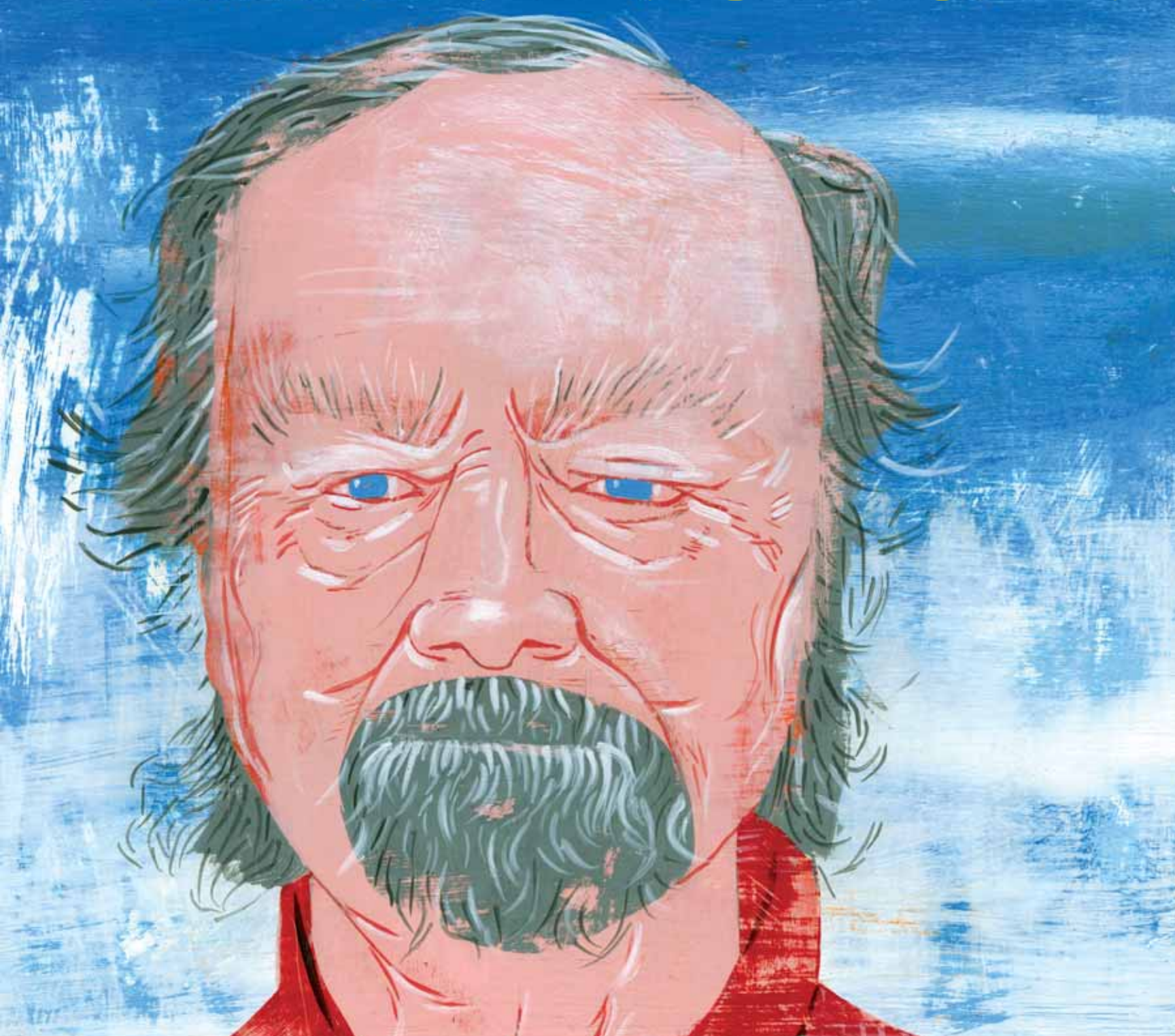


fall 2006/winter 2007

# BENNINGTON



Bennington Writer-In-Residence Donald Hall  
Named U.S. Poet Laureate



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**ON THE COVER:**  
 An illustration by Matthew Bandsuch of poet Donald Hall. Hall, who became the U.S. Poet Laureate this year, has been writer-in-residence at the Bennington Writing Seminars since 1994. See pages 11-13 for some of his poems.

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# Borges and Mathematics

by Jen Hinst-White '02



"JORGE LUIS BORGES, 1973" © PEDRO MEYER



## POSTCARD FROM THE CLASSROOM

*One of the most important writers of the 20th century, Jorge Luis Borges wrote stories and essays addressing philosophical, metaphysical, and mathematical questions. Faculty members Jonathan Pitcher (Spanish) and Jason Zimba (physics) recently combined their expertise in a course called Borges and Mathematics, which taught Bennington students to read Borges “differently and better.” Here is a postcard from that class to you.*

In fall 2004, Jonathan Pitcher and Jason Zimba, both in their first term teaching at Bennington, were apple picking with their families when they discovered they’d had the same idea.

“The way I understand it is we had both been thinking about this for a long time,” says Zimba, who teaches physics and mathematics at the College. “I always thought my experience of reading Borges was inescapably different because I was a mathematician, and I wondered: If you brought the math out into the open for people who were more literary, would it lead to new readings or new questions?” Pitcher, a faculty member in Spanish and a scholar of Latin American literature and philosophy, had been mulling over the connections between Borges and mathematics for quite a while and was equally interested.

Both men were intrigued by the idea of a class that explored those connections. Not incidentally, Zimba says, “I came to Bennington because I’d heard you could do this kind of stuff. I wanted to see if it was true.”

Borges, born in Argentina in 1899, wrote both poetry and prose. He is perhaps best known for the pieces he called *ficciones*—“fictions”—short, fictional works in a variety of forms, including reviews of imaginary books, philosophical questions couched in detective stories, mock essays by invented characters, forays into made-up places. “The stories are an amazing achievement,” Zimba says, “in that they’re animated by these abstract logical or mathematical puzzles, but they are located in extremely concrete settings.”

Pitcher and Zimba set about structuring the class in phases, according to four major mathematical ideas Borges incorporated into his work. “After Jason outlined the math,” Pitcher says, “I collected all the material by Borges I could find that was relevant to it. The idea was to teach a viable class on math and a viable class on Borges. We both attended each class and did each other’s homework.” Both Pitcher and Zimba are quick to emphasize that the course was not an attempt to sneak math into a literature class,

but rather to thoroughly study the mathematical ideas—“These things were not trivial concepts,” Zimba says—and see what questions came out of reading the work from that perspective.

In Borges’s story “The Library of Babel,” he conceives a library that contains every possible book with every possible combination of letters. Assuming all the books are of the same length, the class examined how many books that would be, and if they were emptied out into the known universe, how much of a dent you would make in the collection. The answer to the first question is a number so long it fills a book in itself. The answer to the second question: Not much of a dent at all.

“We also spent a fair amount of time talking about infinity,” Zimba says. “We looked at the actual way that mathematicians define orders of infinity. It raises questions like, Did Borges know any of this math? Was he taking inspiration from it or did he really know it?”

“Borges is so profound, so broad, that you can’t encapsulate it,” Pitcher says. “Jason and I would discuss on our own before teaching each class, just to see if we were on the same page, but when we got to the classroom, the students always took it in other directions. There’s no way you can close him down in a neat fashion, and these were very open, interactive, discussion-based classes. Our students spent hours in the library trying to track down every intertextual reference they could. Sometimes the math confirmed what we already believed about the story, and sometimes it gave the story greater impact by offering us more context.”

“One of the most interesting connections came from a student who wrote a tremendously insightful paper that I think he should publish,” says Zimba. “Among other things, he took some critics to task for sweeping the mathematics under the rug. The class was an experiment to see if any new ideas in criticism would come out, and having that kind of thing happen made it really worth it.”



University of Michigan Press has just released the second edition of *The Stuff of Fiction: Advice on Craft* by **Doug Bauer**. The book has been expanded and includes sample exercises.

At the end of July, Kasser Theater in Montclair, NJ, hosted a special workshop presentation of Act II of *Animal Tales*, “an opera musical for the young and the young at heart” with music by **Kitty Brazelton** and a book and lyrics by George Plimpton.

*Mass*, by **Nick Brooke**, was performed in April in the College’s Margot Tenney Theater. In the spirit of parody Masses from the 16th century, Brooke’s *Mass* manipulates samples of pop songs from the last 30 years.

A Creach/Company dance concert performed in New York City by the all-male troupe of **Terry Creach** was described in a November *New York Times* review as “gorgeous.”

**Roberto de Lucca** composed the Italian preface to Giorgio Marchetti’s book *Il nuovo Borzacchini*, published in June. He also recently completed an article and translation for *The Journal of Italian Translation*.

In May **Mansour Farhang** was installed as the Catharine Osgood Foster Chair for Distinguished Teaching, an endowed chair established in honor of former faculty member **Catharine “Kit” Osgood Foster**.

Over the summer **David Gates**, **Major Jackson**, and **Liam Rector** taught writing workshops at the Fine Arts Work Center in Provincetown, MA. Rector, along with **Sven Birkerts**, **Susan Kinsolving**, and **Timothy Liu**, will appear at the spring conference of the Association of Writers and Writing Programs on a panel addressing “The ‘I’ in Contemporary Poetry, Its Intersections with the Autobiographical and the Fictive.”

**Amy Hempel** was interviewed by *Powells* in April and published a new short story titled “Sing To It” in the July issue of *O* magazine. Hempel’s latest publication, *The Collected Stories of Amy Hempel*, received a plethora of reviews, including one in *The New York Times Book Review* beginning, “Read this book.” The collection boasts an introduction by **Rick Moody**.

*Falling Palace*, the latest book by **Dan Hofstadter**, was recently named a *New York Times* Editor’s Choice and a finalist for the 2006 PEN Award for nonfiction.

In September, **Kirk Jackson** took seven of his students to the Tennessee Williams Festival in Provincetown, MA, where they performed an original piece by Bennington trustee **Carson Efird ’05** entitled *Road to Paradise*. This winter he will direct *Take Me Out* by Richard Greenberg at Capital Rep in Albany, NY. At Studio Theater next May, he will direct Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead*, Studio Theater’s offering in an upcoming Shakespeare Festival.

The American Scandinavian Foundation in New York recently recognized photographer **Jonathan Kline** with a Fine Arts Award, which allowed Kline to spend his summer in the Arctic Circle creating extended exposures of the orbiting sun for his *Ecliptics* Project.

Poet A.R. Ammons was the subject of **David Lehman**’s article titled “God Is the Sense the World Makes Without God,” published in May by *American Poetry Review*.

*American Movie Critics*, a movie review collection edited by **Phillip Lopate** was itself reviewed by Clive James in a June *New York Times Book Review*.

Former MFA Writing Seminars teacher **E. Ethelbert Miller** will be interviewed by Elizabeth Alexander at The New School in December as the Cave Canem featured poet for the next Legacy Conversation.

Poet **Ed Ochester** has earned the Association of Writers & Writing Programs’ 2006 George Garrett Award for Outstanding Community Service in Literature. The award was a tribute to Ochester’s “exceptional donations of care, time, labor, and money to support writers and their literary accomplishments.”

In addition to lecturing in April at the San Francisco Art Institute, **Laura Parnes** received a fellowship from the Sally and Don Lucas Artists Programs at the Montalvo Arts Center in Saratoga, CA, and a solo screening called *The Immoral Majority* at The Pacific Film Archives, Berkeley Art Museum.



Her video art also appeared in a group exhibition in May at Participant Inc. titled *Ridykeulous*.

A spring show at the Paula Cooper Gallery in New York called *An Ongoing Low-Grade Mystery* and a summer exhibition called *Turtle* at Chelsea Space in London both featured the work of **Ann Pibal**, a 2006 New York Foundation for the Arts fellow in painting. Pibal also participated in a collaborative project called *Re-Generation Room* at Brooklyn's LMAK Projects. In September her work was among that of several young abstract artists as *The Difficult Shapes of Possible Images* at ZieherSmith Gallery in New York.

Last January, **Miroslava Prazak** gave a public lecture at the University of Waterloo in Canada, called "Making the Cut: A Kenyan Community Confronts the Tradition of Female Circumcision." The lecture concerned the controversial practice in the context of Kuria society in Kenya, where Prazak has conducted fieldwork since 1984.

In addition to directing *Lemkin's House* by Catherine Filloux at Vittal Theatre in New York, **Jean Randich** recently directed the National Asian American Theater Company's production of *The Dispute* by Marivaux at Abingdon Theatre, NYC. Called "beautifully modulated and often riotous" by *Backstage*, *The Dispute* included acting by **Annabel LaLonde '08** and costume design by **Kirian Langseth-Schmidt '07**.

**Sue Rees** designed sets for both of Randich's aforementioned productions. Over the summer, Rees also created sets for *At Said* by Gary Winter at New York City Public School #122, *Alice the Magnet* by Erin Courtney at the Ohio Theatre, and *Millicent Sculworthy* by Rob Handel as part of the New York Summer Theatre Festival on Theatre Row. She also re-staged *Fare Well* by Nugent+Matteson Dance in Miami Beach as part of the Florida Dance Festival.

Former faculty member **Stephen Sandy** recently received one of eight 2006 Academy Awards in Literature from the American Academy of Arts and Letters.

A February *San Diego Union-Tribune* and the June *Dance* magazine included articles on the Emergent Improvisation Project of **Susan Sgorbati '72, MFA '86**. The improvisations were

most recently performed on June 25 in Boston at the International Conference on Complex Systems. More than 700 researchers—including neuroscientists, physicists, and evolutionary biologists—attended the conference.

In July, **Elizabeth "Betsy" Sherman** traveled to New Orleans to present a paper at the Joint Meeting of Ichthyologists and Herpetologists. The paper, titled "Physiological differences among newts from ponds of different pH" was coauthored by **Katie Stoop '06**.

**Bruce Williamson** recently played on the soundtrack for the new Julie Taymor film *Across the Universe*, which features Elliot Goldenthal's arrangements of Beatles tunes. Williamson also appears onscreen as a member of the Circus Band. Over the summer, Williamson was joined by **Rachel Rosales** in the Taymor production of *Grendel*—the opera adapted from former Bennington teacher **John Gardner's** novel—at the Lincoln Center Festival.

The American Academy of Arts and Letters recently honored former faculty member **Arturo Vivante** with the Katherine Anne Porter Award and **Tom Bissell** with a 2006–07 literature residency at the American Academy in Rome. Bissell recently reviewed a book in *The New York Times Book Review* about one man's trek across Afghanistan in 2002.

**Jason Zimba** wrote an article on statistical mechanics entitled "Cooling of an Ideal Gas by Rapid Expansion," which appeared last spring in the *American Journal of Physics*.





# The Shawn Boys Move Beyond Puppet Shows

*A Bennington teacher since 1985, composer and pianist Allen Shawn has said, “The one thing my students should do is sit with me and listen to music. ‘What am I supposed to get from this?’ It’s Mozart’s symphony. You’re supposed to attend to it.” Allen Shawn and his brother Wallace Shawn, an actor and playwright, collaborated in childhood on puppet shows and more recently on the operas In the Dark and The Music Teacher. On February 19, 2006, an article by Liesl Schillinger appeared in The New York Times explaining how The Music Teacher, which was completed in 1983, received its premier in New York on March 6, 2006. Below is an excerpt.*

Last year Wallace got a call from the New Group artistic director Scott Elliott, who directed the 2003 revival of “Aunt Dan and Lemon” and directed Wallace last year in a revival of David Rabe’s “Hurlyburly.” “He asked me basically, ‘Do you have anything in a drawer that I haven’t read?’ Well there was a drawer, and there was something in it,” Wallace said.

Mr. Elliott wanted to produce the play, and the Irish theater, opera and film director Tom Cairns, who had also read it, agreed to direct it.

“It’s very modern,” Mr. Elliott said, “really classical opera and a complicated and emotionally charged play. I thought it was incredible that it wasn’t done years ago, and I was jealous that I wasn’t directing it.” Mr. Elliott is directing three shows this season, including “The Threepenny Opera” in April with a new translation by Wallace Shawn.

Mr. Cairns, who directed a revival of “Aunt Dan and Lemon” in 1999 as well as the recent film version of “Marie and Bruce,” considers himself “a seasoned Shawnite.”

“There’s something about the two of them being brothers and having done their puppet shows all their lives,” he said.

In the rehearsal room in early February, Mark Blum, who plays the older teacher, stands by a piano contemplating his younger self (Wayne Hobbs), who sits with a voluptuous woman (Rebecca Robbins). “All I’d ever wanted was to collect some memories of moments I’d liked,” he reflects. “I was gloating over my piled-up hoard and running my treasures through my fingers, so to speak.”

Both brothers have made some revisions. “When I get some words from Wall, I literally salivate at the thought of setting these words to music,” Allen said.

Wallace put in, “We each recognize the other as the ruler of his own sphere.”

He added: “It’s amazing to be collaborating with Allen, and it’s also amazing to be collaborating with myself from 23 years ago. I’m in a wilder mood than I was then, I feel goofier today than I was then; I’m prepared to do something that might be ridiculous and to see how it goes, whereas I fundamentally took myself more seriously in 1983.”

Neither brother has a good answer for why they waited so long to revive a creative partnership that they say meant so much to them. “Time has passed with shocking, astounding speed,” Wallace said, “All of the sudden it’s 2006, and I wish we’d written six operas together by now but we haven’t.” He added sheepishly, “I honestly didn’t realize that you could misplace 20 years without even realizing it.”

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Allen Shawn (left) with Wallace Shawn.



TONY CENICOLA



# Harold Kaplan, at 90, Looks Back

by Lise Johnson '01

At 90 years old, former Bennington literature faculty member Harold Kaplan has just published his fifth book, *Poetry, Politics & Culture: Argument in the Work of Eliot, Pound, Stevens & Williams*. Volume three in a set that includes *Democratic Humanism & American Literature*, published in 1972, and *The Passive Voice: An Approach to Modern Fiction*, from 1965, the new book revisits the philosophy of literary education Kaplan believes he and his students exemplified at Bennington.

Kaplan was a young poet living in a cramped West Village apartment when two of his friends—alumnae of Bennington—sized him up: “You belong at Bennington. That’s where you should be teaching. You look just like Frances Ferguson!” (Ferguson was a Bennington drama teacher.) Kaplan had been drafted into teaching English composition to GIs at Rutgers, where his three-year teaching stint was now almost up. Having received degrees from the University of Chicago and subsequently served in the Air Force, Kaplan had surprised himself by liking to teach. But without dropping poetry and getting a PhD, how and where could he do it?

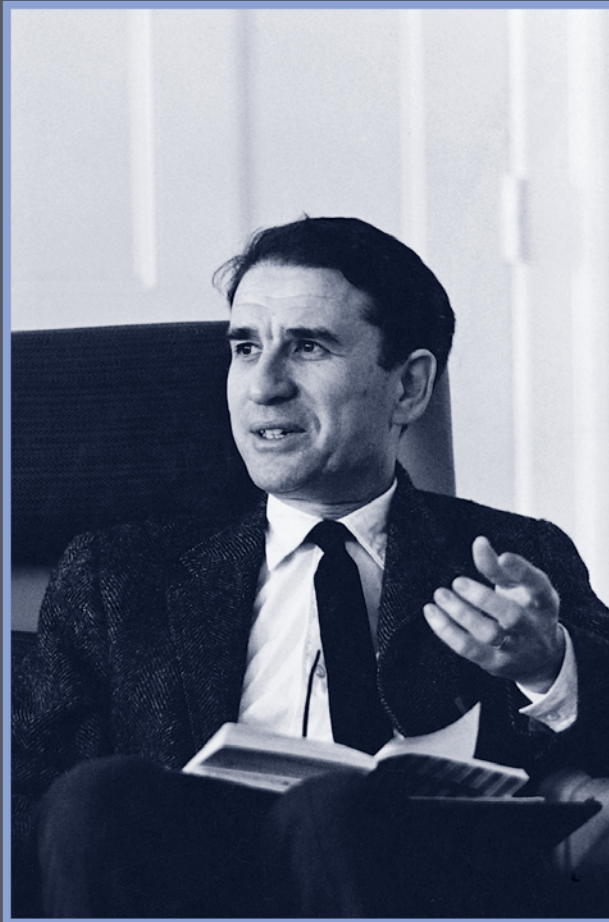
“The writers in the Village knew about Bennington,” Kaplan remembers. “It had a reputation among all literature people. Auden came there. Poets and critics who were our gods and published not in the scholarly journals but in the literary journals taught there.” When a Rutgers colleague invited Kaplan to join him for his interview at Bennington, Kaplan enthusiastically went along and, at a faculty gathering, rubbed elbows with Ben Belitt, Kenneth Burke, Stanley Kunitz, and Howard Nemerov—“a stellar bunch, people I knew in advance as rising literary lights.” Bennington declined to hire Kaplan’s colleague, but soon afterward let Kaplan know about another literature opening. In 1949, the writer found himself in what he remembers as an academic Eden.

“Something creative was going on. The students were making discoveries. They were seeing things and saying things. It was give-and-take all the time. And I felt almost inflamed by things that were happening, not just in the classroom, but afterward when I came to think about them.” Kaplan recorded these joint discoveries in a journal and eventually drew from that journal to write three books calling for a humanist poetics.

Rather than view literature from a political perspective—as teachers are wont to do these days—people, he says, should approach politics from a literary perspective. “The poetics of Wallace Stevens, accented in the work of William Carlos Williams, is the poetics of a liberal democratic society—period. The literary approach does not feature the struggle for power as its chief thematics.”

As long as politics doesn’t distort the pursuit of academic ideals, the struggle for power won’t plague student/teacher relationships, he believes. “This is what Bennington meant to me: the kind of teaching relationship that is possible between instructor and student, characterized by trust—deep trust—intellectual confidence, and intellectual respect and admiration.” A measure of the bonds Kaplan forged with some of his students was their recent turnout at his 90th birthday party. “I hadn’t seen some of them in about 35 years, and it was as if I’d left them

only a week before.” Among the crowd were **Bonnie Costello ’72**, a professor of modern American poetry at Boston University, **Jane Larkin Crain ’70**, a critic and writer, and **Ellen Pollak ’70**, a professor of English at Michigan State University and chair of its graduate program in English. **Sharon Cameron ’68**, the William R. Kenan Jr. Professor of English at Johns Hopkins University, couldn’t make it, but sent her mentor a written toast. All the women had gone into literature. “To me, they are wunderkind,” says Kaplan, “blessings to the life of a teacher.”





# alumni & faculty bookcase

## NONFICTION

**Peter Bergstrom '74**

*Underwater Grasses in Chesapeake Bay & Mid-Atlantic Coastal Waters: Guide to Identifying Submerged Aquatic Vegetation* (Maryland Sea Grant, 2006)

**Patricia (Prandini) Buckler '70**

*The Scrapbook in American Life* (Temple University Press, May 2006)

**Harold Kaplan**, former literature faculty  
*Democratic Humanism in American Literature* (Transaction Press, June 2005)  
*Poetry, Politics & Culture: Argument in the Work of Eliot, Pound, Stevens, & Williams* (Transaction Press, May 2006)  
For an article about Kaplan, see page 7.

**Isabelle Kaplan**, former literature and languages faculty; former director of the Regional Center for Languages and Cultures  
"Form and Subject Matter(s): Grammar in the Content-based Classroom" in *Language and Culture Out of Bounds: Discipline-Blurred Perspectives on the Foreign Language Classroom* (Custom Publishing, January 2006)

**Eliza Wood Livingston '65**

*Living with Colon Cancer: Beating the Odds* (Prometheus Books, September 2005)

**Phillip Lopate**, MFA Writing Seminars faculty  
*American Movie Critics: From the Silents Until Now* (Library of America, March 2006)  
An exhaustive compendium compiled by editor Lopate, *American Movie Critics* provides cineastes with an extensive collection of film essays, theory, and criticism from cinema's first century. While it contains pieces by notable critics such as Andrew Sarris and Pauline Kael, this anthology provides a multifaceted portrait of film criticism, as it includes reviews by lesser-known, but nevertheless important, critics and literary luminaries such as Carl Sandburg and James Baldwin.

**Elanor Lynn '89**

*Cozy Knits for Cuddly Babies* (Hearst, January 2006)

**Robin Neidorf MFA '96**

*Teach Beyond Your Reach: An Instructor's Guide to Developing and Running Successful Distance Learning Classes, Workshops, Training Sessions and More* (Information Today, May 2006)

**Michael Pollan '76**

*The Omnivore's Dilemma: A Natural History of Four Meals* (Penguin Press, April 2006)  
Pollan's follow-up to *The Botany of Desire* is a scrupulously researched tome that examines our "national eating disorder" and reveals what it is, exactly, that we eat when we go to McDonalds, purchase food from an organic farmer, or hunt/gather ingredients in the wild. For an excerpt of Pollan's book, please see page 18.

**Susanne (Snyder) Rappaport '66**

*Messages from a Small Town: The Photographs of Neil Rappaport* (Vermont Folklife Center, July 2005)  
Documentary photographer and former visual arts faculty member (1970–98) Neil Rappaport chronicled the evolution of Pawlet, VT, during the latter part of the 20th century. *Messages*, compiled by the photographer's widow, is comprised of some of Rappaport's finest work. The volume also juxtaposes the more contemporary images with historical photographs taken by two Pawlet women during the early 1900s. This fall, the Bennington Museum hosted *In Place: The Photographs of Neil Rappaport*, which featured many photographs found in this volume.

**Laurel Saville MFA '04**

*Design Secrets: Furniture: 50 Real-life Projects Uncovered* (Rockport Publishers, May 2006)

**Jason Shinder**, MFA Writing Seminars faculty  
*The Poem that Changed America: "HOWL" 50 Years Later* (Farrar, Straus and Giroux, March 2006)

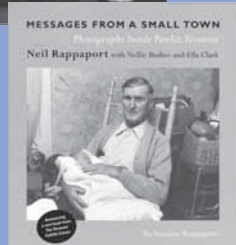
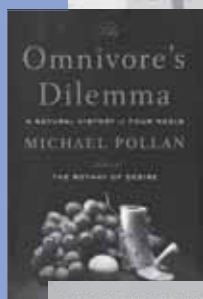
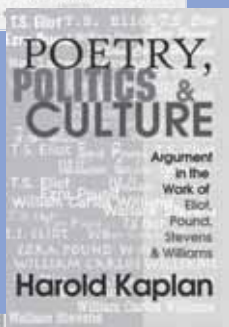
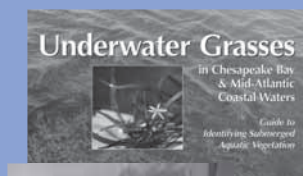
**Steven Smolinsky '75**

*Conversations on Networking: Finding, Developing, and Maintaining Relationships for Business and Life* (Forever Talking Press, 2006)

**Deborah Symonds '73**

*Notorious Murders, Black Lanterns, and Moveable Goods* (University of Akron Press, May 2006)

**Dan Wakefield**, MFA Writing Seminars faculty  
*The Hijacking of Jesus: How the Religious Right Distorts Christianity and Promotes Prejudice and Hate* (Nation Books, March 2006)





**Margot (Adler) Welch '61**

*Promising Futures: The Unexpected Rewards of Engaged Philanthropy*  
(I Have a Dream® Foundation, May 2006)

**Virginia (Fisher) Yaffe '73**

*Butterfly in a Net: Memoir of a Maze*  
(iUniverse, April 2006)

**FICTION**

**Jaime Clarke MFA '97**

*Vernon Downs* (Impetus Press, November 2006)  
Clarke's second novel follows James Wells, who has planned his future according to the career of his favorite writer, Vernon Downs. Clarke calls the book a roman à clef about his time at Bennington.

