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# Quadrille

For Alumni & Friends of Bennington College



Bennington Summer Workshops are represented in photos above. At the top, retired publisher William R. Scott addresses The child's World of Books Workshop, which was directed by faculty member Sally Sugarman, who is seen at far left; at right, author George Garrett was one of several writers who took part in the Non-Fiction Workshop. Directly above: Amy Snyder '71 and another Violin Workshop student share an intense moment; Drama Workshop participants hold class at fresco outside the VMKialand Performing Arts Center. Workshop photos were taken by Perry Adleman '79.

At right, photos represent Bennington alumni activities—a subject to which most of this issue of Quadrille is devoted: Ariel Ashwell '77 applies makeup for her role as a pantomime artist in Mexico; Joan Hinton '42 is visited at her home in the People's Republic of China by Mildred Hubbard Cummings '40 (who writes in this issue about her experience) and Ursula Scott, widow of Wallace P. Scott, long-time history faculty member.







## Summer Workshops - '79

The third year of Bennington's Summer Workshops resulted in the generation of a great deal of work during the intense four-week period when the campus was populated by its summer visitors.

Although the average age of the 174 students was in the mid-thirties, one was as old as 55, in the painting workshop, and one as young as 14, in violin. Although a majority of the students came from the northeast U.S., some came from the West Coast and the South. Bennington students and alumni were represented, but a great majority of the students had no previous affiliation with the College.

Enrollment in the 10 workshops varied according to both popularity and limits: fiction, 33; children's literature, 10; composing, 5; sound/voice/listening, 9; poetry, 20; flute, 7; violin, 11; painting, 27; non-fiction, 15; and acting, 18. A one-week course on ancient and medieval cooking enrolled 6 students.

What the facts and figures don't show, but detailed questionnaires completed by students do, are the benefits derived from working closely with talented full-time faculty members, and having the opportunity to interact with visiting guest artists—among the top names in their respective fields.

Each workshop was set up differently. While the writing workshops—poetry, fiction and non-fiction—included readings and large group meetings with agents and publishers, a great deal of time was devoted to writing, with individual critiques by faculty members.

Various combinations of group and individual sessions also characterized the music workshops, while acting and children's literature involved a greater amount of group work. The painting workshop involved a great deal of studio work and individual critiques.

Among guests for writing workshops were John Gardner, John Irving, Bernard Malamud, Grace Paley, Arturo Vivante and Hilma Wolitzer, who gave public readings of their work. Poets giving readings included John Ashbery, Ben Belitt, W.D. Snodgrass and Theodore Weiss.

Visitors to the non-fiction workshop included Edward Hoagland, John Leonard, David McCullough,

Nancy Milford and Harvey Shapiro. Representatives from literary agents and such publishers as Alfred A. Knopf, Doubleday/Anchor, Farrar, Straus & Giroux, MacMillan and William Morrow & Co. also spoke.

The workshop in children's literature included visiting educators and authors of children's books, such as Lore Segal, Pat Adams, Budd Hopkins and Neil Welliver visited the painting workshop.

Copyist Arnold Arnstein and percussionist David Moss aided the composing workshop, and guests were also on hand for the acting and flute workshops.

Evaluations completed by students—although they contained occasional negative comments on organization, housing, food, or individual teachers—were overwhelmingly positive on the benefits of the workshops. Many students were positive enough to suggest others who might be interested in attending next year. Characteristic comments were:

"The Bennington Workshops were a wonderful experience for me and the experience was far better than I had expected. I initially was struck by the beautiful campus and its beauty helped me to make it a nurturing environment and a pleasant place to be. The people were warm and generous. I'm now back in New York and reality seems rather harsh." —A student in *A Child's World of Books*.

"Either half of the workshop would have been great. The full four weeks was phenomenal." —A composing workshop student.

"As a result of being here this month, I feel more inspired to write, more realistic about the odds of being published, and I have a better understanding of my strengths and weaknesses." —A fiction workshop student.

"I have never had such an intense study nor have I ever learned more." —A flute workshop student.

"Thank you for being Bennington." —A non-fiction workshop student.



Clockwise, from the top: Poets Stephen Sandy and Heather McHugh preside at a poetry workshop; Lorna Sass (at right) works in the kitchen for the "A Taste in Time" sessions; Remy Charlip has his students all wrapped up during an acting workshop; the American Mime Theatre Company of New York performs for an acting session; critic Neil Welliver, a special painting workshop guest; and at center, above, author David McCullough poses with writing instructors Alan Cheuse, left, and Nicholas Delbanco, right. Photos by Perry Adleman '79.





## Annual Fund Report 1978-79

It is with a sense of great accomplishment that we publish the list of donors to the 1978-79 Annual Fund which, as reported in the August *Quadrille*, met its goal of \$300,000 with a flourish and a final grand total of \$301,691.24. In addition to this amount, \$130,000 was contributed to the Debt Retirement Fund that was started by the Trustees.

It is important to know that without the support of all the alumni and friends of the college, the goal would not have been achieved. Special thanks go to Barbara Ushkow Deane '51 for the large increase in the Associates program (which contributed 46 percent of the goal) and to Louise Stockard Vick '36, chairman of the 1978-79 Annual Fund. Bennington class agents again rallied to the cause, and we are grateful to them for their creative and energetic efforts on behalf of the college.

Another success was the student Phon-o-thon, held on campus last spring. It more than doubled last year's, and brought in \$28,532.

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Suzanne Kennedy Brown  
Francine Jupp Buckner  
Elizabeth Brady Cavanagh  
Marcia MacNeil Chapman  
Solveig Peterson Cox  
Judith Fertel Davilman  
Lucretia McPherson Durrett  
Martha Ann Dow Fehsenfeld  
Ruth Moslow Fischer  
Elaine Allen Flug  
Judith Wilson Fouser  
Barbara A. Fritz  
Dorothea Whittier Grillo  
Nancy Price Hiestand  
Carol Bondy Katz  
Elizabeth Larsen Lauer  
Sheila Stires Lloyd  
Barbara Pavell Loden  
Ann Guttmacher Loeb  
Pauline Thayer Maguire  
Nancy Miller Mahoney  
Marcia Tobey Martin  
June Wineburgh Mattingly  
Susannah Means  
Annette Cottrell Merle-Smith  
Joan Stahl Miloradovitch  
Maureen Mahoney Murphy  
Janet Gay Newman  
Carolyn Lissner Ottley  
Greta Mayer Vardi  
Barbara Schwanda Weedon  
Drusalina Romano Weild  
Helen Shapiro Willoughby

#### CLASS OF 1954

Brett Ginnings Bell  
Susan Schapiro Brody  
Nancy Smith Casner  
Claire Radoslovich Clark  
Judith Beach Damon  
Neisa King DeWitt  
Nancy Jacoby Edwards  
Doralee Kaminsky Garfinkel  
Ruth Lieblich Goldstone  
Judith Rosenberg Hoffberger  
Ellin Gossert Horowitz  
Nancy Shapiro Hurwitz  
Genevieve Wheeler Jewell  
Emily Mason Kahn  
Joan Kearns  
Abbey Peskin Klein  
Frances Springer-Miller Kraus  
Susan Powers Lagunoff  
Ginoris Vizcarra Lopez-Lay  
Stephanie Taubman Low  
Ann Bradley Martin  
Hope Irene Mason  
Sue Friedman McGowen  
Helene Fox Metznerberg  
Abigail Oleson Newburger  
Anne Crosby Nichols  
Joan Holt Oates  
Sarah Holt Parsly  
Barbara Nelson Pavan  
Carole Cassel Postelnek  
Barbara Henkin Rothenberg  
Ellen Weinstein Sands  
Joel Wells Schreck  
Judith Van Clute Schur  
Charlene Solow Schwartz  
Jane C. Watt Shapard  
Lucy Byck Shapero  
Anne Johnson Sharpe  
Carole Press Stavenhagen  
Lynn Staley Sternik  
Martha Sherwin Stewart  
Rasma Kletnieks Veselis  
Carol Gewirtz Yudain

#### CLASS OF 1955

Elizabeth Green Appleton  
Sheila Gallagher Arnaboldi  
Susan Stevens Beary  
Sibyl Totah Belmont  
Helen Burgin Buttrick  
Suzanne Thomas Dolloff  
Joan Geiger Doyle  
Sheila Paperny Druckman  
Nancy Wharton Duryea  
Josephine Brown Emery  
Lois Kaufman Grandberg  
Judith Backer Grunberg  
Vija Peterson Johnson  
Mariam Hermanos Knapp  
Selina F. Little

