, Boston. • Rory Golden is showing a selection of his works on paper at Art for Change in East Harlem. • Elizabeth Graver’s The End of the Point will be published by Harper Collins in 2013. • Miriam Bird Greenberg was nominated for a Pushcart Prize. Her chapbook All night in the new country (Sixteen Rivers Press) comes out in 2013. • Hardy Griffin’s short story “Paprika” was published in the online journal Assisi. • Being a Rockefeller, Becoming Myself by Eileen Growald will appear from Blue Rider Press. • Guerrilla Girls hosted “We are Theater,” a speakout for gender parity at the Cherry Lane Theatre, NYC. • Sharon Guskin sold her novel The Other Child to Amy Einhorn Books/ Putnam. • Tim Guthrie was promoted to full professor at Creighton University, Omaha, NE. • Masha Hamilton’s novel What Changes Everything (Unbridled Books) appears in 2013. • Lowell Handler released Crazy and Proud, an eBook at www.crazyandproud.com. • Azul Israel Haro is working on a digital mixed-media project involving immigration and water rights. • Kurt Hartwig self-published Ayn Rand’s Charles Dickens’ Christmas Carol in time for the elections and holidays. • Wenonah Hauser’s Foodopoly: The Battle Over the Future of Food and Farming in America is out from The New Press. • Billy Hayes’ essay “Plato’s Body, and Mine” was in the New York Times on April 22, 2012. • Karin Hayes launched a national screening tour of her documentary We’re Not Broke. • Jamie Henn reports that 350.org kicked off its nationwide Do the Math tour and will be implementing ideas from the BMC Climate of Change Residency. • Kylie Heidenheimer had a solo show of work from 2005-2006 at J.P. Flowers and Co., NYC. • Sabine Heinlein’s Among the Murderers: Life After Prison, will be published by the University of California Press in 2013. • Marcy Hermansader participated in “Transformations,” a group show hosted at the Philadelphia Episcopal Cathedral. • Christine Hiebert’s work is featured in two group exhibitions of drawings from the collection of collector Wynn Kramarsky. • David Wesley Hill’s novel At Drake’s Command was published by Temurile Press. • Jan Hively is developing networks supporting self-determination, resiliency and community leadership for and with older adults. • Alicia Holmes published fiction in Quiddity and has a story forthcoming in Slice Magazine. • Patti Horvath’s story “But Now I Am Found” was nominated for a 2013 Pushcart Prize. • Wayne Horvitz presented his multimedia piece “55: Music” and “Dance in Concrete” in Seattle, Port Townsend, and at Arizona State University. He also presented his piece “The Heartsong of Charging Elk” in Missoula, Montana. • Arlene Hutton’s Vacuum was at the Cherry Lane Theatre in the 2012 New York Fringe Festival. Her Happy Worst Day Ever is out from Dramatic Publishing. • Kayhan Irani is on a Fulbright Scholarship in India for eight months. • Bill Jacobson had new photographs at the Robert Klein Gallery. • Dahm Jamail is a special investigator covering international human rights abuses for the Al Jazeera’s Human Rights Department. • Bud Jennings was a 2012 finalist in Fiction/Creative Nonfiction from the Massachusetts Cultural Council. His short story “Visiting” was in the fall issue of Edue. • Andrew Ellis Johnson showed in CO, NY, CA, PA, and Spain. • Ann Jones’ essay “Green on Blue, Dead Americans, Dead Goats, and Half a Million Gunmen on the Loose” was published on www.TomDispatch.com. • When She Woke by Hilary Jordan is now in paperback. Her digital short Aftermirth is available as an e-book. • Rajkamal Kahlon had her first solo museum exhibition at Germany’s Wilhelm-Hack Museum. Her first book, Double Vision/Doppelbilder, is out from Kerber Press. • 4 Decades of Socially Engaged Art, a catalog of Richard Kamler’s work, will be published in 2013. The second half of his retrospective was at South of Market Cultural Center in San Francisco. • Malav Kanuga launched Common Notions, a publishing and programming project aiming to aid in our collective reading of contemporary social struggles. Josh McPhee and George Caffentzis contributed. • Cheryl Kaplan curated and produced Telegrams on the Table: An Interrupted Allegory + Picaraesque Adventure at the World Financial Center. Her HBO film First Cousin Once Removed debuted at the New York Film Festival. • Annetta Kapon has work in “Housework: Cultures of Domesticity” at the Reynolds
You Could Go Farther, You Could Do Worse