**Eden Collinsworth '74**

*It Might Have Been What He Said*  
(Arcade Publishing, June 2006)  
Former publisher of Arbor House Books and current vice president and director of cross-media business development at Hearst Corp, Collinsworth has published her first novel. It tells the tale of a publisher who falls in love with an older, gifted, and profligate Southern writer.

**Kiran Desai '93**

*The Inheritance of Loss: A Novel*  
(Atlantic Monthly Press, January 2006)  
In her second novel, Desai examines the lives of several Indians whose worlds are engulfed by the burgeoning Nepalese independence movement. An exploration of cultural identity, globalization, and the widening rift between rich and poor, *The Inheritance of Loss* is a "stunning" and "contemplative" novel, according to a starred review in *Publishers Weekly*, and an "extraordinary" achievement, according to *The New York Times*. The book just received the Man Booker Prize.

**Peter Grandbois MFA '03**

*The Gravedigger*  
(Chronicle Books LLC, June 2006)  
Juan Rodrigo has a knack for conversing with the recently departed. In Grandbois's debut novel, Rodrigo, gravedigger for an Andalusian village, tells his own tale of work and fatherhood in addition to the stories told to him by his deceased charges. "This luminous first offering brims with earthy humor and heart," notes Allison Block in a starred review for *Booklist*.

**Amy Hempel, MFA Writing Seminars faculty**

*The Collected Stories of Amy Hempel*  
(Scribner, May 2006)  
Restoring all of her four-story collections to print, this compendium, which *Publishers Weekly* gave a starred review, offers readers a chance to become reacquainted with the precise prose of Amy Hempel. *Booklist* writes of Hempel: "She has never imitated, never been just a somewhat anonymous member of a pack of talented storywriters. She is an original, having found—and kept—her unique way of expressing her not so much cut-and-dried as deeply penetrating vision."

**Gloria (Bussel) Koster '72**

*The Peanut-Free Café*  
(Albert Whitman Publishers, March 2006)

**Shawn MacKenzie '76**

*The Care and Feeding of Dragons: An Illustrated Guide to Alternative Pet Maintenance, Book One* (Windstorm Creative Ltd., May 2006)  
*In the Company of Unicorns: An Illustrated Guide to Alternative Pet Maintenance, Book Two* (Windstorm Creative Ltd., November 2006)

**Susanna Reich '75**

*Penelope Bailey Takes the Stage*  
(Marshall Cavendish Children's Books, April 2006)

**POETRY**

**Kristina (Brightenback) Baer '69**

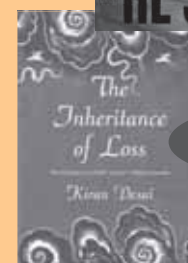
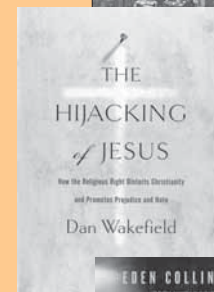
*Captured Views*  
(Third & Elm Press, July 2006)

**Linda Gregg, MFA Writing Seminars faculty**

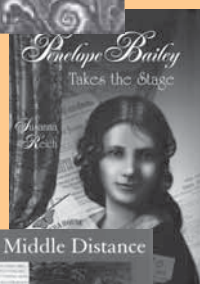
*In the Middle Distance*  
(Graywolf Press, February 2006)

**Donald Hall, MFA Writing Seminars writer-in-residence**

*White Apples and the Taste of Stone: Selected Poems 1946-2006* (Houghton Mifflin, April 2006)  
For selected poems by Hall, see pages 10-13.



Man Booker Prize-Winner









# ❧ DONALD ❧

“I see no reason to spend your life writing poems

unless your goal is to write great poems,” wrote Bennington writer-in-residence Donald Hall in his essay “Poetry and Ambition.” On June 14, 2006, the Librarian of Congress named Hall the Poet Laureate of the United States.

For more than half a century Hall’s 50-plus books of poetry, prose, drama, essays, and children’s books have earned praise—at times in the form of Guggenheim Fellowships, the National Book Critics Circle Award, and the Caldecott Medal. Hall has been with the Bennington Writing Seminars since 1994. The third member of the Bennington College community to serve as Laureate, he follows former Bennington College faculty members Stanley Kunitz, who served from 1974–76 and 2000–01, and Howard Nemerov, who served from 1963–64 and 1988–90.

Hall resides at Eagle Pond Farm, his grandparents’ farm in Wilmot, New Hampshire, where he spent most of his 22-year marriage to renowned poet Jane Kenyon. Kenyon, who also taught at the Bennington Writing Seminars, died of leukemia in 1995. Hall’s memoir of their marriage, *The Best Day the Worst Day: Life with Jane Kenyon* appeared last year.

Following are poems from *White Apples and the Taste of Stone*, Hall’s latest book and a selection of poems that, according to *The New York Times Book Review*, “tells a story that is essentially reassuring: art and love are compatible, genius is companionable, and people stand by one another in the end.”

# ❧ HALL ❧

c o m p a n i o n a b l e   g e n i u s



## NAMES OF HORSES

All winter your brute shoulders strained against collars, padding  
and steerhide over the ash hames, to haul  
sledges of cordwood for drying through spring and summer,  
for the Glenwood stove next winter, and for the simmering range.

In April you pulled cartloads of manure to spread on the fields,  
dark manure of Holsteins, and knobs of your own clustered with  
oats.

All summer you mowed the grass in meadow and hayfield, the  
mowing machine  
clacketing beside you, while the sun walked high in the morning;  
and after noon's heat, you pulled a clawed rake through the same  
acres,  
gathering stacks, and dragged the wagon from stack to stack,  
and the built hayrack back, up hill to the chaffy barn,  
three loads of hay a day, hanging wide from the hayrack.

Sundays you trotted the two miles to church with the light load  
of a leather quartertop buggy, and grazed in the sound of hymns.  
Generation on generation, your neck rubbed the window sill  
of the stall, smoothing the wood as the sea smooths glass.

When you were old and lame, when your shoulders hurt bending  
to graze,  
one October the man who fed you and kept you, and harnessed  
you every morning,  
led you through corn stubble to sandy ground above Eagle Pond,  
and dug a hole beside you where you stood shuddering in your  
skin,

and laid the shotgun's muzzle in the boneless hollow behind your  
ear,  
and fired the slug into your brain, and felled you into your grave,  
shoveling sand to cover you, setting goldenrod upright above  
you,  
where by next summer a dent in the ground made your  
monument.

For a hundred and fifty years, in the pasture of dead horses,  
roots of pine trees pushed through the pale curves of your ribs,  
yellow blossoms flourished above you in autumn, and in winter  
frost heaved your bones in the ground—old toilers, soil makers:

O Roger, Mackerel, Riley, Ned, Nellie, Chester, Lady Ghost.





## WEEDS AND PEONIES

Your peonies burst out, white as snow squalls,  
with red flecks at their shaggy centers  
in your border of prodigies by the porch.  
I carry one magnanimous blossom indoors  
and float it in a glass bowl, as you used to do.

Ordinary pleasures, contentment recollected,  
blow like snow into the abandoned garden,  
overcoming the daisies. Your blue coat  
vanishes down Pond Road into imagined snowflakes  
with Gus at your side, his great tail swinging,

but you will not reappear, tired and satisfied,  
and grief's repeated particles suffuse the air—  
like the dog yipping through the entire night,  
or the cat stretching awake, then curling  
as if to dream of her mother's milky nipples.

A raccoon dislodged a geranium from its pot.  
Flowers, roots, and dirt lay upended  
in the back garden where lilies begin  
their daily excursions above stone walls  
in the season of old roses. I pace beside weeds

and snowy peonies, staring at Mount Kearsarge  
where you climbed wearing purple hiking boots.  
"Hurry back. Be careful, climbing down."  
Your peonies lean their vast heads westward  
as if they might topple. Some topple.

## THE HARD MAN

My father wept easily,  
laughed loudly when his friends teased him,  
and blustered like a basso—  
but *his* father was "a hard man."

H.F. was strict, handsome,  
silent, and severe. When his stallion  
Skylark ran away  
with my young uncle and threw him, H.F.  
galloped to a stop  
beside his son's body, bellowing, "Are  
you trying to kill  
the horse?" I remember the time we called  
on H.F. after church  
to find him sitting upright, staring  
straight ahead without  
expression, as my uncle cut his boot  
away with the carving  
knife that sliced white and dark at Christmas;  
I remember the leather  
curling like a black rose petal.  
That morning Skylark  
slipped on clear ice that H.F. neglected  
to notice, and the horse,  
falling, rolled on his leg. Jagged pink  
bone was sticking out  
through H.F.'s paper-white leg skin as he  
sat stiff, resolute,  
without complaint or excuse for error.

*"Names of Horses," "Weeds and Peonies," and  
"The Hard Man," from White Apples and the  
Taste of Stone: Selected Poems 1946–2006 by  
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MAUDE MAGGART '97  
SINGS

# Beyond Compare

by Lise Johnson '01

EVAN NESBITT





## “Part of the appeal of this music

is the fact that it is almost a secret,” **Maude (Amber McAfee) Maggart '97** told the *Los Angeles Times* in February 2006. “It’s not heavily promoted. There are no cabaret videos out there. There are no billboards with our faces on it. It’s really just you as a performer and the audience. You’re emotionally naked in front of them, and they’re only 10 feet away from you in a small room. It’s high art if it’s done the right way.”

For Maude Maggart, navigating between extroversion and reserve, performance and privacy, led to a small stage with a single, hot light—cabaret. Her audience is larger than it looks; the Gardenia Restaurant and Lounge in Los Angeles and the Oak Room at New York City’s Algonquin Hotel are smaller than concert halls but host Maude for long stretches. And since performing on “A Prairie Home Companion” in 2005, winning a *Time Out New York* Award for special achievement, and appearing on NPR’s *Weekend Edition* early this year, her audience has only grown. In a phone conversation on the afternoon her Battery Park concert is moved to Stuyvesant High School due to rain, I ask Maude what she thinks of the media attention she’s receiving.



"I love it. They've been very generous and good." But what about the extreme emphasis, I point out uneasily, on her sex appeal? She laughs. Musically. "They're saying that more now. I feel freer. Before, I felt reluctant to abandon the shy ingénue persona. Now that's all gone! I've let it all out!" Now *I'm* laughing. There's nothing like a beautiful, young, love-song singer to make you comfortable with, well, your feelings.

Nor am I the only one she puts at ease. The reviews of her music in, among other publications, *The San Francisco Chronicle*, *The Village Voice*, and *Newsweek*, are notably liberated. Stephen Holden of *The New York Times* gave her mystique the following paragraph in October 2005: "Ms. Maggart's aura of chaste glamour contributes to the spell. Demure and milky-skinned, her dark hair cascading in ringlets below her shoulders, she embodies the



CELIA COLTON

ideal of a well-born Victorian maiden—Americanized, of course, but nevertheless the sort of woman you might imagine while reading a Wilkie Collins novel." In February 2006, he went further: "Ms. Maggart suggests a shadowy film-noir siren: the bewitching, underage daughter of a wealthy, upright family who secretly moonlights as a nightclub chanteuse and consorts with gangsters."

Maude and I both entered Bennington in 1993 and lived in Canfield. It feels good, when I speak with her, to share some

vivid memories I've carried around. Over the din in Greenwall once, a glistening ribbon of Mozart's "Magic Flute" swirled from what turned out to be her lips, which then, lamentably, closed. She remembers other things. "I loved my Spanish class. I was obsessed with Spanish." Wasn't she a singer? I persist. "I sang some art songs. Higher-register musical theater stuff. Lighter soprano side. A couple of Puccini things." She brings the conversation back to Spanish, offering the most telling recollection: "I had that Linda Ronstadt album of traditional Mexican songs." She sighs. "I would get her accent down perfectly and then sing it in the shower."

When she came to Bennington, Maude "had the experience people have who describe leaving high school to go find people who understand them and are stimulating; Bennington was full of smart, creative people. I loved the structure, and it was beautiful. Didn't you ever take off all your clothes and run around at the End of the World?" I had not, yet my regret has never been so piquant as at this moment. With a performer's sensitivity to her audience, Maude now moves from elated remembrance to more thoughtful tones. "I left and went to Venice Beach. I didn't know what I wanted to do. I waitressed briefly. I was heavily into dancing for a while. I thought, 'Maybe I'll try to be a dancer,' but I had a feeling I didn't want to go through that hell. You have to be so good to be a professional dancer, and if you get a Janet Jackson tour, that's...the pinnacle." Didn't she sing? (This seems to be my refrain.) "Sure. To myself," she replies. That she didn't make a career of it sooner is surprising, even to those not privileged to have heard Maude spill the Mozart, for her background enunciates her musical skills.

Maude's grandparents—a singer and a reedman—toured with the Johnny Hamp Orchestra and the Harry James Orchestra. Her parents, Brandon Maggart and Diane McAfee, met while performing in the Broadway musical *Applause*. She and her sister, rock star Fiona Apple, grew up attending "soirées" at the Venice Beach home of songwriter Marshall Barer (*Once Upon a Mattress*). Maude and Fiona would sit in a white-furred basket chair suspended from the ceiling and listen to Barer, Michael Feinstein—singer, pianist, and archivist of the Great American Songbook—and actress and cabaret singer Andrea Marcovicci make music at a white baby-grand piano. While Fiona sang there the first songs she wrote, it was only after Barer's death in 1998 that Maude joined her voice to the concert. At the funeral for Barer she sang one of his songs, whereupon Marcovicci, whom Maude had idolized since adolescence, offered to help hone Maude's act. "[Maude] was up there singing like an angel," Marcovicci has said. She encouraged her protégée to interpret the songs of the early 20th century and gave the young woman one of her nights at the Gardenia Room—where Maude had gone to see Marcovicci



more than 30 times as a teen—for her début.

But Maude's act is all her own. In archives and libraries she seeks out old American popular love songs and picks those "more hopeful than torch-y." In most cases the melody also utilizes evocative intervals, syncopation, and generous melisma. If Fred Astaire has sung the song, she'll listen to his rendition, because it's straightforward—"I sing the songs basically the way they were written, because they are perfect. They're simple and complex at the same time." Then she'll ply the tune with refined soprano vocals that combine a delicate, constant vibrato—think of a hummingbird's wings—with such smooth and fierce deliberateness that while hearing her sing Cole Porter's "How Could We Be Wrong," for example, one feels the impossibility of diverting cupid's arrow simultaneously with the arrow's sting. The combination is narcotic.

Helen Morgan and Jo Stafford are just two of her influences; critics compare Maude's sound to that of Ruth Etting, Helen Kane, and Josephine Baker. About Maude's voice, Marcovicci says, "Its timbre...just doesn't exist anymore. It comes right out of 1922. It just gets me. When she lands a song the right way, with that amazing voice of hers, I sob from my bones." For my part, I hear Helen Merrill and, especially in the Barer song "Beyond Compare"—a line from which gave the album its name, *With Sweet Despair*—a mature Joni Mitchell. When I tell her how poignantly this song speaks to me, she laughs and thinks and says, "Yes. Yes, it's the one I would have guessed you'd like." At that moment she is either gesturing kindly toward a dazzled fan or remembering how we sat on the couch in Canfield when Fiona was visiting and sang Joni songs. At this point I don't care which.

Maude acknowledged to *Newsweek* that "even though my voice sounds kind of retro when I sing the material, I don't think that my presentation is vaudevillian; I think it's pretty modern." *The New York Sun* concurred by printing, "Her pièce de résistance is the 1911 'Yiddisha Nightengale.' She and accompanist Lanny Meyers could have treated the love story of Abie Cohn and his tenement Tetrazzini as a Semitic novelty, like Berlin's very funny 'Cohen Owes Me Ninety-Seven Dollars.' But they take the high road and do it completely straight, emphasizing Berlin's Hebraic harmonies." More than a year before gracing the cover of *Time Out New York*, Maude discussed with a reporter from that magazine the candor required to sing cabaret. "If you're being truthful, it comes off—and if you're faking it, that comes off too. I have a friend who used to say that he wouldn't go to a concert unless he could see the person's eyelashes. In cabaret, you can pretty much see my eyelashes wherever you are."

Still, Maude makes sure the show has thematic and musical integrity, often by combining songs into medleys, sometimes by interrupting them to tell a story or to impart an interesting tidbit, or by cutting from the set a song that's out of



place. Onstage she likes to tell how her grandfather, Johnny McAfee, decided after hearing Millicent Green sing in a music store and before setting eyes on her that he would marry her. Maude has been known, too, to explain why the modified samba Fred Astaire and Ginger Rogers taught the country in "Flying Down to Rio" didn't catch on (it required the dancing couple to press their foreheads together). She jokingly refers to herself as "Little Maudie," and when the show is done, she "plays hostess" to the audience. I ask how comfortable she is with this, and she says, "I'm open and liberated and all that stuff, but there's an element of scariness not just to performance but any time you're one person in front of a big crowd. You're vulnerable." But the presence of friends and family—as well as fans such as Philip Seymour Hoffman and Lynn Redgrave—no doubt helps, as do her experiences playing long stints in upscale rooms.

Does she like the lifestyle? She reminds me that it's three o'clock and she's lounging in her terrycloth robe in a New York hotel. "Yeah, I love it. I don't like discomfort," she confesses. "I can't imagine having a musical career that's uncomfortable." This desire for ease precludes a rollicking rock career such as her sister is pursuing, and also discourages appearances in underpaying dives. Not only does singing cabaret feel "easy and natural and like I could be good at it," but it appears to be the perfect balance, for a coy performer, between candlelight and limelight.







# Half Rabbit, Half Chicken

*An Excerpt from The Omnivore's Dilemma:  
A Natural History of Four Meals by Michael Pollan '76*

**Michael Pollan '76** is the author of *Second Nature*, *A Place of My Own*, and *The Botany of Desire*, a New York Times bestseller that was named best book of the year by *Borders*, *Amazon*, and the *American Booksellers Association*. Pollan is a longtime contributing writer for *The New York Times Magazine* who teaches journalism at the University of California, Berkeley. His latest book, *The Omnivore's Dilemma*, addresses the question "When you can eat just about anything nature and the supermarket have to offer, what should you eat?" by following each of the food chains that sustain us—industrial food, organic or alternative food, and food we forage ourselves—from the source to a final meal. The following excerpt is from the chapter "The Animals: Practicing Complexity."

"**e**fficiency" is the term usually invoked to defend large-scale industrial farms, and it usually refers to the economies of scale that can be achieved by the application of technology and standardization. Yet Joel Salatin's farm makes the case for a very different sort of efficiency—the one found in natural systems, with their coevolutionary relationships and reciprocal loops. For example, in nature there is no such thing as a waste problem, since one creature's waste becomes another creature's lunch. What could be more efficient than turning cow pies into eggs? Or running a half-dozen different production systems—cows, broilers, layers, pigs, turkeys—over the same piece of ground every year?

Most of the efficiencies in an industrial system are achieved through simplification: doing lots of the same thing over and over. In agriculture, this usually means a monoculture of a single animal or crop. In fact, the whole history of agriculture is a progressive history of simplification, as humans reduced the biodiversity of their landscapes to a small handful of chosen species. (Wes Jackson calls our species "homo the homogenizer.") With the industrialization of agriculture, the simplifying process reached its logical extreme—in monoculture. This radical specialization permitted standardization and mechanization, leading to the leaps in efficiency claimed by industrial agriculture. Of course, how you choose to measure efficiency makes all the difference, and industrial agriculture measures it, simply, by the yield of one chosen species per acre of land or farmer.



By contrast, the efficiencies of natural systems flow from complexity and interdependence—by definition the very opposite of simplification. To achieve the efficiency represented by turning cow manure into chicken eggs and producing beef without chemicals you need at least two species (cows and chickens), but actually several more as well, including the larvae in the manure and the grasses in the pasture and the bacteria in the cows' rumens. To measure the efficiency of such a complex system you need to count not only all the products it produces (meat, chicken, eggs) but also all the costs it eliminates: antibiotics, wormers, paraciticides, and fertilizers.

to Arthur Koestler, who coined the term in *The Ghost in the Machine*. Koestler felt English lacked a word to express the complex relationship of parts and wholes in a biological or social system. A holon (from the Greek *holos*, or whole, and the suffix *on*, as in proton, suggesting a particle) is an entity that from one perspective appears a self-contained whole, and from another a dependent part. A body organ like the liver is a holon; so is an Eggmobile.

At any given time, Polyface has a dozen or more holons up and running, and on my second day Joel and Daniel introduced me to a handful of them. I visited the Raken House, the former

The idea is not to **slavishly imitate** nature,  
but to **model** a natural ecosystem in all its  
diversity and **interdependence**.

Polyface Farm is built on the efficiencies that come from mimicking relationships found in nature, and layering one farm enterprise over another on the same base of land. In effect, Joel is farming in time as well as in space—in four dimensions rather than three. He calls this intricate layering “stacking” and points out that “it is exactly the model God used in building nature.” The idea is not to slavishly imitate nature, but to model a natural ecosystem in all its diversity and interdependence, one where all the species “fully express their physiological distinctiveness.” He takes advantage of each species’ natural proclivities in a way that not only benefits that animal but other species as well. So instead of treating the chicken as a simple egg or protein machine, Polyface honors—and exploits—“the innate distinctive desires of a chicken,” which include pecking in the grass and cleaning up after herbivores. The chickens get to do, and eat, what they evolved to do and eat, and in the process the farmer and his cattle both profit. What is the opposite of zero-sum? I’m not sure, but this is it.

Joel calls each of his stacked farm enterprises a “holon,” a word I’d never encountered before. He told me he picked it up from Allan Nation; when I asked Nation about it, he pointed me

toolshed where Daniel has been raising rabbits for the restaurant trade since he was ten. (“Raken?” “Half rabbit, half chicken,” Daniel explained.) When the rabbits aren’t out on the pasture in portable hutches, they live in cages suspended over a deep bedding of woodchips, in which I watched several dozen hens avidly pecking away in search of earthworms. Daniel explained that the big problem in raising rabbits indoors is their powerful urine, which produces so much ammonia that it scars their lungs and leaves them vulnerable to infection. To cope with the problem most rabbit farmers add antibiotics to their feed. But the scratching of the hens turns the nitrogenous rabbit pee into the carbonaceous bedding, creating a rich compost teeming with earthworms that feed the hens. Drugs become unnecessary and, considering how many rabbits and chickens lived in it, the air in the Raken was, well, tolerable. “Believe me,” Daniel said, “if it weren’t for these chickens, you’d be gagging right about now, and your eyes would sting something awful.”

Before lunch I helped Galen and Peter move the turkeys, another holon. Moving the turkeys, which happens every three days, means setting up a new “feathernet”—a paddock outlined by portable electric fencing so lightweight I could carry and lay



out the entire thing by myself—and then wheeling into it the shademobile, called the Gobbledy-Go. The turkeys rest under the Gobbledy-Go by day and roost on top of it at night. They happily follow the contraption into the fresh pasture to feast on the grass, which they seemed to enjoy even more than the chickens do. A turkey consumes a long blade of grass by neatly folding it over and over again with its beak, as if making origami. Joel likes to run his turkeys in the orchard, where they eat the bugs, mow the grass, and fertilize the trees and vines. (Turkeys will eat much more grass than chickens, and they don't damage crops the way chickens can.) "If you run turkeys in a grape orchard," Joel explained, "you can afford to stock the birds at only seventy percent of normal density, and space the vines at seventy percent of what's standard, because you're getting two crops off the same land. And at seventy percent you get much healthier birds and grapevines than you would at one hundred percent. That's the beauty of stacking." By industry standards, the turkey and grape holon are each less than 100 percent efficient; together, however, they produce more than either enterprise would yield if fully stocked, and they do so without fertilizer, weeding, or pesticide.

I had witnessed one of the most winning examples of stacking in the cattle barn during my first visit to Polyface back in March. The barn is an unfancy open-sided structure where the cattle spend three months during the winter, each day consuming twenty-five pounds of hay and producing fifty pounds of manure. (Water makes up the difference.) But instead of regularly mucking out the barn, Joel leaves the manure in place, every few days covering it with another layer of woodchips or straw. As this layer cake of manure, woodchips, and straw gradually rises beneath the cattle, Joel simply raises the adjustable feed gate from which they get their ration of hay; by winter's end the bedding, and the cattle, can be as much as three feet off the ground. There's one more secret ingredient Joel adds to each layer of this cake: a few bucketfuls of corn. All winter long the layered bedding composts, in the process generating heat to warm the barn (thus reducing the animals' feed requirements), and fermenting the corn. Joel calls it his cattle's electric blanket.

Why the corn? Because there's nothing a pig enjoys more than forty-proof corn, and there's nothing he's better equipped to do than root it out with his powerful snout and exquisite sense of smell. "I call them my pigaerators," Salatin said proudly as he showed me into the barn. As soon as the cows head out to pasture in the spring, several dozen pigs come in, proceeding systematically to turn and aerate the compost in their quest for kernels of alcoholic corn. What had been an anaerobic decomposition suddenly turns aerobic, which dramatically heats and speeds up the process, killing any pathogens. The result, after a few weeks of pigaerating, is a rich, cakey compost ready to use.

*From The Omnivore's Dilemma by Michael Pollan. Reprinted by arrangement with Penguin Group (USA), Inc. Copyright © Michael Pollan, 2006.*



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## SPINTERVIEW—the spinto band interview with thomas hughes '06 and sam hughes '08

by Jen Hinst-White '02

### the scene is a basement in

Wilmington, late 1990s. **Thomas Hughes '06** and **Sam Hughes '08**—15 and 13 years old, respectively—are testing the limits of newly acquired musical instruments with four of their friends.

