

February, 1980  
Volume 13, No. 4

# Quadrille

For Alumni & Friends of Bennington College



Kyle Hughes



Valerie Restivo



Photo identification starts from top left and goes clockwise: Retired faculty member Catharine O. "Kit" Foster jokes with Fred Welling, chairman of the North Bennington Village Trustees at a 50th Anniversary dinner for community friends, at which she was a speaker; NRT Music Tour students David Brody, Connie Whitman and Peter Susser tune up for a series of winter engagements; Know this foursome? (Page 4); December graduates line up for a final photo (they are identified inside); and Bill Dixon of the Black Music Division is also featured inside.



# Expanded workshop program ready for 1980

The summer program at Bennington, now in its fourth year, has expanded for 1980. Nine workshops will be offered from June 29 through July 26, carrying undergraduate credit and, in some cases, graduate credit. Courses offered are: Fiction, Non-Fiction, Poetry, Children's Books, Fantasy in Childhood, Painting, Composing, Violin-Viola Workshop and Documentary Photography. Two one-week sessions in the history and practice of the culinary arts, titled "A Taste in Time," will be offered from July 13 to 26. And for those who have only a weekend to spare, a two-day seminar in works of feminist writers will be offered by Vivian Gornick, who was the 1979 commencement speaker.

The May O'Donnell Dance Company will be in residence at the College from July 6 through August 2, with students on all levels. One of the original dancers in the Martha Graham troupe at Bennington, Ms. O'Donnell has a long association with the College and brought her company to campus last spring for the final event of Pioneer's Weekend. Topics covered during this summer's four-week session will be dance technique, composition and improvisation, repertory, rhythm, teaching methods, space orientation and dance form analysis. Applicants can be students, teachers or performers.

For the first time this year, Bennington will sponsor a special program for high school students who are interested in the creative arts. From June 29 through July 26, students about to enter their junior or senior years of high school will study music, writing, dance and visual arts with professional artists. In each discipline, the master-teachers will be assisted by younger artists who will also serve as counselors. The students will be introduced to contemporary ideas and techniques in

these fields, will do work on their own and in classes, and will meet a large number of visiting artists in varied disciplines. The program is directed by Bennington alumna Laura Furman, who is a writer, and the faculty are: Harvey Sollberger, music; Risa Jaroslow, dance; Pat Colville, art; and Shelley Hearen, writing.

Because of space limitations, and because individual attention and works-in-progress are most important aspects of all Bennington's summer programs, enrollment is limited in each course. Applications can be obtained from the Special Projects Office at the College or by writing Bennington Workshops, Bennington College, Bennington, Vermont 05201.

Repeating last year's popular alumni vacation program, the College will open its dorm doors to alumni and their family and friends who would like to spend a week in Vermont. Reservations will be accepted for the weeks July 13 through August 16,

## Washington Post article headlines College's 'freedom'

Bennington was recently featured in an almost-full-page article in the Washington Post, which then syndicated it to a large number of newspapers that carry Post-originated material.

The article was written by Lee Lescaze of the Post's New York bureau, who spent two full days on the campus during the final busy week of the fall term. It was published the day after Christmas.

Headlined "At Bennington, the Toughest Lesson Is Coping With Freedom," the article generally follows that theme -- that Bennington's many freedoms tend to mirror real life, and that conse-

quently it's a bit "scary," to quote one student who spoke with the Post writer. Lescaze arrived on the campus without any particular "angle" to follow, he said, except for the general purpose of learning how Bennington is doing in an era of declining enrollments and increasing financial pressures. A series of interviews was arranged with various administrators, faculty members and students, including a former Harvard classmate of the writer's, Stephen Sandy of the Literature and Languages Division.

In the article, Lescaze quoted Sandy as saying that he could not think of a Bennington graduate who went on to business school. The full quote was, "Our students go to every kind of graduate school except business school. I can't think of one who went to business school." Later, Sandy wrote a letter to the editor of the Post praising the article but making a slight correction. He had thought of three recent Bennington graduates in business schools, and named them: Joanne Gallo at the University of Chicago, Jeremy Koch at Columbia and John Sheldon at Harvard.

The words of other college spokesmen are quoted in ample supply. On Bennington's lack of required courses and a "core" curriculum, Dean of Faculty Donald Brown commented flatly, "Nothing forces a student to be well-rounded."

Zoologist Elizabeth Sherman seemed to favor Bennington's freedoms: "I think this is the best way to get educated. I'm an absolute chauvinist about this college." Said President Joseph S. Murphy: "A lot of revolutions started here have been emulated elsewhere."

Murphy and James Vanderpol, vice president for finance and administration, were quoted about the College's traditional scorn of mail appeals and other reminders of the need for funds: "We're in the process of changing that," Murphy said. "We've had to tell the alumni we can't make it unless you help us."

There is an infusion of Bennington's characteristic humor about itself. Said Vanderpol about what the College does to students, "We let you swim. We let you drown a little. Then we pull you up."

On the whole, most considered the article to represent Bennington in a good light. It touched many bases in a relatively short space, and thus reprints are being made for admissions purposes and for other public relations uses.

## BENNINGTON WORKSHOPS 1980

June 29 - July 26, 1980

on the Campus of Bennington College in  
Southern Vermont • College Credit offered  
individual instruction

### The Writing Workshops

Fiction • Nonfiction • Poetry • Children's Books

The May O'Donnell Dance Company in Residence

### The Arts Workshops

Photography • Painting • Composing • Strings  
and Fantasy in Childhood and Literature



For information:  
Christine Graham  
Bennington Workshops  
Bennington College  
Bennington, Vt. 05201



## Science program is launched

A program is being initiated at Bennington designed for students who have completed a college degree but who wish to train for medical or veterinary school. It thus bears the lengthy title of *The Bennington College Post-Baccalaureate Pre-Medical and Allied Health-Sciences Program*.

Dr. Elizabeth Sherman of the science faculty is heading the program, which allows for the increased use of existing facilities and faculty. Courses to be offered for the program include *Introductory Biology, Cell Biology, Genetics, Comparative Animal Physiology, Introductory Chemistry, Introductory Physics, and Calculus*. These are already part of the curriculum.

A student in the program would benefit from some advantages inherent in the College's structure, such as the favorable student-faculty ratio and the opportunity for intensive attention by the equivalent of full professors, rather than by graduate students, as is the case at many large universities.

Science students at Bennington in the recent past have had excellent results in gaining admission to medical schools and other graduate schools in the sciences.

The post-baccalaureate program, which will not offer a degree, will typically take two years to complete, depending on the requirements a student needs to fulfill.

A brochure about the new program will soon be available.

## December graduates

Twenty-seven students earned their degrees in December, 1979, and thus will be eligible to take part in the once-a-year commencement ceremonies next June 14.

The list of those who graduated sans ceremony in December, along with their field of major is as follows: **Dance** -- Robyn Wilkin Bowie, Margaret Cottam; **Drama** -- Anne Goodwin, Daphne Milne Groos, Christine Elizabeth Martis; **Literature & Languages** -- David Becker, Sadie Fellhauer, Rebecca Rachel Fiske, Barbara Carol Meili, Julia Ellen Palmore, John Matthew Savlov; **Music** -- Jonathan David Elias; **Social Science** -- Deborah Anne Ivie, Gordon William Keeney; **Visual Arts** -- Arthur Martin Heiserman, Peter David Kaizer, Martha Jeanne Kent, Julie Ostwald, Valerie Beth Storfer, Rita Elizabeth Valley, Regina Phyllis Wickham; **Interdivisional** -- Patricia Stevens Barford (Anthropology/Music), Eugenie Lois Barnett (Black Music/Music), Patricia Susan Frieberg (Anthropology/Music), Laurie Lee Moses (Black Music/Social Science), Gilbert Mark Sprague (Anthropology/Playwriting); **General Studies** -- Holly Appel Silverthorne.

Those pictured on the cover are, from left to right: Martis, Heiserman, Goodwin, Savlov, Fiske, Ivie, Kaizer, Storfer, Frieberg, Kent and Barford.

## Mushroom conference

The Mycological Society of New York will hold a three-day conference at Bennington this summer, from August 22 to 24. There will be several prominent mycologists on hand to examine specimens discovered during local forays, and to conduct small seminars.

For more information, write: Arline Deitch, The New York Mycological Society, 180 Carrini Boulevard, New York, New York 10033.

## Annual Fund, at halfway point, on way to setting new records

The Annual Fund, now past the halfway point in its July-to-July cycle, is well on the way to setting new records of growth in contributions and participation.

The fund set a record in 1978-79 when a \$300,000 goal was exceeded. A new goal of \$350,000 was set for 1979-80, and by mid-winter, \$260,000 had already been given.

"Alumni are clearly responding to the College's need for immediately expendable dollars," commented Alumni Director Mary Jane Lydenberg, "while at the same time recognizing the need for building an endowment fund (through the 50th Anniversary Capital Campaign)."

Membership in the Bennington Associates--those who contribute \$1,000 or more--is likewise showing encouraging growth with 27 new members for a total thus far of 66. Last year the total number of Associates was 84, a figure that is certain to be topped in 1980.

Another key element of the fund is the Parents Fund. Last year's brought in \$24,866 from 219 donors. This figure has already been exceeded at the halfway point with \$27,198. A parent phonothon was held in early January from the Time-Life Building in New York, when 21 parents telephoned 893 others and raised \$5,000 in specific pledges (from 123) and there were nearly 200 open pledges as well as commitments for unspecified amounts from 200 others. As of this writing the unspecified pledges have already brought in an unexpectedly high return.

The phonothon's success was largely attributed to the enthusiastic participation of Betsy and Bert Greenberg, the parents of Kathy '82, who recruited the volunteers who dialed the calls to present and past parents.

Yet to come is the student phonothon March 10 to 31, for which 160 students have already signed up under the direction of Jennifer Zuch '82. Jennifer is the daughter of Susan Humbert Zuch '55,

who has also actively supported alumni activities in her region.

Students last March raised \$27,000 with their enthusiastic phone calls to alumni. When a goal of \$30,000 was suggested to them for this year, they insisted on raising it to \$35,000. (Last year's official goal was \$20,000.)