You raised my expectations, Jane.
You said you could not get lost.
Here I am on this mountain
or hill or whatever it’s called
and this not knowing will tell you
I’m lost. Where is the beautiful view
the gods promised?
All the old scriptures
resound in the woods—
I was lost. Then I was found
A dream of care
a god’s hand holding
everywhere in air
But the Greeks had it right—
the terrible battle its beauty,
futility. Some see
futility as beauty.

— Maureen McLane, Session Two

for social change, and www.
thelifeworksstudio.com, featuring work done by users of her books.
• Hyekyung Lee premiered her saxophone quartet “Ari-ri-a-rang” at the World Saxophone Congress in Scotland and performed “Lollygag” at the Great Latin American Clarinet Congress in Lima, Peru. • Suzin Lee will have a solo show at A.I.R. Gallery in NYC.
• Brad Lichtenstein’s documentary As Goes Janesville, about Paul Ryan’s hometown, premiered on PBS in October. • David Lloyd’s Warriors is out from Salt Publishing. Over the Line [Syracuse University Press] will be out in 2013. Imagined Greetings: Poetic Engagements with R. S. Thomas will also be published.
• Gail Lichtenberg is planning a dance production containing two new compositions created at BMC.
• Alexander Lumans is a Fiction Writing Lecturer at the University of Colorado, Denver. He co-edited the anthology Apocalypse Now: Poetry and Prose from the End of Days (Upper Rubber Boot Books).
• Josh MacPhee continues building the Interference Archive, exploring the relationship between cultural production and social movements.
• Anne Makepeace screened We Still Live Here in Bosnia. She will soon focus on The Madness Project.
• Joan Mandell curated and created multi-media content for “Patriots and Peacemakers” at the Arab-American National Museum in Dearborn, MI. • Grace Markman was part of GO, an open-studio project sponsored by Brooklyn Museum and had a show at the Brooklyn Creative League.
• Alexandria Marzano-Lesnevich’s “Origins of a Murder” was published in The Oxford American in September. The essay will be anthologized in True Crime, forthcoming from In Fact Books.
• Missy Mazzoli released Song From the Uproar at NYC’s (le) poisson rouge. • Mary McDonnell had work in “Art=Text=Art: Works by Contemporary Artists” at the Maginot Line.
• Kevin McNamee co-edited A Maryknoll Liturgical Oracle of Bored & Taylor’s. Know Pat Answers as the Window will float in the First Night Boston Studios. • is creating a Maryknoll Liturgical Oracle of Bored & Taylor’s.
• Will Nixon is working on her newest recording project, The Currency Is Heat. • Pat Oleszko participated in GoBrooklyn Open Studios. • Lucille Nurkse co-authored The Pocket Guide to Woodstock. • Deborah Faye Lawrence’s solo exhibition “Cutting Up Capitalism” was at ArtRange On Campus, Syracuse, NY. • Adrienne LeBaron created www.PostNoBull.org, art for social change, and www.thelifeworksstudio.com, featuring work done by users of her books.
• Hyekyung Lee premiered her saxophone quartet “Ari-ri-a-rang” at the World Saxophone Congress in Scotland and performed “Lollygag” at the Great Latin American Clarinet Congress in Lima, Peru. • Suzin Lee will have a solo show at A.I.R. Gallery in NYC.
• Brad Lichtenstein’s documentary As Goes Janesville, about Paul Ryan’s hometown, premiered on PBS in October. • David Lloyd’s Warriors is out from Salt Publishing. Over the Line [Syracuse University Press] will be out in 2013. Imagined Greetings: Poetic Engagements with R. S. Thomas will also be published.
• Gail Lichtenberg is planning a dance production containing two new compositions created at BMC.
• Alexander Lumans is a Fiction Writing Lecturer at the University of Colorado, Denver. He co-edited the anthology Apocalypse Now: Poetry and Prose from the End of Days (Upper Rubber Boot Books).
• Josh MacPhee continues building the Interference Archive, exploring the relationship between cultural production and social movements.
• Anne Makepeace screened We Still Live Here in Bosnia. She will soon focus on The Madness Project.
• Joan Mandell curated and created multi-media content for “Patriots and Peacemakers” at the Arab-American National Museum in Dearborn, MI. • Grace Markman was part of GO, an open-studio project sponsored by Brooklyn Museum and had a show at the Brooklyn Creative League.
• Alexandria Marzano-Lesnevich’s “Origins of a Murder” was published in The Oxford American in September. The essay will be anthologized in True Crime, forthcoming from In Fact Books.
• Missy Mazzoli released Song From the Uproar at NYC’s (le) poisson rouge. • Mary McDonnell had work in “Art=Text=Art: Works by Contemporary Artists” at the Maginot Line.
RESIDENT UPDATES/2012