In an attic not far away, a young Nick Krill is poking around in search of rookie baseball cards when he finds a treasure of a different sort: original song lyrics his grandfather, Roy Spinto, had composed on Crackerjack boxes.

When their paths converged and the Wilmington, Delaware, band asked Nick Krill to join them, the new bandmate brought along the Crackerjack lyrics, and a new entity was formed. The Hughes brothers' stepfather gave them a four-track recorder. Songs that might have disappeared into the ether were preserved and reworked. Eventually, Roy Spinto's lyrics were lovingly left behind as the boys launched into their own musical territory. So began the Spinto Band.

It could have ended as a high school hobby, but the Hughes brothers weren't ready to give up the Spinto Band when they entered Bennington. The band reunited on college breaks to write new songs and—after producer Robin Eaton heard their

song about a psychedelic carrot and invited them to his studios in Nashville—to record them as well. Thomas joined the band committee on Bennington's Campus Activities Board, in part to help book gigs for the Spinto Band at the daylong outdoor concert Sunfest and in the Downstairs Café. Other band members attending Syracuse and American University similarly booked their own band, and soon an ongoing East Coast tour was established.

Ten years after the original discovery of those lyrics on Crackerjack boxes, the Spinto Band has released an album (*Nice and Nicely Done*) on Bar/None Records and toured throughout Europe and the United States. They've also popped up in several media outlets, including NPR, and had their single “Oh Mandy” picked up as the soundtrack for a Sears commercial. In May 2006, their success in Europe led to a performance alongside Pearl Jam and Jamie Foxx on the BBC music show *Later...with Jools Holland*.

Masses of reviewers have been praising the Spinto Band, all the while straining at the effort of finding language quirky enough to describe the music. British music website rockfeed-



back.com, after naming them Band of the Week and calling them “perhaps the most energetic, lively bunch of Yanks to ever row across the pond...to show us how it should be done,” declared that “their songs all sound like the Beach Boys beating up The Clash in a rare show of bravado.” Pitchfork Media made their attempt with imagery, saying the music “sprawls all across the map of twitchy, 64-crayon guitar-pop.” British magazine *Collective* tried comparison, saying the Spinto Band “sounds not unlike a de-whimsical-ed Magic Numbers.” (They’ve also been likened to Pavement, the Flaming Lips, and many others.) But somehow, words just won’t do the trick. How do you capture a band that names as its influences (among others) Burt Bacharach and Public Enemy, Electric Light Orchestra and Frank Zappa?

Suffice it to say that for the Spintos, even unrequited love and the occasional bout of bellyaching are couched in exuberance. It’s decidedly alternative rock, but you’ll find no Nirvana-like angst here. Sounds that most musicians might overlook—like the Atari beeps that cheerfully dot the landscape in their song “Japan is an Island”—find a happy home in Spinto Land. “Direct to Helmet” swoops in with otherworldly whistling and the space-cadet wail of a singing saw, making way for a vocal line punctuated with Beatles-style sigh-

ing harmonies. And—oh yeah—the carefree plinking of what sounds like one of those preschool-style metal xylophones. In case it’s not yet clear, the Spinto Band doesn’t simply play music—they play.

The original music video for “Oh Mandy,” created by the elder Hughes while he was still a student at Bennington, was featured on the *SILO* DVD, a collection of multimedia work that accompanies the yearly *SILO* literary magazine. No lengthy artist statement here: The work is described simply as “A video mosaic constructed from the puzzling elements of a girl named Mandy.” As the song plays in the background, a collage of video clips shot by Hughes—a floating mandolin, a lawn gnome, a dollar bill waving in the sky—gradually assembles. A new, professionally produced video shows a cardboard town (“Mandy: Pop. 87”) being burned to the ground by a bolt of lightning, only to be rebuilt out of ice by paper-cutout versions of the Spinto Band members. (Both versions are available on youtube.com. Go to the site and search for “Spinto Band Oh Mandy.” You will smile.)

In a two-day break between their European tour and leaving to play at the Fuji Rock Festival in Japan, Bennington boys Thomas and Sam Hughes took a moment for an interview.

THOMAS HUGHES '06 (FAR LEFT) AND SAM HUGHES '08 (THIRD FROM RIGHT) WITH JON EATON, JEFF HOBSON, JOE HOBSON, AND NICHOLAS KRILL.





**How do you work together as a band? What's your songwriting process?**

**Thomas:** When we all went off to different colleges, it really changed how we started writing as a group because we were isolated from each other. Nick or I would come up with an idea or skeletal structure, and whenever we could get together we'd present it, and everyone would add different parts.

**How do you think your Bennington experience influenced or informed your music? Were there things you learned or were exposed to at Bennington that worked their way into the music?**

**Sam:** I studied literature, but I also took piano lessons.

**Thomas:** I studied photography and video, but I always made an effort to take at least one music class, whether a tutorial or a lesson. I think those tutorials helped me musically, because I became informed about music in a more academic sense, along with the more intuitive sense. In my sophomore year I collaborated with **Jonathan Mann '04** on something called *The Nympho Leprechauns*, a stage performance with a storyline portrayed through song. And then the following year some friends and I created a tutorial with [music faculty member] Kitty Brazelton, doing something we called the Guerrilla Musical, which was a typical musical except that it was performed unannounced at everyday occasions—like in the dining hall and Commons lawn—setting up a developing storyline throughout the term.

**You made a video for your single "Oh Mandy" that appeared on the SILO DVD [a multimedia collection packaged with SILO literary magazine]. Tell me about that, and about the new video that was made for television.**

**Thomas:** The original video was actually a project for my Advanced Video class with [visual arts faculty member] Laura Parnes.

**Sam:** For the new video, a bunch of directors came up with concepts for it, things they saw that might work. A lot of the concepts they threw at us were pretty stupid, but there was a good idea from director Jon Watts [who has also directed videos for Fatboy Slim, Death Cab for Cutie, and the Wallflowers] so we went with that. From then on, all the band members pitched in on things we wanted to see in it or things that didn't belong. He was very open to ideas we had during the filming. There was definitely some improvisation going on.

**Thomas:** Over in the U.K. and Europe, it's been played on MTV2.

**Is that strange, seeing the video for your single being played on TV?**

**Thomas:** It's strange when you hear about it, but since we never watch MTV2 Europe, we don't really get a sense that we're on it. We're a little removed.

**How has the reaction been different in the U.K. from the U.S.?**

**Sam:** It's caught on a lot more quickly in the U.K.—the album has been out for only a few months in the U.K., as opposed to a year in the U.S. I guess people who kind of have a good knowledge of what's going on in music over there would know we exist, but in the States you'd have to seek us out.

**Thomas:** There's a bigger market for the music we make in the U.K., and it's also a smaller territory. Over there it seems to be more rock music—Arctic Monkeys is the number one seller over there, whereas here the market is more hip-hop and pop.

**OK, indulge me in some analogies. If your music were a food, what would it be?**

**Thomas:** A fresh tomato eaten on the Fourth of July.

**If it were a vehicle?**

**Sam:** A Prius. No, probably not a Prius.

**Thomas:** A mini-van, maybe.

**Sam:** It's not that attractive but it gets the job done. It would need to hold six guys.

**Thomas:** It's function over form.

**An odor?**

**Sam:** Like mildew, but that nice sort of mildew. Like in your grandparents' attic, or the laundry room.

**If you came across it in a fabric shop, what would it feel like?**

**Thomas:** Maybe a nice crochet. A yarn of six different colors that you can drape around you on a cold winter's night.

**Moving onward.... You've got some unusual instruments on your album—the kazoo, for one. What else?**

**Thomas:** I collect old synthesizers, so there's a lot of those.

**Sam:** We've used half-drunk water bottles.

**Thomas:** And there's a singing saw on the album. I played that. "Oh Mandy" is based around a mandolin. We try to create an interesting musical palette, so all the instruments are game.

**You collaborated on a lot of different projects while studying at Bennington. Do you hope to do any kind of multimedia or collaborative stuff through the Spinto Band?**

**Sam:** We already like to explore other forms of media. We have a community online called Spintonic [spintonic.net] and we invite artists and writers to contribute their work. It was mainly to get little magazines or DVDs or videos we could sell at shows, but it's something we've always thought about doing.

**Thomas:** We've made movies together, put out publications together. We're in the process of making a movie we're going to post on the Internet in two- to three-minute webisodes, on youtube.com. That came out of trying to take advantage of all the traveling we've been doing and all the people we're meeting in the process. We try to get famous people and force them to be in our movies.

**Force famous people to be in your movies...?**

**Sam:** (laughs) Uh, "nicely pressure."

**Thomas:** We politely ask them to be in our movies.

To download Spinto Band songs and to read more about the band, visit their website at [www.spintoband.com](http://www.spintoband.com). You can also find more Spinto links—including the lyrics to "Oh Mandy"—in the online version of this article at [www.bennington.edu/front\\_spinto.asp](http://www.bennington.edu/front_spinto.asp).



**30<sup>s</sup>** From Pilgrim Place in Claremont, CA, **Margaret (Robinson) Angell '37** writes that she “was accepted for the second entering class.... The College was great then and is great today.”

**40<sup>s</sup>** Recently, **Alice (Phillips) Bowen '40** and her husband moved from New York to the Frasier Meadows Manor Retirement Home in Boulder, CO. They remain active in this wonderful college town with their family and new friends.

With her daughter, son-in-law, and nine-year-old granddaughter, **Vera (Hall) Dodd '40** continues to enjoy the benefits of a three-generation household in a 183-year-old mill. They raise sheep and chickens and garden extensively. “My daughter and I are both very active in our Unitarian Universalist Fellowship, which I was instrumental in founding in 1979,” writes Dodd. She continues to teach piano to a limited number of students and performs duets with fellow church member **Jim Payton '63**.

A knee replacement in fall 2005 couldn't slow down **Barbara (Willis) Heinrich '40**; she had a wonderful trip to Egypt and Petra, Jordan, in March with her daughter and son-in-law.

“I am living in Londonderry, VT,” writes **Barbara (Heywood) Brownell '41**. “My husband, George, and I are still alive and well.”

Two exhibitions of paintings by **Anne (Eaton) Parker '41** went up in Québec in 2006. The first took place at the Arts Sutton Gallery in July and August, while the second occurred in September at Montréal's Stewart Hall Art Gallery.

Writing from San Rafael, CA, **Susan (Hedge) Hossfeld '42** informs us that she has five grandchildren—two in college, two in grammar school, and one in high school. The eldest grandchild studied in

Buenos Aires this year. “She speaks super Spanish,” notes Hossfeld. “The next oldest is a freshman at the University of California, Santa Cruz, and also speaks Spanish well.” Hossfeld's two sons live in California (one is a custom home builder and the other an engineer), while her daughter sells real estate in Minnesota.

*Double Helix*, a piece for solo flute and orchestra by **Margaret (Ramsey) Meachem '42**, will appear as the 11th CD of the 12-disc, award-winning *Masterpieces of the New Era* series. Meachem, who lives in Dorset, VT, wrote the composition for the late Julius Baker, former principal flutist for the New York Philharmonic. The Kiev and Czech Philharmonics recorded this piece in Prague in February; the CD appeared in June.

With her husband, **Mary (Hammond) Rodman '42** moved to a small, world-minded retirement community in North Carolina in 2005; they return to a cottage in northern Michigan each summer and spend time with children and grandchildren from far-off places. “After 62 years of marriage,” Rodman writes, “Tom and I each support and partake of each other's religious communities: mine the Baha'i Faith and his Unitarian Universalist.” Rodman also continues to paint and show her work: The Asheville Art Museum asked her for two lithographs and one painting for its permanent collection when she moved to the area in March 2005.

With a great thirst for education, **Geraldine (Babcock) Boone '44** continues learning.

Since forgoing public exhibitions of her oil paintings, **Lorraine (Henderson) McCandless '44** has focused on painting portraits of her seven grandchildren in addition to volunteering two days per week at the Christmas Toy Shop in St. Petersburg, FL. “The other days,” she writes, “are comprised of oil painting, drawing, and arthritis.”

**Helen (Hoffmann) Ericson '47** has fond memories of Richard Neutra, former visual arts faculty member, 1943–44, and Theodore Roethke, former literature and languages faculty member, 1943–46.

Capturing the tumultuous life of a Pulitzer Prize-winning poet and former member of Bennington's literature and languages faculty, 1943–46, *I Remember Theodore Roethke* features conversations with Roethke's widow, **Beatrice (O'Connell) Lushington '47**, in addition to rare archival footage of Roethke reading his own works. The engaging half-hour documentary appeared as part of the *About Us* series on Seattle's PBS affiliate. In other news, Lushington has returned to England after visiting family in Virginia and reports that, as the result of an operation, “my sight, though still partial, is greatly improved.” She celebrated this, along with her 80th birthday, in January, when her niece and six-year-old grandnephew traveled by ferry and BMW from Amsterdam to visit her.

**Sarama (Linda Strobel) Minoli '47** continues to teach at her yoga center in New York and at a senior center. During fall 2005, she gave her first reflexology seminar and conducted a nutrition seminar in the spring.

The Art Institute of Chicago recently notified **Barbara (Curtis) Uhl '47** that it had accepted one of her monotypes into its permanent collection. “What a wondrous pleasure in this, my 80th year,” she exclaims.

As the first married student to live with her husband on campus (in Dymaxion House), **Elizabeth (Armes) Oakes Webb '47** has lived from coast to coast, earning a useful MS along the way. She has three fine sons and five grandchildren, and she keeps busy with classes and meetings. She has traveled extensively, twice circumnavigating the globe and



once navigating the southern oceans. "Learning never ceases," she writes.

"I was able to realize my childhood dream in January with a trip to Egypt," writes **Paula (Cornell) Amy '49**, who spent six nights in Cairo and six nights sailing down the Nile. "My companion of 30 years, Tom Connors, died on Good Friday," she continues. "Sad as it is, I am starting my new life, and intend to continue quilting, painting, and living in New York City, which I love."

"I'm in good health, feel fortunate, and enjoy life as a painter, realtor, and community volunteer," declares **Barbara (Corey) Mallonee '49**.

**50s** In addition to launching a new website, **Ruth (Lyford) Sussler '50** writes that she enjoys the magnificent trees, plantings, and bird life of Florida during the winter months.

The Higgins Art Gallery at the Cape Cod Community College hosted *Outside the Box*, an exhibition of alternative photography produced by Camerada, in early 2006. Camerada is a group comprised of five women—**Sydney (Brucker) Sowles '52**, Betty Avruch, Birgit Blyth, Alice Moulton, and Judy Quinn—who have been meeting on a monthly basis for critiques and support since 1978.

For the past three summers, **Anne Adams '54** has resided on Cape Ann, MA, in a marvelous "share-the-kitchen-and-living-room" inn, while spending her days creating watercolors of the sea. She recently painted six large, acrylic, nonobjective paintings but is now back to watercolor and Chinese traditional painting. Adams spent June housesitting in Castine, ME, and relates that **Joan (Hsu) Stanley-Baker '57** has published wonderful books on Chinese and Japanese art.

Over the summer, the David Findlay, Jr., Fine Art Gallery hosted a salute to the

National Academy that featured paintings by **Emily (Mason) Kahn '54**. Artwork by Richard Haas, former visual arts faculty member, 1968–81, appeared in the show as well. Both are members of the National Academy.

**Nancy (Lawrence) Riegel '54** reports that she is approaching her 13th anniversary as an ovarian cancer survivor.

"We're selling our home in the Napa wine country to move to the Sonoma Valley to be closer to our children and 7 of 10 grandchildren," writes **Lynn (Staley) Sternik '54**. "Our second great-grandchild is on the way! The clan thrives!"

Currently involved with Ellen Cass Rehabilitative Cosmetics, **Ellen (Sickel) Rogoff '57** has also been exploring ways to best market miniature oils on paper. She is interested in networking with other artists involved with greeting cards, personalized notes, and invitations.

After 22 years on the faculty of the School of Social Work at Florida Atlantic University, including 15 years as program chair, **Wilma Greenfield '58** retired in 2003. She and her husband, Dr. Kenneth Moore, spent the last two years in Japan working respectively as outreach manager and treatment manager at Yokota Air Force Base's Family Advocacy Program. They had the pleasure of traveling throughout Asia on their sojourn abroad as well as to Australia and New Zealand. They returned to Florida, and Greenfield, now professor emeritus at Florida Atlantic, is teaching again. Additionally, she and her husband are writing a book entitled *Doing It Together: From the Bedroom to the Boardroom*. "Not bad as I approach my 70th birthday this May!" exclaims Greenfield.

**Rosamond (Tudor) van der Linde '58** urges people to visit the websites for Sonatina ([www.sonatina.com](http://www.sonatina.com)), a live-in piano camp in Old Bennington, which van der Linde founded, and Statia Planta-

tion ([www.statiaplantation.com](http://www.statiaplantation.com)), an artist retreat for pianists on Saint Eustatius in the Caribbean, also founded by van der Linde.

York University in Toronto has begun working with **Patricia Beatty '59** to preserve the best of her choreography. Her "final" piece of choreography was due for completion and performance in fall 2006. In June 2005, Beatty received the Order of Canada award for her contribution to the field of modern dance. She now composes poetry ("choreography on the page," she calls it) and hopes to publish a book next year. Her house on the Yucatan Peninsula in Mexico is a haven from Canadian winters, can comfortably sleep six people, and is available to renters between April and December. E-mail her at [casakoolba@yahoo.com](mailto:casakoolba@yahoo.com).

"I am still living on a hill in Carmel Valley, CA," writes **Sarah (Southern) Pease '59**. Her four children and five grandchildren also live in California. Pease is currently working with a church group to support a school in central Haiti, and her husband, Doug, continues to enjoy full-time work at his business. This past spring her family spent some time in the Eastern Sierras fly-fishing and hiking.

**60s** Under the direction of **Fran (Grossman) Bull '60**, the Gallery in-the-Field hosted an exhibition entitled *Three Centuries of Japanese Woodblock Prints* in February and March.

In March, the Karl Ernst Osthaus Museum in Hagen, Germany, purchased a large painting by **Ruth Ann Fredenthal '60** after the museum showed four of her large and two of her small paintings in a major exhibition, *Living Grey*. Fredenthal also spoke about her artwork as part of a symposium at the Osthaus. In June 2004, she visited collectors of her work in Milan, Italy; Lugano, Switzerland; and Como, Italy. During this trip, a young collector bought one of Fredenthal's



larger paintings and invited her to his wedding.

The South Street Seaport Museum in New York City hosted an exhibition of photographs by **Shelley (Carleton) Seccombe '60** entitled *The Lost Waterfront*. These images document the changes in the Hudson River piers on Manhattan's West Side in the decade between 1972 and 1982. Seccombe, who is married to artist David Seccombe, has worked as a photographer in New York since the 1970s. The waterfront depicted in her recent exhibition represents her main subject. She also taught photography at the Nightingale-Bamford School for more than two decades and has been, since retiring, busier than ever.

**Carla (Ostergren) Helfferich '61** continues to operate a publishing company, Alaska Fiction ([www.alaskafiction.com](http://www.alaskafiction.com)); her daughter Deirdre is also a publisher now. "Age impinges," says Helfferich, "my left hip is now titanium rather than bone—good enough now for coping with Alaskan weather."

In Toronto in 2001, **Miriam Rosenberg '61** married her girlfriend of 25 years. The couple has two teenage daughters. Rosenberg works as a child, adolescent, and adult psychiatrist specializing in gay, lesbian, and transgender teens and their families; GLBT families; and children with gender identity issues.

The Gallerie Peccolo in Livorno, Italy, hosted an exhibition by **Clover Vail '61** in September. In recent years Vail has received an Adolph Gottlieb grant. She has two grown children as well as a granddaughter, her first, born in December 2005.

The American Psychiatric Association (APA) elected to elevate the status of **Margot (Graham) Fass '62** from member to distinguished fellow. She writes: "Probably some of the reasons for this have to do with regular articles about mental health for our local newspaper; helping to get a counseling center started at our church community outreach center; and facilitating an interagency conference on access to care issues as part of my role as chair of the committee on religion, spirituality, and psychiatry for our APA district branch—the Genesee Valley Psychiatric Association

(GVPA)." In addition, Fass helped put on another conference for the GVPA; facilitated a nonviolent communication group; and took a painting class, two courses in Black Church Studies, and a piano tutorial.

After Bennington, **Diane Hoff-Rome '62** studied independently in Europe, attended the Museum School in Boston, and received her BFA and MFA degrees in painting from Boston University's School of Fine Arts. After a long stint as an art director/owner of a graphics/marketing consultancy, she has been painting and writing nonstop. She now lives on the Isle of Skye, where she met Gordon Dobbie, who has become her life partner. In Oregon, Hoff-Rome is represented by Pegasus Gallery; she also exhibits overseas. Hoff-Rome continues to write; she is currently writing a novel based on a secret in her late mother's life and developing a "funky" series that takes place in a remote...well, she can't divulge any more than that! She would love to hear from **Fran (Hamilton) Glover '62** (she still has the sugar bowl Glover made for her), **Jane Harriman '62**, **Patricia Johanson '62**, **Sue (Allen) Potter '62**, and **Mary "Bunny" (Beale) Spadaro '62**.

For more than 40 years, **Patricia Johanson '62** has sought to reveal how artwork can heal the Earth; for more than 20 years, she has trekked all over the world creating large-scale public art projects to support her theory. Caffyn Kelley has now composed the first book-length treatment of Johanson's work, replete with illustrations. This book, *Art and Survival: Patricia Johanson's Environmental Projects*, appeared in 2006 and was distributed by r.a.m. publications.

Denizens of Clinton, CT, elected **Peggy Adler '63** police commissioner in November 2005.

In July, Wallflower's Gallery in Canby, OR, featured **Paula (Hopkins) Bowman '63** as its artist of the month.

Living on Cape Cod with her husband, Bill Fox (Williams '62), **Erika (Schwenn) Fox '63** is a retired lawyer/lobbyist currently working on environmental projects with the Senior Environment Corps.

"I am currently enjoying the 'bankers' hours' on the great show *Two and a Half*

*Men*," writes **(Virginia) Holland Taylor '64**, who received an Emmy nomination in 2005 for her work on the CBS sitcom. "The schedule allows me to spend a lot of time in New York and to see quite a bit of theater. When the series ends," she continues, "I will be heading back to New York permanently. I live in a very small but beautiful Schindler, and I have two old cars—one of which is exactly the car I had at Bennington."

Since 2003, **Eliza (Lisa) Wood Livingston '65** has served as the proprietor of a small inn, Villa Marco Polo ([www.villamarcopolo.com](http://www.villamarcopolo.com)), in Victoria, Canada, on Vancouver Island. She divides her time between three cities—Victoria, where the inn is located; Portland, OR, where her husband is based; and Santa Cruz, CA, where she lived until they purchased the inn. "Innkeeping includes a substantial element of theater—props room, backstage, improv—which I love," she writes. "It also has characteristics of single-motherhood—24/7 responsibilities and drudgery I thought I had long ago left behind—which are challenging." She also maintains two short-term rentals ([www.victorialiving.ca](http://www.victorialiving.ca)) and hosts weddings at the inn ([www.victoriamarriages.com](http://www.victoriamarriages.com)). *For information on Livingston's nonfiction debut, see page 8.*

**Joan (Kassman) Price '65** married artist Robert Rice on May 24. "Love is sweetest when you wait a loooong time for it to come along—I'm 62, he's 69!" says Price.

Having resigned as the nurse manager of the Health Empowerment Center at the Village of Arts and Humanities in Philadelphia, PA, **Sally (Brenner) Hammerman '66** continues to support the programs she initiated as a clinical community professor with the Drexel School of Nursing. Hammerman's husband, Jim, has nearly completed a small barn on their property in Westtown, PA. "We are embarking on a venture called In My Backyard, which teaches and promotes life-sustaining notions that range from growing edemame to tincturing," Hammerman explains. "My eldest [child] is going to be 40 this year! Eeeeeegad! Watching my children struggle with their educational processes, I am very grateful to Bennington, as I am always ready to learn more. I just got an A in organic chemistry."



Residing in a house, part of which is 200 years old and part of which is 8 years old, **Diane (landoli) Brandon '67** lives in the KEYS (Kittery, Eliot, York, and South Berwick) region of Maine, where she works at a community organization. She has been involved for 10 years with a coalition of organizations in the region that work holistically on quality of life issues. Before this post, Brandon was the wellness program coordinator at Plymouth State College (now University) in New Hampshire. With a master's degree in counseling and education from Lyndon State College, she has also worked in Child Protective Services. Brandon and her husband, Stephen, a painter, are currently fixing up a large room in their house as a small art studio/gallery, where they hope to host "World Café" or "Conversation Café" gatherings. She also reports that her two sons have married and that her daughter works for a wilderness treatment program in Utah.

The 2005 John Burroughs Association Award for outstanding nature essay went to **Judith (Larner) Lowry '67**. Lowry is the author of *Gardening with a Wild Heart: Restoring California's Native Landscapes at Home* and the proprietor of Larner Seeds, which specializes in native Californian plants.

With an MA from the Parsons School of Design and a certificate in appraisal from New York University, **Elizabeth (Lassiter) Yerkes '67** has begun a second career as an antiques appraiser. "I'm commuting to New York from Summit, NJ," Yerkes reports. "I have a teenage girl at the Rochester Institute of Technology and a son in high school. I adopted my children after 25 years of working as a designer in the New York City garment industry. I send my best to all my friends and acquaintances from Bennington and would love to see them again."

"After 25 years in Newport, RI, my husband, George, and I are returning to California, to Monterey," writes **Kristina (Brightenback) Baer '69**. "We met on the other side of Monterey Bay, at University of California, Santa Cruz, in 1975, and have been bicoastal ever since. Our traveling companions, a six-year-old standard poodle and two-year-old Pomeranian, like the idea a lot. Eight days in the car is their idea of heaven. As chair of the

Department of Strategy and Policy at the Naval War College in Newport, George had a hand in the development of a new curriculum at the Naval Postgraduate School in Monterey. He'll be teaching there and providing direction as the curriculum is reviewed and updated.... I will miss the garden I've made here in Newport, but I am looking forward to taking over the care and feeding of a lovely—and very different—garden at our new home in Monterey: my idea of heaven!" *For information on Baer's latest work, see page 9.*

"In June I left my job as associate director of the Getty Research Institute to become the chief of staff at the Skirball Cultural Center," writes **Kathryn Girard '69**. "I feel very connected to the Skirball's mission and very much at home there. I'm still weaving.... My partner Susan and I just celebrated our 9th anniversary. Life is good, and I'm certainly grateful."

**Robyn Newhouse '69** currently serves as the president of the board of trustees for the Community Music School of Springfield, MA.