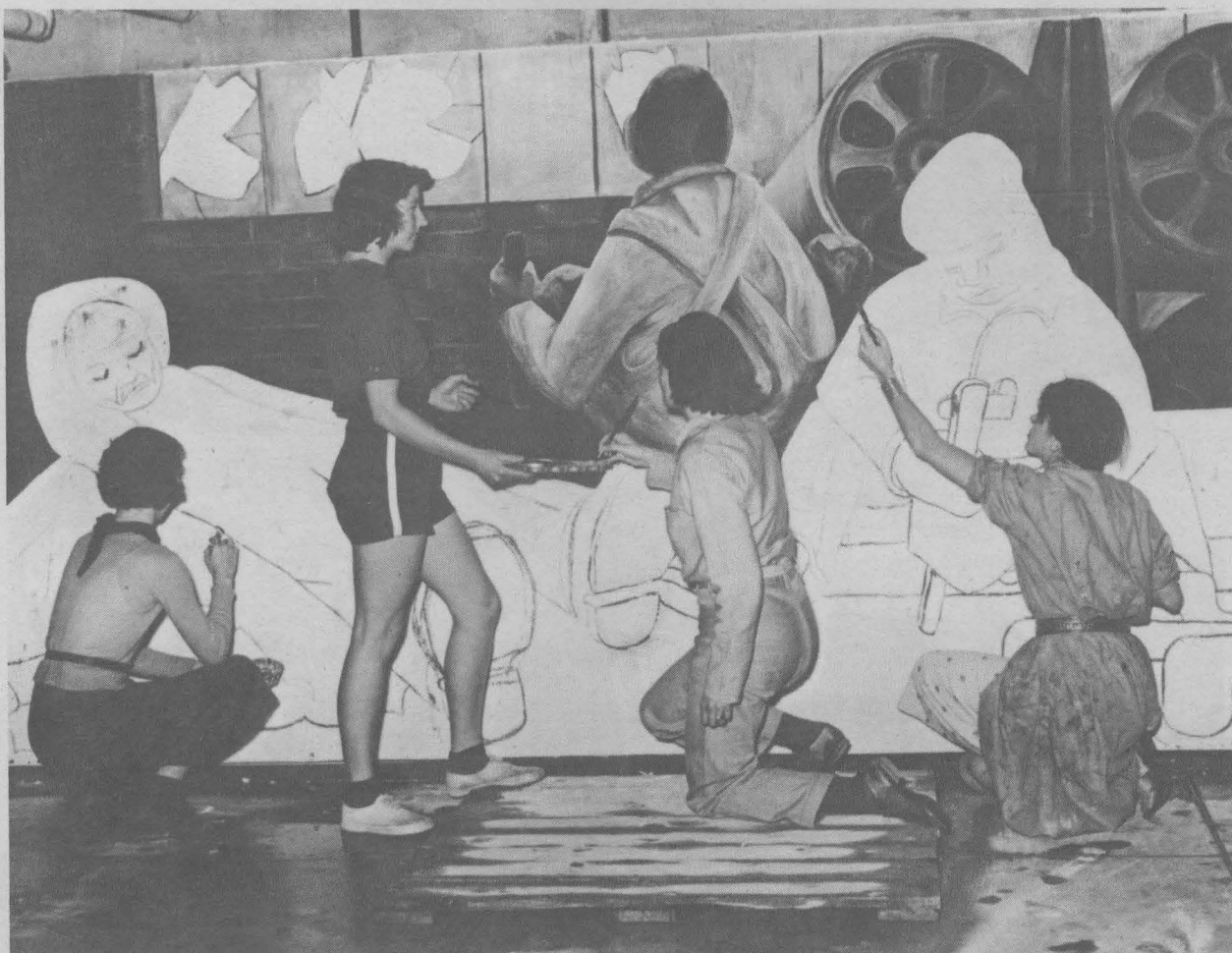
"It is important as we move through the every-alumna/us phase of the capital campaign," Mrs. Lydenberg added, "to remember that the \$350,000 Annual Fund goal looms very large, and it's going to take *everyone's* contribution to enable Bennington to continue to operate with a balanced budget."

She called attention to the "increased sense of optimism" at the College now because the alumni are rallying. "The psychological lift is as important as the financial assistance and generates a momentum that should carry us through to a successful conclusion," she added.

In addition to a doubling of alumni support compared with this time a year ago, a doubling of the parents' support, and doubling of "friends'" support, foundation giving is well ahead also, thanks largely to grants from the Mellon and Helena Rubinstein foundations, among others.

On a statistical basis, corporate matching gifts broke the top off the Annual Fund thermometer with contributions thus far of \$5,830 compared with \$680 at this time last year.

Alumni Director Lydenberg issued a reminder about the importance of matching gifts: be sure to check into whether your company or your spouse's is a participating member of the national corporate gifts program. If the answer is yes, go to your personnel office and get the necessary forms. It's an easy way to provide significant help to Bennington, and it doesn't cost the donor anything.



Know this foursome? See Page 4.

# 50th campaign moves on to West Coast

Two more dinner meetings for class area heads and helpers in Bennington's 50th Anniversary Capital Campaign have been held, both in California. (An article in the December *Quadrille* detailed some events in Phase II, or Year II, of the campaign.)

On January 22, the Los Angeles group met at the home of Tama and Bob Taub (Tama Alcott '59) for an instructional dinner meeting and discussion, and on January 23 the San Francisco heads and helpers met at the Bank of America Building for the same kind of meeting and dinner. Rebecca B. Stickney '43, director of the campaign, and

James Vanderpol, vice president for finance and administration, were at each.

In San Francisco, Joel Wells Schreck '54, a trustee of the College and chairman for Year III (1980-81) of the campaign, chaired the meeting and made a statement which appears on this page.

In Los Angeles, Nancy Miller Mahoney '53, class chairman, and from the East Coast, joined Stickney and Vanderpol in helping to explain procedures and timetables. She was to be in the area long enough to solicit her classmates there before returning to the East.

## 'That's what Bennington is all about...'

*The following is the text of a statement by Joel Wells Schreck '54 at a dinner meeting in San Francisco on January 23. Mrs. Schreck will be chairman of Year III, the final phase, of the 50th Anniversary campaign:*

We all know that we care a great deal about Bennington and are thoroughly committed to its welfare. But do we know why we share such determination, why our Bennington experience is so important to us and convinces us that our participatory educational system is the key to the future?

It seems clear to me that the whole idea of an 8-to-1 student-faculty ratio provides the stimulation for a constant exchange of ideas. Students are urged, even compelled, to take initiative to seek diversity and variety. A student can explore, test, argue and live in an unconstrained intellectual community and is given every opportunity to act, to function and to take primary responsibility for his or her own involvement in that community. Bennington provides an environment, an attitudinal freedom, from which innovation and creativity grow.

Many colleges, like Harvard, and more recently Stanford, have returned to required core curricula in order to get their students to diversify, to get some historical perspective, rather than, with tun-

nel vision, to pursue a specialized course of study.

Some highly trained specialists have found themselves without options, without the freedom to grow into new endeavor, because of a simple twist of technological fate. Required "Western Civilization" is designed to create the potential for choice, the background for informed problem solving. I prefer Bennington's everyday commitment to seeking solutions, the real-life participation in an active, working, intellectual community.

While I am convinced that required courses will create more than the well-rounded student, or cueball, I am convinced that the computer will have a profound effect on learning techniques. The ABCs, the nitty-gritty facts of practically any subject under or beyond the sun, will be available by computer. By the time students decide to go to college they will have had a smorgasbord, a Sesame Street, of advanced thinking made available to them. Where will they go next? Will they decide to stick with a single discipline or will a few, having been given such an exhilarating view, continue to push all the buttons they can find?

That's the key to Bennington! We continue to look for the seekers, the innovators, the connectors, the people who will use the varieties and permutations, the links, in knowledge. That's what Bennington is all about.



Left to right in Los Angeles were Tama Alcott Taub '59, Penelope Hartshorne Friedman '50, Joyce Keener '67 and Irene Borger '71. Others at the Los Angeles meeting were Louise Friedberg Strouse '36, Elizabeth Joan Bayne Williams '44 and Nancy Miller Mahoney '53. Those who met in San Francisco were Margaret Stein Frankel '41, Suzanne Heller Harris '41, Elisabeth Evers Griffinger '47, Susan Schapiro Brody '54, Mary Lou Peters Schram '56, (coordinator for the dinner meeting), Carol Bennett Schoenberg '57, Sarah Southern Pease '59, Renee Engel Bowen '65, Beverly Rantoul Turman '67, Claire Weinraub '71 and Andrew Schloss '74.



In San Francisco, left to right: Sue Rayner Warburg '52, Dorothy McWilliams Cousins '39, Emily Knight Oppenheimer '45, Dana Walker '78 and, partly hidden, Janet Roosevelt Katten '51.



Know this foursome? This photo and the others on the cover, and on Page 3, were found in the archives unidentified. Those with identification should write to *Quadrille*. Results will be published in the next issue.



Also in San Francisco: Emily Knight Oppenheimer '45, Nancy Hauck Russell '49 and Susan Hedge Hossfield '42.

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# Faculty Division: Black Music

According to Bill Dixon, the Black Music Division "wasn't done by design; it just happened." With an original proposal for an institute vetoed, the division was formed in 1973. "Our approach," says Dixon, "is that you're not teaching a vocation; you're teaching an art. Creativity is fine, but you've got to have the skills to use it. We teach aesthetics, philosophy, criticism—the social conditions that have made this music what it is. Nobody any more questions the fact that there is a Black aesthetic in music."

"This is the only full-fledged Black Music division in the country; others are either an institute or part of another department. I am not so nationalistic that I only feel comfortable doing this music in Harlem. We still have the stigma of nightclub playing behind us. This is a very serious program. Criticism is given in the way you give criticism if you want people to improve." (Seriousness of purpose is not to be confused with humorlessness; Dixon emphasizes the importance of humor in major creative works.)

"What we're doing now—we're in the vanguard of what Bennington College was originally intended to do."

"We believe that the music we do is an art and also a language," Stephen Horenstein explained, as he and Arthur Brooks shared some of their experiences and observations on a chilly December evening. "The elements can be taught to anyone who wants to learn. This is America's only indigenous art music. Along with modern dance, it provides us with the two most important contributions (to international culture)."

"In the Black Music Division, we take a minimalist point of view; we don't try to teach the full spectrum. A student doesn't have to study any other music to get a basic education in music. Our curriculum is set up to provide the discipline necessary to become a full musician. We try to strip everything down to a musical level. It's a complete kind of education, but first and foremost musical."

Arthur Brooks clarified his own perspective: "Teaching has become so much a part of my performance, I see them as the same. The nature of the music I work on has to be learned." Asked how he feels about making music with students instead of professional musicians, he said, "In some ways I find it easier here. The students are familiar with my language, and they haven't been so influenced by the economic pressures that demand that a musician develop a specific style. There's less deconditioning to do."

Horenstein: "I'm in complete agreement. Students don't have the attitudes professional musicians do. Sometimes it's hard to get a piece of music done. Bill (Dixon) is the master of the art of taking these students and making things real. Some of it he couldn't get done with professional musicians. There are some sounds that require such delicacy—the trumpet not sounding like a trumpet..." (It's easier to get students to explore the less traditional ways of playing their instruments.)

"You work so hard during the term, that is your work. I have started to amass a small body of works (created as part of the Bennington experience rather than outside it). It's all the same. Composing is part of it." Off campus, he doesn't always find the world so accepting of his work. "I'm known as the mad saxophonist of North Bennington," he said with as much pleasure as embarrassment, explaining that some of his neighbors are less than appreciative of his long hours of practice.

Brooks: "I've taken several ensembles outside the school—to Boston, Putney, other places. I produced a record with my students. This is my

*This article begins a series of dialogues and features on each of Bennington's eight academic divisions, with the emphasis on faculty members and their activities in the arts and professions as well as their roles as teachers at Bennington. The rest of the series will include a brief discussion of each division, and then a focus on one or two of its members.*

*The Black Music Division is unusual in several respects. Among other things, it is the only division in which all faculty members are on part-time status (most of them also work part-time in other divisions), and until recently it was the only division in which a major was not possible. Now, following a vote of the faculty in November, a major is offered.*

*In addition to faculty members Bill Dixon and Stephen Horenstein, who are featured in this article along with teaching assistant Arthur Brooks, others in the division are faculty member Milford Graves, a multi-percussionist, performer and teacher, and teaching assistants Nadi Qamar, a pianist and composer who specializes in African instruments, and Larry Jacobs '78, who teaches guitar. The article was written by Valerie Restivo, a free-lance writer and longtime observer of Bennington; the series will continue in future issues.*

work—the art and the teaching and the composition become the same thing.

Horenstein: "I've come through a different route. I've traveled and performed with Bill. For me, it's always a process.

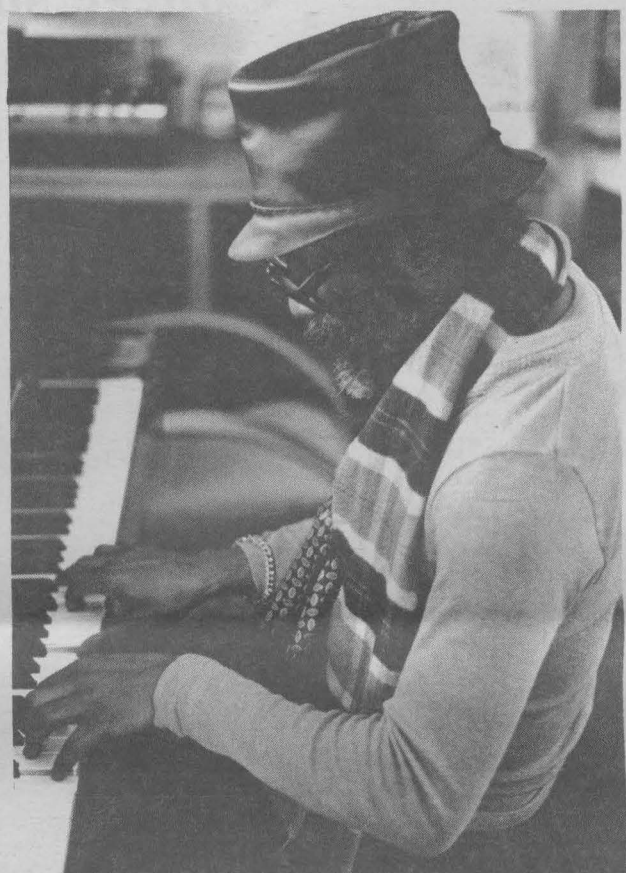
Brooks: "I was preparing for another career. I'd been dabbling in sociology (at Antioch). But I'd always been playing music. I didn't think I was good enough. I grew up in Princeton, New Jersey. In the aspiring Black middle class you were supposed to become a professional. The Black musician was ahead of the rest of the Black community in so many ways; he saw the world. But I grew up with an image of musicians as drug addicts...no money...a wild night life...death at an early age...