Served" at the Honolulu Museum, HL. • Rich Orloff’s Veronica’s Position was at In Tandem Theatre, Milwaukee. Tropical Heat was produced at Third Eye Theatre, Portland, OR. • Bob Ostertag and Pierre Hébert presented Shadow Boxing at the Music Gallery, Toronto. • Kathleen O’Toole has new poems in Adrienne Rich: A Tribute Anthology and in Blueline, Prairie Schooner, and Poetry East.

• Celia Owens is living outside Istanbul and working on a Masters Degree in Peace and Conflict Studies at Hacettepe University.

• Thomas Paquette is part of a project to commemorate the 50th anniversary of the Wilderness Act, painting 30 wilderness areas for solo exhibitions in museums in NY and CA. • Daniel Pearle’s A Kid Like Jake will have its world premier produced by Lincoln Center/LCT3 at the Claire Tow Theater in 2013. His play The Truth About Christmas was published and licensed by Samuel French.

• Rick Piltz regularly appeared on Al Jazeera English TV in the past year as a climate policy expert. He presented the paper “Obama and the Politics of Climate Science Communication” at the University of Colorado. • Gretchen Primack co-wrote the memoir The Lucky Ones: My Passionate Fight for Farm Animals (Avery). She has two books of poems forthcoming: Kind (Post-Traumatic Press) and Dorsis’ Red Spaces (Mayapple Press).

• Bruce Reilly spent the summer at the Brennan Center for Justice. He is in his second year at Tulane law school. • Andy Robinson co-authored The Board Member’s Easier Than You Think Guide to Nonprofit Finances. • Circus Amok presented its 19th theatrical extravaganza, MOO, reports Jenny Romaine, Music Director.

• Susan Rosenberg teaches at Hunter College and provides communications consulting for human rights-based projects and organizations. • Robert Royhl showed work at the Yellowstone Art Museum, Billings, MT; the Holter Art Museum, Helena, MT; and the Paris Gibson Square Art Museum, Great Falls, MT. • Paul Buckner pledged to donate $1000 to the first presidential candidate to mention the word “poverty” and give one directive or action to address it in a televised speech, debate, or public forum. Paul was the featured speaker/artist at the Race, Education, and Criminal Justice conference at University of Puget Sound, Tacoma, WA. • Sheron Rupp has old photos on a new website: www.sheronrupp.net. She is now using a new-age digital camera.

• Domenica Ruta’s book With or Without You (Speigel & Grau), will appear in 2013.

• Carolyn Salas’ work was in “The Unnatural” (Kate Werble Gallery), “8 Artists Making Sculpture” (Bric Rotunda Gallery), and “Grounded” (Airplane), NYC. • echel gannas—Do Your Best—A Life Left Behind by Laurence Salzmann screened at the International House in Philadelphia. • Canyon Sam won a fellowship from the Center for Asian American Media to adapt her PEN-award-winning Sky Train (Westland Press) into a screenplay.

• Jon Sands toured the U.S. and Europe for much of 2012.

• Aside from producing a few publications here and there, Stephen Sandy has moved from North Bennington to Bennington.