The artwork of **Margaret Parker '69** most recently appeared at *Sync06*, an annual multimedia exhibition sponsored by the University of Michigan School of Art and Design and held at the Dudderstadt Gallery in Ann Arbor, MI. Additionally, Parker serves as the chair of the Ann Arbor Commission on Art in Public Places. Her daughter graduated from Sarah Lawrence in May with a degree in creative writing.

**70s** Newport, RI, is home to a new gallery owned and operated by **Pamela Granbery '70**. The gallery has exhibited a retrospective of Granbery's artwork. She has also donated items on display as part of the Preservation Society of Newport County's *Pilgrims to Park Avenue, 150 years of Almy Family Fashion*—a show featuring evening gowns owned by members of the Almy and Granbery families.

A psychologist at a preschool, **Mady Marantz '70** continues to sing in a gospel choir in New York's East Village. She reports that her son has grown up and

graduated from college with a degree in criminology.

Since 2001, resident of Norwich, VT, and sculptor **Antoinette Jacobson '71** has built and played fire organs. She performed as accompaniment to her sister Nora Jacobson's film *Nothing Like Dreaming* when it screened at the Bennington Museum in April.

Having recently moved to Brookline, MA, **Cynthia Loring '71** has begun working at Brigham and Women's Hospital in Boston as a clinical educator.

Blessed with twin granddaughters and one grandson in Toronto, ON, as well as two teenage grandchildren in Connecticut, **Constance Richardson '71** saw her short story, "Circles," published in *Oasis Journal* (2005) and is finishing her first book, *From Rags to Riches: An American Life*.

Currently a generalist teacher for the Boston Public School District, **Lynne White-Robbins '71** also works as an illustrator and artist. She is working on a children's book and is affiliated with the MassAntiques Collaborative.

**David Appel '72** performed *I Was Thinking About This, Then I Was Thinking About That*, an installment in an evolving series of dance solos, at the Brooklyn Arts Exchange in May.

A group of Hartwick College alumni presented the Margaret B. Bunn Award for Excellence in Teaching to **Elizabeth Ayer '72** during Commencement exercises in May. This award goes to a faculty member deemed by students who graduated five years earlier to have been the most outstanding of those with whom they studied. Ayer is associate professor of art and art history.

For five years, **Judith DiMaio '72** has been the dean at the New York Institute of Technology's School of Architecture and Design. She is also teaching this year. DiMaio continues to practice architecture, choosing her projects carefully. In the town of Castellammare di Stabia, Italy, she is working on a building that forms a link between the current town and the ancient city that once lay on that site. DiMaio has lectured at Oxford in



recent years and spent New Year's with **Priscilla (Hayes) Taylor '72** and her family at the home of **Dorothy (Barbour) Hayes '46**.

**Gloria (Bussel) Koster '72** reports that, with two adult children and one almost ready for college, she and her husband, Eric, have decided to return to their roots (he is a Williams graduate), with the purchase of a part-time residence in Pownal, VT. After years of reading children's books as a school librarian, Koster has had one of her own published. *For more information, see page 8.*

An associate professor of history at Drake University, **Deborah Symonds '73** has finished her second book and drives by Bennington now and again when she visits her parents, who continue to live in New Hampshire. "Hello to everyone from Swan House, 1971–73," she writes. *For additional information, see page 8.*

A resident of both Ulster County, NY, and Manhattan, **Laurie Goldstein '74** works as an obstetrician-gynecologist. She is a patron of the Catskill Animal Sanctuary, a refuge for abandoned and neglected horses and farm animals.

**Georgia Myer '75** was involved with the making of Jim Ritvo's *The Red Wagon: Facing Hunger*, a documentary film that examines the hunger among the working poor in Vermont and the various efforts made to provide them with food.

As the author of a children's book examining the life of José Limón (*José! Born to Dance*), **Susanna Reich '75** took part in a panel entitled "Limón in Words," during the weekend on which the Limón Dance Company performed at Jacob's Pillow. *José! Born to Dance* received this year's Tomas Rivera Mexican American Children's Book Award and was chosen as one of *Booklist's* Top 10 Arts Books for Youth and one of the New York Public Library's 100 Titles for Reading and Sharing. *For more information, see page 9.*

The Claremont School of Theology has appointed **Helene Slessarev-Jamir '75** to the Mildred M. Hutchinson Associate Professorship of Urban Ministries. After graduating from Bennington, **Steven Smolinsky '75** received an MBA

from the Wharton School, which later invited him back as an adjunct member of its marketing department. In addition to producing a recent book about networking, Smolinsky leads seminars on this subject. You can read more about his work at [www.conversationonnetworking.com](http://www.conversationonnetworking.com). *For additional information, see page 8.*

Albany Records has released *It Is My Heart Singing*, a new recording of music by **(Linda) Tina Davidson '76**. The album features three works performed by the renowned Cassatt Quartet.

After living in Seattle for 30 years and making a living teaching and performing as a classical pianist, **Anne Heidi Ehle '76** has moved with her husband to eastern Tennessee. They now live in Jonesborough, where Ehle serves as the arts administrator for the International Storytelling Center. In her spare time she looks after "five heavenly acres" that include a large, organic vegetable garden.

Studio in the Park, which took place in New York's Riverside Park, featured artwork by **Elana Herzog '76** among others.

"I direct, teach, and coach actors in Toronto," writes **Miriam (Guttman) Laurence '76**. "I have been married for 25 years to teacher/musician L. Gilman. We have brought up two children. More information on me can be found at [www.miriamlaurence.com](http://www.miriamlaurence.com)."

"I am still teaching French and francophone studies at the University of Connecticut, where I chair Comparative Literary and Cultural Studies and help run Middle Eastern Studies," writes **Lucy (Stone) McNeece '76**. "I still have six goats and have acquired two lovely horses; hence, when I go abroad, which I do a great deal, I am always homesick for my farm life."

After years of theater directing, **Gillian (Angle) Moorhead '76** now has a business that prepares witnesses (from CEOs to falsely accused teachers) for trial. "It's a thrilling use of theater principles in a venue in which consequences are frighteningly real," she notes. Moorhead employs several theater professionals, and the business has a national presence. "It

is a natural extension of what I learned at Bennington," she writes. "By the way, I drove through Bennington this week on a college tour with my 17-year-old daughter. It's still beautiful."

Representing a couple of projects from her production company, Creature Films, LLC, **Jill Margot Wisoff '77** participated in the 2006 Cannes Film Market. *Creating Karma*, a film Wisoff wrote, directed, produced, and represented at Cannes, now has a website ([www.creatingkarma.com](http://www.creatingkarma.com)) that features clips from the movie as well as stills, behind-the-scenes photos, and an interactive poetry slam.

**Rebecca Cross '78** and **Max MacKenzie '76** opened the Cross MacKenzie Ceramics Art Gallery in Washington, DC, in March. The gallery fills a void MacKenzie and Cross saw in the ceramics marketplace; it will deal in both sculptural and functional ceramics. The gallery has had several shows since opening, including one that featured artwork by **Solveig (Peterson) Cox '53**. Cross and MacKenzie invite everyone in the Bennington family to visit.

This past spring's Broadway revival of *The Caine Mutiny Court-Martial* at the Gerald Schoenfeld Theatre featured a lead performance by **Tim Daly '79**.

"My family and I are living in Cairo, Egypt. Yes—Egypt," informs **Elizabeth (Shacknove) de Sosa '79**. "This has been an interesting and challenging experience. My husband and I have three children: one attends university (sadly, not Bennington), and our two sons are with us, going to an American-style school. Though I appreciate this time, I do look forward to our eventual return to California."

"Imagine my surprise," shares **Laurie Moss '79**, "when I ran into **Carolyn 'Corky' (Merkel) Merwin '77** at the Trader Joe's market down the street from my home in Seattle. It was fun to catch up with her life while swapping information on former classmates. Speaking of which, I'd love to hear from **Marian Johnson '79** or **Kate Killion '79**."

In April and May, **Lorca Peress '79** directed and produced the 2005 MultiStages



New Works Contest Winner, *Knowing Bliss*, by Arden Kass, at Teatro La Tea. The show featured Emmy-winner Blanche Baker, music by David Amram, and video, dance, and set/costume design by **Peter Janis '82**. MultiStages board member **Maryann Mazzacaro '81** and MultiStages supporters **Laura Shelton Bassin '81** and **Dion Birney '79** attended the opening night benefit. MultiStages began its next New Works Contest (a search for unproduced multidisciplinary, multicultural plays) in September (for contest guidelines, contact [multistages@nyc.rr.com](mailto:multistages@nyc.rr.com)). The deadline is December 31, 2006. Peress additionally directed the world premieres of *What Comes Next* and *The Ballad of Eddie and Jo* (a contemporary *Oedipus Rex*); curated readings featuring Henry Stram, Pamela Payton Wright, and Bill Buell as part of NYU's hotINK Festival (**Judy Dennis '78** assisted with casting); and produced and directed *Memoirs of a Manic Depressive*, a one-man show by Gary Mizel. She also teaches script analysis, auditions, and film and television acting at NYU's Strasberg Studio.

For the past 15 years, **Susan Reiss '79** has served as Bennington's head music librarian. She also performs as a violinist with and serves as manager of the Dorset Trio. In her spare time she travels with her husband.

**80s** If you look closely during the final scenes of Adam Sandler's most recent film, *Click*, you will see **Kirsten (Vogelsang) Eyerman '80** playing a futuristic cello. "This was a fun and unusual project," she notes. "I continue to work as a studio musician (cellist) in Los Angeles, both composing and performing. I am also living in wine country with my husband, seven-year-old daughter, and menagerie of animals."

**Virginia Harrison '80** announces: "Finally some news from me after 25 (is it?) years—I do so love reading about everyone I knew while at Bennington. I feel sad when no one I know has written in, and I feel a little guilty that I have never written. It always seems so complicated." In a move that shocked everyone but has worked out well, Harrison relocated in 1990 from New York to Oklahoma, where she currently teaches ceramic and glass sculpture at Tulsa's Philbrook Museum

and serves as a visiting artist in the public schools. "Life has been wonderful so far," she adds. "I have continued to show and sell my own work around the country and, this past summer, I finally decided to get married. I married another sculptor, which has many pluses—but two artists together is difficult at times." Recently, Harrison's *New Works in Progress* appeared as part of the opening of the third annual Blue Dome Arts Festival.

*An Entirely Idiosyncratic ABC*, an alphabet project by **Rita Valley '80**, appeared as part of a solo show at the Center for Book Arts in New York City. Although she focused on painting as a Bennington student, Valley primarily creates installations and artists' books. Her *Math 4 Artists* appeared from PABA Publications in 2006.

In June, the dance company of **Cornelia "Nina" Winthrop '80**, Nina Winthrop and Dancers, performed *That's Me—I'm the One Lying Down Over There* at the Danspace Project of Saint Mark's Church-in-the-Bowery.

An exhibition of new drawings by **Susan Grossman '81** took place at New York City's DFN Gallery in April and May.

Having moved to Norway in 1984, **Lynn (Hicks) Nilsen '81** still lives with her husband and 19-year-old daughter in a small town on the country's western shores. She works as an architect. Because of the distance, Nilsen has lost contact with her friends from Bennington, but would love to reconnect—especially with **Natasha Thomsen-Simonnot '81** and **Anita Stephen '80**.

**Susana Tubert '81** currently serves as the executive director of the Latino International Theater Festival of New York, which, she writes, "translates into fund-raising and more fund-raising!" The inaugural festival will take place in spring 2007. "It's a very thrilling and fun producing job after 16 years directing plays, film, and TV," Tubert notes. She also directed *Viva La Vida!*, starring award-winning Mercedes Ruehl as Frida Kahlo, at Sag Harbor's Bay Street Theater in July.

**Lisa (Bush) Finn '82** had the good fortune to see **Elizabeth Sutton '81** when Sutton,

who lives in Middlebury, VT, visited the West Coast with her daughter and husband. Finn writes that she returned to New York this past summer with Paufove Dance and hoped to see some Bennington friends—**Michele Plaut-Christian '82**, **Wendy Perron '69**, **Colleen Blair '88**, and **Eve Kaplan '81**. Finn continues to perform regularly in the San Francisco Bay area, to teach Music Together, and to take care of her children. She still hears from **Pam Docters '82** and suggests that old friends write her at [lisabushfinn@yahoo.com](mailto:lisabushfinn@yahoo.com).

New paintings by **Caren Glatt '82** appeared in alumni shows at both Swarthmore and Manhattanville Colleges in 2006. Glatt also had a solo exhibition of her work at the Store Room Gallery in Bronxville, NY, and her work appeared in a group art display at Northern Westchester Hospital in Mount Kisco, NY, for chosen members of the Katonah Museum Artists Association.

Following graduate school and a respite in Brooklyn, **Kitsey (Catherine Ellman) Canaan '83** has lived in North Bennington for the past 16 years. After brief careers as an English teacher, editor, and ghost-writer, she has become a registered nurse at Southwestern Vermont Medical Center. A Reiki master since 2002, Canaan has begun promoting this type of energy healing at her hospital; she is also editing an anthology that demonstrates how energy work has become prevalent in everyday life (those interested in contributing can contact her at [kitseycanaan@aim.com](mailto:kitseycanaan@aim.com)). Canaan lives with her husband, **Doug Ryan '96**, who is directing and starring in the Hubbard Hall rendition of Molière's *The Miser*, and her two daughters, Avery and Daisy, who just finished kindergarten at the Early Childhood Center.

*The Tree*, a contemporary, operatic retelling of an ancient Shinto myth, features a score by **Linda Dowdell '83** and answers the question: Is there life without cars? The Mesopotamian Opera performed this piece in Los Angeles last spring.

**Michele Joseph '84** currently lives in the Washington, DC, metropolitan area and works at *Voice of America* Internet talk radio as a producer/broadcaster in the French-to-Africa service. She has

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## Steven Albahari '82 Publishes Art

**R**oughly a decade ago, **Steven Albahari '82** called an art dealer and confidant and told him, “I’m ready to go.” A roundtable convened in a Chelsea restaurant. A board formed, comprised of photography-world heavy-hitters that included Duane Michaels, Denise Bethel, John Wood, John Stevenson, and A.D. Coleman. Wood, a prize-winning poet, elected to edit. Soon thereafter, a new photography journal sashayed onto the scene: photogravure images and letterpress texts sewn between silk covers. Albahari’s brainchild, the publishing company 21st, debuted.

“My first love was platinum and alternative forms of photographic printmaking,” Albahari says. Rare and time-consuming to produce, a platinum print requires that an artisan coat a sheet of fine artist’s paper by hand with an emulsion of photosensitive platinum metals. Unlike a silver gelatin photograph—in which the light-sensitive silver halide crystals are suspended in a thin layer of gelatin that rests on the surface of the paper—in the case of a platinum print, the emulsion soaks into and becomes part of the paper itself, allowing the richest shadows to retain detail, the whites to remain delicate, and imparting to the image as a whole great depth and warmth.

21st is still the only “vertical” company—one that conceptualizes, creates, markets, and distributes—to produce such art objects. The photography journals and fine arts monographs Albahari publishes feature photogravure, platinum, and silver prints by artists as diverse as **Sally Munger Mann '73**, Joel-Peter Witkin, Michael Kenna, Robert and Shana ParkeHarrison, Arthur Tress, Sheila Metzner, and Greg Gorman and writing by a roster boasting Annie Dillard, Edward Albee, Ann Beattie, and Edmund White. Each hand-printed, -lettered, and -bound book goes for \$3,000 to \$25,000. *Photography in New York* called the titles “drop-dead gorgeous volumes.” *Vogue* explained, “Anyone who’s come across a copy of Alfred

Stieglitz’s *Camera Work* at a rare-book store or gallery will understand why it might make sense to pay \$9,000 for a copy of *21st: The Journal of Contemporary Photography*. There’s no better survey of the scene.”

Albahari, who lives on Cape Cod where he grew up, had worked for himself in the past. As a Bennington student, he photographed student performances and sold photos to the students of their acting and dancing: “I was sort of an on-campus photographer.” He did production shoots and edited *SILO*, even remained after earning his degree in photography and lighting design in order to work for *Quadrille*. Later he entered graduate school at the Massachusetts Institute of Technology, where he studied documentary filmmaking with Richard Leacock. In graduate school Albahari succumbed more frequently to the publishing impulse. With an Arlington, Vermont, resident named Posey Gerlach—who happened to be one of the most respected book-binders in the country—Albahari made a book of his own photographs paired with eastern philosophy, including translations by his former Bennington teacher Wayne Hoffman-Ogier.

“Knowing how important determination, passion, and focus are in building a career and a business, I often reflect on how important my Bennington experience was in helping to shape these qualities,” says Albahari. “I am grateful to Bennington for total abundance in my life.” Does he still take pictures? “Not much anymore. Building books is my art.” And don’t press him to play favorites with his authors and photographers; he’ll tell you, “We don’t select a photographer because he conforms to my particular aesthetic. We look at the overall palette of what we’re offering and try to represent different aesthetics. Every book I do I love. It’s a question of stretching and taking chances.”

—Lise Johnson '01





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three boys, ages 15, 11, and 9, and her love of jazz has led her to become an avid Lindy Hop dancer. She sends greetings to all her “Ludlow House” housemates from 1981–84, especially **Michael Shari '84, Dorothy Held '84, Tamara (Perry) Sotillo '84, Sandye Wilson '82, and Ninian (Haley) Williams '83.**

Since 2001, ESPN.com's Page 2 has regularly featured the work of **Jeff Merron '84.** Recent articles by Merron have explored various Major League Baseball stadiums, the NFL's mysterious Wonderlic Test, and the greatest sports gambling scandals. He is married and has a beautiful five-year-old daughter, Calli.

A film by **Andrea Odezynska '84, *The Whisperer***, appeared at Through Women's Eyes International Film Festival in Sarasota, FL, and Southside Independent Film Festival in Bethlehem, PA.

Recently, **Robert Barnstone '85** worked on the Navy Demonstration Project, which is a multi-layered collaborative research project between architects and material engineers whose product is a 5,400-square-foot demonstration building for the U.S. Navy. The project is a unique combination of design and science—a series of experiments with new material development, application, and engineering design. The building is possibly the first in the world to use wood/plastic composites so extensively and for such a wide variety of applications.

Throughout summer 2006, several alumni led art workshops at the Salem Art Works, which **Anthony Cafritz '85** directs. **Eva Lawrence '96, Stephan Fowlkes '93, Mary Cook MFA '04, Karina Lundahl '05, and Liza Stevens '05** offered classes for children and adults that taught such things as sculpture, mold-making, and dance.

Having taught special education for 16 years, **Laurie DeRobles '85**, who lives in St. Maarten, is on an extended leave of absence from teaching and working in the private sector. DeRobles is searching for **Michele Allaway '86, Claire Perry '85, Nancy Hertzberg '86, C.C. Stark-Osornio '85, Sam Putnam '84, Naheed (Shah)**

**Sheikh '84, and James Geary '85.** She encourages them to contact her at 599-551-2209 or lderobles@yahoo.com.

**Cleary Buckley '86** designed a project for Ben & Jerry's corporate headquarters. He writes: “Following completion, I was nominated for a Genius Award by a local group of preschoolers for successfully integrating playground equipment into a corporate office space. Amid allegations that jury members were influenced by the cooler full of ice cream in the Ben & Jerry's lobby, the award was ultimately given to eighth grader Ana Bloch for her diorama of the Mount Saint Helen eruption. Obviously, I am disappointed. I would love to hear from **Ms. Christina Batmanghelidj '88.** Are you out there?”

A new website by **Lincoln Schatz '86** ([www.lincolnschatz.com](http://www.lincolnschatz.com)) includes documentation and video on a substantial number of his recent media projects in addition to news and events concerning him. Works by Schatz appeared in Madrid's ARCO Art Fair last winter, where Schatz happened upon **Nicole Gagnum '84**, whose work was also on display.

The University of California, Riverside, recently awarded the Dean's Distinguished Fellowship for graduate studies to **Peter Kalivas '87.** He began pursuing an MFA in choreography at that institution in September, while simultaneously interning at the Performing Arts Center of Riverside as an additional fellow for the University's Gluck Program. He offered classes at San Diego's Culture Shock Dance Center in addition to contributing two well-received pieces, in which he performed, to the San Diego Dance Alliance's *Emerge 2006*. Summer found Kalivas in Melbourne, FL, in residency at the King Center for the Arts as well as in Kazakhstan as guest director of the International Modern Dance Festival.

About two years ago, **Jason Licht '87** recounts, **Chris Mack '87** moved to Paris with his wife and three children.

Vermont College recently conferred an MFA in writing upon **Chivas Sandage '87.** Her poetry, essays, and fiction have appeared in *Artful Dodge*, *Verse*, *Smoke-Long Quarterly*, *Manthology: Poems on the Male Experience*, and *Same-Sex Marriage:*

*The Moral and Legal Debate.* She is working on a memoir entitled *The Suitcase Files* and a solo dance/theater performance in addition to teaching writing and movement workshops in Northampton, MA. Reach her at [csandage@verizon.net](mailto:csandage@verizon.net).

After being displaced by Hurricane Katrina (and subsequently sleeping in 12 different locations), **Audrey Emmett '88** has settled in Washington, DC, and hopes to remain there for about a year. “I am loving the SEMA ensemble—the Persian percussion group with which I perform.... Also, I am currently developing two screenplays, which, of course, grow out of Asian music and dance.” Emmett works at the National Cathedral in visitor programs.

Last spring, *Float*, a solo exhibition featuring a selection of new paintings by **Erin Parish '88**, appeared at Baxter Chang Patri Fine Art in San Francisco.

Following his enrollment in the postbaccalaureate program at Bennington, **John Bauer '89** pursued and received his MD from the Medical College of Pennsylvania (now called Drexel) and has become an academic plastic surgeon in Galveston, TX. In addition to teaching, Bauer performs a variety of surgeries, including cancer reconstruction, traumatic facial reconstruction, and hand, breast, cosmetic, and burn surgery.

From Thailand, **Tamara James-Wyachai '89** writes: “Life underwater isn't all that bad.... Well, that's what it feels like with minimal sleep (if I'm lucky I'll get a good three-hour stretch in there!) and constant rain (someday the sun will come...and we'll do laundry again). The upside: The cute little frogs are back, and it's a lot cooler when it's raining. The downside: The ants have taken over the house.” She also notes that her son, Thaam Dylan, “is doing well and growing like crazy,” while her daughter, Tika, “is a fantastic big sister.” James-Wyachai continues to teach and will lead a second-grade class next year at the Horizons Learning Center, an international school.

**Elanor Lynn '89** writes: “I've been living in Brooklyn for eight years and teach knitting at a variety of venues. In summer 2000, I founded a volunteer knitting program, Purls of Hope, at Children's Hope



Foundation. We make collaborative, improvisational crazy-quilt baby blankets for new babies of moms living with HIV and AIDS in New York City. In addition to working on my next book of knitting patterns, I am in the early stages of developing a needle arts collaborative devoted to creating economic opportunities for disadvantaged moms in New York City.”  
*For more information on her latest book of patterns, see page 8.*

Aside from serving as a field producer for two public access television stations in Burlington, VT, **Barnabas Rose '89** has appeared as Jim in Conor McPherson's *The Weir* and as Jack in Oscar Wilde's *The Importance of Being Earnest* and has begun collaboration on several creative video projects. “I am quietly carving an actively imaginative and productive life for myself,” Rose says.

**(Gretchen) Samara Shaw '89** lives on a beautiful, healing island in the Northwest called Orcas. She is currently composing a full-length musical entitled *The Shift*, about which Shaw is optimistic. She also teaches preschool and is learning to live peacefully with her 14-year-old daughter.

**90s Kim (Pitt-Foster) Bjorge '90** and family are happy and well in northern Westchester County, NY. “Our son started kindergarten and our daughter is in nursery school,” she announces. “Where does the time go? I received my wildlife rehabilitation license this year and look forward to rescuing and treating all sorts of amazing creatures. My husband, Victor, and I just celebrated our 10th wedding anniversary—who knew? I would love to hear from anyone at [riley-cat@optonline.net](mailto:riley-cat@optonline.net).”

*I Hate Myself and I Want to Die: 52 of the Most Depressing Songs You've Ever Heard* by Tom Reynolds features illustrations by **Stacey Earley '90**. Hyperion Books, Disney subsidiary and publisher of the *Chicken Soup* books, is the book's U.S. publisher. Additionally, Earley has joined the Windy City Rollers, Chicago's premiere all-girl, flat-track roller-derby team.

Having embarked on her newest adventure, **Anne Scott '90** now serves as

marketing manager for Parametrix, a multidiscipline regional planning firm that provides geotechnical services, civil engineering, natural resources planning, hazmat mitigation, water resources planning, land development, feasibility studies, and more. The Oregon and Washington Departments of Transportation are two of the company's largest clients.

In 1997, **Agnes Benoit-Nader '91, MFA '02** and **Lionel Popkin MFA '98** met while working on their MFAs in dance. Their duet, *32 Years Collaboration*, was first spontaneously performed at the College in 1997. Since then, they have performed the piece in multiple cities with plans to continue their performance until 2029. Last spring, Benoit-Nader and Popkin returned to perform the dance at Bennington.

Artwork by **Kelly Lamb '91** appeared in a show entitled *New York Style* at the Angell Gallery in Toronto, Canada.

Spring 2006 saw **Maria Rosenblum '91** take the film industry by storm. First, a film that she produced, *Dead End Job*, not only screened but also received the Best Student Visionary Award at the 2006 edition of the Tribeca Film Festival. Following quickly upon the heels of that coup, Rosenblum's own film, *Magnetic Poles*, appeared in the Brooklyn International Film Festival, where the film won the audience award for best short feature; the Boston International Film Festival; and the UCLA Festival. This film follows Sonja, “a cater-waiter,” who, in order to revitalize her relationship with her boyfriend, takes him on a bizarre journey to a magnetic hill.

Having just moved to Zurich, Switzerland, **Stephen Szoradi '91** would love to hear from Bennington alumni who “might be in the neighborhood.”

From Geneva, Switzerland, **Ardan Michael Blum '92** writes: “I run a charity helping 7,000 senior citizens. We have been able to offer, among other achievements, computers and related materials across western Switzerland to nursing homes, hospitals, and social clubs for 400,000 CHF (Swiss Francs)—and now have 10 websites. The main site is [www.egeneve.ch](http://www.egeneve.ch).”

While working for Harvard Forest at Harvard University, **Kristina Stinson '92** returned to Bennington to speak about her research on invasive species of weeds harming native hardwoods by killing soil fungus.