It's like running away from your shadow: I turned around and there it was—the music."

Horenstein: "I woke up in the middle of the night and realized that was what I wanted to do. I was about 18, ready to drop out." (He started studying literature in college.) "For a while, I studied to be a cantor, at Jewish Theological Seminary. The idea of leading people in prayer repulsed me, so I gave up the cantor idea! I went to the Hartt School, studied ear training, theory, piano. I came to Bennington as a student of Marcel Moyse, in flute.

"I met Bill and decided 'This is where I want to be.' If it weren't for Bill I wouldn't have dealt with the source. Like most white musicians, I would have been with the periphery."

"The two biggest fears I have are being mediocre



Bill Dixon



Steve Horenstein

and being anonymous. I told that to Bill and he said, you can't control anonymity, but you do have control over mediocrity."

"The goal in this division is for students to learn to speak through their instruments. We feel that the best way to do that is to involve them in our professional work. When they stand up and play—even though it's in the woods—that musical world is the real world. It's just as important as playing a gig in New York or Paris."

Brooks: "Bill says that note you will play might conceivably change the world. Once you have played it, it's out there somewhere. It doesn't entirely disappear. We have responsibility for that note."

## Chamber forum

The Chamber Music Conference and Composers Forum of the East meets at Bennington this year from August 10 to 24.

If you would like to meet other music lovers, play chamber music with professional coaching, meet and hear the works of several composers, and spend a week or two on the campus of Bennington, write for information to: Judith Ensign, Box 535, Purchase, New York 10577.

Four paintings by Paul Feeley, two of them major works, will be auctioned at Sotheby Parke Bernet in New York in early spring. A new painting by Kenneth Noland, *Cant*, a collage completed in 1959 by Robert Motherwell, *Sea Lion With Red Stripe*, and a smaller sculpture by David Smith, *The Raven*, are among the works donated to the sale sponsored by Bennington College.

The four Feeley paintings span three distinct phases in the artist's development. *Three Marine Bathers*, 40 by 34 inches, is a representational work, oil on canvas, done in 1948. Betty Parsons has donated a later work, *Paros*, completed in 1958 and shown at her gallery in 1970 with other Feeley paintings of that period. The canvas, 94 by 68 inches, has a large central motif of cerulean blue

with edges blended and stained into a ground of mustard yellow. *Almaack*, painted in 1964, is in the New York, hard-edged style for which the artist is best known. A similar Feeley painting was shown by Eugene Goossen at the Museum of Modern Art "Art of the Real" exhibit. The fourth painting is an elegant untitled work, 30 by 30 inches. Three of these paintings were donated by Helen Feeley Wheelwright, Paul's widow, an alumna, and for many years alumni director at the College.

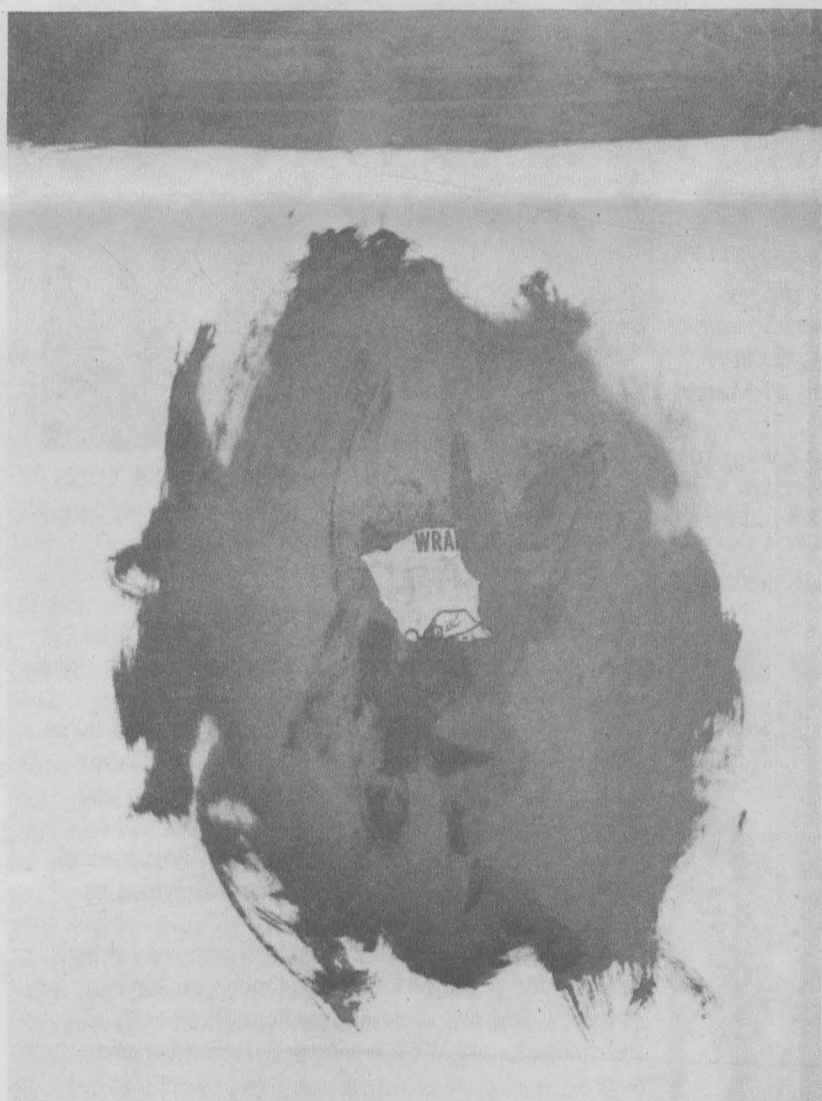
The Noland painting, 36 by 103 1/4 inches, is a beautiful, irregularly shaped canvas from the same series shown at the Leo Castelli Gallery this fall. The painting was given to the College by the artist and will appear on the cover of the auction catalogue. The Motherwell collage will appear on

the postcard invitation to the sale.

The Motherwell collage is an unusual early work, donated by the artist some years ago. It has inspired a great deal of interest in the artistic community in New York as has a Motherwell monotype in the collection given by Mr. and Mrs. Walter Bareiss (Mary Stimson '41).

The Visual Arts faculty is well represented in the Sotheby sale and exhibition preceding. Pat Adams has given a delightful painting, *New Day*. Philip Wofford has donated *Green Earth Beard*, 60 by 60 inches. Nuances of color, metallic pigments and colored pencils are used in Carol Haerer's lovely painting *Harlequin*. Frances Barth, who taught at the College several years ago, has given her book of the Russian alphabet, each letter illustrated by

## College sponsors art auction at Sotheby's March 7 to 11



Robert Motherwell's "Sea Lion with Red Stripe," collage, 1959.



Roy Lichtenstein poster, 1969.



"Bagatelle," tinfoil, by Robert Cronin.

handcolored etching and aquatints. Richard Haas has donated his new color print of the Metropolitan Museum of Art at dusk. There will be several prints and a painting on paper by Thelma Appel. Others formerly on the art faculty and participating include: Anthony Caro; Peter Stroud, who taught at Princeton and now heads the painting department at Rutgers University; Robert Cronin, who now teaches at the Worcester Museum School; and Vincent Longo, now at Hunter, who has given a lovely print, *Akala (C)*.

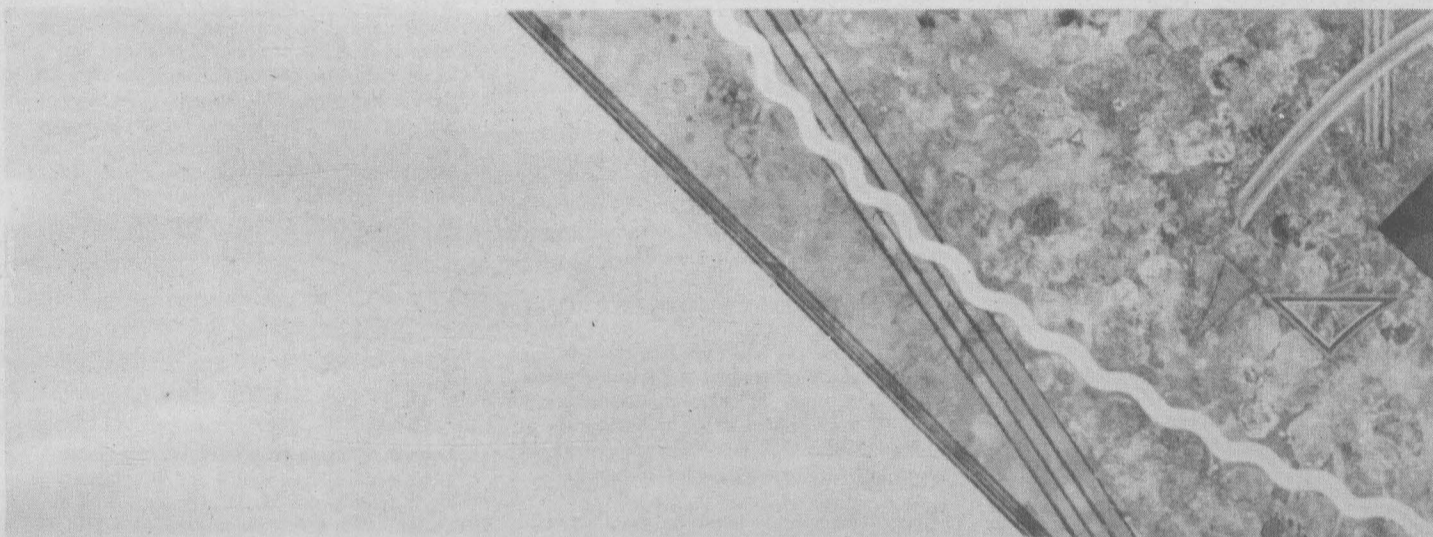
There will be a number of large canvases including one by Cora Cohen '64 and '72, an alumna and former graduate student at the College, *Horse Latitudes*, 76 by 104 inches. A number of fine prints, many of them by well-known artists and in

an affordable range of prices, are included. There are two prints by Roy Lichtenstein, one a poster for his Guggenheim retrospective in 1969 and the other *Yellow Still Life*, as well as others by Robert Rauschenberg and Ray Parker, to name a few.