• Bill Schuck’s “Zuplex” is at Gridspace in Brooklyn. His agricultural installation “Np” was at School of Music and dancers at New York Live Arts. She is working with neuroscientists at Columbia on a new drawing method based on eye-tracking research.

• Two projects produced by Tanya Selvaratnam won awards: a Webby for Best Online Documentary Series for Beginnings and an Obie for Best Direction for World of Wires. • Sejal Shah transcribed and edited an interview with writers John Edgar Wideman and Suketu Mehta. She did a two-month self-styled writing residency at Wendy Call’s Seattle home.

• Gregg Shapiro and his partner, Rick Karlin, joined in civil union in February. Gregg Shapiro: 77 was published by Souvenir Spoon Books. • Leslie Sills’ ceramic tea pot Downtown Tea was in “The Tea Pot Redefined, 2012” at Mobilia Gallery, Cambridge, MA.

• Michael Silverstein will publish the second book in a series of comic novels The Bellman’s Revenge. • Emily Simmons facilitated a teen mural-making process designed by the Beehive Collective, with Student Action with Farmworkers, Durham, NC. • Susanne Slavick continues to curate exhibitions on the aftermath of war: “Out of Rubble,” traveling through 2014; “Cutting Losses” at UNC Chapel Hill; and “Wrought,” a solo show, at Accola Griefen Gallery, NYC. • Norma Smith facilitates writing groups for patients and providers in the San Francisco Bay Area: “Finding the Words: Expressing Illness, Expressing Health.” • For her war work Elaine Spatz-Rabinowit won a 2012 Painting Fellowship from the Massachusetts Cultural Council. In 2013 she will sail to the North Pole on a tall ship. • Jenna Spevack’s exhibition “8 Extraordinary Greens” was at Mixed Greens, NYC. • Martin Stein Jesse published The Thinking Heart: the Life and Loves of Etty Hillesum (Deerbrook Editions). • The Crooked Mirror: My Conversation with Poland (Beacon Press) by Louise Steinman appears in 2013. • Susan Stinson read at the party for Issue 3 of The Common literary magazine at Amherst College and at the Local History/Local Novelist series at Coolidge Museum, Forbes Library, Northampton, MA. • “Genetically Commodified” by Kirstin Stolle was selected for the Dave Bown Projects Award. Project drawings appeared in the April issue of Sple Magazine. • Meera Subramanian has begun reporting for her first book, Elemental India, featuring five narrative stories about India’s environment. • Margaret Swedish won third prize in the Wisconsin Writers Association 2012 Jade Ring essay contest. She had poems published in Verse Wisconsin.

• Judith Tannenbaum published a book of poems and collages, Carve This Body into Your Home (Nehama Press). • The first two acts of Andy Teirstein’s opera A Blessing on the Moon premiered at (le) poise rouge in NYC. Cassatt Quartet performed his string quartet “Restless Nation” at New York’s Hayden Planetarium.