Last spring, Home and Garden Television's show *Generation Renovation* paid a visit to the Capitol Hill home of **Eric Sturm '92** and his wife. The show, which will air sometime in the fall, will feature the Sturms' home in a full-length, 10-minute segment. *Please visit the Alumni Events Board online at [www.bennington.edu](http://www.bennington.edu) for further information about this episode.*

On May 31, **Jennifer (Chapin) Woods '92** welcomed another child, Barrett Corrigan Woods, into her family. She continues to practice law in Kansas City, MO.

The School of Visual Arts in New York City recently featured **Stephan Fowlkes '93** as a speaker in its Curator's Choice Award in the Artists Talk on Art lecture series. This lecture occurred in conjunction with a show of the four winners at the Caelum Gallery. Fowlkes also took part in the ninth annual North Bennington Sculpture Park this past summer.

For a significant period in 2005 and 2006, **Carol Oldham '93** worked in rural Jefferson Parish (south of New Orleans) for Southern Mutual Help Association's Rural Recovery Task Force. In her position as the field coordinator for the Eastern Parish Program of the Rural Recovery Task Force, she connects groups of volunteers with families who need help getting back into their houses. The volunteers do everything from putting new tarps on people's roofs to tearing out and replacing moldy walls and insulation. Oldham also collects people's stories and tries to connect them to grants from both her organization and other groups.

On December 5, 2005, **Sally (Jules) Packard '93** and her husband had a baby boy whom they have named Joshua Jules Packard. “He is growing up fast and enjoying the sights and sounds of Brooklyn,” she writes.

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## Complex Operations: Michael Coady '89

To cut out someone's badly diseased heart and replace it with a better one, you have to put the patient on a bypass machine, which is a heart-lung machine that removes blood from the body, puts oxygen back into the blood, and pumps this blood back into the patient. Operations like this are risky, and one to five percent of patients won't survive. But the vast amount of trust, intimacy, responsibility, and technical expertise that heart surgery—and specifically heart-transplant surgery—requires has wedded surgeon **Michael Coady '89** to what he calls the “dance.” “It's beautiful,” he says. “You master the steps and you execute them on a daily basis. You feel the endorphins. You get pumped up. You love dancing it, and once you get it, it's part of you.” That heart surgery is “the epitome of a complex operation” makes it a perfect aim for the acute focus Coady can achieve.

As a teenager he studied piano at the Peabody Conservatory in his hometown, Baltimore, Maryland, and in high school received the Randolph S. Rothschild Scholarship. He elected, however, to attend Bennington for college. Prior to coming, he played before piano teacher Elizabeth Wright, who challenged his rendition of Beethoven's “Pathetique” Sonata. “She destroyed me,” he says fondly. “She was very critical and technically amazing. I was fascinated by her abilities.” He bonded similarly with classmate **Alice Wu '87**, who inspired him to take up Chinese and travel to China. But with music, math, and Chinese under his belt, Coady turned to medicine. Upon graduating from Bennington, he entered George Washington University School of Medicine with what he believes may have been the first recommendation the school had ever received from a piano teacher.

After earning his MD from George Washington and his MPH from Yale University, where he took his general surgery residency, in 2000 he became a fellow in cardiothoracic surgery at Stanford University. Following that residency he returned to Yale and, as the director of heart transplantation, conducted heart transplants and artificial heart surgery nonstop. In 2005, Harvard Medical Faculty Physicians recruited him to conduct open-heart surgery in a relatively underserved area of Rhode Island, and he made the difficult decision to leave his prestigious

job in academic medicine to become Chairman of Surgery and one of three open-heart surgeons at Landmark Medical Center in the town of Woonsocket. Coady, who has made his new home in Providence, was recently named by the *Providence Business Journal* one of Rhode Island's most successful “40 Under 40.”

Lest anyone think that by taking this position he was shrinking

from a challenge, Coady is clear about the compromises such a career change has involved. Job offers arrive daily which Coady must decline. Colleagues in academic medicine warn that he is ruining his career by working in a community hospital. Whereas at Yale he had a “beautiful office in an ivory tower,” he's now headquartered across the street from Landmark in a “CVS strip mall.” Rather than the sexy work of transplanting hearts, he does bypasses, valve replacements, and repair—“bread-and-butter open-heart surgery.” But these sacrifices have isolated what he finds most fulfilling about his work: the patients.

“You get to know your patients really well,” he says. “You're it—just you and the patient; they trust you to physically repair their heart. It's not only about doing something intricate and technical—those are the selfish reasons—but to be able to care for someone else: that's a pretty special thing.” His patients are needier these days, and more appreciative. For example, he is currently working with a 72-year-old woman, a medicated schizophrenic, whose heart was so badly damaged by a heart attack that Coady isn't sure he will be able to remove her

from the bypass machine. Talking to her family about the risks is as serious a task as the surgery itself. Yet Coady calls teaching the highest compliment to the field and hopes to keep his hand in academic medicine.

For now he's enjoying tempering his medical duties with musical endeavors, playing chamber music with a cellist and a violinist and attending concerts in downtown Providence. He keeps up with his colleagues at Yale. He spins, lifts, runs, and works out. He says, “A lot of people get a thrill out of being part of the establishment, but that just doesn't do it for me long term. That part of my ego doesn't need it.”

—Lise Johnson '01





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Busy with wedding planning and two-person dance parties in their cute little garden apartment in Brooklyn, NY, **Garrick Jones '94** relates that he and his fiancée, Maureen McDowell, will marry in September. Having fully escaped from Harvard Design School, Jones has joined the firm Della Valle + Bernheimer Design as project designer/project architect, where he has designed several residential towers in Manhattan's Chelsea arts/garden district. He has also been developing his own firm, Architecture 10:1, specializing in large and small commercial and residential projects as well as urban planning projects. He has recently completed the interior renovation of an art-handling company's Manhattan offices, including custom table designs, with fellow graduates **Sebastian Lane '93** and **Devin O'Neill '95**. He'd love to hear from Benningtonians and can be reached by e-mail at [gjones@d-bd.com](mailto:gjones@d-bd.com).

Following his time at Bennington, **Tom Morison '94** moved to San Francisco, where he worked as a theater designer for seven years. Several motorcycle accidents later, Morison decided to join the profession that had given him so much such help: chiropractics. Currently living and working as a chiropractor in Providence, RI, he and his fiancée set a September date for their wedding. Morison can be reached at [drmorison@gmail.com](mailto:drmorison@gmail.com).

**John Roberts '94** reports that, after various acts of foolishness, such as taking a second trip to China in 1995, building a new deck for humorist Art Buchwald in 1997, and being propmaster for the original production of *Rent*, he received a license in massage therapy in 1998 and recently completed a graduate program in acupuncture and Chinese medicine. He currently lives in Brooklyn and has a medical practice in midtown Manhattan. **Nejem Raheem '94** and **Carol Oldham '93** have been repeatedly subjected to his visits, and **Ben Chadabe '94** has just helped Roberts out with a musical project. He concludes his dispatch: "And now that the statute of limitations has surely run out, I confess that when I tacked something to the walls in my dorm room, I later filled in the holes with toothpaste. Sorry maintenance. Sorry for the fresh, minty smell, those who came later!"

During the late spring and early summer, Pangaea Restaurant, owned by chef **William Scully '94**, hosted wine tastings for the residents of North Bennington and surrounding environs.

In addition to reading as part of the June residency of Bennington's MFA Writing Seminars, **Mohammed Ali '95** was among 15 academics, independent scholars, and creative writers chosen as 2006–07 fellows of the New York Public Library's Dorothy and Lewis B. Cullman Center for Scholars and Writers.

"What am I not up to?" asks **Aryn Chapman '95**. "In my spare time I have been running a thriving studio ([www.arynachapman.com](http://www.arynachapman.com)), working as a fund-raiser for a couple local nonprofits, developing two documentaries, and nurturing a couple of new websites into the beta phase. The rest of my time is taken up with an incredibly brilliant and all-consuming son, Alexander, and being married to my gruffer half, Ariel." Chapman's artwork appeared in the Fourth Annual Uptown Arts Stroll, which took place in Washington Heights and Inwood, NY, during the summer.

The Katahdin on Maine's Moosehead Lake will host the wedding of **Mildred Mary Catherine Kennedy '95** and Andrew Stirling on October 7, 2006.

**Gwen (Jennifer MacDonald) MacCaughey '95**, her husband, and their son Tristan, welcomed new baby, Jonathan, in January. MacCaughey writes: "We had a wonderful home birth with the help of two great midwives. Jonathan arrived so quickly...none of the support team made it in time!.... Bennington buddy **Adel (Peterdi) Molnar '97** was Jonathan's first visitor later that day.... Jonathan has already fit right in with the family and is a great baby, sleeping well and starting to smile at us. Tristan loves his 'didi,' which is how he says 'baby.' As it turns out, 'didi' is Chinese for 'little brother,' and it has stuck as a nickname.... I'm really enjoying staying home to mother my boys; it's the career I've been waiting for all my life!"

In early 2006, Long Island City's The Chocolate Factory, co-founded by **Brian Rogers '95** and **Sheila Lewandowski '97**, presented a live-action video game/per-

formance entitled *Gun Play*, with direction and video provided by Rogers and involving Lewandowski and **Elizabeth Ward '99**. *Gun Play* featured appearances by Ted Nugent, Hunter S. Thompson, and *Doom*-creator John Carmack, among others. In June, the Chocolate Factory also hosted a benefit fund-raiser called the Taste of Long Island City.

In April, **Kathryn (Schonbeck) Watson '95** performed her thesis project *emergence* in Cambridge, NY.

In a recent urban design competition sponsored by the city of Somerville, MA, and the Boston Society of Architecture, a submission by **David Choi '96** was selected as a winning scheme to develop 28 acres of underutilized industrial area.

In the December 2, 2005 edition of *The Washington Post*, art critic Michael O'Sullivan lauded two sculptures by **Mary Early '97** exhibited at the Hemphill Fine Arts Center. He found Early's beeswax-on-wood pieces mesmerizing, physically powerful, and impossible to turn away from.

"Well, I have been making movies," says **Joel Garland '97**, whose list of acting credits appears in the Internet Movie Database ([www.imdb.com](http://www.imdb.com)). He also performs with the circus-funk purveyors Atomic Grind show and has appeared in the recent films *The Night Listener* and *Lady in the Water*. He continues: "Occasionally, I have made some theater. I have had no babies. I have had no weddings. I can be reached at [joelgarland@hotmail.com](mailto:joelgarland@hotmail.com)."

*Who's Who in America* selected **Patrick Soluri '97** to appear in its 2006 edition as a distinguished composer. In 2005, he received his second consecutive ASCAPPLUS Award from the American Society of Composers, Authors, and Publishers and completed a film score—his first—for the independent feature film *Dead Serious* in addition to serving as the movie's sound designer. Other recent highlights include performances, in 2004, of Soluri's ballet *Madame X* and a showcase of his opera, *Inferno: Canto V*, in 2003, by the New York City Opera. Soluri's plans for 2006 include a ballet commission, collaboration with a DJ, and more film scores.



Thus far, 2006 has been a busy and productive year for **Todd Nicholas Tarantino '97**, whose new composition, *Haziri*, will be performed at the World New Music Days in Stuttgart, Germany. *Parkway Music* was played at the Arab Perspectives festival in Cairo, and *Smoke and Mirrors* premiered in New York. Other performances included *Boxing Music* in Boston, where **Kevin J. Brown '97**, **Patrick Soluri '97**, and Tarantino saw **Matt Mitchell '97** and **James Martin '97**. Tarantino also went to Ghana to deliver a paper on the use of rhythm as structure in music. Samples of these pieces and more can be heard at [www.toddtarantino.com](http://www.toddtarantino.com).

Currently enrolled in the PhD program at the University of California, Santa Barbara, **Lisa (Gustavson) Mathieu '98** and her husband had a son, Nikko, in October 2005.

**T'aiya Shiner '98** lives in Virginia with her "sweetie, three cats, and an adorable dog." She works with the conflict resolution organization Better Agreements, which she helped found and which is entering its fifth year of existence. Interested parties can contact her by e-mail at [taiyashiner@yahoo.com](mailto:taiyashiner@yahoo.com).

"So far so good since my days at Bennington!" exclaims **Nina Tucciarelli '98**. "I'm happy to report that my cabaret group, The Lipstick Lovelies, has a new stage to call home and a regular slot in Albany, NY, just a hop, skip, and a jump from Bennington. We're at Tess' Lark Tavern just off Albany's infamous Lark Street."

Renaissant Arts and **Gokcen "Gekko" Ergene '99** began production for their film, *9 Keys*, during the summer. Several other alumni are involved with this project, including **Garin Marschall '00**, **Thomas Dexter '01**, **Carishma Mehta '04**, and **Timothy McCarthy '97**. Meanwhile, Ergene and Dishwasher Studio have founded a film festival to serve as an outlet for personal short films—a forum for emerging independent filmmakers, animators, and artists working with film and video as a medium of artistic expression rather than a tool for entertainment.

"I got married to the love of my life and moved to (freezing cold) San Francisco, CA," informs **Nida Haider '99**. "My wed-

ding was a typically overdone Pakistani wedding that lasted seven days with a different, elaborate function each day. True to tradition, we danced a lot, ate a whole lot, drank a lot, and barely slept. My 'to be' husband spent most of his time trying to memorize the names of my 350 'close' family members (he only has four in his entire family)."

Though she has not yet left her old job, **Victoria Perry-Cairl '99** has become well-acquainted with my-in.com, a website for jobs in the entertainment world.

Passio, a vocal ensemble directed by **Rebekah Pym '99**, performed in May at Christ's Church in New Haven, CT, and Saint Joseph's Church in Providence, RI.

A systems manager at a food manufacturing company in Seattle, WA, **Jenava (Taylor) Sexton '99** primarily designs and implements software for production, inventory control, and resource planning. She also got married in September 2004. The ceremony took place on a farm on Washington's Whidbey Island and included **Nichole Legendre '00**, **Rachel Marie Jans '00**, and **Alice Van Ness '01**, as well as **Alina Holladay MFA '01**, who photographed the nuptials.

Besides running the broadcast department of Cleveland's Talent Group, **Doug Snyder '99** is producing Justin Zimmerman's short film for the Massillon Museum of Art's exhibition, *Adaptations*, in which artists create an original work based on a piece of art from the Museum's permanent collection. As producer, Snyder secured Independent Pictures as a nonprofit fiscal agent.

With her letterpress studio, Lettre Sauvage, **Fiona Spring '99** has continued with her literary and creative passions. This past spring, she and her partner had the opportunity to collaborate with Anne Carson on printing a limited edition of 150 copies of a lovely broadside of Carson's translation of the Fourth Choral Ode from Euripides's *Hippolytos*. This beautiful translation of *Hippolytos* will be the first performance at the recently reopened Getty Villa in Malibu, CA. A few of these are available at [www.lettresauvage.etsy.com](http://www.lettresauvage.etsy.com). Contact Spring at [fiona@lettresauvage.com](mailto:fiona@lettresauvage.com).

**OOs** In 2005, **Asad Ayaz '00** joined the Walt Disney Company's film and television group; he now manages a cohort responsible for trade fund management, product distribution, planning, and finance. His team works under tight deadlines to ensure the fluidity of movie and television releases. "I thrive on the fast pace and challenges of my work," writes Ayaz. "And I have actually learned to fall in love with the crazy city of Los Angeles."

Among other things, 2006 saw Koto y Soto, a band comprised of **Jason Eksuzian '00** and **Kelley Bryant '01**, serve as VJs on Transistor TV, perform their music, and take part in Ingredients, an event that involves 16 music videos being made in 24 hours from found materials. Eksuzian and Bryant also resumed their "Kelley and Jason Show"—a variety show of sorts—in Portland, OR, last July after a brief hiatus.

A self-employed photographer in Sonoma County, **Jessamyn Harris '00** shoots fine art/photojournalism-style wedding pictures as well as stock, music, editorial, and portrait photography. Her work can be found at [www.jessamynharris.com](http://www.jessamynharris.com) and [www.jessamynharrisweddings.com](http://www.jessamynharrisweddings.com). In other news, Harris reports: "I got married myself to my longtime, hometown sweetheart Devon on December 15, 2005. We had a private ceremony in the beautiful, classic San Francisco city hall building."

In early 2006, **Marlon Hurt '00** returned to the stage and appeared in Lanford Wilson's one-act play *The Madness of Lady Bright* as the character Boy. Martin Denton described Hurt's performance as particularly "affecting and memorable" in his review of the play for [www.nytheatre.com](http://www.nytheatre.com).

For three years, **Rebecca Ann LoDolce '00** has lived in Santa Fe, NM, and worked for various organizations, including a nuclear watchdog group and one that promoted progressive economic structures. Currently, LoDolce sits on the board of the Santa Fe Living Wage Network and is a full-time field coordinator for a Santa Fe mayoral campaign. "After the election in March," she writes, "I think I may be ready for a road trip and to move out of my 'Bennington single'-sized apartment."

Recently, **Leah Muir '00** received a prestigious Fulbright grant to study music



composition for one year in Vienna with Chaya Czernowin. Muir is a founding member of the Open Music Ensemble and the Open Music Foundation, and musicians have performed her work in many national and international venues. The recipient of the 2001 ASCAP Morton Gould Young Composers Award, Muir received her master's from the University of Missouri, Kansas City, before pursuing her PhD in music composition as a presidential fellow at the University of Buffalo, where she currently teaches.

With the help of artistic director (**Amanda Beth Raas '00**, Ghost Light Theatricals in Seattle, WA, performed *King Henry*, a version of Shakespeare's *Henry V* adapted and directed by Monty Taylor, in the spring.

**Sasha Cucciniello '01** curated the Renaissance Art's Salon in January and February. The February addition featured **Farid Nassif '00**, Warren Sulatycky, Samuel Blaser and Jay Elfenbein, Steven Ebel, Adira Amram, **Alexei Kaleina '01**, and Phillip Taratula.

This past summer found **Jules Rosskam '01** casting and shooting a film entitled *F. Scott Fitzgerald Slept Here*, which explores the intimacy of friendships between men and the dynamics of unlikely matches.

When not busy coordinating artist residencies in schools or working diligently to maintain the presence of arts in education, **Rachel Spatz '01** performs with MV & EE and the Bummer Road, whose most recent release, *Mother of Thousands*, is currently available on Time-Lag Records ([www.time-lagrecords.com](http://www.time-lagrecords.com)). Spatz performed with MV & EE at this year's unrivaled psychedelic and experimental rock and folk festival Terrastock.

During the summer, **Katherine Bicknell '02** traveled to Pakistan.

**Kimberly Hamlin '02** announces a new website: [homepage.mac.com/keepitmoving/Menu32.html](http://homepage.mac.com/keepitmoving/Menu32.html).

With her uncle and mother, **Alyssa Lowe '02** has started a charity to fund the education of youth in rural Kenya. "It has truly been an amazing experience," writes Lowe. "Although the charity is only in its infancy, we have managed to fund the education of 13 vulnerable youths from the community in which I live. All of the successes I've

had as a Peace Corps volunteer in Kenya will continually light my life, but few will manage to continue their growth and provide a perennial, positive influence. I hope this is one project that will flourish and prosper. Thank you to all members of the Bennington community who have already contributed to the cause. To learn more about this charity, please visit [www.rowecharities.org](http://www.rowecharities.org)."

In August, **Sarah (Courtney) Tudor '02**, **MAT '03** married Stephen Tudor, a musician and systems designer. The beautiful wedding included **Nina Salzman '02**, **Yory Teperman '02**, and **Bronwyn Davies-Mason '02** among the guests. **Kimberly Hamlin '02** and **Kathryn "KJ" Swanson '02** read as part of the ceremony and created more than 100 exquisite favors for the guests. **Amelia Powell '05**, who designed the unearthly bridal attendants' dresses, joined **Sarah Wolf '02** as a bridesmaid. Tudor elaborates: "Stephen and I have just purchased our first home together, and we both work for an architectural woodworking company, Artisan Custom Doorworks. I am painting as much as I can, and I have a great studio in our home. We also just started a small business selling prints of my paintings at [www.tudorstudio.com](http://www.tudorstudio.com)."

In her homeland of Nova Scotia, **Rhiannon Wells '02** is working to create a Global Village Square—a multigenerational gathering of leaders and entrepreneurs responding to some of the pressing challenges of our time. To read more about the Global Village Square, you can visit [www.shambhala-institute.org/global\\_village.html](http://www.shambhala-institute.org/global_village.html).

"I made aliyah and live in Israel, where I study at a religious, Jewish women's seminary," writes **Melody Zilber '02**.

**Raania A.K. Durrani '03** has been working with the Commune Artist Colony in Karachi, Pakistan. Among other things, the Commune now houses *Pulse*, a mural by Sarah Bakhtiyar inspired by Chaucer's "The Wyf of Bath's Tale." Durrani describes the Commune as "a creative gathering space for artists...situated in Sadiq Godaam—a colony of old warehouses. The sounds and lights of urban Karachi and the colors and chaos of Miskeen Gali surround it." Durrani also shares that **Jean Pierre Fontanot '02** visited Karachi in his travels through Asia this past summer, while **Sanam Hasan '01**, **Aliza**

**Akhtar '03**, **Katherine Bicknell '02**, **Hassan Noon '02**, **Sara Syed '02**, **Nida Haider '99**, and **Falak Madhani '03** were also there this past summer. Durrani encourages friends to visit.

**Kryssy Wright '03** continues to work with the Civilians, a New York-based theater production company; Sensproduction, an experimental art organization in New York; many young choreographers; and **Brendan McCall MFA '04**.

During a full-moon hike on Bromley Mountain, **Larry Bodden '04** and **Sarah Genheimer '03** became engaged. After a year-and-a-half hiatus in New Orleans and Minneapolis, the two have returned to southern Vermont. They are planning an April 2007 wedding.

**Rivera Cook '04** has transplanted herself to Santa Cruz, CA, where she has earned a five-month dance residency at the 418 Project. She is immersed full-time in creating an evening-length concert, which opened in May. **Laura Wallace '04** has joined her for the residency to perform in the show.

Toward the end of 2005, **Shazieh Gorji '04** returned to Pakistan and is currently working at the Lyceum School (her alma mater) as an extra co-curricular coordinator. She has also worked with the school's Environmental Society on a project in collaboration with City Arts NY called Pieces for Peace. With this project, Gorji and a group of students created a 220-foot mosaic in a public park. The mosaic incorporates peace-themed images created by the students in addition to images of other Pieces for Peace mosaics from around the world.

A translation of Francisco Méndez's "The Water Cathedral" by **Kristin (Bengtson) Mendoza '04** appeared in the June edition of *Words Without Borders*, a journal of literature in translation.

"Black and White," a short clay-animation film by **Vuk Mitevski '04** and **Gokcen "Gekko" Ergene '99**, has been shown at various European film festivals.

*Lemkin's House*, a drama by former faculty member Catherine Filloux which explores the atrocities of genocide, premiered in the U.S. at New York's 78th Street Theatre Lab in February. Directed by current faculty member Jean Randich, *Lemkin's House* is



set in the afterlife of Raphael Lemkin, the Polish-American lawyer whose family died in the Holocaust and who invented the word “genocide.” **Effy Redman '04** assisted with the production, as did **Toby Levin '06**, who served as PA, **Maya MacDonald '07**, and **Carly Pildis '07**.

**Emily Sweeney '04** is living and working in Philadelphia, where she recently took a new job as the program associate for the Philadelphia Music Project, a Pew Trust-funded nonprofit dedicated to promoting innovative music in Philadelphia. More important (but less lucrative, she notes), she's thrilled to be performing dance improvisation around the city with the Philadelphia New Dance and Music Ensemble in addition to making her own work as a member of the Mascher Space Cooperative.

In August, **Daniel Brese '05** began studying for his PhD in ecology at the University of New Mexico in Albuquerque. He will work as a research assistant at the Sevilleta LTER, a branch of the National Science Foundation's network of Long Term Ecological Research sites. Specifically, Brese will study community dynamics and carbon flux in disturbed and declining pinyon pine-juniper forests.

A resident of Seattle, WA, **Katherine Gardiner '05** currently writes for *Resonance* magazine and *Seattle Sound*. In her spare time she collects things and visits friends.

“I'm currently living in Brooklyn, NY, and working in the advertising department of *The New York Times* with plans to open a clothing store,” says **Vanessa Grasso '05**.

**Julianne Smolinski '05** lives in Hollywood, CA, and works for National Lampoon, Inc. She writes Internet comedy and occasional pieces for *College Humor*, has an upcoming piece in *McSweeney's*, and is fast becoming an Internet sensation. Smolinski recently got an “immature haircut” and continues to drive poorly. “Catch the fever at [boobsradley.blogspot.com](http://boobsradley.blogspot.com),” she writes.

For the Vermont Arts Exchange's Summer Arts Camps, **Ryan Tittle '05** worked as the lead arts counselor and convinced his employers that opening up the children enrolled in the camps to the performing arts would enrich their experiences. In

addition to teaching percussion, Tittle helped the kids write and perform their own plays and stories. The Arts Camps have been a part of the Vermont Arts Exchange programming for more than a decade.

Tallahassee now counts **Valerie Wetlaufer '05, MAT '06** among its residents. Wetlaufer will study in Florida State University's MFA writing program. “Despite the allure of New York City,” she writes, “I opted for FSU over Columbia because who can resist all those palm trees and the proximity to the ocean? (Not to mention a tuition waiver and stipend.)” You can read Wetlaufer's work in the fall 2006 issue (number 29x) of *Bloom* magazine.

**MFA's** March 31 and April 1 marked the fifth annual Improvised and Otherwise festival, which **Jeff Arnal MFA '00** and **Estelle Woodward MFA '00** organized. Improvised and Otherwise is an experimental music and dance festival that has received much critical acclaim and that represents a diverse cross-section of media and performance aesthetics. Bennington highlights from the 2006 program included a stunning performance by Arthur Brooks and Penny Campbell, with lighting by **Heather (Coomer) Hutton MFA '01**. More informa-

tion can be found on the festival's website: [www.improvisedandotherwise.com](http://www.improvisedandotherwise.com).

Mark and **Julie Bloemeke MFA '01** announce the birth of their daughter, Phoebe Jaye Bloemeke, born on April 28, 2005, weighing 10 pounds, 5.4 ounces. She joins the Bloemeke family, which includes her four-year-old brother Gareth. Bloemeke writes: “Her middle name honors the middle names of both of her grandmothers—Sandra Gaye Payne and Mary Jane Bloemeke.”

**Michael Schiavo MFA '02** has begun working as the writing coordinator for the Vermont Studio Center. In this position, he is responsible for the writing component of the Studio Center's overall residency program, which includes, among other things, arranging the sojourns of visiting writers, acting as the writing residents' contact person, running resident readings and visiting writer craft talks, coordinating the writing fellowship jury, and working with Gary Clark, the writing residencies director, to hire the roster of visiting writers for the forthcoming year.