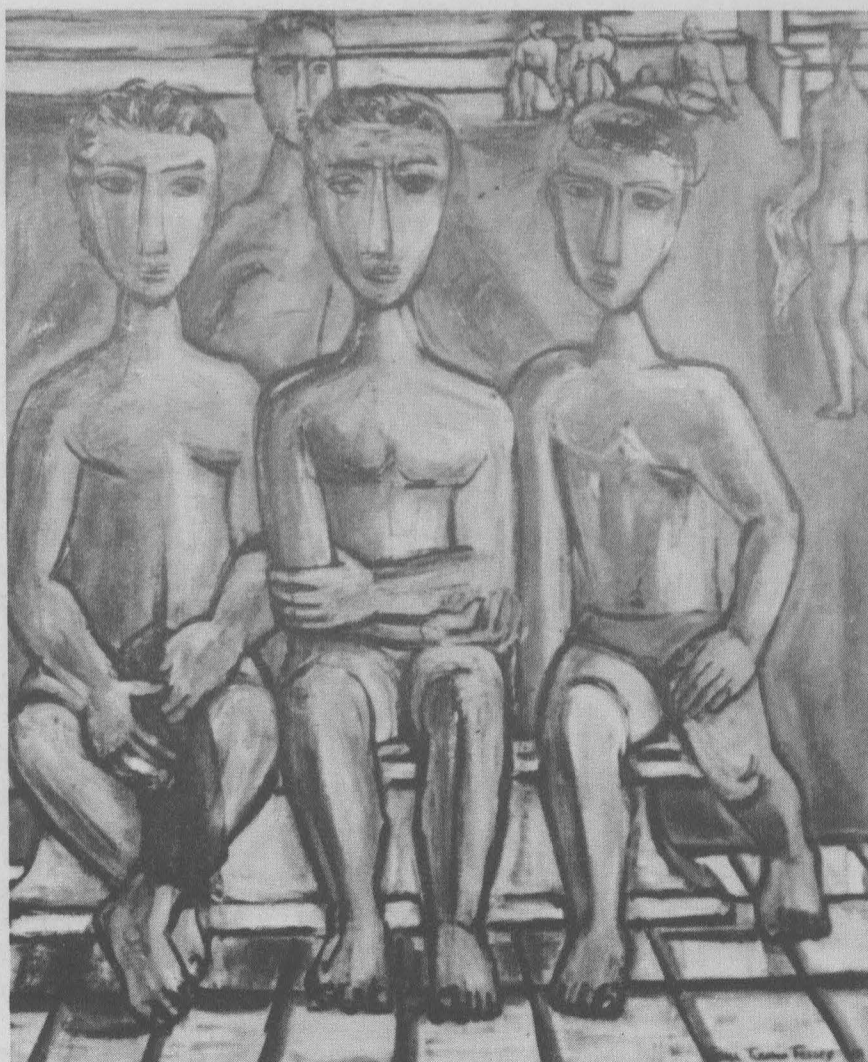
*Digadigado*, a varnished steel sculpture by alumna Jaqueth Hutchinson '64, will be exhibited as well as three table pieces, one of them in bronze, by Andrea Woodner '70, who assisted Anthony Caro and Isaac Witkin after completing her studies at Bennington. Susan Crile '65, who is well known for her rug paintings and is represented by Droll-Kolbert Gallery in New York, has given a beautiful two-part pastel drawing, 38 by 100 inches. Joanna Pousette-Dart '68, whose last show was this fall at the Susan Caldwell Gallery, has given two water-

colors.

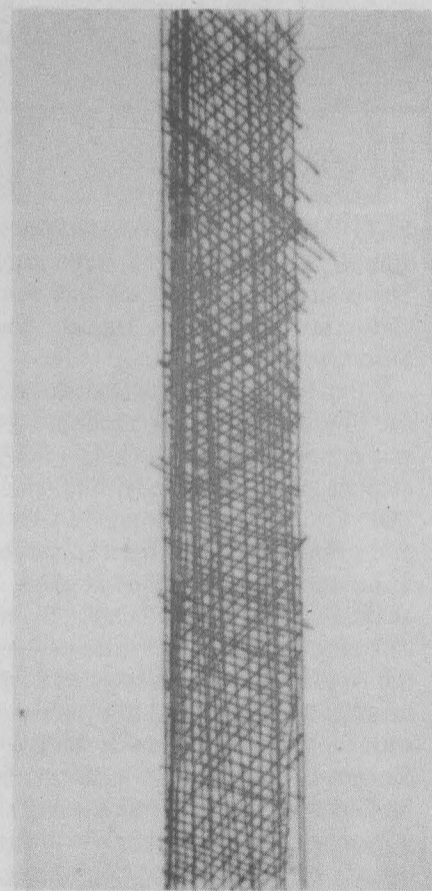
Originally, Sotheby Parke Bernet offered three days of exhibition to the College, March 8, 10 and 11 at the New York gallery, 980 Madison Avenue. This was recently expanded to include March 7 as well. Since Sotheby's has relinquished its customary commissions, all proceeds of the sale will go to Bennington College. An order bid sheet, to send offers before the sale, will be included in each auction catalogue. Catalogues may be obtained before the sale by sending \$6 for each and your name and address to Mrs. Emil Mosbacher Jr., (Patricia Ryan '49) Nipowin Island, Mead Point, Greenwich, Connecticut 06830.



Pat Adams' "New Day," acrylic on canvas, 1979.



Paul Feeley's "Three Marine Bathers," 1948.



Barnet Newman etching.



*"Bagatelle," tinfoil, by Robert Cronin.*



*Paul Feeley's "Three Marine Bathers," 1948.*

# Class Notes

'37

**Barbara Saul Jacobson** is still serving on the board of managers of Haverford College, and is a member of the board of directors for the Foulkeways Retirement Community. Barbara also does volunteer work for the Quaker U.N. program, a non-governmental organization. She and her husband, Solomon, live in New Hope, Pennsylvania.

**Elisabeth Paine Merriss** has finished a large design for a needlepoint wall tapestry, 5 1/2 by 4 feet. She takes on free-lance art commissions, and completed two dog portraits for Christmas. Elisabeth is still sculpting and attended an illustrator's workshop at Fairfield University, Fairfield, Connecticut, where she lives. In addition, she is a part-time researcher for Houghton Mifflin.

**Joan Brush Parish** writes with joy that she and husband Edward have a great-grandson, Maximilian Parish Brown. The Parishs have three children and live in Peterborough, New Hampshire. Joan is doing portraits in pencil and oil.

'38

**Anne Bretzfelder Post's** drawings and sculpture were exhibited for the benefit of the Academy of Medicine in New York City, her home town. Joseph, her husband, is a professor of medicine at the New York University Medical School. The Posts are expecting a grandchild next summer.

'39

**Harriet Brigham Dickson** writes that she is tutoring children in a local elementary school who have learning disabilities, on a volunteer basis, and that she is also a family counsellor for the Cape Cod Family and Children's Services. Harriet and her husband live in South Orleans, Massachusetts.

**Elizabeth Capehart Donenfeld** has revived her interest in sculpture and attends the Sculpture Center in New York City, "where the heritage of beloved Simon Moselsio and Herta are very much in evidence"--the two people who stir her fondest memories of Bennington. Elizabeth, her husband Harvey, and their two daughters live in Manhattan.

'40

**Cynthia Banks Alexandre** received the Distinguished Service Award of the Metropolitan Golf Association at that group's annual dinner meeting in New York last November. Cynthia is the first woman to receive this award; she has been very active in golfing associations in New Jersey and has been a member of the women's committee of the USGA since 1969. She and her husband DeWitt live in Far Hills, New Jersey; they have three children and five grandchildren.

**Anne Thomas Conklin** does sculpture in welded steel, mostly animals and birds. She has a studio at home, but also works at the Creative Arts Workshop. She is a board member of the Peabody Museum of Natural History. Anne and her husband George, an architect, live in Woodbridge, Connecticut. They have two daughters and three granddaughters and, in April, they rented a house on the Island of Nevis and had a great reunion with the whole family.

**Helen Rotch (Buxton)** was married to Dr. Harry M. Rose on July 30, 1979. Until her remarriage, Helen had been a volunteer for St. Luke's Hospital in Lakeville, Massachusetts. The Roses are living in Center Harbor, New Hampshire.

'41

**Elaine Pear Cohen** is doing a portrait sculpture of the president of Skidmore College, Dr.

Joseph Palamountain, on commission. Elaine and her husband Seymour, a professor of pharmacological science, live in Stony Brook, New York.

**Katharine Kidner Wise** is serving on the legislative advisory council of a local hospital, and she and her husband Harry are on the SAAC (Sub-area Advisory Council) for the Michigan state Health Systems Agency. She is still active on the boards of two Detroit social services agencies--one a settlement house and the other a multi-service agency dedicated to innovative programs and demonstration projects. Katharine is still devoted to the doll-house and miniature field, and is a volunteer in pediatrics. The Wises' children are away from home, two are married, and they have a two-year old granddaughter. Katharine and Harry live in Birmingham, Michigan, and travel as much as possible.

'42

**Nancy Fahnestock Denniston's** poetic bent has resulted in publication of some poetry in a local paper and one poem in the hardback "Charleston Poetic Review." This in the adverse circumstance of a daughter's radical cancer surgery (successful) and her own second cataract operation. Nancy has moved recently to Murrells Inlet, South Carolina.

**Enid Klauber Dillon** is playing the harpsichord and studying continuo theory. She is a volunteer for the San Francisco Early Music Society and the Bennington Alumni Association. Meantime, she is looking for technical writing work related to the architectural world. Enid has moved to San Francisco, where she lives in a 100-year-old Victorian house.

**Mary Hammond Rodman** has been active in International Year of the Child and Baha'i Faith projects this past year. Her paintings and prints have been shown in the Milwaukee Art Center Museum rental and also in the Wustum Museum in Racine. Mary lives in Wauwatosa, Wisconsin, with her husband Thomas; they have three children and three grandchildren.

'43

**Alicia Ruhl Mac Arthur** reports about her six children: five are currently enrolled in private schools or colleges, and the other is considering graduate school. "Whew!" Alicia does volunteer work for S.O.S. College Foundation and for the Friends of the Library, and lives in Medford, Oregon.

'44

A recent show in the Third Street Gallery, Philadelphia, featured bas-relief (planes) and wall hangings (knottings) by **Elizabeth Stockstrom Augustine** and Sherry Wheat. Betsy's geometric bas-reliefs are mostly made of wood or styrene plastic with modular, triangular shapes--forms she developed in an attempt to depict the intersecting roof lines of the Philadelphia row houses and the play of light across them. One large piece in the exhibit was constructed by the two women working together--of textured wool (Sherry's medium) incorporating Betsy's interest in planes. Betsy and her husband, John, a professor of anatomy at Hahnemann Medical College, live in Philadelphia.

'47

**Joanna Alling** received a B.A. from Sarah Lawrence College in 1976 and now has an MSW from Columbia University School of Social Work. She is employed as a psychiatric social worker and family therapist in the field of alcoholism and substance abuse for Hall-Brooke Hospital. Joanna lives in Westport, Connecticut, and has three grown sons.

**Beatrice O'Connell Lushington** teaches French to small boys at Brickwall House in Northiam, East Sussex, England. Her husband, Stephen,

## Deaths

**ESTHER KUH (Betsy) ASKOW '46** of Winnetka, Illinois, died January 17, 1980 after a long illness. She is survived by her husband Irwin, her daughter Catharine '74, and son Daniel. Another daughter, Susan, predeceased her.

After leaving Bennington, she studied graphics at the Illinois Institute of Technology, Chicago. She was a graphic artist specializing in printmaking, etching and photography, and was a member of the IMP Printmakers, a group of Chicago area artists and printmakers who meet to share their use of techniques and experimental ideas. A resident artist at the Noyes Cultural Center, Evanston, Mrs. Askow exhibited in the sales and rental gallery of the Art Institute of Chicago and was a professional member of the Arts Club of Chicago. She exhibited with the Oxbow, a summer art colony in Saugatuck, Michigan, was on the board of and exhibited with the North Shore Art League, and was a member of and exhibitor with the Renaissance Society of the University of Chicago. In addition, she worked as a volunteer for Recording for the Blind and spent many hours reading, and monitoring readers for blind graduate students.

Mrs. Askow was a lifelong resident of the Chicago area, and her husband was a Winnetka village trustee for three years, two of which he served as village president; he is a trustee of Bennington College. An endowed scholarship fund for visual arts students has been established in Mrs. Askow's name.

**JOYCE BESKIND GRODNICK '44** of Maplewood, New Jersey, died November 12, 1979. Born in Brooklyn, New York, she is survived by her husband Marton Grodnick, and her three sons, William, Leslie and James. She once served as a member of the board of trustees of the Bennington Alumnae Association, and had worked as assistant to the head of the social anthropology department at Connecticut College for Women. Mrs. Grodnick was an active volunteer in many local charity groups including United Jewish Appeal, the Field Settlement House in Newark, and was a life member of Hadassah. Two of her nieces, daughters of her brother Herbert, also graduated from Bennington--Ellen Beskind Smart '66 and Joanne Beskind Rivkin '71.