Jane Lowenstein Michaels  
Gay Lester Miyoshi  
Catherine Orloff Morrison  
Aldona Kanauka Naudzius  
Barbara Neuirth  
Lionel Augustus Nowak  
Linda Schandler Perlich  
Helene Rattner Pesin  
Mary Vallas Posner  
Mancia Schwartz Propp  
Ellen Weber Rosen  
Barbara Goldman Schulman  
Ruth Fidel Silverman  
Nancy Lee Smith  
Ruth Haniman Taran  
Margot Hartman Tenney  
Grace Bakst Wapner  
Jean Woodard  
Susan Humbert Zuch

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Adelaide Phillips Bull  
Jean Campbell Clegg  
Joan Simons Constantikes  
Alma Sachs Daniel  
Sally Roberts Dresner  
Jean Segal Fain  
Joan Rice Franklin  
Ilene Greenwald Friedman  
Carol Weston Galloway  
Evanne Schreiber Geltzler  
Jane Martin Ginsburg  
Ruth Ring Harvie  
Margrader Lesch Hicks  
Carrie McLeod Howson  
Carol Friedman Kardon  
Phyllis Lipton Krasnow  
Anna Carbone Lautore  
Paula Levine  
Gretchen Lindblad Mamis  
Kay Crawford Murray  
Anstiss Chassell Nadler  
Gerda Norvig  
Carol Burnaps Poisman  
Riva Magaril Poor  
Bune Rothbart Primack  
Lisa Starr Rudd  
Mary Lou Peters Schram  
Margery Baer Schwartz  
Suzanne Stern Shepherd  
Dale Lester Sokolow  
Josephine Hamlin Stead  
Cynthia Sheldon Stibolt  
Sally Wason Stockwell  
Alice Lyon Thompson  
Renee Patenaude Turolia  
Edith White

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Claudine Abry Bacher  
Myrna Janoff Baldinger  
Bette Shaler Barnes  
Rolf Barnes  
Evelyn Stein Benjamin  
Stephanie Brown Carleton  
Louise Carty Cavanaugh  
Darcy Lay Doyle  
Edith Keen Farley  
Lucy Grier Feller  
Marion A. Fisher  
Cristol Schwarz Fleming  
Barbara Kelly Glover  
Eleanor Kronish Goldstein  
Marjorie Hirsch Goldstein  
Phyllis Elkind Goldstein  
Constance Golub Gorfinkle  
Suzanne Elstein Gottlieb  
Priscilla Loening Hanford  
Hadassah Houtz Hoffman  
Ann Sommer Holmes  
Helen Allentuck Horowitz  
Marcia Sang Isaacs  
Harriet Lasker Katz  
Elaine Silverman Lewis  
Mary Earthrow Lewis  
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Lois Landau Mazer  
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Roberta Selwyn Miller  
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Anne Schleisner Moses  
Ketti Finkle Okean  
Elaine Liberstein Pitt  
Natalie Feiler Podell  
Louisa Perkins Porter  
Alyce Hastings Rogers  
Dorothy Franks Sellers  
Laura Kesselman Skoler  
Judith Hyman Smith  
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Joan Rosenthal Sovorn  
Elizabeth Kornhauser White  
Heather Barnes Wing  
Susan Moses Wolf  
Madalene Olander Woodbury  
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Frieda Rowell Carneil  
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Susan Ullman Chapro  
Harriet L. Clifford  
Frances Allen Cooper  
Elinor Stockheim Davidson  
Rachel Shor Donner  
Phoebe Cray Ellsworth  
Patricia Falk  
Amy Ferrara  
Marjorie Rubin Freeman  
Mary Garst  
Ana Berliant Glick  
Ruth Berman Greer  
Rosemarie Yellen Heyer  
Sarah F. Holt  
Judith Outerbridge Hughes  
Sheila Hirschfeld Jacobs  
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Marlene Mintz Kandel  
Joanne Goldstein Katz

Joan Kroschell  
Marilyn Kropf Kurtz  
Muriel Altman Ladenburg  
Carole Glover Lawder  
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Anne Fulton Magai  
Judith Jacobson Magee  
Cornelia Ward Makepeace  
Marianne Petrie Miller  
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Barbara Israel Nowak  
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Jane Berry Vosburgh  
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Marcia Margulies Abramson  
Harriet Turteltaub Abrams  
Valerie Reichman Aspinwall  
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June Allan Carter  
Barrie Rabinowitz Cassileth  
France Berveiller Choa  
Katharine Durant Cobey  
Ellen Count  
Ann Elliott Criswell  
Jane Vanderploeg Deckoff  
Vijaya Gulhati Duggal  
Elizabeth Partridge Durant  
Rosalie Posner Elin  
Amy Sweedler Friedlander  
Joan Trooboff Geetter  
Mary Allison Gilbert  
Phyllis Saretsky Gitlin  
Helen Trubek Glenn  
Carol Grossman Gollob  
Janet McCreery Gregg  
Mary Lynn Hanley  
Barbara Hanson  
Joan Allan Horrocks  
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Sandra Siegel Kaplan  
Ilka Hewitt Kerr  
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Gail Ruslander Levin  
Sonia Berlin Michelson  
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Jenny Potson One  
Emily Carota Orne  
Merle Riskind  
Marjorie Godlin Roemer  
Ann Little Rubenstein  
Sandra Uhle Sawin  
Makine LaPides Schwartz  
Ava Heyman Siegler  
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Daisy Sharples Sweet  
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Ilisa Klotzman Wolfe  
Joanna Bramel Young  
Janet Marcus Zuckerman

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Myrna Greenstein Blyth  
Susan Sims Bodenstien  
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Mary Humes Crowe  
Manuel Duque  
Frances Grossman Fitzgerald  
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Esther Hiday Friedberg  
Joy Goldsmith  
Lynne Miller Guss  
Marcia Bogart Hochman  
Damaris Smith Horan  
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Julie Lapidino  
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Jane Lipman  
Wilma Kantrowich Marcus  
Martha Terrell McCall  
Matilda McEwen Mendez  
Alice Miller  
Stephanie Hartshorn Miller  
Patricia Flagg Morris  
Rochelle Sholder Papernik  
Phyllis Baron Plattner  
Gloria Dibble Pond  
Carey Overton Randall  
Elizabeth Raspolic  
Patsy Rogers  
Susan Berns Rothchild  
Emily Leshan Samton  
Patricia Allaben Sherman  
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Harriet Fitts Szanto  
Patricia Dinsdale Turner  
Beverly May Vail  
Marian Zazeela

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Kaye Donoho Benton  
Judith Schneider Bradley  
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Mariel Stephenson Davis  
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Patricia Groner Dubin  
Dorothy Tulenko Feher  
Ulana Fischbein Gabara  
Gail Cherne Gambino  
Julie Eiseman Ginsburg  
Meryl Whitman Green  
Rae Hanewald Harsch  
Arlene Bolliger Hayward  
Katharine Margeson Ingram  
Julie Cavanagh Kaneta

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Penni Kimmel  
Barbara Kapp Kuh  
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Judith Barsky Lieberman  
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Harriet Epstein Matthews  
Aviva Dubitzky Neuman  
Katharine Zantzingier Okie  
Gretel Hoffman Pelt  
Gail Rodier Schonbeck  
Harriet Zarling Schuman  
Lucy Sloan  
Lynn Goldberg Small  
Marjorie Daniel Van Name  
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Karen Egeberg Warner  
Margot Adler Welch  
Carolyn Green Wilbur  
Carol Kellogg Wyndam

#### CLASS OF 1962

Saida Heyman Baxt  
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Lisa Hartman Blake  
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Paula Epstein Eisner  
Joan Borkum Epstein  
Emily Crandall Flynn  
Frances Hamilton Glover  
Patricia Johanson  
Susan Weiss Katz  
Polly Lauterbach Keyworth  
Jane Vance McCauley  
Dorothy Willett Oliver  
Jane Littauer Salomon  
Brooke Goffstein Schaaf  
Sandra Kesselman Slotnik  
Miriamne Lynn Spector  
Barbara Marcus Sprafkin  
Ellen Jacobowitz Stein

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Abbie Ann Aureli Brown  
Georgia Atkins Buttrick  
Priscilla Rendell Cleveland  
Deborah Comay  
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Jean Pavelle Garment  
Adrienne Jaffe Goldman  
Jane Witty Gould  
Sandy Perlmutter Greer  
Arlene Heyman  
Sybillyn Hoyle Jennings  
Karen Kerner  
Katherine Little King  
Sally Wolter Krouac  
Marianne Stafne Meyer  
Ann Popple Muller  
Mary Forsyth Poole  
Barbara Goldberg Rohdie  
Jane Rosenthal  
JoAnn Bromberg Ross  
Elizabeth Truslow Russell  
Brenda Samara  
Carole Hedlund Seigel  
Rhea Rabinowitz Smith  
Susan Appleman Unterberg  
Jane Austin Vaughn  
Marion Breeze William  
Kate Davis Williams