**Helene Lesterlin MFA '03** announces her new website for the ATLAS Dance company, [www.atlasdance.org](http://www.atlasdance.org); she currently acts as artistic director for that company.

## we want to hear from you!

As always, we love to receive your news—about work, travels, family—for Class Notes, the magazine's most-read section. Send your notes to us by the **January 1** (for spring issue) and **July 1** (for fall issue) deadlines. But you don't have to wait for the next magazine to catch up on what your friends and classmates are doing. Go online and login to the alumni community to post and read more Class Notes or add to and participate in discussion boards.

You can submit your Class Notes:  
**online** through the alumni community at [www.bennington.edu](http://www.bennington.edu) (click on “For Alumni,” then “Class Notes”);  
**by mail** in the enclosed envelope;  
**by e-mail** at [alumlett@bennington.edu](mailto:alumlett@bennington.edu);  
**by phone** at 800-598-2979.

We also encourage you to include your thoughts in the enclosed envelope. Tell us what you want to hear about from us. Faculty news? Alumni updates? Student profiles? We need your input!

Please note: Due to space constraints, *Bennington* reserves the right to edit and condense Class Notes submissions.



# in memoriam

**Valerie Reichman Aspinwall '59** died on August 17, 2006; she was 69 years old.

A literature graduate of Bennington, Aspinwall spent her early career in television. After meeting her late husband, broadcast journalist Everett Aspinwall, at ABC News, the two purchased Palm Beach, Florida's WPBR-1340 AM and turned it into Palm Beach County's first talk-radio station.

Aspinwall was also an active philanthropist involved with such organizations as the Clyde Fyfe Memorial Music Library at the Alexander W. Dreyfoos, Jr., School of the Arts, Palm Beach Community Chest/United Way, and The Leukemia & Lymphoma Society. In 1981, she received an award for her work on behalf of the Leukemia Society. She also served as the vice president of the Altschul Foundation's board of trustees.

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**Dorothy "Dort" McWilliams Cousins '39** died on September 4, 2006, at age 89.

A graduate in social science, Cousins and her late husband, Ivan, were active in local politics and causes. Cousins helped found the Marin Country Day School and served as president of The Tamalpais High School Parent Teacher Association. She and Ivan were involved with the Sunny Hills Children's Garden and initiated the Culinary Carnival as a benefit for that organization.

Cousins, the sister of chef Julia Child, was also a longtime, loyal champion of Bennington College, serving as a class agent, a member of the Associates Committee, a two-time chair of the Bay Area Alumni Chapter, a San Francisco phonathon volunteer, and a member of various Bennington Capital Campaign committees. In 1994 the College presented her with the Hudas Schwartz Liff '47 Award.

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Former faculty member **Yvette Hardman Edmondson '36** died on May 9, 2006, at the age of 90.

A member of Bennington's first class, Edmondson graduated with a degree in literature and went on to earn a PhD from the University of Wisconsin. From 1940 until 1945, she taught bacteriology, immunology, and literature at Bennington. In the late 1940s, she and her husband Wallace Thomas "Tommy" Edmondson, a former Bennington science teacher, moved out West, where Edmondson conducted research at the University of Washington. Beginning in 1968, she edited the *Journal of Limnology and Oceanography* for nearly 20 years.

Edmondson received a Bennington Award in 1979.

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Former Ambassador **Anne Forrester '63** died on June 23, 2006; she was 65 years old.

A Bennington graduate in social science, Forrester earned graduate degrees at Howard University and the Union Institute & University in Cincinnati. In 1979, President Jimmy Carter appointed Forrester ambassador to Mali. When the ambassadorship ended in 1981, Forrester became the staff director for

the House Foreign Affairs subcommittee on Africa and a member of the UN Development Program. Most recently, she worked as a senior policy adviser on Africa, Afghanistan, and HIV/AIDS matters for Representative Juanita Millender-McDonald (D-California) and as an international consultant on African and Caribbean development issues.

As an alumna, Forrester served as the Candace DeVries Olesen '50 Alumni Fellow in 1997 and received a Bennington Award in 1981.

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Civic leader **Sylvie Redmond Griffiths '38** died on September 6, 2006; she was 90 years old.

The first female member of her family to receive a college degree, Griffiths earned her MA in psychology from the University of California, Berkeley, after which she took active leadership roles in state and local organizations. In addition to serving terms as president of the Richmond League of Women Voters, the Richmond YWCA, and the Bay Area YWCAs, she was a member of the State League of Women Voters and the Contra Costa Grand Jury.

Griffiths also wrote. Most recently, she had composed a series of memoirs that recounted momentous instances in her life, many of which involved famous people, including J.D. Rockefeller II, Dorothy Day, B.F. Skinner, and Franklin Delano Roosevelt (her mother's first cousin).

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Poet **Stanley Kunitz**, who taught at Bennington between 1946 and 1949, died on May 15, 2006, at the age of 100.

Kunitz earned both his bachelor's and master's degrees from Harvard and published his first book of poetry, *Intellectual Things*, before his 25th birthday. In the 75 years that followed, he published more than two dozen books of original poetry, translations of other poets, and literary criticism. He helped to found the Fine Arts Work Center in Provincetown, Massachusetts and Poets House in New York City.

Kunitz, who spent countless hours as a mentor and friend to young poets, also served twice as Poet Laureate of the United States.

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On May 19, 2006, **Judith Horton Munk '46** of La Jolla, California, died; she was 81 years old.

Munk earned a degree at Bennington in art and architecture and continued these studies at Harvard University Graduate School of Design. Later in life she received a National Endowment for the Arts grant.

At the Scripps Institution of Oceanography in the early 1950s, where she worked as an illustrator, Munk met her husband, oceanographer Walter Munk, and became a driving force behind the institution's architectural revivification. Scripps incorporated Munk's designs into its Cecil H. and Ida M. Green Institute of Geophysics and Planetary Physics and later recognized the Munks' contributions with the Judith and Walter Munk Laboratory.



Composer, performer, and electronic music pioneer **James Tenney '58** died on August 24, 2006; he was 72.

Tenney commenced his post-secondary study of music at Juilliard and later matriculated at Bennington. Following the receipt of his BA, Tenney worked for Bell Labs developing programs for computer sound-generation and composing the electronic works for which he is most famous. He also performed, during the late 1960s and early 1970s, in the Steve Reich and Philip Glass Ensembles. When John Cage was asked with whom he would study were he 60 years younger, the experimentalist named James Tenney.

During the early 2000s Tenney occupied the Roy E. Disney Family Chair in Musical Composition at the California Institute of the Arts and served on the faculties of the University of California, Santa Cruz, and York University in Toronto. Among the many honors he received were awards from the National Science Foundation and the American Academy and Institute of Arts and Letters.

On May 29, 2006, **Rosalyn Long Udow '47** died at the age of 80.

Udow attended Bennington for a few years in the mid-1940s and ultimately received her degree in psychology from the University of Michigan. An activist, she founded the Great Neck League of Women Voters and served as president of the board of trustees at Nassau Community College. Udow also spent time as a lobbyist in Albany for legalized abortion and directed government policy affairs at Planned Parenthood of New York City. For the past 20 years, she was a board member of the National Coalition Against Censorship. In 1980, she received the Margaret Sanger Certificate for Outstanding Service by Family Planning Advocates of New York State.

In addition, Udow created woodcuts, collagraphs, and etchings. Displayed in various galleries worldwide, many of her pieces now reside in Bennington's permanent collection.

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The Bennington community extends its deepest sympathy to the families and friends of the following alumni, former faculty members, and friends of the College who have recently died.\*

**Rachel Randolph Doucette '37**

**Zipporah Shill Fleisher '37**

**Julie Walcott Gallagher '38**

**Emily Jamieson Knapp '38, P '80**

**Vera James Levison '39**

**Agnes Quisenberry Meyer '41**

**Celene Roll Karraker '42**

**Hilda Wheelwright Sewall '42**

**Constance McMillan Carpenter '46**

**Henryetta Foss Hager '47**

**Cristina E. Callan '50**

**Colin Craig '53, former faculty**

**Alice Edge Wittenberg '53**

**Louis Panos '60, P '91**

**Barbara Marcus Sprafkin '62**

**Betsy Baker Colacicchi '63**

**Gwyneth Howell Greenberg '69**

**Marguerite Christine Decker '72**

**Eileen (Maha Raj) Payson Khalsa '73**

**Todd Marcus '89**

**Ron J. Blatt '02**

**JaNeill J. Weseloh '06**

**Carl Kottler, friend**



\*Notifications received by October 1, 2006; P indicates Parent.



# commencement 2006 TO THE WORLD AT LARGE

Excerpts from the Senior Speech of Aarti Rana '06

**IT HAPPENED LAST NOVEMBER** while we were deep in our work and this tented moment was on the distant horizon. It happened on TV—which I doubt any of us were watching—on *Jeopardy!* in a category called “College-Podge.” For \$800 a contestant selected this clue: “This Vermont school chartered in 1925 boasts that its graduates have résumés as well as diplomas.” The answer of course: “What is Bennington College?”

It’s an answer that is also a question: What is Bennington College?

Whatever it is, dear Class of 2006, we’ve lived it.... As *Jeopardy!* pointed out, we’ve got our résumés, and we’ll get our diplomas tomorrow. So we’re all set for that “world-out-there” except for one small thing: a cover letter.

So here it goes:

Applying to the world at large. Attention: Human Resources.

To whom it may concern,

I am writing in application for the position of [fill in the blank]. I am graduating tomorrow from Bennington College with a BA in [fill in the blanks]. I am interested in working/being/playing/doing in the [blank] sector/school/world/company/adventure, particularly at the intersection of [blank] and [blank]. In my undergraduate studies, I have focused on [blank].

Ah. Big blank. That’s a Plan-sized blank and you’re on your own for filling it.

Remember: You’re qualified to plan. Write it in your cover letters: “I can plan; have planned for four years; am now in the habit of planning.” They’ll never know you mean something far more fascinating than the word “plan” as they understand it. And we can write, “I am an innovative thinker.” Haven’t we all witnessed a friend after a shower-induced clarity, still sudsy and thrilled from inventing a perfect line, solving a problem, finding a most apt metaphor that sets all other thinking into place, bursting in to report it? Think what we’ve been doing these years: being students and friends, partners in projects, while juggling work in at least four classes. You might say, “I can multitask.”

There has been a lot to let go of. You know, this “design-your-own” model of education was also a “this-object-will-self-destruct-pretty-soon” kind of thing. We might have arrived at Bennington knowing up from down, even if it was a long list of subjects in our pockets: “I want to study creative

writing and art, and be an artist, and you know I’ve never tried science but I bet I could, and music, yeah, I play a little guitar.” Then suddenly, our ideas strode ahead while we scurried behind them. Was it in our second year that we were overgrown with new possibilities but still undergrown in our actions? So we signed up for everything. We had growth spurts. We had growing pains. Could we handle it all? we wondered. Will it always be like this? we wondered.

“I can adapt to shifting goals” is what we should tell them.

We came here to study [blank/blank/blank], changed our minds, changed them again. We found new notions of up and down, left and right, and these too became old. Our ideas were chrysalises, or were they blocks and bricks, foundations turned to ashes, or something organic, something fill-in-the-blank, making some structure we couldn’t name, and yet named a hundred times over....

“I have turned my passions into an education.”

Speaking of beginnings and blanks, there was one that was both beginning and blank for each of us. It was the “Describe Yourself” card, a postcard sent out by the College to prospective students. It is a framed, blank space with one instruction: Describe Yourself. A command that is also a question. That was the first cover letter, or wrap-up, that we wrote at Bennington. Describe yourself, it asked. And we answered freely. Perhaps with a photograph, a drawing, or words: “What is brown hair. What is a musician. What is a potter. What is a Jamaican or Alaskan. What is a student.”

Whether or not we were embarrassed by how we filled in that space, whether or not we thought outside the blank, let’s think now: How can we describe ourselves? Our time has been book-ended by blanks: that card and tomorrow’s uncertainties. What has happened in between the two bookends? If asked to describe ourselves now, would we, as if in a game of *Jeopardy!*, find ourselves answering with still more questions? Or are we done with descriptions? And on to the doing.

To begin, we’ll write to the world at large: “Thank you for considering my application. I look forward to working with you.”

*Aarti Rana '06 followed a Plan that allowed her to study literature and social sciences, to write stories based on the experiences of immigrant women, and to investigate the lives of women in her father’s village in India. She is now a trustee of the College.*









## HOW TO BE A FRESHMAN

### Excerpts from the Commencement Speech of Glen Van Brummelen

**B**efore Newton, the area of a curved shape wasn't a clear notion. Before Newton, you couldn't talk about the speed of an object that was slowing down or speeding up. Before Newton, light traveled from the eye to the object, not the other way around. Before Newton, the world was a very different place. What people saw then, immediately, in their daily lives, would be alien to us now.

So, what made this recluse, this hermit, this misfit, into the man who peeked behind the veil and saw for the first time what had been staring at us all in the face since the beginning?

I think I know part of the answer: He was the ideal freshman.

Freshmen aren't comfortable. You can tell by the way they scurry through the hallways and cluster in groups, totally at odds with how we cluster in groups. They don't seem to know much. They're not as sophisticated and worldly as we are. They don't yet know that cannonballs travel diagonally in a straight line, then fall vertically down.

Newton didn't know that either. As they say, a little knowledge is a dangerous thing. Maybe he was lucky to have been forced to interrupt his Cambridge University education due to an outbreak of the plague. When he was at home waiting out the storm, he invented that powerful tool now used to torture our beloved freshmen, the calculus....

So, what have we learned in the past four years, and is it going to keep us from being Newtons?

Newton's predecessors knew how the world worked. The stars are set on a sphere, like diamonds, and we're at the cen-

ter of it all as it rotates around us, once per day. Objects down here in the natural world, like cannonballs, naturally wish to move in straight lines. Objects up there in the supernatural world, like planets, want to move in perfect circles. Another powerful vision, another one that makes sense of so much. It's obviously true. And it's utter rubbish.

Trigonometry first came about to study the stars, and as is clear to any freshman, the stars live above us on a giant hemisphere, with us at the center. It has probably not escaped your notice that a hemisphere, unlike a blackboard, is not flat. Imagine taking the curved blackboard of the heavens and connecting three stars. To figure out the math of that twisty, bendy space must be incredibly complicated (hundreds of times worse than the flat blackboard stuff), unbelievably tedious, and downright cruel to inflict on anyone.

But no. Just one example: Take one of the angles of that triangle, and the side opposite that angle. Divide the sine of one into the sine of the other. Now do the same for the other two pairs of angles and sides. You'll get the same number, all three times. Doesn't matter what stars you choose, close together or far apart, sharp-angled triangles or not; it'll always work, guaranteed. There is no earthly reason to expect such a breathtakingly simple relation to apply to such a complex situation. There's no reason that something so elegant and beautiful should have the immeasurable gift of also being true—but it is. And it's just one of many nuggets in spherical trigonometry. We truly live in a world of wonders.

It's time for true confessions: I missed this pebble the first time I came across it. I said to myself, "This is a dead subject that not even historians have cared about since 1955...." That cost me 10 years of delight. Now I'm making up for lost time, forgetting myself and what others will think, chasing this butterfly wherever it leads. And, paradoxically, people seem much more interested in my chase now that I've abandoned the bright lights for those intriguing shadows....

It's time for us to do as Newton did, to enter another world, with eyes and minds open to the perpetual newness of life. We're all graduating tomorrow. We're becoming freshmen again, and I can't think of a better bunch of people to do that with than all of you. Starting over: It's one of the greatest gifts that Bennington can give, and it's ours for the taking.

*Glen Van Brummelen, who taught mathematics at the College starting in 1999 and is writing the first history of trigonometry in more than a century, left Bennington this year to help establish Quest University, the first private, secular liberal arts college in his native Canada.*





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David Anthony '96, Seth DeCroce '98, and Mohammed Ali '95



Rachel Shirk '04 and Lawson Wulson '05  
Below: Nathan Jew '04 and Brandi Wilson '99



## Life [Immediately] After Bennington

Throughout their final year at Bennington, seniors attended workshops on job hunting, interviewing, moving, budgeting, and other life skills. Designed to help ease them into the world, the program, called “The Senior Experience,” offered guidance with joining a new community while maintaining ties to the College.


Only five hours after receiving their degrees, the graduates extended their education by attending the culminating “Senior Experience” event: a panel in Tishman Lecture Hall called “Now What? Your Life as Alumni 101.” Comprising the panel were **Lorin Alder '01, Mohammed Ali '95, David Anthony '96, Jim Bolenbaugh '05, Holly Bratkovich '05, Susan Braus '76, Althea Bryant '05, Lawrence David '85, Seth DeCroce '98, Michelle Enemark '04, Danielle Etzler '86, Nathan Jew '04, Garin Marschall '00, Matthew Moss '94, Tracy Scarpino '94, Rachel Shirk '04, Steven Smolinsky '75, Shira Sternberg '05, Dylan Thuras '04, Jenna White '00, and Brandi Wilson '99.**

Graduates had the opportunity to ask how best to move to the West Coast, for example, or what it was like to start a family (for children came, too), or whether it pays to freelance design for the theater. Post-panel, the recent and even more recent alumni ducked out of the rain and into the dining hall to network and “picnic” on a barbecue buffet while The Lovely Insane played acoustic rock. Those who elected to go bowling at Bennington Lanes later on enjoyed the alley to themselves and received a “What’s your focus?” mechanic’s shirt. Tips on launching a life were nothing if not timely.

—Lise Johnson '01







# Special Supplement: 2005-2006 DONOR REPORT



Dear Alumni, Parents, and Friends,

In 1931, as part of the College's founding ceremonies, Reverend Vincent Ravi Booth, the man who led the establishment of Bennington, predicted that the college would stand as long as its friends continued to be moved by the same spirit as its founders.

I am honored to acknowledge the individuals, foundations, and corporations who shared the courageous spirit of those pioneers and made gifts to Bennington College this past fiscal year. The following pages recognize 2,217 donors, who, together, contributed a remarkable \$19,850,956 to the College. These gifts, pledges, and realized bequests were invested across Bennington's historic campus, allowing the College to construct a new, 10,000-square-foot student center which is an elegant complement to the award-winning student houses completed in 2001; to restore and renovate many historic campus buildings; to provide essential support for faculty research and student scholarships; to build Bennington's endowment; and to advance groundbreaking curricular innovations that reanimate the values and traditions upon which the College was founded.

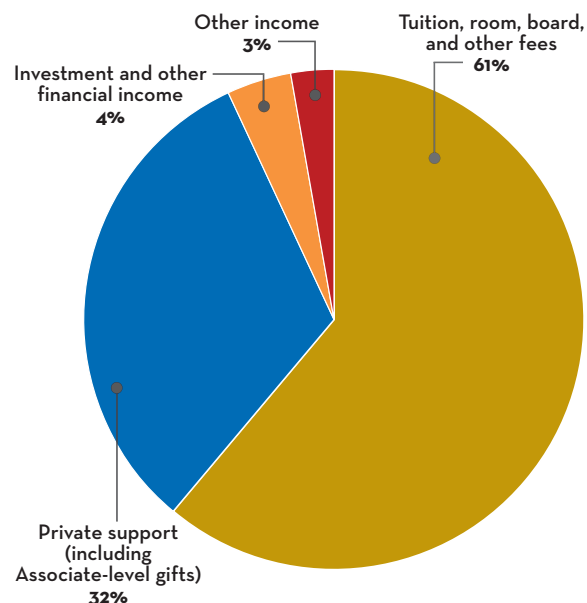
The entire campus community and I extend our deep gratitude to all those who made a philanthropic commitment to Bennington this past year. Your dedication helps keep the College's unique spirit alive for new generations to discover.

Warm regards,

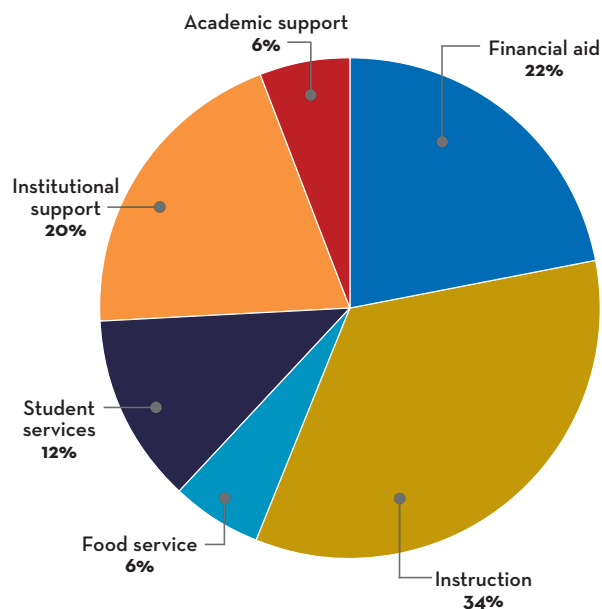


Paige L. Bartels  
Vice President for External Relations

## Where the Money Comes From\*



## Where the Money Goes\*



\*Fiscal year 2006 revenue and expenses



# PHILANTHROPY at BENNINGTON

## \$6.25 Million Gift Continues Legacy of Excellence and Innovation

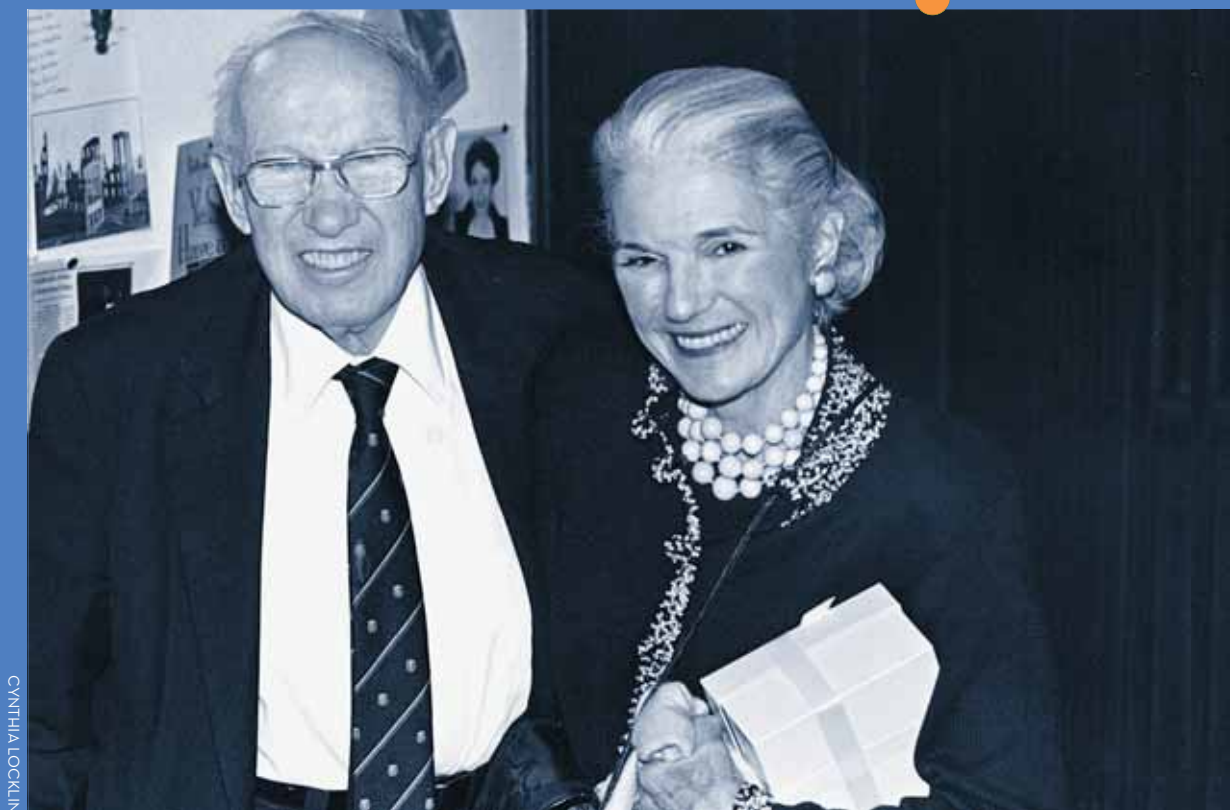
**T**he LLWW Foundation has awarded \$6.25 million to Bennington College to support the Peter Drucker Fund for Excellence and Innovation over the next five years. The LLWW Foundation established the fund in 1999 in honor of Drucker, who taught at the College from 1942 until 1948.

Considered by many to be the father of modern management, Drucker embodied the principles that this fund honors. “No other voice was as clear, forceful, or effective in encouraging private and public institutions to create an environment in which innovation is expected and in which individuals have a continuing responsibility to generate novel and effective programs and ideas,” said President Elizabeth Coleman of the

late Mr. Drucker. “The extraordinary generosity of the foundation will ensure that Bennington continues to do what it does best: nurture thoughtful inquiry, encourage wild creativity, and enable students and faculty to take intellectual risks.”

Recognizing that faculty talent is at the heart of Bennington’s tradition of excellence and innovation, the Drucker Fund aims to enhance the capacity of the faculty to function to maximum effect. It will continue in that tradition over the next five years, honoring outstanding new and continuing faculty, enhancing the facilities in which they work, and giving faculty the resources to develop groundbreaking curricular initiatives such as the Democracy Project.

*Laura-Lee Whittier Woods '48  
in 1999 with Peter Drucker.*



CYNTHIA LOCKLIN



# LIST OF DONORS

JULY 1, 2005 – JUNE 30, 2006

Bennington College is deeply grateful to the following individuals and organizations who supported the College in the last fiscal year. This list recognizes all philanthropy to the College, including gifts and new pledges to the Annual Fund, endowment funds, capital projects, and special programs.

## ELIZABETH J. FRANKLIN ASSOCIATES SOCIETY

Bennington College recognizes with gratitude its loyal Associates. The Associates Society, which includes all donors who give \$1,000 or more per year for any purpose, was established to offer supporters of the College the opportunity to have a substantial effect on—and to more directly share in—the life of Bennington College.