**WINIFRED GRAHAM DOWNSBROUGH '55** of La Jolla, California, died September 30, 1979, after a long illness. She is survived by her husband, Peter, and four sons. She will be remembered for her service as her class chairman and for her appearance in theatrical productions and as a dancer.

**PAMELA HANFORD LAWRENCE '51** of Boulder, Colorado, died September 28, 1979, after a three-month bout with cancer. She is survived by her husband Robert and by her son, Vernon and daughter, Viki. Mrs. Lawrence was proud of her

association with Bennington College and served as her class chairman; and she was an active volunteer with the Rocky Mountain Planned Parenthood Association of Boulder and Mesa Vista Sanatorium.

## Results

As a result of a plea in the December issue of *Quadrille* for copies of the Barbara Jones book *Bennington College: The Development of an Educational Idea*, and of the Winter, 1976 *Quadrille*, we received five books and two back issues of *Quadrille*. Thanks for replenishing the files. Three copies of the book have been given to the Crossett Library.

## Back copies

Due to computer problems during the last six months, the College is aware of several alumni who have not received *Quadrille* on a regular basis. There are extra copies in storage, and we would be glad to send back issues on request.

A probable list of missing copies would be: Winter 1979 (Vol. 13 #3), Spring/Summer 1979 (Vol. 12 #4), August 1979 (Vol. 13 #1), October 1979 (Vol. 13 #2) or December 1979 (Vol. 13 #3).

Write to the College Publications Office.

is headmaster of this independent boarding school which specializes in the treatment of dyslexic boys aged 10 to 18.

'48

**Sonya Rudikoff**, a writer, has received a fellowship from the National Endowment for the Humanities for 1980-81. Her husband, Robert Gutman, is a professor of sociology at Rutgers University and lecture of architecture at Princeton University. Sonya and Bob, with their two children, John and Elizabeth, live in Princeton, New Jersey.

'50

**Virginia Allen Jensen** has been writing, translating and agenting children's books for many years, both in Scandinavia and the U.S.A., and has also been teaching and tutoring in Danish. She lives in Gentofte, near Copenhagen, with her Danish husband, Flemming, and three daughters Merete, Annette and Kirsten.

Now, as a result of a chance encounter with a teacher of blind children, Virginia has produced an astounding picture book for very young blind children, and is already at work on another.

*What's That* was released in Britain by Collins in 1977 and has been published in 11 countries. It is Virginia's translation and adaptation of Lionni's *Hvad er det?*, assisted by artist Dorcas Woodbury Haller. This picture book with a simple story, only 400 words long, about four friends' search for a hidden playmate, is designed to be read by a child's mother or teacher, while the child follows the action on embossed pages by touch.

Even the script took years to perfect, for it was necessary to change some expressions to convey the proper image through the tiny fingers. "Tall" had to be "long," and "fat" had to be "wide," because tall and fat were not precise enough. The aid of a 74-year-old printer was enlisted and he spent four years creating a machine which could mass-produce the book's cast of heroes and achieve a relief printing technique to raise the characters in braille fashion.

The story is about some abstract shapes called "Little Rough," "Little Shaggy," "Little Stripe" and their friends. Each shape is made of raised plastic dots or lines and each is easily distinguishable from the others and pleasant to the touch. For those with vision, the bright yellow pages are delightful.

To quote Ann Pellowski, director-librarian of the Information Center on Children's Cultures, UNICEF/USA: "At a conference on children's literature in Denmark, when I mentioned that I thought it [another book] was my only true candidate for a universal picture book list, Virginia Allen Jensen stepped up and said 'Yes, but what about blind children who cannot easily grasp the abstracts of color?' And she then showed me her adaptation of *What's That* by Lionni, the first printed picture book for blind children. I have since taken it to more than 30 countries, using it with all types of children, and I must revise my statement and say that now *What's That* is my only candidate for the truly universal picture book list."

It will be a long time before the publishers can expect to see any profit. But the impact of *What's That* could be remarkable. There is a crippling lack of material for handicapped young children. Virginia hopes other creative people will use their imaginations to produce objects with form and shape for young children who cannot see.

'51

**Joan (Dusty) Hutton Landis** writes that their boys are all away: Chris is a third-year architecture student at Columbia, Joshua has graduated from Swarthmore and is teaching at a school in Beirut, Lebanon, and Ethan is a freshman at Antioch. Dusty continues to teach at Curtis Institute of Music and is working on

her dissertation. The Landises live in Swarthmore, Pennsylvania, their home since Ken became a vice president of Swarthmore College.

**Sylvia Canova Lukens** has a two-person college exhibit this month at the Athenaeum Museum in Alexandria, Virginia, and reports that she is a trustee of the Northern Virginia Fine Arts Association (which is affiliated with the Virginia Museum in Richmond). Sylvia's husband, Walter, is a vice president of Litton Industries, and they make their home in Alexandria.

**Renee Hubert Spencer** and her husband, Earle, have become avid curlers. They curl out of the Winchester Country Club, north of Boston, and Renee is now first vice president of the U.S. Women's Curling Association. She is "dedicated to doing as much as...possible to introduce the uninitiated to this great sport, and to increase the membership in existing curling clubs...would love to hear from any Bennington alumnus who might happen to be a curler." They are also eager, though mediocre, she says, golfers. Though they live in Winchester, Earle is advertising manager of a trade publication in New York City. Their son and two daughters have completed college and are working but not married. Earle III's Williams commencement coincided with his father's 25th reunion there.

'57

**Helen Allentuck Bronheim** remarried in January, 1978, and is now Helen Horowitz. She's an account executive at the public relations firm of Howard J. Rubenstein Associates, New York City; her husband, Dr. Sidney Horowitz, is associate dean of the School of Dentistry, Columbia University. The Horowitzes live in Manhattan.

'58

**Margaret Beckwith Parsons** is a volunteer docent for the Litchfield Historical Society, and her husband, Levi, is lay reader for the Episcopal Church. Margaret is a poet and artist in her free time, and recently wrote a poem, a study of Jane Austin which is on the level of her dance at Bennington and New York City. Margaret changed her pursuit for health reasons. The Parsons live in Litchfield, Connecticut.

'60

**Laurie Vance Adams** is a full-time potter with her own shop and is also doing a lot of wholesale work. It all happens in Camden, Maine, where she lives with her two children Matthew and Sarah.

**Pamela Abel Hill** is often in the news. Her interest in documentaries dates back to 1964, when she watched Fred Freed's "Decision to Drop the Bomb," and she pointed herself in that direction in 1965 when she joined NBC News, New York, as a researcher for its documentary unit. At ABC News, New York, since 1973, and now vice president of the documentary unit, with a budget comparable to other networks and her own staff of 31, she will produce 12 network hours of ABC News *Closeup* documentaries a year. Pam prides herself on keeping an open mind a looking all the time--she feels the conventional narrative form is necessary but has faith in the usefulness of the nonnarrative. She stresses excellence in accuracy, authenticity, writing, photography. Her ideas about future film documentaries are legion, and we can expect to see independent documentaries besides the *Closeups*.

Pam and columnist Tom Wicker, her husband, live in Manhattan; most of their children and stepchildren are away from home.

**Patricia Kahn Light** is chief psychologist at the Harvard Business School, a consultant to in-

dustry and schools, and has a private psychotherapy practice. Her husband Richard is a professor at Harvard University. They live in Belmont, Massachusetts, with their pre-teen daughters Jennifer and Sarah.

**Gloria Dibble Pond** is chairperson of the State Power Facility Evaluation Council (Connecticut), a quasi judicial board regulating public need at reasonable cost and environmental impacts of electric generating and transmitting facilities, gas lines, telecommunication towers and CATV. She also serves on two New England siting policy boards. Gloria lives in Woodbury, Connecticut.

'61

**Patricia Groner Dubin** is working for GEICO, a large property-casualty insurance company. Primarily she develops marketing/advertising strategy for homeowners and marine insurance. Pat has been a single parent for nine years; she co-owns a house in Arlington, Virginia, with another single parent which they call a mini-200--two mothers and four kids. It's an economic alternative that has more advantages than disadvantages. Pat's 13-year-old daughter Jessica would like to go to Bennington; 10-year-old Matthew isn't sure yet.

The Poughkeepsie Journal quotes **Joan Tower**, in an early November issue, about life as a woman composer. "It's a rarity to hear a work by a woman composer...there are no models. We have no models. We have no Beethovens or Stravinskys, although a number of works by women composers, written during the 18th and 19th-centuries have been uncovered. Women have to be good at pushing themselves, although they are evaluated more stringently than men...I grew up as a pianist--the idea of composing as something on paper--I had no one around me who composed...I have become a cause person." The article affirms she is a woman and a composer and her biggest cause right now is proving that the two can mix.

Some of Joan's work was heard on campus when she and five other composers who are Bennington grads came together for a concert in April, 1968. She lives in Manhattan where

she composes, teaches, and performs with the Da Capo Players, which celebrated its 10th anniversary recently with a concert at Alice Tully Hall. Joan also sits on evaluation committees for the National Endowment for the Arts and the New York State Council on the Arts.

'63

Ambassador extraordinary and plenipotentiary of the United States to the republic of Mali, **Anne Forrester Holloway** was sworn in on November 19 and wrote that she arrived in Bamako on December 10, and was settling into her new duties at the embassy. After Bennington, Anne went on to an M.A. from Howard University in 1968 and a Ph.D. from Antioch-Union Graduate School in 1975. She taught for a few years at her alma mater, Northfield School, then lectured at Howard University, was director of the Drum and Spear Press publishing house for a year, was visiting assistant professor in the Black and African studies program at SUNY Buffalo, associate director for legislative affairs of the Southern Christian Leadership Conference, executive director of the Black Student Fund, and from 1975 to 1977 she was legislative assistant for foreign affairs to then-Congressman Andrew Young. Since 1977 she has been special assistant and director of the State Department office of Andrew Young, ambassador to the United Nations.

Anne's quiet forcefulness has been apparent throughout her life and her friends say her evolution is one of adaptability, not compromise. Anne says, "With each new experience I have grafted onto the old. I don't shed. My point of view is one that takes into account all competing points of view." She insists she is "quite ordinary," but the impact she makes, in whatever situation she encounters, is her own, and certainly not ordinary.

Anne's husband, Marvin Holloway, directs a private relief program for southern Africa. Home for the Holloways and their 8-year-old twin daughters is now Department of State, Bamako, Washington, D.C. 20520.

**Louise Reichlin** of Los Angeles and her hus-

## Letters

### From South Pacific to Denmark

In the seven years since my graduation (Class of '72), I've visited Bennington several times, most recently two years ago with my husband — but I haven't written until now. I've been compelled to write now because of the several issues of *Quadrille* which my parents have sent me from New York, in which I read news of old friends and classmates now scattered in different parts of the world.

I'd like to tell a little about what I've been doing these past years.

After graduation I moved to Boston and worked at McLean Hospital and the Beth Israel Hospital, at the Adolescent Day Center and the In-Patient Psychiatric Unit, respectively. Two years later I moved to Copenhagen, where I entered a Ph.D. program in clinical psychology. I received my degree in June 1979, and now am engaged in an occupational health study of locomotive engineers (!) at the Institute of Social Medicine, University of Copenhagen.

Last winter I took two months off for a study tour to India; I received a travel grant from the UNDP, and spent most of the time in South India, where I was interested in the psychological impact of malnutrition on (primarily) pre-school children. This meant visits to villages, clinics, hospitals and day-care centers in the slums of cities as Madras, Mysore and Bangalore. I've written a series of newspaper articles on my impressions and tentative findings, (for use now in the International Year of the Child), and have made a photo exhibition which is now being circulated throughout the country's public libraries. I'm planning to continue a study of the dynamics of the mother-child interaction and its implications on the condition of malnutrition, in conjunction with a primary health project established by the Danish Agency for International Development.