#### CLASS OF 1964

Pat Cronin Adams  
Sarah Scattergood Ashe  
Diane Sullivan Bacro  
Gale Feuer Barish  
Barbara Amberger Brackett  
Joan Brainard  
Alexandra Broches Calabro  
Julia Faunce Carragan  
Karen Clemmer  
Ellen Carter Delbanco  
Edith Keppel Drury  
Bronwyn Jones Dunne  
Betsy Feist  
Julie Rogers Gittins  
Vivian Bachrach Glick  
Janet Gohres  
Marjorie Goldstone Greenberg  
Barbara Brannon Heath  
Jessica Howard  
Diana Chace Hoyt  
Judy Isacoff  
Marya Randall Levenson  
Victoria Greene Maddux  
Kaye Grossman Matthews  
Alexandra Herter Mead  
Ann Harvey Mendershausen  
Gael Rockwell Minton  
Jillian Krueger Printz  
Susan Friedman Reed  
Susan Pattison Roberts  
Susan Merrill Rockwell  
Edith Stobbins Swaney  
Linda Tolbert Tarnay  
Diane Sherer Tucker  
Barbara Alrich Wichura  
Elizabeth Baum Williams  
Karen Jackel Wunsch  
Diane Litman Zolten

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Abby Goldstein Arato  
Elizabeth Underwood Bertrand  
Deborah Rubin Bluestein  
Renee Engel Bowen  
Mary Okie Brown  
Susan Crile  
Claire Thoron Crosier  
Margo Baumgarten Davis  
Wendy Erdman  
Joan Golden  
Polly Drinkwater Gordon  
Hope Norris Hendrickson  
Inez Ingle  
Elizabeth Hollowell Judson

Wendy Siote Kleinbaum  
Lucy Kostelanetz  
Anne Boyd Kraig  
Stephanie LeVanda Lipsky  
Caryn Levy Magid  
Melissa Saltman Meyer  
Roberta Ross Moore  
June Caudle Payne  
Marjorie Perloff  
Simone Juda Press  
Joan Kassman Price  
Susan St. John Rheault  
Julie Snow  
Lynne Tishman Speyer  
Derwin Stevens  
Maria A. Taranto  
Alice Ruby Travis  
Janet Warner

#### CLASS OF 1966

Sally Bowie  
Elizabeth Cutler  
Lisa Taylor Emerson  
Debra Kram Fisher  
Elizabeth Searles Friedberg  
Katherine Garnett  
Margaret Kallman  
Sheridan King  
Olivia Koppell  
Jacob Liberles  
Nancy Lloyd  
Eileen Thaler Lordahl  
Elizabeth Mason Luckey  
Cynthia Cole Mairs  
Carey Maynard-Moody  
Karen McAuley  
Cynthia Leapley Nicely  
Adrienne Franklin Parker  
Judith Dunlop Ransmeier  
Martha Rockwell  
Glynn Rudich  
Dorette Kagin Sarachik  
Dinah Ruth Schley  
Kathran Siegel  
Beth Silverman  
Susan Slovak  
Barbara Matthews Spar  
Shelagh Gordon Talbot  
Heidi Jost Von Bergen  
Constance Wallace  
Elizabeth Richter Zimmer

#### CLASS OF 1967

Pamela Acheson  
Deborah Ackerman  
Christine Nelson Barth  
Leslie Gieseke Bose  
Laren Croft Brill  
Sally Levin Brotman  
Susan Bryant  
Nancy McCormick Caffall  
Leslie Noyes Cole  
Elizabeth Cramer  
Sally Donaldson  
Diana Forbes Droste  
Dori Pavelle Feiszl  
Carolyn Heimburger Gannon  
Deborah Clements Gessner  
Ellen Glick  
Linda Gould  
Tracy K. Harris  
Shelley Herman  
Adria Hillman  
Amy Dolgin Jaffe  
Joyce Keener  
Sheila Kiley Largay  
Margaret Rood Lenzner  
Deborah Langman Lesser  
Mary Tolbert Matheny  
Sharon Johanson McCullough  
Victoria Kirsch Melcher  
Elizabeth Clark Nigro  
Barbara Davenport Rosof  
Polly Notkins Rubin  
Bambi Bernhard Schieffelin  
Eugenie Bird Shields  
Kathleen Haynes Shorr  
Elizabeth Bradford Singh  
Laurie Kohn Steele  
Susan Mauss Tunick  
Beverly Rantoul Turman  
Geraldine Rapf Van Dusen  
Martine Cheray Walker  
Londa Weisman  
Lois Lichtenstein Wilkins

#### CLASS OF 1968

Sharon Zync Alper  
Ann Sheedy Bradburd  
Deborah Brown  
Barbara Kaufman Butler  
Elizabeth Enlund  
Lydia Allen Feely  
Harriet Bing Gavin  
Judith Gerson  
Peggy Kohn Glass  
Martha Armstrong Gray  
Ernest T. Kirby  
Leslie Sliker LaRocca  
Carol Levin  
Doris Levine  
Barbara Mannors  
Karen Manulis  
Ann Christoffers Menuhin  
Wendy Moskow Norton  
Phoebe Pettingell  
Elizabeth Reveley  
Cecilia Guin Searle  
Jennifer Rochow  
Melody Sternoff  
Gale Thompson Synnott  
Marie McKenney Tavernini  
Susan Toumanoff  
Harriet Moger Watson  
Elizabeth Devine Wilczek  
Barbara Fisher Williamson  
Nora Wilson  
Jane Elkington Wohl

#### CLASS OF 1969

Kathleen Fisk Ames  
Kristine Brightenback Baer  
Holly Neilson Barrett  
Janis H. Beaver  
Carole Bolsey  
Sylvia Fischbach Braden  
Laurie Eliscu Calahan  
Alice Purnell Cannon  
Sherry Ellin Stodola Clarke  
Virginia Creighton  
Deirdre Dole  
Sally Lloyd Elion  
Doreen Seidler Feller  
Susan Blanck Franzen  
Kathryn Girard  
Barbara Rudnick Glass  
Christine Graham  
Barbara Ross Greenberg  
Margo L. Greene  
Elizabeth Johnson Grieder  
Judith Singe Grumbacher  
Olga Gussow  
Katharine Holabird Haggiag  
Holly Harris  
Maren Jenkins Hassinger  
Rachel Kahn-Fogel  
Jane Kaufman  
Camille Conwell Long  
Ellen McCulloch Lovell  
Margaret McCain  
Robyn Newhouse  
Kathleen Norris  
Wendy Perron  
Jane Platt  
Sandra Popik  
Marsha Flum Taylor  
Shelley White

#### CLASS OF 1970

Valerie Arning  
Naomi Bennett  
Mary Bresnan  
Susan Charow  
Erika Bro Cohen  
Jan Cook  
Jane Larkin Crain  
Christopher Delaney  
Victoria English  
Claudia Packer Feurey  
Deborah Roseman First  
Karen Frank  
Holly Neal Giffin  
Pamela Granbery  
Penelope L. Hargrove  
Nancy Hobbs  
Michael F. Kalinowski  
Vanessa Beer Korn  
Linda L. Lawton  
Ramie Limber  
Mady Marantz  
Carol Anne McGuirk  
Deborah Wallace-Cordon  
Meinrath  
Rebecca M. Mitchell  
Suzanne Walker Pelton  
Ellen Pollak  
Louisa Bidwell Putnam  
Emily Ismel Raphael  
Christina Mills Root  
Beverly Ryan  
Elizabeth Sklar  
Lavinia Hall Strasser  
Joanna Clark Swayze  
Janet Tice  
Hilary Apjohn Trigaux  
Robin Walker  
Cristina Guin Wood  
Andrea Woodner  
Zai Zaton

#### CLASS OF 1971

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Ruth Carolyn Arnold  
Patricia Barr  
Irene Borger  
Jane E. Carlstrom  
Kittredge Cary  
John Cauman  
Joan Poor Clarke  
Lane De Moll  
Felice Forrest  
Nancy Glimm  
Barbara Goll  
Sharon Weissman Gutman  
Kathy Halbreich  
Holly Hamer  
Lee Jamison Larson  
Christine Lawton  
Anna Lillios  
David Malamut  
Irene Meltzer  
Susan Miller  
Goldie Morgentaler  
Jill Nooney  
Ann Price  
Denise Provost  
Ann Rose  
Karen Singmaster Rowland  
Victoria Woolner Samuels  
Sarah Stanbury Smith  
Jennifer Blatchley Smith  
Martha Harvi Soehring  
Tina Staller  
Anna LeLande Staples  
Anne Sterling  
Sarah Tenney  
Linda Pomeranz Tomberg  
Martha von Blon  
Mary Welch  
Joan Harris Wiseman  
Heidi Koring Zacharias  
Doris Dronski Zelinsky

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Anne Abrons  
David Victor Appel  
Steven M. Ashe  
Elizabeth Ayer  
Joan Balter  
Anne Bergstrom