### \$5,000,000 or more

\*Laura-Lee Whittier Woods '48/  
LLWW Foundation

### \$1,000,000 to \$4,999,999

\*Maurice and Barbara Ushkow  
Deane '51<sup>T</sup>/Ushkow Foundation  
\*Estate of Thomas H. Foster  
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\*Mary Barringer '72  
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Tracy Boomer '91

\* indicates five-year donor; D indicates deceased; T indicates FY06 trustee; P indicates Parent; MA indicates Master of Arts; MAT indicates Master of Arts in Teaching; MALS indicates Master of Arts in Liberal Studies; MFA indicates Master of Fine Arts; PB indicates Postbaccalaureate



# PHILANTHROPY at BENNINGTON

## Judith Rosenberg Hoffberger '54 Gives \$1 Million for Sciences



**F**or Judith Rosenberg Hoffberger '54, philanthropy was always part of the plan. Growing up in Baltimore, she was taught three important values by her mother and father: give back, work for your community, and help with both ideas and financial support. With this in mind, Judith—a restaurateur, community volunteer, and philanthropist—has tirelessly served on boards, ranging from that

of the Houston Symphony to Dance Aspen to a family foundation which makes grants in the Baltimore area. She also gave back to Bennington College, where she began a six-year tenure as a trustee in 1984, serving on the Campaign Planning Committee, the Development Committee, as well as the Budget and Finance Committee, in addition to actively fundraising for her alma mater. It didn't end there: Judith's consistent gifts to the College have remained an invaluable source of support in continuing Bennington's mission. And for Judith, the two are deeply connected: "I received a great education at Bennington and I want Bennington to continue to be the greatest institution it can be; I recognize it needs finances to do that." Judith knew this early and began her loyal giving in 1955—her first year out of Bennington—with a three-dollar contribution to the College.

In her most recent philanthropic commitment to Bennington, Judith has pledged \$1 million to the College's science program. The gift will fund improvements to the Dickinson Science building, provide additional science equipment, and support the continuation of Bennington's collaboration with The Neuroscience Institute in La Jolla, California. "There is so much that we have not yet discovered

about the brain. Of course there are many colleges that are studying this, but Bennington College, as usual, is at the forefront. It's forward-looking and forward-acting." She continues, "An institution like Princeton will study the brain one way, but Bennington will study it very differently—it always has, and it always will."

As a Bennington student, Judith followed the Bennington non-traditionalist path. She initially studied music, went on to study science, and finally graduated with a focus in social science. An advisor once told her, "Do what's important to you," which ultimately broadened her whole view of her Bennington education. Judith's history of giving to the College echoes that diverse path. In addition to her most

recent \$1 million pledge to the sciences, Judith's many acts of philanthropy are felt throughout the campus, from Jennings to VAPA and everywhere in between, augmented by her longtime contributions to the Annual Fund. The Rosenberg-Hoffberger Scholarship Fund has assisted nearly 40 visual and performing arts students since its inception in 1987, and thanks to the Judith Rosenberg Hoffberger '54 Music Library and the Judith Rosenberg Hoffberger '54 Sound Studio, students have more spaces in which to study, perform, and record their own work. As Judith puts it, "I



Judith (right) in 1952 with roommate Elinor Randall '54.

don't know what the world would be without music."

"When I think of Bennington I think of a fresh and new look at everything," Judith reflects when asked about why she chooses to give to Bennington. "Bennington has some of the finest professors. It draws great people—reflective people—who think outside of the box. And frankly, Bennington always does what it has to do to keep the energy of the place alive. However it is able, it just does it."

—Brianne Della Rocca



## \$1,000 to \$2,499 (continued)

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- \* Carol H. Rice '73
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- \* Marvin and Barbara Frenkel P '81/  
Meyer and Anna Prentis Family  
Foundation  
Joel M. Garland '97  
Ana Berliant Glick '58
- \* Carol Baumgarten Goldwyn '50<sup>D</sup>
- \* Jill L. Goodman '70  
Chapman B. Greeley P '06  
Louise Hamagami '79
- \* Priscilla Loening Hanford '57
- \* Patricia Farley Hawkins '39
- \* Helen Burgin Hazen '55  
Marilyn Heinrich P '09
- \* Dorothy Held '84  
Miriam Schwartz Hillman '60  
Frances Holbrook  
Huron Mountain Wildlife  
Foundation
- \* Joan Hyatt '43
- \* Barbara Elliott Ingraham '54, P '82
- \* Mary Lou Chapman Ingwersen '47  
Lucy James '64/K.M. Light Real  
Estate
- \* M.M.C. Kennedy '95  
David and Anita Knechel P '08  
Todd Knudson '98
- \* Frances Springer-Miller Kraus '54,  
P '84
- \* Christian and Heidi Lange P '91  
Stephen and Sigrid Lindo P '05
- \* Frank and Mary Bacon Lyon '46;  
P '74, '79
- \* Harry and Nicole Reinhold Martin '61
- \* Martha Terrell McCall '60  
Dorothy Ordway Mills '38
- Robin Mix P '08/  
Tunbridge Glassworks
- \* Doris Corn Muscatine '47<sup>D</sup>  
Carl A. Navarre, Jr. '74  
Antoinette Dangler Newman '39
- \* Elizabeth Clark Nigro '67  
Renee Bennett O'Sullivan '51, P '84
- \* Margery H. Perlmutter '76
- \* Elaine Liberstein Pitt '57  
Corinne Staller Pollan '52; P '76, '78
- \* Louisa Perkins Porter '57
- \* Stephen T. Pratt '77
- \* Mancia Schwartz Propp '55
- \* Deborah Rankin '65  
David Griffith Rees  
Nanette Offray Rich '52  
Mr. and Mrs. Alan Risby  
Jeremy Sager '80 and  
Paula Clements Sager '80
- \* Victoria Woolner Samuels '71
- \* Adele Herter Seronde '47
- \* Anne Michie Sherman '43  
Stella Spanoudaki Sichel '55/  
Franz W. Sichel Foundation  
Joel Slavis P '06  
Pril Smiley '65
- \* Barbara Marcus Sprafkin '62<sup>D</sup>
- \* Louise Friedberg Strouse '36  
Margaret Klaw Tenney '42  
Elissa Tenny
- \* Robina Magee Twitchell '74  
Seymour Ubell and  
Marsha Tosk P '09  
Josef Vascovitz '75  
Ralph and Audrey Wagner P '82
- \* Eric and Joanna Weber P '96  
William F. Wonderlin
- \* Jessica Witkin Zeller '68/  
Natural Pathways Foundation

## \$250 to \$499

- Marion Markham Abood '77/  
Ninigret Foundation
- \* Miriam Marx Allen '49  
Paula Cornell Amy '49  
Barbara Andrus '74
- \* Trevor V. Anonsen '82  
Barbara Smith Arbesfeld '72
- \* Sheila Gallagher Arnaboldi '55
- \* Jessica Falikman Attiyeh '59  
Helen Ayer P '72
- \* Sara Carter Balogh '41
- \* Rona King Bank '59  
Paige L. Bartels
- \* Anna Bartow '61  
Alexandra Tschachbasov Bedics '52
- \* Marcia Ward Behr '38, P '73  
Florence Bateson Berry '38, P '73
- \* Sumiko Fujii Biderman '48  
Marion Krantz Birmingham '41  
Christopher Bishop '72  
Geraldine Babcock Boone '44
- \* Deborah Breiter '72  
Josephine Parker Burge '45
- \* Sally Pickells Burrill '51; P '72, '77  
Timothy P. Cahill '82 and  
Dawn Learsy-Cahill '85



## \$250 to \$499 (continued)

- \* Susan Birdsall Cantrick '74
- \* Donato Capozzoli '62  
Elizabeth A. Chaisson '86
- \* Nancy Farnam Charles '64
- \* Phyllis Meili Chernin '51  
Katharine Niver Christie '84  
Anne Coggan-Crawford '85/  
Coggan-Crawford Architects
- \* Frances Smith Cohen '53  
Sylvia Tarkenton Cornish P '92  
Felice Forrest Cott '71  
Ellen Count '59
- \* Irene Crosby '43  
Mary Crowe '69  
Lawrence E. David '85
- \* E. Mandell de Windt P '64  
Stephen Dickey '84
- \* Robert '80 and  
Kim Brettler Diebboll '79  
Beatrice Dohrn '79
- \* Marnie Rogers Donnelly '45, P '72
- \* Eric Dufour  
Patricia Woodbridge Dunn '68
- \* Marilyn Lord Dux '48  
Aaron and Lenora Efird P '05  
Mansour Farhang
- \* Martha Dow Fehsenfeld '53  
Elise Fellner '91
- \* Carol Diamond Feuer '51  
Margaret Field  
William and  
Barbara Finkelstein P '09  
Joanne B. Gallo '73
- \* Arline Israel Gardner '56
- \* Olivia Pattison Garfield '51  
Nancy Silbowitz Garfield-  
Woodbridge '55
- \* Joan Trooboff Geetter '59  
Twig C. George '73
- \* Lynne Coleman Gevirtz '65
- \* Jane A. Gil '77
- \* Joy Goldsmith '60  
Harold Goldstein P '66, '71
- \* Ruth Liebling Goldstone '60, MA '62
- \* Richard and Mary Gray P '79  
Joan Dubrow Gross '51
- \* Fernanda Torras Harrington '78
- \* James and Ruth Ring Harvie '56
- \* Norman and  
Sonya Batlin Herwood '53  
Ken and Caroline Himmelman
- \* Doris Chapman Hinds '50, P '80
- \* Jessica Hirschhorn '73  
Libby Driscoll Hlavka MFA '99
- \* Miriam Manning Holst-Grubbe '43
- \* Margot Dockrell Horsey '77
- \* Karen Mundell Houghton '71
- \* Brant Houston '76
- \* Donna L. Howard '88
- \* Ann Mills Hyde '43
- \* Constance Fox Ingles '39
- \* Irene Moore Jaglom '49  
Mary Kelley '65
- \* Barbara Allen Kennedy '51  
Kevin's at Mike's Place III
- \* Gay Hubert Kimelman '74
- \* Wendy Slote Kleinbaum '65  
Bobbie Knable<sup>T</sup>
- \* Emily Jamieson Knapp '38, P '80<sup>D</sup>
- \* Jeremy B. Koch '74 and  
Katherine Humpstone '77  
Susan Powers Lagunoff '54
- \* Joan Hutton Landis '51
- \* Virginia Wilson LaPlante '52  
Elin Fleischer Leonard '66/  
BL Family Foundation II
- \* Lois Klopfer Levy '50  
Nancy Lindau Lewis '49
- \* Jacqueline Little '86  
Louise Truesdale Loening '52  
Caroline Sheridan Loose '72
- \* Leslie Lowe '73
- \* Alicia Ruhl MacArthur '43  
Peter Maloney and  
Kristin Griffith P '08
- \* Dorothy Goldman Mann '62
- \* Melissa P. Marshall '73  
Robert and Mildred Marshall
- \* Ann Bradley Martin '54  
Peter Martin '82  
Elizabeth Rosen Mayer '78  
Judith Lindau McConnell '46  
Ellen McCulloch-Lovell '69  
Gay Johnson McDougall '69
- \* Abigail Mellen '66
- \* Jennifer H. Mieres '82  
E. Ethelbert Miller
- \* Rebecca Mitchell '70
- \* Marri Davis Moffly '86
- \* Jennifer Seward Montgomery '58
- \* Cynthia Taylor Nash '61  
Michael and Rebecca Neidorf P '07  
Russell Neufeld and Susan Jacobs  
P '07
- \* Emily Knight Oppenheimer '45
- \* Sarah Holt Parsly '54  
Carole Woodworth Perry '85  
Albert Pessio and Diane  
Boyden-Pessio '52; P '76, '88/  
PBSP
- \* Patricia George Peterson '46
- \* Byrd Symington Platt '49  
Jane Platt '69
- \* Jeanne M. Poduska '85  
Charles and Patricia Poe P '09  
Toby Carr Rafelson '55
- \* Judith Dunlop Ransmeier '66  
Elizabeth Raspolic '60
- \* Richard and Susan Ravenscroft P '01
- \* Stephanie Brown Reininger '57  
Eric and Margaret Risby
- \* Jeannie Day Roggio '72  
Marcia Rogers Ross '60
- \* Catherine Satterlee '71  
Lincoln Schatz '86  
Carole Hedlund Seigel '64
- \* Charles and Julia Severens P '89  
Garth I. Silberstein '01  
John Silvestrini '82 and  
Trudi H. Vetterlein '84
- \* Lynn Goldberg Small '61  
Gregory Soueid
- \* Letitia Delacorte Spangler '68
- \* Bruce E. Stein '74 and  
Lori Greenwald-Stein
- \* Joan Borden Stuart '50
- \* Laura Tahir '75
- \* Olive Pitkin Tamm '43
- \* Maria A. Taranto '65 and  
John Mahon
- \* Sheila Tarr-Stiglich '90
- \* Marie McKenney Tavernini '68
- \* Lindley Greenough Thomasset '68  
Michal Isbell Thompson '47  
Beverly May Vail '60
- \* Margaret Brush Vandermade '42  
Vermont Agency of Natural  
Resources
- \* Elizabeth Vick '70  
Richard P. White P '00  
Oceana Wilson
- \* Polly Ridlon Wilson '45  
Polly Runyon Wittrock '74
- \* Jane Holmes Wood '40  
Edith J. Wurtzel  
Elizabeth Lassiter Yerkes '67
- \* Doris Dronski Zelinsky '71/Barak  
Zelinsky Foundation, Inc.  
Joseph and Colette Zito P '06  
Tama Rib Zorn '63
- \* Janet Marcus Zuckerman '59
- \* Michele Rogers Zwirn '56
- \* Miriam Zyndorf '75

## \$100 to \$249

- \* Harriet Turteltaub Abroms '59
- \* Pamela Acheson '67/  
Two Thousand Three Associates  
Marilyn Achiron MFA '06  
Patricia Acocella and  
Sandy Stollerman P '08  
Gail Adams P '06/Iremm, Inc.
- \* Joan Greenebaum Adler '40  
Steven W. Albahari '82/  
Leo & Wolfe Photography, Inc.  
Priscilla Alexander P '67
- \* Michal Slansky Alkoff '73
- \* Joan Brauer Alpert '47  
Kevin Alter '85
- \* Dee Andrews '74  
Katherine Buechner Arthaud '83  
Barbara Lazear Ascher '68, P '75
- \* Elizabeth Ayer '72  
John and Yvonne Ayling  
Rachel Ayling  
Alicia K. Bair '82
- \* Martha Haskell Baird '55
- \* Eugene Baker MFA '96
- \* Myrna Janoff Baldinger '57;  
P '79, '89
- \* Joan Balter '72
- \* Elisabeth R. Posselt Barker '59  
James H. and  
Faith Richardson Barnett '41
- \* Deborah A. Barney '78
- \* Augusta Welfer Bartlett '52  
Amy Basford '01  
Penelope Hartshorne Batcheler '50  
Louise Baum '66  
Judith Bayer P '03
- \* Janis Beaver '69
- \* Beate Klein Becker '78
- \* Dorothy Sands Beers '38  
Lee Befeler '84  
Anne S. Bell '67
- \* Elizabeth Iarrapino Bellin '92  
Roberta Bennett '58
- \* Kaye Donoho Benton '61  
Stanley Berke '60
- \* Elizabeth Tucker Berman '79  
Laura Bernay '72
- \* Arthur and Anne Berndt P '92  
Terence Alan Berne '77
- \* Jeannette Winans Bertles '49;  
P '77, '81  
Kaija H. Berzins '89  
Katherine Bicknell '02  
Thomas and Nancy Biracree P '07  
Lynn J. Bishop MFA '06  
James Bloom '72  
Thomas Bogdan
- \* Alison Booth '76
- \* Leslie Gieseke Bose '67  
Denise Bostrom-Diller '73  
Jane Bostwick and Ed Grimm  
Diane Bouchard  
Marilyn Miller Bowie '47  
Starlina Peyson Bradbury '72
- \* John and Susan Brennan P '95  
Beatrice Newman Brenner '44  
Steven Jay Brettler '77
- \* Robin D. Brickman '76
- \* Patricia Delia Brinton '71
- \* Bel M. Broadley '74
- \* Alexandra Broches '64  
Susan Schapiro Brody '54
- \* Joann Bromberg '63
- \* Sally Levin Brotman '67
- \* Deborah Brown '68  
Janice Brumbelow
- \* Deborah Morse Bruskin '73  
Sanford Bucklan
- \* Patricia Prandini Buckler '70
- \* H. Paul and Edna Burak '61
- \* Jane Burkhardt '62
- \* Adele Bookman Burnett '41  
Sigrid Burton '73  
Nancy Hill Butman '73  
C.L. White
- \* Francie Camper '75  
Brian A. Campion, Jr.  
Lori S. Campisano '89
- \* Alice Purnell Cannon '69
- \* Jane Carlstrom '71
- \* Frieda Rowell Carnell '58  
Jacqueline Carrillo MFA '98
- \* June Allan Carter '59
- \* Jill Warburg Cartter '52
- \* Barrie Rabinowitz Cassileth '59  
Centerline Architects and  
Planners PC
- \* Narcisse Chamberlain '46  
Wilma Kantrowich Chandler '60,  
P '89
- \* Jean McAllaster Baker Chapman '49  
Jan Cherubin '77
- \* Cynthia Chevins '76



- Helen Croll Chinitz '62  
 \*Deborah Choate '69  
 \*Inge Chwang '50  
 Evelyn A. Clarke  
 \*Victoria Clausi MFA '96  
 Christa M. Cliver '95  
 Adam Cohen '90  
 \*Patricia Chapin Condon '46  
 \*Phyllis Carton Contini '44  
 Laura B. Cook '73  
 Julia Copeland '73  
 Rochelle Copeland-DiRe '86  
 John R. Cournoyer '90  
 Phyllis Johnson Couse '50  
 C. Fuller Cowles '84  
 Phyllis Brownell Crooks '49  
 James F. Cross '03, MAT '04  
 Douglas Cumming '74  
 \*Richard R. Cuyler MA '56  
 Margo Baumgarten Davis '65  
 and Anthony Browne  
 \*Barbara Davison '58  
 \*Caroline Day '83  
 \*Marion Day '48  
 Danielle De Mers '67  
 John and Alice Dean P '99  
 Michael Degener '57  
 \*Denis Desjarlais '87  
 \*Neisa King DeWitt '54, P '81  
 \*Kay Dickersin '73  
 Marie-Louise Thaxter Dietrichson '45  
 \*Michael and Livia DiMaio P '72  
 \*Patricia Hines Dizenzo '61  
 Colm J. Dobbyn '80  
 Christina Dodds '75  
 \*Liuda Dovydenas '65  
 Jill Dowd on behalf of  
 Donna Mills's coworkers  
 \*Darcy Lay Doyle '57  
 Florence Drake  
 Celeste Dulin P '05  
 Susan Pickering DuMond '63  
 \*Laura Franklin Dunn '51  
 Lucretia McPherson Durrett '53  
 Gretchen Dwyer  
 Stacey H. Earley '90  
 \*Mary J. Early '97  
 Eddington House, LLC  
 Rueben J.C. Edinger '68/  
 Central WA Gallery of Fine Art  
 Carson Efrid '05<sup>T</sup>  
 Claire Copley Eisenberg '70  
 \*Deeth Krotzer Ellis '87  
 \*Joanna Ellis-Monaghan '84  
 Jessie Ann Nelson Engle '40  
 \*Debra Engler and Alan F. Lopatin '79  
 Steven Eppinger and  
 Julie Laukkanen P '06  
 Helen Hoffmann Ericson '47  
 Anne Matlack Evans MFA '00  
 Claire M. Eyrych P '08  
 E-Z Way Rental Center  
 Margot Graham Fass '62, P '91  
 D. Britton and Phyllis Faunce P '64  
 \*Jane Hartington Faytle '41  
 \*Dori Pavelle Feiszli '67  
 Marguerite Feitlowitz
- \*Lisa Feldman '76  
 \*Fiona Cooper Fenwick '80  
 \*Sylvia Thayer Ferry '42, P '79  
 \*Janina Kaminski Finsthwait '50  
 Debra Kram Fisher '66  
 Richard Fishman '73  
 John R. Flather '82  
 \*Ruth Griggs Fontana '76  
 Sherman Hudson Foote '85  
 Barbara Black Frank '60  
 \*Joan Rice Franklin '56  
 Lyn M. Fraser MFA '97  
 \*Robert and Mary Ann Fraser P '87  
 \*Atossa Herring French '36  
 Nina Canter Fresco '85  
 Anne Wasson Gallagher '53  
 Claire Ferguson Garcia '78  
 John Jacob Gardiner P '05  
 Naomi Victor Gardner '84  
 \*Jeane Pavelle Garment '63  
 Adrienne W. Schlang Garnett '57/  
 The Schlang Foundation  
 George Garrett  
 \*Anne Whittier Geier '50  
 Stephanie Gelb '70  
 \*Joshua Gelman '81  
 Deborah P. Clements Gessner '67  
 Katharine Bunker Getsinger '48  
 Jane Roberts Giedraitis '50  
 \*Wilma Miller Gilbert '47  
 Mary Manigault Gilbreth '47  
 Henry and Hazel Ginoza P '09  
 Faye D. Ginsburg '75  
 \*Julie Eiseman Ginsburg '61  
 \*Barbara Rudnick Glass '69  
 \*Polita Cohen Glynn '75  
 Susan M. Godfrey '74  
 \*Rebecca T. Godwin and  
 Deane Bogardus  
 \*William Golden/  
 Golden Family Foundation  
 Jill R. Goldman '84  
 \*Elan Golomb '61  
 \*Sheila Diamond Goodwin '65  
 Constance Golub Gorfinkle '57,  
 P '85  
 Linda Greenwald MFA '86, P '85  
 Daniel B. Grossman, Jr. '04  
 Ellin Friedman Grossman '55/  
 Friedman/Grossman Family  
 Foundation  
 Catherine Avery Grove '42  
 Robert Gutman  
 Kathy Halbreich '71  
 Francine Smerka Hall MFA '02  
 Jane Cochrane Hallowell '50  
 Holly Hamer '71/Mill River Studio  
 Kevin M. Haney '82  
 \*Mary Lynn Hanley '59  
 Charlotte Hanna '74  
 Hannaford, Inc.  
 \*Suzanne Eckfeldt Harding '47  
 Corinna Harmon '63  
 James Harney '87  
 Sharon Turley Harpin '72  
 Judy Harris '58  
 \*Lis Shabecoff Harris '61
- Joe Ann Hart MFA '00  
 \*Dorothy Coffin Harvi '42, P '71  
 \*Dorothy B. Hayes '46, P '70, '72  
 Jocelyn Levine Hayes '81  
 \*Brannon Heath '64  
 Barbara Willis Heinrich '40  
 Carla Ostergren Helfferich '61  
 Michael B. Heller P '07  
 Sondra Parkoff Henry '50  
 The Henry House Inn  
 Judith Silverman Herschman '59  
 \*Carolyn Lissner Heveran '53, P '76  
 \*Arlene Heyman '63  
 \*Nancy Price Hiestand '53<sup>D</sup>  
 \*Lorraine Nichols Higbie '53, P '85  
 T. Kent Hikida '85 and  
 Amy Lynn Schweitzer '85  
 Jen Hinst-White '02  
 \*Nancy Hobbs '70 and  
 William Dotson P '05  
 \*Louise Sinkler Hoffman '48  
 \*James and Doreen Hogle P '05  
 Karrie Holbrook  
 \*Harriet Swift Holdsworth '46  
 \*Lisa Honig '76  
 \*Edmar von Henke Hoppe '50, P '86  
 Barry '81 and Jaye Horowitz '81  
 Richard and  
 Margaret Houlding P '07  
 David Houle '77  
 \*Joseph and Elizabeth Houston P '76  
 \*Robert and Marilyn Howard P '88  
 \*Deborah Froelicher Howe '42  
 Carrie McLeod Howson '56  
 Maria E. Huffman '68  
 Andrew J. Hughes '03  
 \*Thomas and Catherine Hughes P '03  
 Jean McMahon Humez '66  
 Rebecca O'Sullivan Hunnewell '84  
 \*Maryann Forbes Hurtt '55  
 Jaqueth Hutchinson '64  
 Heather L. Hutton MFA '01  
 Kate S. Ingber '86  
 \*Phyllis Salman Innes '49  
 \*Margery Baer Irish '56  
 Elisabeth Zimmermann James '38  
 Carol Jameson '72  
 Andrea Jarrell MFA '01  
 \*Elizabeth Corey Jeter '52  
 Patricia Johanson '62, P '06  
 Carol B. Johnson P '85  
 Douglas Robert Johnson '77  
 Sara Briggs Johnson '72  
 Vija Peterson Johnson '55  
 Alden Jones MFA '01  
 Judith Bailey Jones '45, P '64  
 Scott Leslie Jones '74  
 \*Rachel Kahn-Fogel '69  
 \*Beth Kaminstein '76  
 \*Takeo and Masako Kaneko P '86  
 \*Kimberly Kako Kanevsky '76  
 \*Ellen Harriet Kanner '83  
 \*Janet Roosevelt Katten '51, P '78  
 Lorna Katz '65  
 Nancy Alice Miller Katzoff '66  
 \*William Kaufman P '69  
 Jenifer Keefe '80
- \*Allen Kennedy '73  
 \*Priscilla Norton Kennedy '52  
 \*Robert and Carlotta Kennedy P '91  
 \*Margot Starr Kernan '48  
 Hameed Khan  
 Rob and Anne Kiessling P '09  
 \*Elsa Woodbridge Kistler '42  
 Jamie B. Knapp '80  
 \*Frances Berna Knight '43  
 \*Gregory and Kathryn Knudson P '98  
 Douglas M. Korb MFA '06  
 Heidi Jean Koring '71  
 \*Kathy Wilkie Kossey '75  
 Alan and Patricia Kramer P '08  
 Karen Krieger '69  
 Mary Catherine La Mar '03  
 Thea Comins Lahti '66  
 Claude and Debbie Lamar P '08  
 \*Elizabeth Lamb P '94  
 \*Mary Ellen Sage Lane '82  
 \*Leslie Sliker LaRocca '68  
 Carol Skinner Lawson MFA '45  
 Gerry Leader and  
 Lucy Aptekar P '07  
 Laura Rivkin Ledford '74/  
 Sol & Celia Hammerman  
 Foundation  
 \*Susan Sheckler Leff '73  
 Jeffrey Lefkowitz and  
 Kathryn Doyle P '09  
 Maribel Asher Leiter '49  
 Peter S. Lenz '78  
 Ann Morrison Leonard '45  
 \*Elizabeth Lester '55  
 Jonathan A. Lethem '86  
 Joan Rorimer Lettvin '45  
 Marya Randall Levenson '64  
 \*J. Morton Levine P '81  
 Sherril Jaffe Lew MFA '01  
 Jonathan P. Lewis '86  
 John and Cynthia Lhost P '07  
 \*Robert A. Lieberman '79  
 Hudas Schwartz Liff '47, P '77  
 Little Green Properties, Inc.  
 Aimee E. Liu MFA '06  
 Elizabeth Wheeler LoMele '42  
 Daniel Long '84 and Rebecca Clark  
 Stephanie Taubman Low '54  
 \*Eleanor Trumbull Lowell '44  
 Mark and Paula Lowery P '05  
 Elizabeth Macaulay '73  
 \*Barbara Cart Macauley '49  
 \*Martha Klein MacDonald '50  
 \*Christopher and Patricia Macey P '97  
 David A. Mack MFA '06  
 Anne Welden Mackin '78  
 Falak H. Madhani '03  
 Humair H. Madhani '06  
 \*Anne Fulton Magai '58; P '85, '91  
 Richard and Martha Mahoney P '08  
 Raburn M. Mallory PB '91 and  
 Lisa Dunbar '91  
 Linda Caldwell Manley '84  
 Adrienne Marcus '91  
 Melissa Marr '93  
 Janet Marsden  
 \*Paul Alec Marsh '78