On July 2, 1977, I married Kristian Keiding Paludan, a social anthropologist who produces

and directs documentary films, primarily ethnographic films, both for the general public and for educational use.

This past summer we spent six weeks in the South Pacific — on Fiji, Samoa and the Solomon Islands. Two years ago, Kristian made a film about the impact of proposed phosphate mining on the island of Bellona in the Solomons, which is a subsistence economy society, and this summer we returned there, together, mainly because the island was recently hit by a cyclone which destroyed the crops and homes on the island, and which has (luckily) indefinitely delayed any plans for mining. Kristian also went to organize and mobilize relief aid in the form of building materials, food, clothing and money, to be sent to the island. It was quite an experience being there, and would be even better if PanAm would find the suitcase with all our film, which they have "misplaced"!

Although I like living in Denmark, I often miss the possibilities for closer contact with friends and family in the States. I'd like to hear from some of my classmates, whom I haven't been in touch with for quite a while.

With fond thoughts of Bennington,

Lisbeth Shore Paludan  
Copenhagen, Denmark

### Memorabilia wanted

If you were a student at Bennington during the years Lewis Webster Jones was president, please write me about your teachers, fellow students, social life, the farm, NRTs, basic courses, your major, evaluation of the College then and later, and so forth. Until March 15 I will be at 321 East York, Savannah, Georgia 31401, and thereafter at RD 1, North Bennington, Vermont 05257. I will reply.

Thomas P. Brockway

# Class Notes

band, Alfred DeSio are both free-lance choreographers and dancers; Alfred is also an actor and musician. Louise has been on the faculty of the University of Southern California, Los Angeles, as a choreographer in the drama department. They have founded an umbrella company, Los Angeles Choreographers and Dancers, with the performing units of Louise Reichlin and Special Dancers, and Alfred DeSio, Tap Dancer. Recent performances have been given at Dance Kaleidoscope at Ford Theatre, International Dance Festival at UCLA, Bing Theatre at USC, LA Street Scene, and at the dance festival at the Embassy for "Discover Arts in Downtown L.A."

**Abbey Smith** teaches art in the secondary schools of North York and Toronto, Canada, and is exhibitions coordinator for the Ontario Crafts Council. She has also been lecturing on ceramics to the Saturday Morning Club of children aged 9-14 at the Royal Ontario Museum in Toronto, her home town. Abbey's husband, Robert Greenberg, is architectural program director for the Ryerson Polytechnical Institute there. They have two children, Noah, 7, and Zoe, 4.

## '64

**Damaris Low** and Elroy Botwick were married in New York City on September 16. Damaris acquired a stepdaughter, who was her flower girl at the wedding, and two stepsons. After leaving Bennington, Damaris attended the Rhode Island School of Design, Providence, and the School of Visual Arts, New York; she is a fabric designer and consultant. The newlyweds live in Manhattan.

**Linda Tolbert Tarnay** appeared with her modern dance company for several days last spring at the YM-YWHA in West Orange, New Jersey. The performance at the Maurice Levin Theatre was the fourth program in a five-part modern dance series hosted by the club with the support of the State Council on the Arts. Linda has had her own company since 1975, and is living in Manhattan.

## '66

**Pamela Stowe Fisher**, now remarried, has a family of five children and practices law full time as a staff attorney for Montgomery County (Pennsylvania) Legal Aid. The Fishers live in Ardmore.

A serious painter for ten years, **Dina Ruth Schley** was drawn to bread making while husband Charles, a research engineer, was based in Paris. She broke into the traditionally all-male French baking profession by serving a year's apprenticeship with a receptive French baker, then finished a tough two-year program at a Parisien baking school with honors. Charles was transferred to the States and the family settled in Santa Barbara, California. Dinah opened *Les Belles Miches*, her own French bakery, early this year. Her children, Chip and Sara, have breakfast there every morning. Dinah takes bread baking to heart, "It is a living thing because of the yeast. The dough changes every day. I feel a real emotional response to my bread."

**Ellen Taussig**, after nine years of teaching and developing a humanities program in independent, secondary schools in California and Washington, has joined forces with two long-standing Colleagues to form the Northwest

School of the Arts, Humanities and Environment in Seattle. A highly qualified faculty which includes professional artists has been formed and the school plans to open in September, 1980. Ellen has received a grant from the Northwest Area Foundation to develop the humanities program for the school. She is married to Paul D. Raymond, but retains her own name; they are chief administrators of the new school. Ellen has been contributing her services to Bennington College as interviewer and hostess for that area.

**Anne Waldman** has received an award of \$10,000 from the Literature Division of the National Endowment for the Arts for 1980. Published in 1979 was a second printing (with additional poems) of "Fast Speaking Woman," and Volume II of "Talking Poetics from Naropa Institute" edited by Anne Waldman and Marilyn Webb. Anne lives in Boulder, Colorado.

## '67

**Sally Levin Brotman** has sent word of the birth of her third child and second son, Benjamin, in June, 1969. Sally and her husband, Carl, live in Wayland, Massachusetts, with their three children. Carl is a physician, and Sally teaches pottery in her studio at home.

**Carolyn Heimberger Gannon** has had her fourth paper published in the area of software verification (a branch of software engineering). She is a software engineer for General Research Corp. in Santa Barbara, California, where she lives. Her work involves a good bit of business travel and she was in Germany and Switzerland this past fall. Husband Terry is also in computer science, with a Ph.D. in electrical engineering, and Carolyn has an M.S. in electrical engineering--both from University of California, Santa Barbara.

**Carol Kinne** received a CAPS grant in graphics, in 1979, from the New York State Council on Arts. Recent exhibitions include a site painting at Utica College, a branch of Syracuse University, April-November 1979, entitled "Circle for Utica College," and a one-person show in October of her paintings 1965-1979. Carol is employed by the Gallery Association of New York State as a shop technician in Hamilton, New York, where she lives. Her husband, Robert Huot, an artist, is an assistant professor at Hunter College, and she has a stepson, Jesse. The Huots live in New Berlin, New York.

**Anne Peplau** was recently promoted from assistant to associate professor in the department of psychology at the University of California, Los Angeles, where she is actively engaged in research on loneliness and on close relationships. Anne (she has dropped Letitia) lives in Sherman Oaks, California.

Born to **Kathleen Verity Haynes Shorr** and Gregory Ira Shorr, M.D., a daughter, Rosemary, in Tucson, Arizona. At two weeks of age Rosemary was observing dance class and supervising Perihelion Dance Company rehearsals. "Now, of course, mother and father watch her for inspiration!" Rosemary's father is clinic director/physician for Indian Health Services at Tucson, and her mother is founder and director of the Perihelion dance company.

## '68

Published in 1979 by St. Martin's Press, *Babysense* is **Frances Wells Burke**'s first book. This practical and supportive guide to baby care will be followed by another. If anyone with pre-school children would be willing to fill out a questionnaire for her second book, please write her at 26 East 2nd Street, New York, N.Y. 10003. Frances' husband Charles is an editor/writer for Fortune magazine, and they have a 4-year-old daughter, Caitlin.

**Josephine Zoe Noyes Maisgre** says a circus can be something very magical, and she ought to know because she's the trapeze star of the travelling circus owned by her husband Paillette. There are nine performers in this

2½-year-old circus; Paillette is the circus director. In winter they do street shows in the vicinity of Paris. Home for Zoe, Paillette and their small daughter is their cardinal red trailer.

**Cecilia Guin Searle**'s first son, second child, Colgate Searle III, was born October 31, 1979. Cecilia is a landscape architect, and her husband Colgate is a professor of landscape architecture at the Rhode Island School of Design. They live in Providence.

**Elaine Lasker VonBruns** is a partner in Sunlite Transparencies, a decal company, making design cards. She is also a free-lance artist and writer: she has written and illustrated a humor column for the Valley Voice, a Vermont newspaper, and has articles printed in Verbatim, a language quarterly. She is developing a new category for the record library of Morning Pro Musica, for station WGBH-TV Boston. Elaine lives in Watertown, Massachusetts, with her husband, Charles, who is a general agent for the American Income Life Insurance Company.

## '69

**Katherine Aldrich** is head nurse of an intensive-care unit at Sacramento General Hospital, a teaching hospital for the University of California, Davis. Kate earned her R.N. at Boston's Deaconess Hospital after getting a B.A. from William Smith College. She lives in Sacramento, sharing a house with a woman doctor.

**Susan Phillis Kucsma** has been named assistant vice president of Marsh & McLennan, Inc., New York City. She and her architect husband, Kurt, live in the city.

**Margaret Parker**'s paintings in oil and gouache appeared in a one-person exhibition at the National Art Center, New York City, for four weeks starting Christmas Day. After leaving Bennington, Margaret completed a fine arts degree at the University of Michigan and has made Ann Arbor her home. Besides painting, Margaret has designed sets for operas, costumes and executed designs in tapestry. One of her tapestries hangs in the Capital Building in Washington, D.C.

## '70

**Frances Dorsey**, who has her studio and home in Peterborough, Ontario, is a tapestry maker. She uses traditional tapestry techniques, but dyes her own yarn, uses crocheted elements as well as bones, feathers, etc. She is starting to make rugs also, and had an interview published recently in *Canada Crafts* magazine.

**Ulysses Dove** was the subject of a feature article in the Buffalo Evening News last June just prior to his performance with the Alvin Ailey American Dance Theater in that area. "Once I had made up my mind that dance is something I loved and enjoyed, I decided to give it unlimited energy and unlimited time...Everything I was doing at Bennington was geared toward my coming to New York. I...prepared myself for the professional world while...in college."

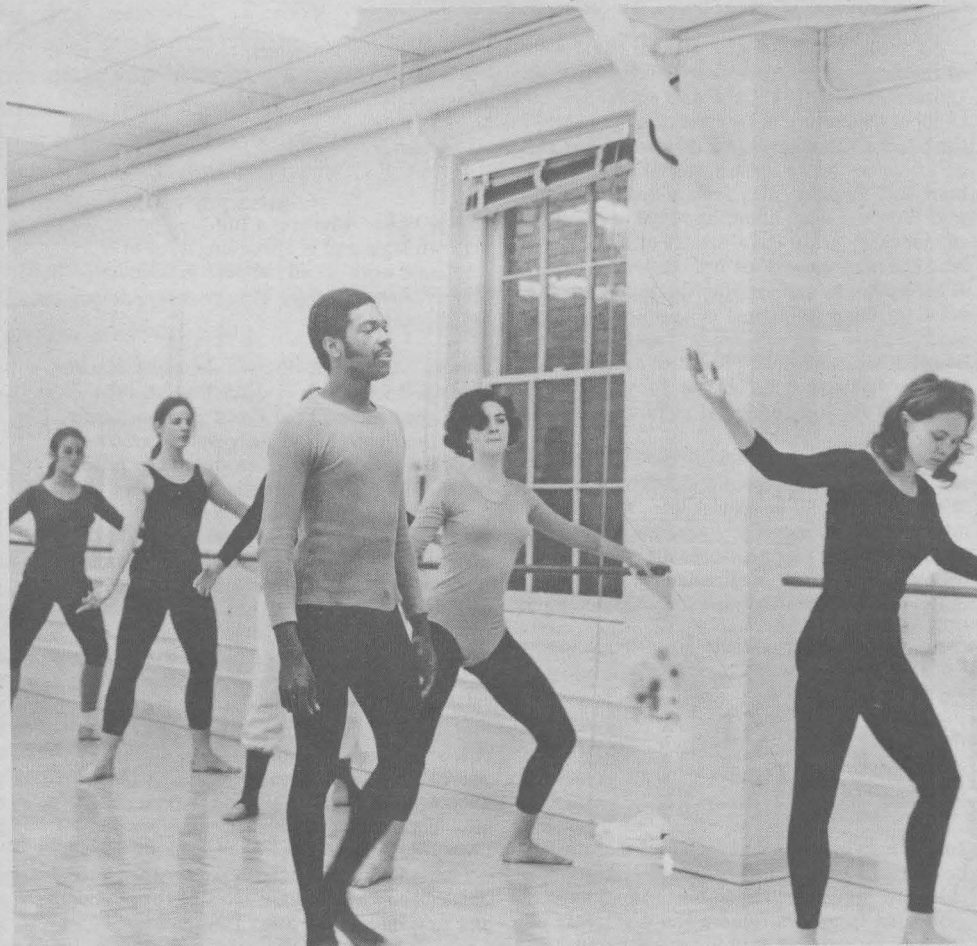
Born in Columbia, South Carolina, he entered Howard University as a pre-med major, then switched to dance, went to the University of Wisconsin and then Bennington; while there he made frequent trips to New York City. He likes the Ailey company because it shares choreographic responsibilities, and Ailey's choreography, like Dove's own, draws upon the black experience and the style is high-voltage, exciting, expressive and vividly theatrical.

