



he first document in Phil Boshoff's English Department personnel file is a memo from 1980 regarding his hire from then-Dean Eric Weller to English Department chair Ralph Ciancio, printed on a sheet of something not immediately recognizable as paper. The next document is a letter written four years later, from no less auspicious a body than the National Endowment for the Humanities, congratulating Phil and colleagues on successful completion of a major grant awarded for the study of writing across the curric

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Regina has been every bit as active on campus as in her writerly activities, having served as director of the Asian Studies Program, chair of the erstwhile Audio/Visual Committee, president of Phi Beta Kappa, and member and chair of Committee on Appointments, Promotions, and Tenure, along with any number of departmental committees—never shying from those with the most amount of work and the highest of stakes, from hiring to personnel to curriculum. We have counted on Regina for her forthright, incisive readings—of a text, a case, a situation; we will miss her perspective, both broad in its understanding of consequences and precise in getting us to the heart of our most important efforts.

But if part we must—and severings, of course, are her stock in trade—we can be sure that Regina will continue to amaze us with her productivity. Her last sabbatical application, for the time off she's current

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and GIS added something special to our curriculum.” And in adding to this a healthy dose of generosity, another colleague noted, “Bob has been a wonderful colleague, always ready with suggestions and helpful advice about teaching as well as research.”

Bob’s life as a scholar outside the classroom reflects a breadth that is hard to imagine. His early work covered the use of computers to teach economics and labor-related research on immigration and discrimination. He later shifted his focus to the analysis of recessions in local and state economies, then to geographic and

has also served on the following college committees:
Curriculum Committee, Convocation, Zankel Arts
Management, and the Academic Integrity Board.

The breadth and depth of Denise's teaching has been
extraordinary and invaluable to the Dance Department.
She has brought to Skidmore a profound understanding

storytelling—story as act of compassion, as gesture of empathy, as embodiment of love.

he modern-day Everyman, Karl Ove Knausgaard, has written, “There is no

Committee on Educational Policies and Planning, and the Curriculum Committee, and he has chaired both the Committee on Educational Policies and Planning and the Curriculum Committee.

Joel is perhaps most well-known for being a dedicated and generous teacher and a valued mentor. As one colleague notes, “You can always tell when his papers are due by the volume of students in the second floor lounge in Ladd. Crowds of them form outside his door, toting backpacks filled with books and carrying folders filled with notes and handouts. Joel makes time for each and every one of them. On nights when we hold Exploremore or another such celebratory event, the lounge can ring with raucous laughter and the sounds of students and faculty happily scarfing down Plum Dandy yogurt with all the fixings. But should a random student arrive, clutching a sketchy outline of a paper on Kierkegaard or the Buddhist Doctrine of Dependent Co-Arising, Joel will drop everything, bow out of the party and meet with them for an hour.” Joel’s former students speak of the fortune cookies he distributed at the end of a course with personalized fortunes stuffed into them; memories of trips to the Zen Mountain Monastery; about how Joel’s classes opened students to new ideas, which they have eagerly pursued after Skidmore; and how one student *finally* quit smoking after Joel’s “playful yet persistent” challenges. There is even one story of Kierkegaard’s *Fear and Trembling* factoring into an alumni’s marriage proposal.

Joel will tell you that one of his proudest achievements is actually something his *students* have achieved. Joel has supervised many independent studies and senior theses over the years, and no fewer than *six* of his senior thesis students have won Skidmore’s Periclean Scholar Award for best senior project. It seems appropriate to end on this note, as a marker of Joel’s dedication toward his students, always challenging them, with kindness, to be better, just as he has pressed *us* to expand our worlds.

or thirty years, Gordon Thompson has served Skidmore College as a devoted teacher and leader; and that service has always pointed both inward, to the welfare of the institution, and outward, connecting the institution, its students, and its priorities to the larger world.

Gordon received a BA in music theory and composition from the University of Windsor, an MA in Ethnomusicology from the University of Illinois, and a PhD in Ethnomusicology from UCLA, an institution that was at that time perhaps the foremost proponent of the discipline to which Gordon would be so committed, both intellectually and ethically--and to which he would contribute with such distinction.

Gordon’s doctoral research, and his early scholarly output concerned musical culture in India, and he has devoted a great deal of teaching throughout his career to that topic. He was instrumental in developing Skidmore’s Asian Studies Major (a program that he also served for many years as Director); and through his teaching, he has supported both the Music Department and the Asian Studies program in vital ways--and not only in the classroom but also in the studio and performance hall. (His performances on *tabla* have been described by a colleague as “truly thrilling.”) Gordon has strongly supported Skidmore’s off-campus study programs, directing both Skidmore in India and Skidmore in London, and impelling his own advisees into study-abroad programs that some of them rank among their most formative college experiences. All the while, Gordon has been an active citizen of the wider profession, as a dedicated servant of both the Society for Ethnomusicology and the Society for Asian Music.