• Beth Thieln has two water-dream paintings and accompanying journals on exhibit at the Thompson Giroux Gallery in Chatham, MA. • Andrea Thome’s play Pinkolandia was at the Two River Theater in Red Bank, NJ. Undone was at Queens College. Dream Acts was at HERE Arts...
May not make it, she plans to reacquaint herself with apron to be in the mountains again. After driving home in a car that at her dad’s (BMC alumni Wayne Horvitz) recently opened and adopted a cat. After a year of wanderlust fibers. She has turned 23, learned to weave, the Art Institute of Chicago, focusing on
1000 times with had crossed Eagle Lake both ways more than nica horvitz away on the bank. • horizontalsmoot perched like prototypical Halloween silhouettes, who flew away (Resident 2001) had her lifer BMC nature encounter, on a eat breakfast, and keep your room clean—especially Jonathan says you’re welcome at BMC if you get up, If you pass through Seattle! • is back at the University
which shows on George McCane is BMC’s new special change?” she asks. • is teaching English in Grand Maria, MN for six months. • ken lang performed in It’s Never Too Late To Say Sorry in City Hall Park in Manhattan. He is interning with UNDP/GEF International Waters at the United Nations and will travel to Antalya, Turkey, for the Forum of Marine Protected Areas in the Mediterranean. • diane mccane saw a bald eagle eating roadkill on her drive home from making breakfast at BMC, which flew away when a coyote came along. • laurie murdock did not drive through a single snowstorm in 2012 to get to BMC. “Does this have anything to do with climate change?” she asks. • Ellen o’Grady (Resident 2012) has been inspired by and getting help from fellow BMC resident Pierre Hebert to turn her painting project Travels with Charlie into an animated film. • suzy parker (Resident 2000) has a working title for a new memoir: Tales of the 60-Year-Old Intern: A Guide to Composting, Cardboard Folding, Trash Collecting, and Recycling at Blue Mountain Center. • stuart remick is teaching English in Japan. • ben strader is connecting the dots between Wall Street and the Hollywood Cartel’s mandate that the Indian Lake Theater raise $70,000 for a digital projection system. • During his three months at BMC, Daniel wentworth took advantage of picturesque driving conditions and four enthusiastic coaches (named Alice, Ben, Nica, and Suzy). The Brooklyn native now has his license and will spend December traveling in and around Texas.
Remember last year’s Blue Notes picture of a tree-sized limb piercing the Clubhouse screened-porch roof? We only had funds to repair it temporarily before turning our attention to the more severe victim of Tropical Storm Irene’s wrath, the building’s electrical system. Thanks to an anonymous sponsor, funds were committed to cover the major costs, and we were able to begin to replace all the wires and circuits on the second and third floors last March and April.

It was an enormous job, requiring peeling apart large sections of 75-year-old paneling to identify spaces inside the walls where the new wires could be run. As the electricians (and our master carpenter Patrick Dias) dove deeper into the walls and the crawl spaces of the building, our respect for the workers who came before us grew (though Patrick does want to know why Bill LaPrairie’s grandfather, who wrote his name (Jack Wilson) on one of the boards in 1938, toe-nailed that board next to the tilework in room five).

Thanks to your past and future donations, the crews will return in December to finish the job by rewiring the living room, kitchen, email center, and the rest of the first floor. It is very satisfying to put this much effort into a building so finely constructed and worthy of the upgrade. Unfortunately, along with our respect, the price tag grew as well—to $85,000. Please be as generous as you can, always knowing that we honor the love behind any and all donations in the name of keeping BMC whole. This season your contributions will ensure the safety of our institution for another 75 years. —Ben Strader

New Life (and Lights) for Our Old Building

The Clubhouse basement now has bigger, better breaker boxes.

Next Up: Decreasing Our Carbon Footprint

Specialists in alternative heating systems, design, insulation, and “envelope tightening” are examining the Clubhouse this year so we can develop our plans to turn our 113-year-old building into a model energy-efficient retrofit.

A smart combination of solar panels, weatherization, efficiency, and fossil-fuel-free heat, and voila! Blue-Green Mountain Center.

Bill LaPrairie To Retire

Forty-nine years after signing on as a stable boy in the gray barn, Eagle Nest Superintendent Bill LaPrairie will retire this coming April. His deep stewardship of the land, wry smile, and relentless vigilance gave BMC a 30-year blanket of protection. Bill embodies not just the role but the spirit of the title “caretaker.” Thank you Bill, for every leaf raked, burst pipe prevented, and late-night distress call answered.
YOU, THE TORCH-BEARERS...

... thank you for your essential checks, PayPal transactions, books, music, paintings, sculpture, films, muscles, judgement, power skills, power tools, ladder-bravery, and enormous hearts.