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James David Bloom  
Ellen S. Burt  
Ann Welch Campbell  
Mary Chiasson  
Victoria Cowles  
Jeannie Cross  
Randall Elizabeth Denker  
Judith Di Maio  
Pamela Donnelly  
Joan Emerson  
Alexander D. Epstein  
Monica Fischbach  
Jeannette Pardee Fisher  
Marilyn Frank  
Susan Goldberg  
Ellen Grey Gundaker  
Susanna Bluestone Harris  
Sara Briggs Johnson  
Carol Leskiewicz  
Carole Jameson Mann  
Tamsen Merrill  
Erik Nielsen  
Julie Noble  
Kathleen O'Grady  
Rebecca Lazear Okrent  
Sharon Ott  
Patricia Owen  
Caren Pert Pearson  
Elizabeth Burrill Phillips  
Kathleen Pottick  
Alexandra Reed  
Charlotte Albright Renner  
Virginia Newton Rice  
Douglas Bruce Roberts  
Jean Day Roggio  
Gail Rothman  
Karen Rubinstein  
Martha Scheiner  
Karen Sorg Schlenker  
Constance Crawford Schmitz  
Ellen Schulman  
Samuel Schulman  
Magdalene Fincke Sears  
Pamela Shaw  
Caroline Darby Sheldon  
Martha Siegel  
Aet Paaro Singer  
Pamela Skewes-Cox  
Laura Strock Strasberg  
Kristen Streeper Sweeney  
Priscilla Hayes Taylor  
Andrea Weisbrod

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Michel Anderson  
Valerie Anton  
Marianne Balin  
Peter Barnett  
Edward Behr  
Ellen Benson  
Wendy Blair  
Madeline Boskey  
Denise Bostrom  
Deborah Morse Bruskin  
Martha Aladjem Climo  
Sharon Von Bruns Conolly  
Pamela Posey Considine  
Elizabeth Craft  
Frances Crozier  
Cathy deMoll  
Richard Fishman  
Joanne Barbara Gallo  
Sarah Garfield  
Susan Dangel Geisner  
Martha J. Hadley  
Evelyn Kalish Heller  
Alexandra Hughes  
Susan Gordon Kaplan  
Jane Kornbluth  
Susan Sheckler Leff  
Elizabeth Macaulay  
Deborah Mason  
Jennifer Woodworth Michaels  
Jill Hilary Miller  
Ilka Paddock Morse  
Diana Murphy  
Susanne Owens  
Barbara Valerie Pullman  
Peta Raabe  
Carol Helen Rice  
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Jennifer Shakespeare  
Anna Roberta Shapiro  
Emily Siegel  
Laurel Sprigg  
Christiane Marie Staliand  
Elise Weinrich  
Sarah Wright

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Mark Wright Edmundson  
Ellen Ferber  
Clifford Garber  
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Susan Gordon  
Charlotte Hanna  
Deborah Irving  
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Gay Hubert Kimelman  
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Charles W. Lyon  
Robina Magee  
Charlotte A. Melin  
Rachel Ann Michaud  
Leslie Newell  
Alison Sara Pearlstein  
Hannah Gregory Pemberton  
Polly Michael Poner  
Anno H. Radow

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Joseph B. Rothstein  
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Susan Still  
Elizabeth Wyman  
Ross Zucker

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Ralph Mack  
Martha Manno  
Mitchell Markowitz  
Daniel Pack  
Jeremy Peterson  
Christine Pozerycki  
Christina Rago  
Susanna Reich  
Jill St. Clair Riley  
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Laura Tahir  
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Zachary Feuer  
Joan Wendy Glass  
Ruth Leland Griggs  
Jody Gross  
Joseph Brantley Houston  
Sheila Kerrigan  
Jacqueline Kramer  
Deborah Kreda  
Maria Lattimore  
Daniel Levitan  
Carol Magenau  
Jane Mallinckrodt  
Lucy Stone McNece  
Trianah Meyers-Bachrach  
Janet Moody  
Julie A. Neidich  
Jane Nisselson  
Margery Perlmutter  
Linda Raper  
Amelia Sawelson  
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Sandra H. Sorlien  
Tamio Spiegel  
Lauriston Thrush  
David Werden  
Ellen Wiener

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Karen De Rosa  
Peter Delano  
Margot Dockrell  
Michael Falk  
Elisse Ghitelman  
Jane Adele Gil  
Helen Laura Graham  
Elizabeth Henderson  
Douglas Robert Johnson  
Susannah R. Juni  
Michael Kraft  
Carolyn (Corky) Merkel  
Sally Sandberg  
Heidi Jon Schmidt  
Karen Schneider  
John Sheldon  
Tiare Stack  
Karen Stark  
Nicholas A. Stephens  
Esme Usdan  
Susan Wheeler

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Cynthia Madeleine Browning  
Robert Dobkin  
Bennett Greene  
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Ruth Josimovich  
Wynn Miller  
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Suzanne Robinson  
Lisa Scheer  
Gina Maria Silverster  
Polly Smith

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Mark Lyon

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Gwen Ebeling-Koning

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Thomas P. Brockway, former faculty member, former acting president, and ex officio historian of Bennington College, devoted a large amount of time this past year to working on the Annual Fund. He is pictured here in the office of fund record-keeper Mary Muckle, reviewing cards relating to the successful student Phon-a-thon. He took a significant role in placing many a call to alumnae asking for contributions.

#### NOTES

Except in the case of the FOUNDATIONS section, an asterisk indicates that the donor is deceased. In the FOUNDATIONS section, an asterisk indicates that the organization participated through a matching gifts program.

## Annual Fund: A Five-Year Comparison

	1978-79		1977-78		1976-77		1975-76		1974-75	
Alumnae/i.....	1,859	\$161,999.65	1,832	\$170,779.86	1,566	\$175,083.36	1,527	\$196,408.34	1,470	\$177,842.30
Friends of the College..	94	42,854.29	86	20,490.29	89	23,510.08	68	27,129.91	62	26,332.36
Parents of Alumnae/i....	148	16,540.00	155	20,413.54	170	24,607.55	118	19,292.84	148	21,304.79
Parents of Students.....	71	8,326.30	73	13,287.50	59	15,483.00	57	7,000.23	79	14,670.29
Foundations.....	9	54,199.21	8	30,171.25	9	33,200.66	6	18,830.10	7	24,419.49
Corporations.....	8	8,205.00	9	8,420.33	4	1,070.00	4	1,020.00	4	1,020.00
Alumnae/i Regional P....	4	6,566.79	5	17,269.55	6	5,669.65	8	7,772.16	6	10,145.58
Bequest.....	1	3,000.00	0	-0-	0	-0-	0	-0-	0	-0-
Totals.....	2,194	\$301,691.24	2,168	\$280,832.32	1,903	\$278,624.30	1,788	\$277,453.58	1,776	\$275,734.81

#### MATCHING GIFTS COMPARISON REPORT

1978-79.....	\$17,131.67.....	total # of gifts...77
1977-78.....	10,430.00.....	total # of gifts...69
1976-77.....	11,130.00.....	total # of gifts...69
1975-76.....	7,580.00.....	total # of gifts...50
1974-75.....	7,855.00.....	total # of gifts...51



## Eight join faculty

When classes began on September 10, Bennington College welcomed 194 new students and eight new faculty members. Total enrollment was expected to be between 590 and 600—close to the college's usual fall term level.

Of these nearly 600 students enrolled at Bennington, 26 were in London attending one of the college's Abroad Programs. This year's concentrates on drama and architecture, with faculty members Leroy Logan and Grahame Shane alternating teaching duties in London. Abroad Programs last year were held in India and France.

Among the new faculty members is author George Garrett, who will be at Bennington for the academic year as a teacher of writing. Garrett has taught at Columbia, Wesleyan, Princeton and Rice universities, among other colleges, and has been the recipient of the *Sewanee Review* Fellowship in Poetry, the Rome Prize of the American Academy of Arts and Letters, a Ford Foundation grant in drama, a National Endowment for the Arts grant, and a Guggenheim Fellowship.

Other new faculty members will be teaching in the Drama, Social Science, and Literature and Languages divisions.

Joining the Drama Division are actor Nicholas Martin and G. Patrick McNeary, a specialist in theater design and technology. Martin's credits include a broad range of roles for the APA Repertory Company on Broadway, at the American Shakespeare Festival in Connecticut, and with regional theaters such as the Charles in Boston.

McCreary, a M.F.A. candidate at the Mason Gross School of the Arts at Rutgers University, has taught at Rutgers, and served as a master carpenter for productions there.

Teaching in the Literature and Languages Division are Alicia Colombi de Mongui, Philippe Denis and Jerome Mazzaro. Ms. de Mongui, who was most recently the chairman of the division of letters at Mills College, has also taught at the University of Santa Clara and Stanford University, where she received her doctorate in Spanish and the humanities. She is teaching Spanish.