"The whole business that perhaps dance is not for men simply never concerned me...society's attitudes toward male dancers...made my commitment...that much stronger. ...With the whole male image changing. Men are now allowed to admit they have feelings, even allowed to cry, and occasionally on television. I think it's all much more realistic, taking into account who we are, instead of living up to some kind of notion of who we are not..." Before Ailey he worked with Merce Cunningham, Pearl Lang, Mary Anthony, and had a summer at Connecticut College when he had a chance to work with Jose Limon. Ulysses Dove dances out of New York City.

After graduating from Bennington, **Christina Mills Root** studied at Teachers College, Columbia University, and received a master's degree in home and family life, and earned an M.S.N. as a pediatric nurse practitioner from Yale School of Nursing. Now Tina writes that she has been working on the Navajo Indian reservation, Shiprock, New Mexico, and Chinle, Arizona. Home is Many Farms, Arizona.

## '71

**Sarah Bailey** was married to William F. Downey November 25, 1978 and they have a



A photograph from Bennington's archives shows Ulysses Dove '70 teaching a class at George Washington University during the NRT of 1969-70.

Eager to Swap: From May to October (plus or minus), 1980, a studio guest house (k & b), patio garden, view of La Jolla and the Pacific Ocean, within walking distance of both U.C. & Scripps Institute of Oceanography, for a New York City apartment (same months). Call, or write Judith Horton Munk ('46): 714-453-2452, or 9530 La Jolla Shores Drive, La Jolla, California 92037.

son, Robert, born last September. Sarah has been teaching art, writing children's stories and other poetry, and studying film and painting. The Downeys live in South Weymouth, Massachusetts.

After their marriage in Nairobi, Kenya, in 1977, **Joan Harris** and her husband David Wiseman (a pediatrician and specialist in tropical medicine) reported that they had moved to Kathmandu, Nepal, with the Save the Children Fund (1978). The Harrises have now returned to David's home area, British Columbia, and are living on Hornby Island. Their first child, Elliot, was born last September.

**Brian Johnston** and **Beatrix Busch** '75 were married October 13, 1979; **Mary Busch** '74 was her sister's maid of honor. Beatrix had been working as an assistant editor with Miller Freeman Publications, publisher of industrial and technical books in San Francisco. Brian, an actor, has appeared in plays in New York and San Francisco. They are living in the New York City area.

**Amy Snyder** will conduct her new work, "Feast of Stones, Mass for 30 Trombones and Percussion," in a performance by The Bay Bones at St. Mary's Cathedral in San Francisco early this month. In March she will be one of two conductors presenting Henry Brant's "Trinity of Spheres" with the Portland Symphony Orchestra, Portland, Maine. Amy is living in Shaftsbury, Vermont.

**Tamsin Willard** teaches English at Benjamin Franklin High School in East Harlem. After graduating from Bennington she attended Bank Street College of Education and earned her M.S. in Teaching. Tamsin lives in Manhattan.

## '72

**Mary Barringer**, potter, received a grant this year from the Connecticut Commission on the Arts. She recently had a show of handbuilt clay pieces and work done in collaboration with a fiberartist. Mary lives in Hartford, Connecticut.

Environmental lawyer **Randall Denker** focused her efforts this past year on preventing further destruction of Florida's wetlands and estuaries by developers, and has lectured at the university concerning environmental laws. Randy was appointed to handle all the legal work under the Florida Water Restoration Act, which created state-funded projects to rehabilitate polluted waters. Randy lives in Tallahassee with lawyer husband, Paul Lehrman.

**Pauline Hewitt** was married to Dr. David Lautenschlager in June 1978, while both were on the faculty of Swarthmore College. The Lautenschlagers live in Hastings, Michigan, and Pauline is finishing her dissertation at Tufts.

**Robin Miller** is doing psychotherapy at a mental health center, as well as in private practice. She works with individuals, families and groups. Last summer she traveled in France, doing watercolors and drawings. Robin also throws pots and handbuilds at a clay studio, and sings alto in a sacred harp/shape note hymn singing group—all in Philadelphia, where she lives.

**Karen Oram** was a tour guide last fall for the Smithsonian's first two-week tour to Spain. She also works at the Pan American Health Organization, publication department, and teaches part-time at Catholic University of America. Her dissertation for Catholic U., on *15th Century English Lives of St. Mary Magdalene*, is still in progress. Karen lives in Washington, D.C.

**Kathleen Pottick** was married to Jonathan M. Storm, Williams '69, last October. Kathleen is working toward her Ph.D. in social work and psychology while doing administrative work in the employment services office at the University of Michigan School of Social Work and teaching a course at the school. Jon is a copy editor at the Detroit Free Press. Their home is in Detroit, Michigan.

## '73

**Harold Davis** will have a show of his wilderness photographs at the Arras Gallery, New York City, for four weeks starting

February 26. It will include color prints made by Harold, several mural-size installations, and a poster for the show published by Modernart Editions. After leaving Bennington, Harold earned a B.A. in computer science from New York University. He is living in Manhattan.

**Jon DeVries** has kept reasonably busy in theater since graduating from Bennington. In October, director Terry Schreiber started casting for Abe Polsky's "Devour the Snow" and Jon was picked to play Lewis Keseberg, the plaintiff. Rehearsals were to start immediately, and producer Craig Anderson was hoping to get an off-Broadway booking.

**Jessica Hirschhorn** is a registered nurse, and now she is enrolled at Georgetown University as a first-year medical student. Jessica lives in Arlington, Virginia.

Since **Alexandra Hughes** earned a diploma and master's degree in voice and opera from Juilliard School, she has been doing a lot of free-lance singing. Last summer she participated in the Lake George Opera Festival. She is a member of the New York Opera Ensemble, which will perform *The Marriage of Figaro* this month. Alexandra lives in Manhattan.

**Allison (Alley) Mills** auditioned for ABC-TV's show "The Associates" last fall, and was given the role of a young lawyer from a lower-class family who is trying to step up by becoming a partner in a New York City Law firm. This situation comedy about the upper class was being produced for ABC's Sunday night series. Alley has been working between Hollywood and New Haven, Connecticut, and her home address remains New Haven.

**Laurel Sprigg** is assistant manager for Gibraltar Savings & Loan, traveling between 19 branches in northern California. She is studying cello and teaching private dance lessons; and loving San Francisco still after five years there.

**Elise Weinrich** and Leon Geary were married June, 1978, and have been in Durham, South Carolina, since mid-1979. Elise is a second-year resident in dermatology at Duke Hospital; Leon is a physician in internal medicine.

## '74

**Peter Bergstrom** and **Susan Still** (she uses her maiden name) have a daughter, Madeline, and a son, Nicholas. Peter is doing research for his Ph.D. thesis, at the University of Chicago, on parental care in Wilson's Plover, a shorebird. He spent three and a half months in southern Texas last spring watching nesting pairs from a parked truck (with temperatures up to 102° inside) and plans to return next spring for more data. Susan has been working part time at Northwestern University graduate school, in between mothering. They live in Chicago.

**Elizabeth Caspari**, potter and sometime weaver, is one of only 400 craftsmen invited to sell their wares at the Baltimore Winter Market of American Crafts held this month. Last summer Liz won three awards at the New England Weaving Show; rugs are her main interest and she has acquired a loom with six-foot weaving width to enable her to create larger pieces. Her talent is respected both in the pottery and weaving worlds and her works are on sale in shops and galleries in Connecticut, Massachusetts, Vermont and New York. Liz lives in Hoosick Falls, New York, where she is active on a community committee which is trying to spark new awareness in that area for arts and crafts.

*I've Got a Feeling*, a cabaret revue of the songs of **Shellen Lubin**, was presented at the Chelsea Encore in New York City in mid-December. The show included theatre songs from *Celebrate My Love*, *Molly's Daughters*, *Bad News*, *Ladies* and *Dear Alex*, *Dear Harriet*, and a few of her non-theatre songs. Brooklyn is Shellen's home base.

**Daphne Smith** has moved to Eugene, Oregon, where she is a graduate student in biology at the University of Oregon.

**Teri Yarbrow-Medina** got her B.A. in fine arts at the California Institute of the Arts after leaving Bennington College, then an M.A. in painting from Otis Art Institute of Los Angeles, and came back east for another M.A.

at the College of St. Rose, Albany, New York. Teri's works are being featured in a one-person show at the Albany Center Gallery to run through February 22. Teri has been working in collage, with bits of multi-colored paper: "Art is a process that is part of living where you never really arrive...if you really think you have arrived, that's when you should start worrying. There's always some growing to be done." She has always been interested in teaching art therapy to the handicapped, and she does that now at the Wildwood School. The Medinas live in Albany.

## '75

**Thomas Kafka** is making canned laughter at a TV studio in Hollywood, California. After leaving Bennington, Thomas earned a B.A. in English from the University of New Hampshire, then went to Los Angeles. There he worked as a television engineer for Metromedia Television and was a volunteer radio engineer for Pacifica Radio, KPFK, Los Angeles. He lives in North Angeles.

**Martha Manno** and her pediatrician husband, Philip Gruppuso, had twin girls, Christina and Natalie, in December. Martha earned her BS in psychology at Union College and has started a master's in counseling. She works as a family planning counselor at the Women and Infants Hospital in Providence, Rhode Island, where they live.

Pianist **Philip Rubin** was guest artist of the Alumni House Concert Series sponsored by the Adelphi University Music Department at a concert in November. After leaving Bennington, he attended Hofstra University, had a performance scholarship at the 92nd Street Y School of Music in Manhattan, and worked at Adelphi U. He has also studied under Blanche Abram of Baldwin and Claude Frank of New York City. Philip lives in Sea Cliff, New York.

## '76

A note from Emo Corro tells us that she was born October 2, 1979 to **Janis Birkeland** and Pedro Corro. Her mother is an architect for the city of San Francisco as a planner and urban designer, and her dad teaches transportation and economics at a maritime academy while writing his dissertation in planning. The family lives in El Cerrito, California.

**Joan Glass** is in her third year of a clinical psychology doctoral program at Rutgers University. She is doing well and still loves dancing but can't give it much time. Joan is living in Highland Park, New Jersey.

**Lisa Honig** lives and works in San Francisco, California, where she is a fund raiser and concert producer, self-employed.

**Brant Houston** and **Mary Ellen Watkin** '77 have moved to Missoula, Montana, where they are pursuing their several careers—the one writing and the other potting.

**Deborah Kreda** spent a year overseas after graduation: 4½ months as a maid in Paris, 2 months as a worker in an Israeli Kibbutz, 5½ months backpacking through Europe via the youth hostel route. Then she worked as a secretary for the state senator representing her district in the California legislature. She's in the second year of her Ph.D. program in English at the University of California, Los Angeles, and starting the spring quarter will be the teaching assistant for an undergraduate honors course, "The Anxious Voyage: A Main Theme in English and American Literature, 1400-1950." Deborah lives in Los Angeles.

**Jill Nathanson's** abstract paintings were exhibited at the Park-McCullough House for two weeks last November-December. She is instructing art at the JASA Senior Center in Brooklyn, is a drawing instructor at the College of New Rochelle, and is a lecturer for Art Tours of Manhattan. Jill lives in the New York City area.

We've learned by word of mouth that **Tarah Nutter** is playing a lead part in the movie "Head Over Heels," with John Heard.