## \$100 to \$249 (continued)

- \* Jerry and Jean Martin P '82  
Kristin Martinez '76  
Shirley Hubbard Martz '45  
Nina Carpenter Masek '50  
Robert and Anne Masland P '06  
Pauline Mason P '94  
\* Elizabeth Uptegrove Mathews '44  
\* Emily Dimock Mattingly '45  
Audrey Maynard '77  
\* Maryann Mazzacaro '81  
\* Carol Haines McBride '41  
Jeanne Johnson McCarthy '48  
Allison L. McEntyre '98  
\* J. Judson and  
Patricia McKellar P '94  
Claire McMillan MFA '06  
Lucy Stone McNeece '76  
Matilda McEwen Mendez '60  
\* Phyllis Jones Menefee '50  
Tamsen Merrill '72  
\* Joan D. Merriman '72  
\* Marianne Stafne Meyer '63  
Melody Sternoff Meyers '68  
\* Martha Meyer-Von Blon '71  
\* Jennifer Woodworth Michaels '70  
\* Beverly Mikuriya '67  
\* Susan Miller '71, P '06  
Donna W. Mills P '05  
Cynthia Milwe MFA '01  
Andrew C. Miner '04  
\* Diane Minter Lewis '87  
Gael Rockwell Minton '64  
Monument Electric Company, Inc.  
\* Roberta Ross Moore '65  
Fay Mowery Moore Donoghue '41  
Clyde Morgan '67  
\* Joan Glass Morgan '76  
\* Robert and Helen Morgan P '88  
\* Stephen Morison P '94  
Mullen Brothers Moving & Storage  
Company  
Carol Spence Muntz '51  
\* Cynthia Murphy '84  
Haley Alpiar Murphy '88  
Leik N. Myrabo  
Arthur and Monika Nelson P '04  
Robert and Barbara Nemiroff '59  
\* Janet Cohn Neschis '62  
\* Saranne King Neumann '46  
Carole Kabin Newman '46  
\* Gail Gardner Newman '51  
Cynthia Leapley Nicely '66  
\* Eugenia Nicholas '63  
Anne Crosby Nichols '54  
Peter E. Nichols MFA '06  
Laura Rosse-Niles  
David Noda '75  
Peggy Schiffer Noland '74  
Sultana Noon '05  
Jill Nooney '71  
\* Kathleen Norris '69  
\* Sara Smith Norris '44  
Lionel MA '55 and  
Barbara Israel Nowak '58, P '85  
Elizabeth Armes Oakes Webb '47  
Joan Olmsted Oates '52  
James G. Offenhartz '81  
Kathleen O'Grady '72  
Michael O'Keefe MFA '06  
Raymond O'Keefe, Jr.  
Audrey Olberg '56  
Walter Olesen  
\* Dorothy Willett Oliver '62, P '88  
Ruth Beeby Olson '70  
Denise Gosliner Orenstein '72, P '08  
\* Emily Carota Orne '59  
\* Sally Reeves Osberg '72  
Julie Snow Osherson '65  
Muriel Cummings Palmer '43  
\* Rochelle Ann Sholder Papernik '60  
Anne Eaton Parker '41  
\* Sharon Parnes '70  
Frances Stranahan Parry '82  
\* Aileen Passloff '53  
\* Peter '79 and Amy Kessler Pastan '78  
\* Lydia Schoepferle Paxson '42  
Nancy A. Peer P '06  
\* Carole Pelton P '86  
Clare Carruthers Pepler '48  
\* Marjorie Perloff '65  
\* Helene Rattner Pesin '55  
Irina Petrova '99/  
B and I Shopping Center  
The Pharmacy, Inc.  
\* Ann Strieby Philips '43  
Susan Phillis '69  
\* Constance Payson Pike '47  
Ralph Pillischer P '00  
\* Katharine Sawtell Plimpton '46,  
P '73  
\* Rona Davis Pollack '52  
Michael Pollan '76 and  
Judith Belzer '78  
Mary F. Poole '63  
Sandra Popik '69  
Joseph '78 and  
Kathleen Northrop Porder '78  
\* Priscilla Manning Porter '40  
\* Yvonne Roy Porter '43  
Todd and Kathy Posey  
Joseph P. and Kathleen Powers P '05  
Harriet Price  
Alice French Primrose '49  
Mark Prince '92  
Louisa B. Putnam '70  
\* Barbara Quackenbush P '80  
\* Peter Quigg '82  
Susan Van Clute Quinby '50  
Charles and Vicki Raeburn P '06  
Keith Raether MFA '06  
\* Jessica Rains '59  
\* Carey Overton Randall '60  
Sidra Levine Rausch '59  
\* William Rawn  
\* Jean Morgan Reed '64  
Louise Reiner '62  
Joan Braden Ridder '76  
Richard W. Rideout P '04  
Barbara Ro P '86  
\* Hamilton and  
Roxana Barry Robinson '68, P '93  
Geraldyn Winner Roden '56  
Felicia Warburg Rogan '49  
Mark and Mary Deckers Rogers  
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\* William and Marilyn Rosskam P '01  
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\* Brenda Samara '63  
Emily Leshan Samton '60  
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\* Leah DeGuzman Sandholm '92  
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Sekka B. Scher '90  
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Caryn Bouchard Schlesinger P '00  
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Evelyn Schroeder '69  
Daniel Edward Schultz P '08  
\* Eva Schulz P '74  
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\* Mary Harrigan Sheedy '47, P '68  
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David Thrall Smith '77  
Duncan K. Smith '78  
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Edward Sornstein P '88, '90/  
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Laurel Sprigg '73  
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\* Tiare Stack '77  
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\* Gale Thompson Synnott '68  
\* Barbara Buchtel Tacy '62  
Janet Lynn Taksa '63  
Theodore Talma P '95  
Latifah (Irene) Ryan Taormina '55  
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Paul D. Raymond  
\* Alvin and Alice Teirstein P '79  
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Mary Thomason P '00  
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\* Margaret Shackelford Toms '46  
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\* Rhoda Chaprack Treitler '58, P '86  
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\* Thomas Turkington '71  
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Michael Joseph Ubezzi '94  
Barbara Curtis Uhl '47  
Iskra Uzunova '99  
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Kirby and Rita Valencia P '08  
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\* Nancy Janover Victor '62  
\* Heidi Jost von Bergen '66  
\* Joan Katz von Ohlen '70  
Henna Voutilainen '99  
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Jane Hopper Ware '47  
\* Virginia Watkin P '77  
\* Harriet Moger Watson '68



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 \*Ellen Weber '55  
 \*Anne Topping Weed '52  
 A. Elise Weinrich '73  
 Margot Adler Welch '61  
 Marcia Goren Weser P '89  
 \*Catherine A. Wheeler '74  
 Helen Webster Wheelwright '37  
 \*Ann Breese White '46  
 Jenna White '00  
 Terry Connelly Whiting '58  
 Carolyn Green Wilbur '61  
 Andrea Weisbrod Wilder '72  
 Margaret McCain Wille '69  
 \*Ann Burley Williamson '54  
 Petrie Manning Wilson '50  
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 Roy H. Wiseman '74  
 \*Jill Margot Wisoff '77/  
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 Jeffrey and Ellyn Wolfson P '09  
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 \*Al Wroblewski P '96  
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 Dvorah Smoler Yastrow '53  
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 William Zobrist '87
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 \*Esther Abraham Abrams '53  
 \*Marcia Margulies Abramson '59  
 Carolyn Pennybacker Accola '52  
 Anne S. Adams '54  
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 Pat Adams and R. Arnold Ricks  
 Pat Cronin Adams '64  
 Marian Adcock P '05  
 Megan L. Adcock '05  
 Pamela Addison  
 Perry Adleman-Clennon '79  
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 Caroline Allen '36  
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 \*Margaret Robinson Angell '37  
 David Anthony '96  
 Frances Antmann '69  
 Suzanne Wolf Applefeld '58  
 Tony and Robin Applegarth P '03  
 Valerie Arning '70  
 Marilyn Ruth Arnold '71  
 James and Marjorie Fager Arnold '54  
 Nicole Asselin '05<sup>T</sup>  
 Ayse Ali Atasoylu '85  
 J. Howland Auchincloss, Jr.  
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 Naomi B. Ayala MFA '06  
 Renee De Yoe Ayers '53
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 Rebecca Lee Balcarcel MFA '02  
 \*Jean Davidson Baldwin '41  
 Deise Barbaresco P '09  
 Gale Feuer Barish '64  
 \*Marjorie Baron '68  
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 Carman Aranda '02  
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 Laura Shelton Bassin '81  
 \*John and Shirley Bate P '92  
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 Michael R. Beasley '05  
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 Andrew Beckerman  
 \*Marilyn Bedwell P '82  
 Tanja C. Bekhuis '74  
 Allison Bektesh '06  
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 Erica Beloungie '99  
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 Pernel Berkeley '75  
 Sylvia Sinclair Berking '51  
 Sally Alden Bernhardt '78  
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 John Bertles '81  
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 Mary Bickert Bevernick '70  
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 Lisa Hartmann Blake '62  
 \*Cece Blase '84  
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 Frances Finesilver Blumenthal '60  
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 Kimberly A. Bocchiario '06  
 Frederick and Jessica Bolt P '07  
 Darlene MAT '04 and Jeff Bombard  
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 \*Ann Irwin Bourgois '51  
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 Alison H. Bowen '74  
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 Warren and Carol Broucker P '05  
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- Richard Brown P '81  
 \*Russell and Barbara Brown P '78  
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 Jane Lougee Bryant '49  
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 \*Suzanne Robinson Buchsbaum '78  
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 Victor Bumbalo MA '67  
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 Susan Liebman Butler '53  
 Susan Mason Callegari '61  
 Robert William Candon '77  
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 Suzanne Caraman  
 Michael Card MFA '03  
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 Jonas Clark  
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 Rosser '82 and  
 Rachel Matters Clark '83  
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 Harriet Clifford '58  
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 Katharine Durant Cobey '59, P '85  
 Daniel Cohen '77  
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 \*Deborah Comay '63  
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 Melissa J. Conklin '06  
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 Sharen Treffry Conner '80  
 Eric J. Conroe '08  
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- Emory Creel '88  
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 Mary Humes Crowe '60  
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 Timothy Laden Crum '01  
 \*Diana Gellman Cullen '47  
 Lucinda Cummings '75  
 \*Kay Brown Cunningham '50  
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 David and Marguerite Curtis P '92  
 Jennifer Cushing Curtis '62  
 \*Ruth Miller Curwen '53  
 \*Mary Wells Cypher '48  
 Louis S. Daher '84  
 Carol Jean Damon P '09  
 Alma Sachs Daniel '56  
 Cyr Daniel '74  
 Patricia Dann '75  
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 Elinor Stockheim Davidson '58  
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 Maggie Halstead Dayton '99  
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 John DeAngelis P '07  
 Lorie E. Dechar '73  
 \*Elena Ferreyros DeGive '47  
 Donna DeHaan '60  
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 Paula Delaiarro P '08  
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 \*Lauren deMoll '79  
 Robin Denga '84  
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 Alexandra Bowe DeRosa '86  
 Shannon Theobald Devoe '61  
 Mary Davis Dewart '73  
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 \*Robert and  
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 \*Alexandra Ramsay DiLuglio '64  
 Dlovid J. Dingle '74  
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 Pamela Docters '82  
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 \*Cynthia Whitney Drayton '48  
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 Abby DuBow '59, P '88  
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 Betty Stebbins Dulany '46  
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\*Karen Oram Ellis '72  
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\*Lewis Epstein P '62  
LiLi Liang Evans '89  
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Kevin '80 and Katharine Farley '79  
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Martha Tyler Fox '50  
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Miriam Kellogg Fredenthal P '60  
Ruth Ann Fredenthal '60  
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\*John K. Hoffman '68  
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Lynn Hutt Hudgins '56  
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Martha Ellen Hughes MFA '86  
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Wilda Darby Hulse '59  
\*Martha Egloff Hume '45  
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\*Charles and  
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Hilary Ince '86  
Mary Ince P '86  
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Katharine Margeson Ingram '61, P '88  
Deborah Ivie '80  
\*Virginia Lunsford Ivins '39  
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Sybillyn Hoyle Jennings '63  
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Marian Caroline Johnson '79  
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Bruce Kantner P '96  
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Sherrard Walker Kaplan '75  
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\*Susan Weiss Katz '62  
Clementine Lazon Kaufman '46  
Margaret Katz Kaufman '61  
Roger L. Kay '75  
Kenneth Kaye MFA '06  
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Elaine Braun-Keller '73  
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\*Martha Kimbrough  
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Janis Durgin King '70  
Sheridan King '66  
\*Carol Kinne MA '67  
Karen Kinsel P '08  
Sally Wolter Kirouac '63  
Lydia Allen Kitfield '68, P '91  
Julie Hofer Klein PB '96  
\*Ann Frey Kleinhans '54  
Renee Marron Klepesch '52



- Barbara Furth Kline '62  
Peter Knapp '86  
Ruth Chute Knapp '64  
Robert and Kathleen Kobayashi P '09  
Laurie Kobik  
Nina Koch '61  
\*Susanne Owens Koenig '73  
Cynthia Bertha Kolaski '83  
Anne Hughes Kollender '71  
\*Phyllis Lipton Krasnow '56  
\*Dona Mary Bowman Kratz '53  
Mary Kraus '84  
\*Andrew C. Kromelow '90  
\*Marc and  
Rita Kromelow P '88, '90, '92  
Jillian Krueger-Printz '64  
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Kelly E. Lamb '91  
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\*Madi Blach Lanier '43  
Marjorie LaRowe P '65  
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Sharon LeFevre '74  
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\*Dudley Levick P '98  
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Tobias P. Levin '06  
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Stanley and Frances Levine P '87, '88  
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\*Nancy S. Lovejoy '48  
Julie Ostwald Lowy '79  
Margaret Lubozynski P '07  
Cindy and Ed Luce  
Mary Lum  
Susan E. Lumenello MFA '06  
Jessica Lutz '86  
Katherine Dearborn Mabe '01  
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\*Nicolette Macdonald MFA '97  
\*Ruth Doan MacDougall '61  
Rebecca Cross '78 and  
Max MacKenzie '76  
\*Caroline Wanvig Mackey '42  
Megan Madland '03  
Kunda Magenau '76  
\*Pauline Thayer Maguire '53  
Anne Mahon MFA '01  
Barbara Corey Mallonee '49  
Jean-Paul Mandler P '91  
\*Janet Burke Mann '55  
\*Martha Manno '75  
Mady Marantz '70  
\*Nina Taylor Marden '39  
Terrance and Ann Marr P '93  
\*Lisa Marshall '67  
Hayden Mason P '73, 81  
Lynette Bieler Mathis '73  
\*Harriet Epstein Matthews '61  
Jennifer R. Mattingly '07  
\*Irving and Evelyn Mauss P '67  
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Elizabeth Carr P '09  
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Barbara Connally Pijoan '50  
Martin and Ellen Pildis P '07  
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\*Leslie Johnson Piotrowski '79  
Phyllis Baron Plattner '60  
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Devin O. Powers '05  
Christine Elle Pozerycki '75  
Andrea Prigot '76  
Barry '60 and  
Julie Arenal Primus '60, P '09/  
Julie Arenals Choreographer Co.  
\*Judith Rosenberg Pritchett '65  
Caelynn Prylo  
Stephanie Olken Pullman '89  
Rebekah Pym '99  
Marcia Morgan Qasim '57  
Erin Quinn '79  
Peter Rabinovich and  
Irina Lekhmus P '06  
Laura A. Radford '92  
Avikhael S. Ragaven '07  
Lindsay Rand and  
Susan Braus '76, P '06  
Catherine Wise Randall '74



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Sherry Stodola Rapport '69  
Lynn Phillips Rashbaum '46, P '80  
Barbara Reinhold Rauch '63  
\*Ravi Kumar Rauniyar '00  
Jazmine Raymond '08  
Bernard and  
Dimitra Sundeen Reber '61, P '96  
Robert W. Rector  
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Carol Berman Reese '74  
Susanna C. Reich '75  
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Susan Rethorst '74  
Elizabeth Reveley '68  
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Thomas Rickart P '09  
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Jill St. Clair Riley '75  
Natalie Adams Riley '67  
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Jill Riordan MFA '00  
Gary E. Rith '87  
Abanish Raj Rizal '00  
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John and Charlotte Robertson P '00  
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Marjorie Godlin Roemer '59  
Jan Rogers  
Michael E. Rogers '83  
\*Anita Andres Rogerson '59  
Ellen Sickel Rogoff '57  
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Jessie A. Rome '04  
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Dorette Kagin Sarachik '66  
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Joseph R. Slomka '76 and  
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Ruth Bleyberg Smith '56  
Adele Smith-Penniman '68  
Julie A. Smolinski '05  
Susan B. Smyth P '09  
Allegra Fuller Snyder '51  
Helen Sohne P '09  
Randi Robbins Solis '90  
\*Emanuel Solon P '89  
Sara Solon-Ellman '89  
Chrissy K. Souder '04  
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Galla Stambuk '08  
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Patricia Williams Sunstein '51  
\*Barbara Bartelmes Surovell '61  
Peter Susser '81  
\*Ruth Lyford Sussler '50, P '84  
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Kj Swanson '02  
Joanna Clark Swayze '70  
Edith Stebbins Sweeney '64  
Megan Sweeney '84  
Nancy Guy Syme '62, P '84  
Harriet Fitts Szanto '60  
Stephen Szoradi '91  
\*W. Leonard Taffs '57  
Shelagh Gordon Talbot '66  
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Michael and Debbie Tarsitano P '05  
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\*Talesin T. Thomas '98  
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Ryan C. Tittle '05  
\*Virlana Tkacz '74  
Michael Todd  
\*Nancy Tompkins '82  
Tessie Topol  
\*Eileen MacVeagh Toumanoff '46  
Mindy Tower '81  
Oliver Trager '82  
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\*Eileen Travell '88  
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Betsy Stockstrom Van Dyke '44  
\*Janice E. Van Horne '55  
\*Susan Pierce Vasiliadis '49  
\*Jane Austin Vaughn '63  
Karen M. Vaughn '86  
J. Blair Vaughn-Gruler P '05  
Vermont Roofing Company, Inc.  
Sonia Perez Villanueva  
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Jeremy B. Voigt MFA '06  
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Lidija Vrabac '06  
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Maria A. Vygodina '97  
\*Gwen Ebeling-Koning Waddington '80  
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Lillie Walsh '03  
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\*Elisabeth Newman Ward '52  
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The Silo Society was established in 1996 by the Board of Trustees to recognize the generosity and thoughtfulness of those who include Bennington College in their estate plans. The Silo Society, named for the old silo of the Barn, comprises donors who announce bequest intentions; make gifts of real estate, retirement plan benefits, and life insurance policies; or establish charitable gift annuities, unitrusts, or lead trusts. These planned giving partnerships provide invaluable support to the College, and we are grateful to the following members of the Silo Society for their enduring commitment to Bennington.

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## Planned Giving Comes to the Web

**P**lanned gifts provide a lasting and important benefit to the College. To make information on planned and estate gifts accessible, this winter Bennington will launch an interactive and educational Planned Giving section on our recently redesigned website ([www.bennington.edu](http://www.bennington.edu)). You'll access this new information through the "Make A Gift" link.

Our easy-to-understand site will help you find the type of deferred or planned gift that's right for you. We will provide details on creative giving strategies—using a will, trust, retirement assets, or life insurance—and the benefits they can offer, including tax advantages and ways to enhance your, or your family's, future financial well-being.

### Highlights of this new online resource include:

- An interactive gift planner that helps you find the type of gift that best fulfills your needs while accomplishing your philanthropic goals.
- A gift calculator, which will help compute the income and tax benefits you may receive from making a planned gift.
- Articles with the latest on tax changes, trust arrangements, and bequests.

You can help sustain the legacy of innovation at Bennington in a number of ways. Should you choose to include Bennington in your estate plans, please call 800-598-2979 and notify us of your intentions so that we may honor this valuable decision by recognizing you as a member of the Silo Society.



MITCH EPSTEIN



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Irene Hunter  
Caroline Welch Huntington '39, P '77  
Joan Hyatt '43  
Barbara Ridder Irwin '44  
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Rebecca Mitchell '70  
Cynthia Moller '49  
Kathleen Harriman Mortimer '40  
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Elizabeth Evans Munger '37, P '73  
Haley Alpiar Murphy '88  
Kay Crawford Murray '56  
Patricia Newman Nanon '44, P '71  
Nancy Newton '65  
Elizabeth Clark Nigro '67  
Renee Bennett O'Sullivan '51, P '84  
Kathleen Oliver Parker '47  
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Patricia George Peterson '46  
Phoebe Pettingell '68  
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## Honoring Kamal

In November 2005, work began toward establishing the **Kamal Shaikh '02 Memorial Fund** at Bennington College. With the leadership of Kamal's good friend **Paul Olmer '98**—who has written letters, made phone calls and solicitations, and worked closely with Kamal's family, **Inkeri Voutilainen '99**, **Garin Marschall '00**, and **Jenna White '00**—the Memorial Fund was initiated with the aim to provide a Field Work Term grant to a current Bennington student, with a preference toward international students. The award will cover expenses including travel, living costs, project-based work, or additional areas of student need and will be dispersed upon receipt of all outstanding pledges and commitments.

Kamal, who died in September 2005, concentrated his studies at Bennington on film and biology and, at the time of his death, was studying neuroscience in a PhD program in Toronto. Originally from Karachi, Pakistan, he was a remarkable member of the Bennington College community, integrally involved as Student Council president and head of the judicial committee; as a great thespian, scientist, philosopher, and comedian; and through his work for the Office of Admissions. He was beloved by all who came in contact with him.

Through the extraordinary generosity of Kamal's friends, family, classmates, and teachers, \$25,000 has been raised in gifts and pledges for his fund. The goal is to reach endowment level so that this fund will exist in perpetuity.

"Kamal was limitlessly kind, loving, and lovable. He possessed a fundamental graciousness and an easy-going gentility, which were sometimes belied by his booming voice and vulgar sense of humor. The world is a poorer place without Kamal Shaikh, but I hope that in some small measure, the scholarship in his name will mitigate that loss, not least by keeping his goodness alive in our memories."

—Garth Silberstein '01

"Bennington gave me the space to explore, grow, be challenged, create, laugh, dance, and form friendships with faculty and peers that are lasting and strengthening. To me, my experience at Bennington is invaluable. I donated to Kamal's fund for what he gave to my experience. Smiling, laughing, joking, brilliant, warm; a great hugger, an incredible human being, and a great friend: that's what comes to mind when I think of Kamal and that's the primary reason I donated to the fund in his name. When donating, I couldn't help but think of the amazing friendships I had with many international students at Bennington; I wanted to ensure that the College continues to increase the diversity on campus in the spirit of what Kamal brought to Bennington."

—Amy Basford '01

"Our beloved Kamal has been gone for a year; it still seems horrifying to put that in writing. We miss him so very much, but since his passing we have learned to appreciate how many others loved him and miss him. The knowledge of how much affection he commanded from so many people has made us thankful that, though his life was so cruelly cut short, he was loved and gave so much of himself to so many. To know that everywhere he went he inspired so much affection and gave so generously of himself is something positive to cling to. We are so proud of what Kamal achieved in his life. Thank you to everyone who cared about Kamal and who has tried to help us through this terrible year."

—Kamal's family (Marion, Salahuddin, Alia, Ansaar, Sohail, Rabia, Ali, and Mustafa)



If you'd like to contribute to the **Kamal Shaikh '02 Memorial Fund**, please contact the Office of External Relations at 800-598-2979.



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## Matching Gift Information

Your gift can be doubled or even tripled if you or your spouse works for a company that matches charitable donations. To find out if your company has a matching gift policy, please visit [www.matchinggifts.com/bennington/](http://www.matchinggifts.com/bennington/) or your organization's Human Resources representative.

## COMMEMORATIVE GIFTS

Each year, Bennington receives many gifts that are specifically in honor or in memory of members of the Bennington community. The following list recognizes both the person or group who was honored and the donor.

**Bold name indicates whom the gift honors.**

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**PLEASE NOTE**

With this report, Bennington College gratefully acknowledges gifts and pledges received during the 2005–2006 fiscal year, which began July 1, 2005, and ended June 30, 2006.

While every effort has been made to ensure the accuracy of this list, we apologize for any misspellings or omissions. Please inform the Office of External Relations (800-598-2979) of any error so we may correct our records.

\* indicates five-year donor

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MALS indicates Master of Arts in Liberal Studies

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PB indicates Postbaccalaureate



## seeking: ALL ALUMNI

In an effort to connect alumni from around the globe and in celebration of our 75th anniversary in 2007–08, Bennington College is publishing an all-new Alumni Directory.

Scheduled for release in fall 2007, this directory will be the most up-to-date and complete reference ever compiled, comprising more than 8,700 alumni listings. The first directory printed since the last one was published in 2002, it will be available on CD and in hardcover.

Each biographical listing will include current names as well as student names (if different), class year(s), degree(s) earned from Bennington, home address and phone number, names of spouse and children, detailed professional information, and e-mail address. The volume will list alumni alphabetically by class year, by geographic location, and, in our special networking section, by occupation.

**We need your participation to make this directory a success!** This winter you will receive a questionnaire from Harris Connect, Inc. Please fill it out and return it as soon as possible so that your updated information will be included. With your participation, the 75th anniversary edition of the Bennington College Alumni Directory will be truly comprehensive.

Please contact the Alumni Relations Office at 800-598-2979 or [alumnirelations@bennington.edu](mailto:alumnirelations@bennington.edu) if we do not have your current address.

**Opposite:** A moment from *The Dispute* by Marivaux, a student production directed by faculty member Jean Randich and performed May 19–22, 2006 in Lester Martin Theater. Photograph by Cynthia Locklin.







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