Denis, who was educated in France, is a poet and the author of a number of works, most recently *Les Cendres de las voix*. He has taught at the University of Minnesota and has received grants from the Centre National des Lettres, as well as a Fulbright Scholarship. He is teaching French.

Mazzaro, who holds a doctorate in English from Wayne State University, comes to Bennington from the State University of New York at Buffalo. His interests are broad. His poems have been published by the Ohio University Press as well as in various periodicals, and he has published critical works on American poets William Carlos Williams and Robert Lowell. He is a recipient of a Guggenheim Fellowship, and was recently elected to the Dante Alighieri Society for his work in Italian literature.

Joining the Social Science Division are Jean Louise Cohen, who most recently taught at the City University of New York at the College of Staten Island, and Rosemary Elizabeth Galli, a teacher at the Johnston College of the University of Redlands.

Ms. Cohen, who received her doctorate in sociology from the New School for Social Research, is an economist. She has taught at several New York colleges and has published articles on economic theory. She is the recipient of a Fulbright Hayes Fellowship.

A doctoral graduate of the London School of Economics, Ms. Galli has taught in England and Italy, as well as in the U.S. A specialist in international economics, she is involved in a number of projects, including a comparative study of Colombian and Tanzanian rural development programs, and investigations of the impact of international development assistance on nations being aided. She is fluent in Spanish, Italian, French and Portuguese as well as English.

## Admissions workshops for alumni

A series of admissions workshops was launched in September in an effort to help increase the college's applicant pool as well as to reinstate a tradition of a strong regional alumni network.

Workshops were held in Boston and New York City during September. Others were being planned in October in San Francisco and Los Angeles, plus others during the year at dates and locations to be announced. The workshops are being directed by Admissions Director John Nissen and Alumni Director Mary Jane Lydenberg.

Admissions representatives who have attended a workshop can play vital roles in helping the Admissions Office and the college. Such help can take the form of personal calls or notes to applicants—to create a friendly climate of interest—and congratulatory calls to those who have been accepted. Materials for alumni volunteers include an admissions manual, a fact-filled "how-to" book, and updated information on campus life, the curriculum and faculty achievements so that questions from prospective students can be answered accurately.

Alumni admissions volunteers will also help maintain the traditional selectivity of Bennington's admissions procedures and will extend the reach of the admissions staff.

### Conference facilities

**If your business, church, family reunion, arts group or other organization of any size would like to hold a meeting at Bennington—stay in the dormitories, meet in classrooms, use all the facilities of the College—please contact the Special Projects Office.**

**Rates are reasonable, and the college can even set up lectures and programs for you.**

**Contact Christine Graham  
802/442-5401 Ext. 270**

## New appointments

Several appointments have been made in recent months affecting various departments at the college.

In the Dean of Studies Office, Jim Donnen has been named Assistant to the Dean, where he will be responsible to Dean Ricky Blake. Donnen for the past year has been in the Admissions Office. A B.A. graduate of Stanford University and M.A. graduate of the University of Washington, both in history, he was the history department adviser of undergraduates at the University of Washington for several years before joining the Bennington admissions staff. He succeeds Jane Sobel, who has decided to pursue a master's degree in social work.

Seilers of New England has named Jim Bruffee to succeed Paul Renzi as food service manager. Bruffee has served in the same capacity at Our Lady of the Elms College, Lancaster, Pa., Osteopathic Hospital, and North Adams, Mass., Regional Hospital.

Allied Maintenance, which provides maintenance and security for the college, has also made some changes. Bob Ayers, a long-time maintenance employee on campus for Allied, and before that the college itself, has been named to head the Allied operation. Assisting him will be Greg Moon, who will be chief of security. Moon was formerly plant engineering technician at the Stanley Tools plant in Shaftsbury, where he was responsible for anti-pollution programs and the fire system. His duties at the college will be expanded to include fire protection and other related responsibilities.

## Keppel honored

Bennington College trustee Francis Keppel, a former U.S. Commissioner of Education, was presented the James Bryant Conant Award for distinguished service to American Schools by the Education Commission of the States in August.

Keppel, in making an address at his acceptance, criticized American educators for their defensiveness as educational organizations shrink in a declining market. "They seem to be missing the opportunity of shifting energy away from growth to achieving higher quality with smaller numbers," Keppel said.

Keppel is now director of the Aspen Institute Program in Education for a Changing Society, lectures at Harvard Graduate School of Education and is a member of the board at the Lincoln Center for the Performing Arts and the Carnegie Corporation.

## New office created for Student Services

A reorganization of several related offices this summer has led to the creation of a new Office of Students and Student Placement.

Alice T. Miller, who was director of the Non-Resident Term Office for the past two years, will become director of the new office, under the supervision of Dean of Studies Ricky Blake. The new office will consolidate all non-academic student programs, as well as coordinate the travel activities of several offices.

The office will be responsible for the Non-Resident Term, student placement and post-graduate career planning, quality of student life, and financial aid.

Ms. Miller will thus help find jobs for students to fulfill NRT requirements, as well as those seeking careers after graduation. In addition, she will have responsibilities in handling field work for the Admissions Office.

"Because I do so much traveling as part of the job search for the NRT office," Ms. Miller said, "it would make sense for me to do other things for the college as well. As a result I've been asked to travel for Admissions."

Under this new organization, Deborah Harrington, who had been assistant to the NRT director, will become Associate Director of Students and Student Placement, with primary responsibilities for finding and coordinating jobs—NRT, post-graduate, term, College Work Study and summer employment.

Jean Short Aldrich remains Director of Student Services, but with new responsibilities for field work for the Admissions Office, as well as NRT and post-graduate job placement.

Alice M. Miller, who has been in charge of the college Housing Office, has become assistant to Ms. Harrington, with primary emphasis on job counseling and on-campus jobs. This is an area with which she has much experience, as she was in the NRT office when first employed by Bennington in 1951. (Alice M. is the mother of Alice T.)

Kate Canning, an intern from Antioch New England Graduate School, has been named secretary to Alice T. Miller, with responsibilities for housing and student life. Edna Garrison remains secretary to Ms. Aldrich, and Martha Daniels as secretary to the Student Placement Office.

In addition to her other responsibilities, Alice T. Miller will be chairing a new Institutional Research Committee, designed to deal with such matters as the quality of student life at Bennington and other non-academic matters. One of the committee's first tasks will be to examine some of the causes of student attrition and to seek appropriate preventive measures.

## Fall term in London

The Bennington Abroad Program this fall has 26 students in London for study related to drama, literature, and architecture. Bennington College faculty in London for the program are Leroy Logan of the Drama Division and Grahame Shane of the Visual Arts Division.

Among elements of the program will be study of a core course in theater—text and performance, taught by Logan. The group will meet regularly to read and discuss plays, which will be seen either at the National Theatre or the Royal Shakespeare Company. As part of this course the students will also be in residence for about a week in Stratford-upon-Avon for a program offered by the Shakespeare Institute.

Three faculty members from the Royal Academy of Dramatic Art will teach courses in acting/movement/voice and speech in regular sessions.

Shane will be directing architecture study through the Architectural Association School of Architecture.

In addition, a regular course will be set up for the study of modern British drama as literature, a guest artist program on art, drama and literature will be offered, and students may carry on independent study for a part of their work in London.

The Bennington students, after the first few days, will be responsible for their own housing and board, but tuition payments include transportation and all educational costs.



# Alumni activities reflect college's diversity, vitality

Since I have been at Bennington this past year, I have discovered with repeated fascination just what an interesting and energetic group of people our alumni are. This observation strikes most vividly when I read the Class Notes section of *Quadrille*, and it is reinforced when I scan the alumni notes sections of the other college publications we receive.

We use two primary methods for collecting information for Class Notes. One is from alumni themselves, who either write us directly with news about themselves, or who respond in the little space provided on the Annual Fund envelopes. The other is to scrutinize newspaper clippings we receive from a clipping service. Of course, we don't get a clipping unless it contains the magic words *Bennington College*. (That's something alumni might keep in mind when they're being interviewed by news media.)

Most alumni news sections of other colleges just don't seem as lively as ours. I think it means that there is something special about Bennington alumni; and I think that reflects well on the college itself. It you weren't an interesting, assertive, do-something person when you first came here, you are most likely to be after you leave. In any case, it makes absorbing reading to browse through the Class Notes to see who has been doing what. The variety and substantive nature of alumni accomplishments are extraordinary.

I thought it would be appropriate to devote an issue of the newly slim *Quadrille* to the activities of various alumni—to carry an extra number of Class Notes as well as to put the focus on certain alumni in somewhat more detail than is possible in a single "class note" entry.