**Margery Perlmutter** received her M.Arch. from Columbia University and is working toward her

architectural licensing in a New York City architectural firm. She is also a free-lance photographer. Margery lives in Manhattan.

**Claudia Shwede's** stackable ceramics were featured recently in the New York Times. She has turned her study of ceramics, experimental sculpture and painting to her advantage by developing a line of cooking and serving casseroles. The three-part casserole, for instance, consists of a two-quart bowl, a four-quart bowl, and a lid which can be used as a bowl; all are unglazed on the outside and glazed on the inside. Claudia is living in Manhattan.

**Stephen Smith** assumed the duties of organist/choirmaster of the Presbyterian Church of Upper Montclair, New Jersey, effective January 1. He has been organist and director of three choirs, as well as a handbell choir which he founded in Middletown, New York. He is a member of the adjunct keyboard faculty at SUNY, New Paltz, and is the organ instructor at Shinerman Chapel of Hartwick College in Oneonta, New York. A student of James Weaver, director of music at Madison Avenue Presbyterian Church, New York City, he has also studied under the late Dr. Claire Coci and Dr. Robert G. Barrow. Stephen has recently moved to Montclair, New Jersey.

An exhibit of **Ellen Wiener's** pastel drawings appeared for three weeks last fall at the Somerstown Studios and Gallery in Somers, New York, at the same time that a larger exhibit of the same kind appeared in the Hillyer Hall Art Gallery of Smith College, Northampton, Massachusetts. Martha studied at Pratt Institute, the Rhode Island School of Design and the University of New Mexico after graduating from Bennington, and she has received resident fellowships at the Ossabaw Island project, Savannah, Georgia, and at Sweet Briar, Virginia. She's located at the Virginia Center for the Creative Arts in Sweet Briar.

## '77

**Lisa Braverman** has completed a year in Lima, Peru, as a visiting scholar for Rotary International 1977-78. She has been accepted by the New York University Graduate School's program in Spanish language and literature. Lisa lives in Levittown, New York.

**Ronald Dabney** returned last month from a three-week stay in Caracas, Venezuela, where he was assisting Remy Charlip in choreographing for the modern dance company, A Taller Danza de Contemporanea; the company will give a concert this spring in New York City at the Dance Theater Workshop. During the period September through November Ron was dancing for Remy Charlip, Anthony LaGiglia and Sheila Kaminsky, and did some work for Barbara Roan. He lives in Manhattan when he's not traveling or not being general factotum of Bennington's Summer Workshop program.

**Holly Moore Dale** was married to Ernst Semple Howard, Jr. in Carmel, California this September. Holly completed her degree at UC Berkeley, and is employed by Monet-Ciani Jewelry Co. Howard is a graduate of the University of San Francisco and is employed by Procter & Gamble. If anyone can furnish Holly's address we would be pleased to have it.

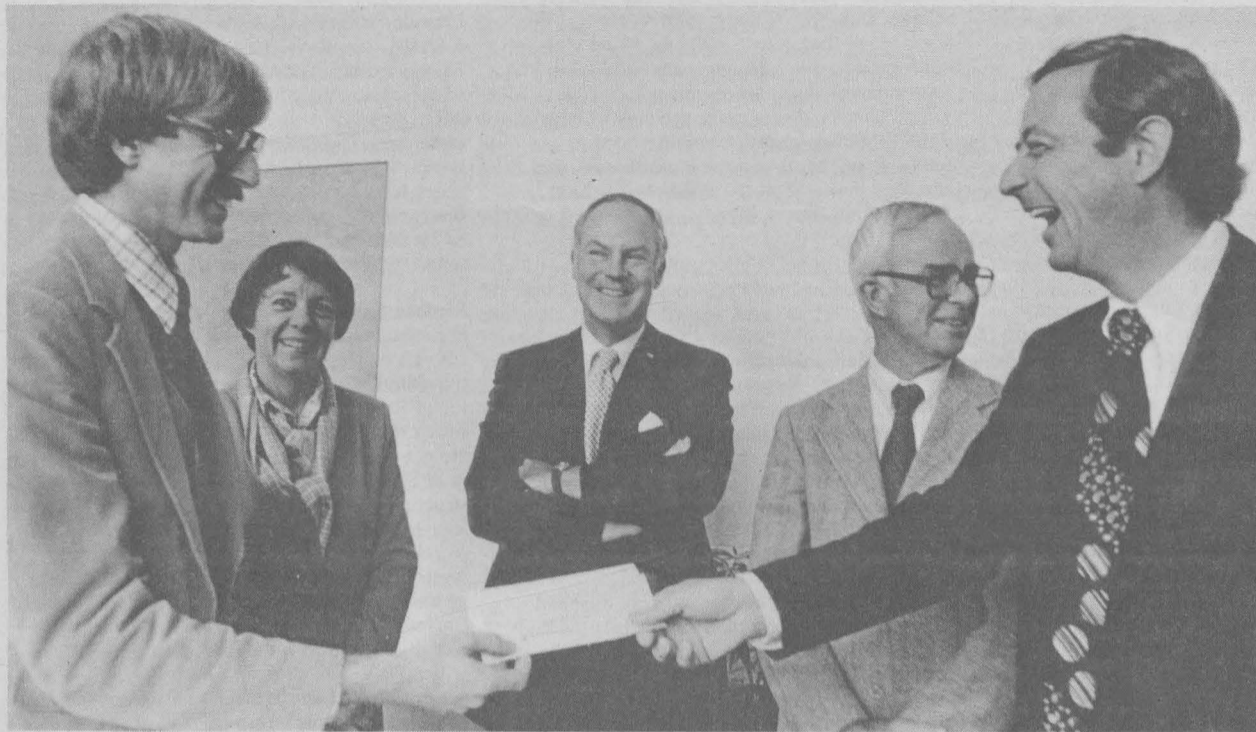
We received a note from **John Sheldon** some time ago from Manhattan saying he is alive and living dangerously. Now he's living in Cambridge, Massachusetts. What happened?

## '78

**Meta Bach** writes that she is a student at the University of Texas, Austin, hoping to complete her degree in 1981; she's working on a double major, in music and anthropology. She's also playing guitar in a Mariachi band. Meta lives in Austin, Texas, and would love to hear from her friends (POB 8305, zip 78712).

**Laurie Moss** moved to Seattle, Washington, in October and is working as a bank teller. She is looking forward to entering graduate school when the circumstances are right.

# 50th Anniversary Report



President Joseph S. Murphy gladly accepts a check of \$500 from Robert J. Lewis, vice president of the First Vermont Bank & Trust, and manager of its Bennington branch. The bank, with which the College has its account, has pledged \$8,000 as an expression of support and confidence in Bennington's 50th Anniversary capital campaign. Other in-

stallments will be paid this year and next. In background are Rebecca B. Stickney '43, campaign director, James Vanderpol, vice president for finance and administration, and Peter Donovan Jr., chairman of a local development committee for the Bennington community.



## A message from Virginia Todahl Davis '40, national chairman of campaign's Year II

Well, things are very much under way. As I write here at home in spring-like mid-January weather, it is hard to grasp the fact that not even the final report dates for Vermont, Connecticut, Washington, DC/Maryland have yet occurred. But by the time you all read this, they will have, and the 50th Campaign will largely be over in those areas.

Massachusetts will be completed in mid-February, California North and South are being launched next week. By mid-March, New Jersey and Greater New York — whose campaigns begin in early February — will be finished by mid-April. Maine, New Hampshire and Rhode Island are under way. A meeting is tentatively set for the Greater Philadelphia area for late February. Then we're off to the Midwest and the South (Chicago,

Cleveland, Detroit, Cincinnati and Miami).

Our structure for this every-alumna/us-solicitation is working well. The class chairmen are doing their jobs superbly. Some have needed a bit of prompting, but everyone who said she/he would take on the responsibility is following through. The class heads and helpers (those doing the soliciting) are hard at it. The results of their labors are good so far. A full report of money raised by class and area will be printed in next month's Newsletter, and let it suffice for the moment to record with you that of the \$3,700,000 now standing in the 50th Fund, \$1,216,500 has been given by alumnae/i.

To all you workers and would-be workers: Press on! You are doing wonderfully well. To all you alumnae/i those workers are soliciting: Be thoughtful of them, look hard at yourself and give careful consideration to their solicitation.

## REUNION MEMO

**TO:** Bennington Alumnae - Classes of 1945 through 1960

**FROM:** Muriel Seelye Heineman '47  
Joan Rothbarth Redmond '54  
Cora Gordon Silberman '60  
Patsy Rogers '60

**RE:** The Builders Reunion, May 16, 17, 18, 1980  
The 25th Reunion for the classes of '54, '55, '56

Last year the Pioneers (alumnae from the classes of 1936-44) staged a spring reunion at the College as part of Bennington's 50th Anniversary celebration. Being planned now is the spring 1980 reunion—this one for *The Builders*, that generation of alumnae (1945-60) which secured Bennington's reputation as a college of academic excellence and which built the curriculum upon which that reputation rests today.

Within the general time frame of the celebration of Bennington's 50th Anniversary three classes, '54, '55 and '56, will mark their 25th reunions. During the weekend, President and Mrs. Murphy will be hosts at an At-Home in honor of these classes.

A planning committee has been at work. There have been discussions with students, faculty and administrators. We are working out a program which will, we think, not only bring us up to date on work going on at the College, but which will provide us with both time and place to share with each other discussion of our own work, our problems, our hopes, our views on being a woman in today's world, our views on how our Bennington educations serve (or do not serve) us. Do plan to come! Husbands/roommates are, of course, invited.

Mark your calendar. Reserve May 16, 17 and 18 for a return to Bennington. A detailed program, registration card, and other information will follow soon.

## Comments from alumni

*Dear Chairman of the Bennington College Capital Funds Drive:*

*Enclosed is my check for the Capital Funds Drive. It is given in lasting gratitude to my teachers. They opened vistas for me and stimulated my curiosity. I have continued to build on what they taught me. So thank you, Thomas Brockway, Bob Coburn, Peter Drucker, Frances Fergusson, Erich Fromm, Nora Hasenclever, John Lydenberg, Simon Moselsio, Charles Smith.*

*GBB, New Jersey*

*I am pleased to enclose a check for the Bennington College 50th Anniversary Fund, representing our family contribution for the year 1979.*

*Recently I received the Anniversary brochure, may I take this opportunity to say: Bravo! I can't tell you what a feeling of relating it gave me—as I am sure it did for others who were fortunate enough to participate in this rare learning experience. Our campaign can't help but be a success, as I am sure there are many "who value the creative effort highly . . . and find a rare place in Bennington College where it is encouraged to grow. . ."*

*As far as earmarking the enclosed contribution—please feel free to use these funds where they will best serve the needs of the College. Although I did not graduate from Bennington (due to personal circumstances), I have always considered it a special place where I received a lifetime gift: a love of learning.*

*Best of luck with all your campaign efforts. It is sure to be a great success.*

*MPM, Connecticut*

*I would be happy to increase my gift by twice if by next January I am gainfully employed full time. I owe the College a great debt.*

*BIN, Massachusetts*

## Named Funds

In the October Newsletter we reported on various funds which had been established by alumni in honor of former faculty or alumni, and all of which were part of the 50th Anniversary Fund. Here now is an up-to-date report on those various Funds, as well as the announcement of three recently established funds.

	October Amount	Current Amount
The Ernestine Cohen Meyer Visiting Fellowship		\$197,800
The Ben Belitt Lectureship	\$100,000	100,000
The Catharine Osgood Foster Fund	95,00	117,100
The Elizabeth Reed Keller Memorial Exhibition Fund	8,600	14,560
The Ella Woodner Macey Scholarship Fund	5,000	5,000
The Gregory Tucker Memorial Scholarship Fund	24,450	28,180
The Sandra (Kesselman) Slotnik Scholarship Fund		12,400

### New Funds

The Barbara and Lewis Jones Teaching Fund	\$ 33,400
The Marianna Lowell Barzun Fund	10,000
The Esther Kuh Askow Memorial Scholarship Fund	2,800

**More 50th campaign news appears on Page 4 of this issue**