Ally Acker
Dorothy Albertini
Buzz Alexander
Jonathan Allen
Tara Allison
Allison Barlow
Michael Bedford
& Sarah Sutro
Lance Belville & Lynn Lohr
Rosalyn & Michael
Bodycomb
Jim Boorstein
Lisa Borders
Blair Braverman
Amadee Braxton
Irene Buzsiko
Mridu Chandra
Lynne Cherry
Boren Chertkov
& Ann Bailey
Ted Coffey
Henri Cole
Chuck Collins
& Mary Hanan
Leslie Concannon
C. Ryder Cooley
Will Cordeiro
Alanna Costelloe-Kuehn
James & Cathy Curtis
Dave Dash
Patrick Dias
James Dobner
Laurel Dowd
Carol Downs
& Charlie Rose
Ellen Driscoll
Maggie Dubris
Barbara Dudley
Rachel Ebora
Elise Forier Edie
Kathy Engel
Bob Erickson
& Susan Brewer
Kim Fellner
Boris Fishman
Kathleen Fluegel
Jacob Forman
Leslie Fry
Mary Gallagher
Kenneth Gangemi
Denise Gantt
Mike Glier
Elise Forier Edie
Douglas Gayeton
Amy Godine
Pierre Hebert
Kylie Heidenheimer
Sabine Heinlein
Lizzie Hessmiller
Leslie Hirsh
Jan Hively
Adam Hochschild
David Hochschild
Lucy Honig
Ginnah Howard
Tracy Huling
Immy Humes
Colette Inez
Denise Iris
Susan Ito
Lillian de Jesus
Hillary Jordan
Conrad Johnson
Molly Kane
Stan Kaplan
& Joan Giannecchini
Annette Kapon
Tatana Kellner
Sheila Kinney
& Chris Marzec
Hugh Knox
Sybil Kollar
Michael Korie
Laura Kraftowitz
Gedeon LaFarge
Ken Lang
Jim Lardner
Emma Lardner
Joan Larkin
Nam Le
Anne Mackinnon
Josh MacPhee
Gregory Maguire
Juliette Majot
Anne Makepeace
Jan Mammy
Eddie Martinez
& Andrea Thome
Alexandria Marzano-Lesnevich
Kevin McIntosh
Maureen McLane
Daniel Meltzer
Holly Metz
Jonathan Metzger
Anais Mitchell
Paul Molyneaux
David Morse
Scott Moyer
Dedrick Muhammad
Lynne & Peter Nathan
Elinor Nauen
Rob Nixon
& Anne McClintock
Larry Olds
Suzanne Opton
Brian O’Shaughnessy
Kathleen O’Toole
Suzy Parker
John Palmer
Donna Parson
Richard Peabody
Tanya Rey
Sarah Phillips
Corinne Rafferty
Julie Ristau
& Jay Walljasper
Terry Rockefeller
Sharon Rupp
Enrique Sacerio-Gari
Oliver Sacks
Basya Schechter
Jay Schmidt
Josh Seidenfeld
Laura & Neil Seldman
Nick Shapiro
Michael Sheridan
& Anu Desai
Alex Sichel
Judith Simonian
Emily Simons
Martha Spear
Vincent Stanley
Martin Steingesser
Sylvia Sukop
Tullah Sutcliffe
Stacy Swann
Beth Thielen
Mark Thompson
Scott Wallace
Rhona & Harvey Weinstein
Joyce Wellman
Daniel Wentworth
Gary Whitehead

If you gave to Blue Mountain Center and you are not on this list, please let us know so we can thank you properly.
2013 Work Weekend Occupies a new place in the calendar: Join us the second weekend in May!

LET’S GET DIGITAL
In the face of improvements to digital application systems, and with respect to the climate-protecting trees we’d like to spare, we have decided to go paperless and begin accepting digital applications for our 2013 Residency Program. It’s going to be a work in progress. We’re sure that there will be a few bumps along the way, but we are working with an impressive company called Submittable to make this process as simple as possible for the applicants and reviewers. The new guidelines will be available on our web site (www.bluemountaincenter.org) December 1.

Is this a slippery slope toward a fully wired BMC? No, we’re still holding out against having wireless Internet access or allowing cell phones during BMC Residencies (as long as our urban hipster Residents tell us to continue to protect them from the burden/distraction of always being connected to everything).

Collaboration Session in the Works
The BMC advisors are thinking about hosting a two- to four-week session dedicated entirely to supporting collaborative groups of three to five artists, writers, and activists. Interested? We are looking for tentative proposals and a sense of the need from our alumni. Please email Ben at ben@bluemountaincenter.org and let us know what you think. — B.S.

Have you not heard from us in a while? We may be surfing the Web and tailgating the mail truck to find you! If your contact information is new, please email it to us—and tell us what’s up while you’re at it: bmc@bluemountaincenter.org

[Printed on paper from sustainably harvested forests]