## Cultural cornucopia

Coming to Bennington during the summer workshops turned out to be an enormously pleasant surprise.

While I can't say I really expected anything beyond the idyllic reverie and the clean air, I found myself in the midst of a cultural cornucopia: concerts, readings, art shows; visiting artists, poets, writers; classes in acting, mime, writing and dance to visit, with the whole leavened by the educated receptivity of other visiting alumna. Furthermore, this profusion of cultural input led to provocative and unending conversations, discussions and arguments, which fed back onto emotional states and resulted in the establishment of nourishing friendships.

After spending a year working for a bank (in an attempt at the mid-career switch), I felt like a desert nomad who had suddenly wandered into an oasis.

Thank you Bennington—for existing.

Lydia Soifer '59  
Washington, DC

## Intellectually rewarding

The month I spent at Bennington this summer was the most intellectually rewarding period of time since my original student days. Besides, it was fun to meet other Bennington alumni and interesting people of every age, and from so many countries.

## Strengthening Bennington's commitment

What fervor had impassioned that early group to start a college for women in a pastoral setting in the depression era?

I remember that fervor! The pioneering, the commitment on the part of the founders, the experimenters and the students who rejoiced to be part of the experiment and drew no little motivation from defending the faith. I myself had felt a great sense of responsibility to the community; it must not fail!

Now I am wondering, had I read it correctly, or mis-read it? Beyond the substantive educational theory which was inextricably part of the goals, I had felt something even more. I had felt a statement by the founders that women would be educated not only to grace their husbands' roles and missions in life, but to have roles and missions wholly of their own. *And this possibility would bode well for the human race.*

I remember the discussions about why men were not to be included when it would seem that they also would benefit from Bennington's educational practices. Many factors were put forth and none of these were "anti-male." Rather, there seemed to be an underlying sense that young women searching for definitions of their own worth, abilities, sensibilities and skills would do better by being a little "off by themselves" for a time.

I think of the symbolism in starting with no rules until we should devise rules that served us best in a largely female community. Especially I think of the symbolism of dress. We would dress simply for our environment, for our work and enjoyment, to express whatever we had on our minds. It was in no way a "separatist" community but it was a community sheltered a little from the influence of the dominant culture that for so long had told women what they were like. There were wonderful men in the college administration and the faculty, greatly loved and revered, but notice that these men also expressed a sense that they were learning something new *because they were members of a woman-centered community.*

Almost 50 years have passed. So many ideas that seemed revolutionary proved, in fact, to be so—they have changed a lot of minds and moved into folklore or common practice. And many historical events and mind-expanding discoveries have changed the common experience from which Bennington College must rise to stand for a new commitment to pioneering, or fall, unused. At the Pioneer Weekend, while enjoying the nostalgia (and by that I mean the exciting touch upon one's mind of brilliant, perceptive people of exceptional distinction) I was also looking for good news of that old fervor translated, carried forward for a new time.

Although we received so much from those who planned our busy and appealing time, I confess to a bewilderment, in that I

By being selective, by focusing attention on certain alumni, with photos, I realize that we are thereby neglecting others who may be involved in pursuits that are just as compelling. Naturally, we are carrying items on just a few of those who have come to our attention. But we could make an expanded Class Notes section a permanent feature of *Quadrille*, with many one-paragraph items as well as a few longer-length looks at alumni business or artistic or other interests—with photos if you care to provide them.

This project needs participation, therefore, and we ask you to throw off any remaining modesty and write us about yourself in a bit more detail when you think there is something to share with other Benningtonians.

One other phenomenon of *Quadrille's* Class Notes comes to mind: Bennington has been coed for more than 10 years now—a fifth of the College's existence—and yet there is a noticeable paucity of Class Notes about our alumni (as opposed to our alumnae). It would be enlightening for all of us to know what the male graduates are doing too. (I realize that there is no satisfactory non-sexist alternative term for that word we must use constantly, *alumni*.)

So this is a call for a certain degree of immodesty, a plea for alumni to take a few moments and get in the habit of telling us a bit more about yourself, and by telling us, inform the rest of this very select group of independent and dynamic people.

Tyler Resch,  
editor, *Quadrille*

Our discussions, which ranged from Australian politics and economics to the merits of writers, painters, poets and actors, was so involved that most of our meals lasted well over two hours and would have continued had we not been generally prodded to get out.

But what really impressed me during the Summer Workshops was both the quality of teaching—intense, personal, professional—and the number and stature of visiting luminaries: John Gardner, John Irving, Nancy Milford, Ben Belitt, Bernard Malamud, Arturo Vivante and so on.

The excellence of the education reaffirmed my conviction that Bennington has to survive and not join the demise of the more than 180 private colleges that has taken place in the past three years. This would not only be an immediate and personal tragedy but in terms of the future, the intellectual and cultural loss to our country would be enormous.

State universities have their place but cannot and should not replace private liberal arts colleges. Henry Steel Commager has written an interesting thesis on this very real and urgent problem.

I wish that all alumni and parents would return to the Green Mountains for a visit. Their original faith and love for Bennington would be reinforced and reaffirmed.

Sorry to be so long-winded. After all, I did major in painting.  
Marian Byk Schnell '50  
New York, NY

did not hear this chord. It would seem neither grateful nor gracious to write thus, were it not that I feel this may be, at least in part, *some clue to Bennington's financial difficulties.*

I do not know what motivates people who have large amounts to give. But for all the rest of us—students, faculty, alumnae—the motivation must be the perception of a highly complex activity intimately related to a human need, small or vast, upon which the commonweal depends.

Bennington began with a concern for the education of young women. We must go back there in order to evaluate what we have done and where we should go now. How are things going for women now? Is that erstwhile commitment all done with? Or has it just begun?

From where I write, looking east from the Pacific, there is no current of enthusiasm that is more visible and pervasive than a sense of the new consciousness among women (and the concentric suspicion that since a society organized by men has brought us to the brink of intellectual brilliance and destructive potential, maybe women's perceptions must be heard more clearly—for survival!). In every little town, "women's groups" spring up; in universities, women's studies departments appear; in our community college, a women writers course with special emphasis on regional writers (the women who never thought they did anything worth writing about). All across the nation, women are talking together. There are crisis centers, shelters for battered wives, rape-victim support groups, women's political caucuses, work-place safety lobbyists, women's concerts with child care, interpretation for the deaf, and wheelchair accessibility as an integral part of the concert; and women writers are being read avidly and with a new search for affirmation. Women are asserting the right to do anything, be anything, to control their birth-giving, their medical technology and healing practices, to love each other, to know each other, to be farmers or poets or president. Not stand-ins for men, but fully as women.

In all the Pioneer Weekend, I heard but one small echo of this pioneering climate—a smiling affirmation from a student. In fact, *from what we were shown*, it felt to me that men had taken over the vital definition of the center—from the evening's performance through literature and art presentations to the president's speech. In all these years, hasn't Bennington produced one woman capable of leading the college?

I have written forth, and now I fear that my rhetoric will disqualify the deeper thought I'm trying to send. But send it I will, for it's the least I can do: to help explore how we can develop present support for an expensive, privileged educational center. How? By strengthening Bennington's commitment to the education of women today, based on a clear faith that this will be

## Regional volunteers serve college

Following is a list of volunteers who have agreed to serve as chairmen of various regional organizations of the Bennington Alumni Association for 1979-80.

With their boards of directors, they will oversee the alumni activities of their regions and serve as liaison with the Alumni Office at the college. Each of these would welcome advice, comments and interest.

### Boston

Susan Dangel Geismer '73  
17 Prince Street  
West Newton, Mass. 02138  
617/969-1316 or 617/492-2777

### Chicago

Elizabeth Baum Williams '64  
1036 Isabella Street  
Wilmette, Ill. 60091  
312/251-9538

### Fairfield

Lois Schulman Chazen '56  
75 Perkins Road  
Greenwich, Conn. 06830  
203/869-1025

### Hartford

Janet MacColl Taylor '44  
Reservoir Road  
Farmington, Conn. 06032  
203/677-1524

### Sally Smith Norris '44

Prattling Pond Road  
Farmington, Conn. 06032  
203/677-1462

### Metropolitan New York

Marianne Byk Schnell '50  
1065 Lexington Avenue  
New York, N.Y. 10019  
212/535-9499 or 212/879-5270

### Miami

Neisa King DeWitt '54  
10200 SW 62 Avenue  
Miami, Fla. 33156  
305/661-3044  
Lynn Glatstein  
3939 Leafy Way  
Miami, Fla. 33133  
305/445-9519

### New Hampshire and

Northern Vermont  
Alene Potter Widmayer '36  
9 Conant Road  
Hanover, N.H. 03755  
603/643-2187

### Minneapolis

Martha Von Bion '71  
709 Douglas Apt. 3  
Minneapolis, Minn. 55403  
612/377-5475 or 612/222-6122

### Philadelphia

Cynthia Whitney Drayton '48  
220 Darby Road  
Paoli, Pa. 19301  
215/644-6177

### Pittsburgh

Ruth Thomson Shapiro '46  
6212 Hampton Street  
Pittsburgh, Pa. 15206  
412/362-8133

### Rochester

Priscilla Baker Reveley '45  
24 Harvard Street  
Rochester, N.Y. 14607  
716/473-1634

### Washington, D.C.

Miriam Schwartz Salkind '60  
3712 N. Woodrow Street  
Arlington, Va. 22207  
703/532-7291

### Westchester

Lenore Janis '53  
26 Easton Avenue  
White Plains, N.Y. 10605  
914/948-2669  
Sophie Ruderman Weber '52  
177 Duxbury Road  
Purchase, N.Y. 10577  
914/761-7662

## Second Belitt lecture October 29

Literary critic Frank Kermode will deliver the second Ben Belitt lecture at the college on October 29 at 8:15 p.m. The lecture will take place in the Paul Robeson House, formerly the Carriage Barn, and is open to the public.

Kermode, the King Edward VII Professor of Literature at the University of Cambridge, England, since 1974, is the author of nine books. His most recent book, *The Genesis of Secrecy*, was adapted from the 1978 Charles Eliot Norton Lecture at Harvard, where he was the Norton Professor of Poetry.

The lecture series was established last year in honor of Belitt, who has been on the literature faculty for 39 years. Each lecture is later published in chapbook form in memory of the late William Troy, also of the literature faculty.

Both the lectureship and publication are made possible by a gift to the college from Edith Barbour Andrews '41 of Denver. Last year's lecture was delivered by George Steiner, the critic and literary historian.

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good for humankind, even as their neglect has been an almost fatal loss.

Bernard Malamud read from Virginia Woolf at the Pioneer Weekend literature seminar. If this weekend was, in fact, understood by everyone to be a fund-raising time, perhaps in his choice of introduction one can find a clue as to how the Bennington of the 1980s must be and how it must appeal for support. The thought went, in part, "...and this civilization... depends on me."

Prudence Holmes Near '37  
Ukiah, California



## Class Notes

'40

Aline H. Wharton Appel is still running her own interior design firm—Aline Appel-Interior Design. (Professional member of ASID.) She does both residential and contract design.

'43

Ann Mills Hyde tells us that she finally graduated, from the University of New Mexico, in May 1978.

'44

Joy Schuyler Walker continues to excel as an athlete. She is an excellent tennis player, a sport she inherited from her father, Philip Schuyler. Early this summer she received one of the women's awards at the 19th annual Dinner of Champions of the Sportsmen of Westport, Conn.—she lettered in four sports. Joy has taught English at Staples High School for the past 18 years.

'45

An interview in *Publisher's Weekly* recently featured the expertise and personality of Judith Bailey Jones, cookbook editor of Knopf. She describes the two schools of people who buy cookbooks: those who want to be fooled, "who'll buy the books promising easier methods, cheaper foods, something with a gimmick. And then there are those who really care about cooking." A photo of the smiling editor accompanies the article.

'46

Louise Wachman Spiegel writes that she is program coordinator of the division of Metropolitan Services at the University of Cincinnati. Louise also serves as president of the Urban Appalachian Council, which is a large advocacy organization for immigrants from the hills and hollows to the city.

'47

Elizabeth Armes Webb is a librarian in the San Diego Public Library.

'48

Eleanor Carlson-Castro of Yonkers, N.Y., has been elected to serve as co-chairwoman (with Ruth Handel of Scarsdale) of the Yonkers Women's Task Force. The Task Force, with the aid of federal grants and volunteer workers, has set up the Women's Center and the Battered Women's Shelter in Yonkers. Eleanor is a reading specialist in the Yonkers public schools and her husband, Jerald, is a sociology professor at City University. They have two sons.

Nancy Whitney Lutz, owner and director of the Bethel (Conn.) Gallery since 1976, was one of three judges who officiated at the Oak Room Exhibit competition for the Chamber of Commerce Art Show held last June at the Campus Center at Fairfield University. Nancy, who lives with her husband in a Redding saltbox, spends much of her energy working her one-woman farm, though the gallery demands much of her time. She likes the idea of a gallery away from the city as more and more artists and people in general live away from the city; and tries especially to make people feel that Bethel Gallery is theirs, where there is a place for art and music and lectures and films near home.

'49

Margery Anne Brown Booker was named public relations director of Action for Bridgeport Community Development Inc., an agency which advocates for the poor—a switch from her six-year stint as a society editor of the *Boston Traveler* in the '60s. Between these jobs she has been copy editor on the news desk of *The Evening Sentinel*. Peggy lives in Seymour, Conn., with her husband Ralph.

'50

Gail Greig Schlegel is director of library promotion for Dodd, Mead & Company, book publishers. She was recently elected president of the Publisher's Library Promotion Group. Gail and her husband, Christian, who works for Great Neck public schools, live in New York City.

*No Easy Answers: Teaching the Learning Disabled Child.* Sally Lieberman Smith's book was reviewed in *The New York Times* in July. Sally has worked with learning-disabled children for 18 years as a parent, teacher and researcher, and dedicated the book to her son Gary. She founded the Lab School of the Kingsbury Center in Washington, D.C. She lives in Washington and teaches at

## The Complete Pioneer: A Visit with Joan Hinton '42 in China

by Mildred Hubbard Cummings '40

In the spring of 1976, I was lucky enough to spend an hour with Joan Hinton at her home in the Red Star Commune, near Peking. The impact of that visit has lingered as a heady stimulant and I have spent considerable time in trying to think it through. The lasting influence has been her personal story, which can be separated in human terms from the confusing arena of politics.

The background of Joan's emigration to China is generally familiar to the Bennington community. It goes briefly as follows: during World War II she worked as a nuclear physicist in one of the major research projects that led to the bomb; after the test explosion at Los Alamos, she sat at a scientific conference table, inspecting the remains of what had once been living matter. Recognition of the implicit power of destruction led Joan to make a moral decision. She did an about-face. Through her brother, sinologist William Hinton, she had contact with the Chinese People's Revolutionary Movement, a grass roots struggle for a new beginning. She made it hers. She left for Shanghai and by 1948 had completed a dangerous trip westward to the revolutionary forces, which she joined. In Shensi Province she met a former American named Sid Engst, who had been a dairy farmer in New York state, and they were married. Both worked on an agricultural commune, began a family and remained in China, where for the past 30 years they have participated in the giant task of feeding one billion hungry people.

I went to China with members of the Vermont Academy of Arts and Sciences, led by Lucien Hanks. He, Ursula Scott and I were permitted to call on Joan while the group toured the Red Star Commune, one of the showcase projects which are open to visitors as a demonstration of Chinese peasant morale. The commune covers 160 square kilometers of land which once had been the hunting grounds of the Ching emperors. In 1949, when liberation came, the land was filled with refugees and beggars. The low-lying, alkaline soil had been drained, leached out. Irrigation canals had been dug by hand. The achievements were typically recited to us by members of the local revolutionary committee: 83,000 people comprising the commune were divided into 120 production brigades that produce 8,000 times as many kilos of grain, annually, as were eked out in 1949.

Joan and Sid lived in a unit called the North Dairy, which lies within the commune but is a separate operation. Its workers are on salary from the state, and they are occupied with a newly developed industry—powdered milk. A cadre led us along the dirt streets to Joan's home, which was one of four within a one-story brick row. She and Sid shared the house with another American worker named Norman Shulman. The house plan followed the characteristic one of an entrance hall and a larger room to the right and left. Heating came from a pot-bellied stove with pipes extending



Joan Hinton and her husband Sid Engst, center, are visited at their home in the Red Star Commune in China by Lucien M. Hanks, left, Ursula Scott, right, and Mildred Hubbard Cummings.

across the ceilings to vent out of the windows. The floors were cement. There was little evidence of cooking because of the convenience of a cafeteria in the area. We sat in Joan and Sid's room, which held a washbasin on legs and improvised storage shelves draped with oilcloth. There were plants on the window sill, and a black kitten strolled about. On the wall hung a large map of China.

Joan greeted us with heartiness, youth and well-being. She wore work pants, jacket and sneakers. Her job, she said, entailed the design of farm machinery. In answer to our questions, she responded in the vocabulary of Mao Zedong thought, stressing the principle of integrating theory with practice, and that practice should always come first. For example, she said that she constantly consults the farm workers and is guided by their daily usage of tools. ("How heavy should certain parts of the tractor be? How small the gears?") This kind of utilitarian cooperation is opposed in principle, she said, to the scientific approach she had followed in the United States (the bomb having evolved from theoretical science).

She emphasized the correlating Maoist belief in "self-reliance," that is, in working with what is available, depending on the ingenuity and group motivation of the Chinese peasant, rather than on the importation of farm machinery by the state through foreign credit. "China must work from the bottom up," Joan believed. "The push is to keep everybody coming up together. Be with the people, not above the people." She stressed the concept of the collective, which would iron out the differences in standard of living between the country and the more favorable urban conditions, by moving industries out into the rural

areas: "Take half a factory and move it west," even though the move may be expensive.

When the cultural revolution of the 1960s took drastic measures to equalize the discrepancy between the peasants and the "elite," Joan was one of the educated who was "put aside." She then willingly went to work in the fields raising vegetables. During the same period, her son was removed from high school and sent to the country, thus becoming educated, as Joan said, "socially." ("Is knowledge to be monopolized by a few?")

The recent developments in China would appear to run counter to Joan's persuasions: entry into the world market will create social inequities, and I do not know her reaction to Deng Xiaoping. In any event, of all of us who attended Bennington during the years of President Leigh, it is Joan whom I see as "The Complete Pioneer." I mean this phrase in two ways, not only that she left the crowd but that, in following her own trail, she managed to become a "completed" (satisfied) human being.

When one hour's visit at the commune was finished, and Joan stood beside our bus, I attempted to articulate my sense of what I saw in her as the salutary effect of firm belief.

She answered me by saying, "Well, now it's up to you."

Was this a political challenge? Or perhaps a warning to Americans to lay down their arms in favor of the plow, as she had done? I'm not sure, but I find either mandate difficult to act upon. What the whole encounter did for me was to illuminate the vagaries of my own belief systems, and to recognize in her someone who, acting as her own arbiter, took an incisive position. Joan participated in one of the most important social reconstructions of the century, follow what may.

American University. The book was published by Winthrop Publishers Inc., Cambridge, Mass.

'51

Patricia Williams Sunstein reports that her daughter, Barbara, produced her first grandchild, Timothy Sean Duncombe, born October 6, 1978.

Co-directors Nancy Tholen and Roger Prince, a husband/wife team of artists, have run the Wooster Community Art Center, Danbury, Conn., for nine years. The Center was started 15 years ago with a grant from the Ford Foundation and the backing of the Wooster School; it has some 250 students ranging from 7 years through adults in continuing education courses. Both Nancy and Roger are practicing artists who have come back from abstract to more traditional representational art. Says Nancy, "I was concerned about the accessibility of the subject matter. I do not want to spend my life painting what only Yale graduates would understand. I like painting for everybody."

'52

Stephanie Chamberlain is a laboratory supervisor at a small hospital north of Boston. Recently Stephanie had a delightful, if all too brief, reunion with Claude Frank who was performing locally. He looked as young and vital as ever, she reports: Stephanie would love to hear from any old octet members.

## Management counseling firm gains media recognition

"Riva Poor wants to be a star, to be recognized as the No. 1 female management consultant in the nation." So began a United Press International wire feature on Riva Poor '66 of Cambridge, Mass.

"Believing the uniqueness of her services demands it, she unabashedly seeks publicity, appearing in print and on radio and TV, as well as lecturing in addition to selective advertising," wrote UPI reporter David D. Haskell.

Poor's management activities first drew attention in the early '70s when her book, *The 4-Day, 40-Hour Work Week*, was published and caught the eye of managers in various American industries. Since then she's garnered about 200 corporations and 800 individuals as clients, according to UPI—all seeking the help of a management consultant who helps with those tough decisions.

In her practice, Poor helps people find the goals for which they are striving, with the identification of priorities and motivations. UPI quotes her as saying, "I want to be the top woman management consultant in the country. I feel I have a unique knack of helping people make difficult decisions about their lives."

To help extend her services to those who are not in the Boston area, Poor has begun a phone service called "Dial-a-Decision." She asks people, in her ads, to call her to find out if she can be of help, and whether it can be done by phone. She also has counseling sessions with



Riva Poor

individuals and with groups on weekends. Recent ads in *Quadrille*, for example, have called them "Two days that will change your life."

"If you're ready to stop floundering and start succeeding," say her ads, "call Riva Poor. Now."



# A pantomiming career in Mexico

Six o'clock in the evening, the pink and orange strips of sunset fade silently into the silhouette of western mountains, and the Estudio Busqueda de Pantomima, atop the cobbled streets of San Miguel de Allende, Mexico, begins an internal buzzing of pre-performance activity. In the dressing room, the long makeup counter is covered with a chaos of makeup sticks, powder, hairpins, tissues, tins of clown white, jars of removing creams and bottles of baby oil. Leopard-clad students are juggling in the dimming light of the courtyard, some are practicing on the tightrope, others are reviewing their mime technique. Behind the solid wall of sliding glass windows which divides the courtyard from the stone-walled studio theatre, students are warming up at the dance barre while another small group rehearses sections of the night's performance.

In the small town three hours northeast of Mexico City a group of artists, including Ariel Ashwell '77, is creating a community of mime in Mexico's only professional school of mime and clowning.

The Estudio Busqueda de Pantomima (Research Studio of Pantomime), was established by Sigfrido Aguilar, Mexico's most celebrated mime/clown, in 1972 under the auspices of the Departamento de Turismo. Two years later Sigfrido left his work at the Estudio to teach mime and clowning at Ringling Brothers Clown College in Florida, and then later traveled throughout the United States and Mexico guest-teaching and performing at colleges and art institutions.

Ariel joined Sigfrido immediately after her graduation from Bennington and worked as his student and later in his company. She became his teaching assistant in several of his guest teaching positions including a four-month return to Vermont to teach at Lyndon State College.

The Estudio Busqueda de Pantomima was reopened as an independent studio in May of 1978 in San Miguel, with Sigfrido as director and Ariel as associate director. Besides offering intensive courses in mime, clowning and dance, the Estudio is also the home of the touring International Pantomime Theatre Company which is under Sigfrido's direction. Since their opening in May, Sigfrido and Ariel initiated and co-sponsored the First National Encounter of Pantomime, 1978, which was repeated and expanded this summer with the support of the Mexican government and the University of Guanajuato. Ariel was appointed the regional representative of Latin America to the International Mimes and Pantomimists Inc., and also writes articles on mime and clowning for various national newspapers in Mexico.

"Our emphasis," said Ariel in a recent communication, "is on improvisation and in guiding a student towards his or her own style and individuality as a mime/clown performer. Al-

though we devote several hours per day to physical trainings such as mime technique, acrobatics, endurance, juggling, maskwork and dance, we use this training as the basis for our explorations into character, style, and especially towards the creation of individual material for performance.

"Performance training is also an important part of our studies. By offering informal performances which are open to the general public, the students begin to get a feel for which material works and why. They learn to sense when they are losing their audience, and how to win them back again and lock them in a true personal communication. Perhaps by changing timing, by enlarging gestures, by instantly deciding to cut a certain section, or simply by giving more—that is to say, speaking the truth—they adjust their performance.

Every winter the Estudio offers a four-month performance workshop for advanced students, who work intensively for six hours a day to develop a full concert performance which they then tour throughout Mexico in March and April. This year's student company



Ariel Ashwell '77, who in Mexico calls herself Ariela because Ariel is not only a boy's name but is also Mexico's most popular brand of detergent.

performed in the states of Yucatan, Quintana Roo, Hidalgo, Campeche, Guanajuato, Michoacan and Mexico City.

In a recently published article, Sigfrido and Ariel decried the lack of innovation and spontaneity in modern mime paralleling the development of improvisational movements in modern dance, jazz and modern art. "Today's mime artists," they wrote, "need to discover the personal roots of a new movement, to experiment with every motion, and not just the



Sigfrido Aguilar, the most celebrated mime/clown in Mexico, founder of the Estudio Busqueda de Pantomima.

stylized classical movement which has remained the same for generations. So many mimes have ignored their own personal cultures and have opted to represent some sort of "neutral" character in order to be universal. But it seems that the universality is in the emotion, the human contact, regardless of the situation or the protagonist's character. How can there be a rigid technique to portray walking when it is quite obvious to everyone that no two people walk alike. It is taking too big a short cut—it becomes charades with set symbols for certain actions. We lose the whole texture and infiniteness of the language. It is like painting with only primary colors.

"Granted there are innovators in the field, but though their techniques are more reflective of our contemporary life styles, many have also adopted the twentieth century coldness and abstractness. Although modern technology, with its right angles and clean lines, has a rightful place in the artist's world, it must not overtake or abstract our humanness to the degree that it becomes lost or ultrasitized."

During the coming year the Estudio will offer intensive courses in intermediate and advanced mime, will host the second National Encounter and International Festival of Pantomime, will offer a workshop in the Art of Clowning and will repeat the annual Performance Workshop. The International Pantomime Theatre Company will represent Mexico at the Festival of Mime in Syracuse, N.Y., in August and will then tour Mexico. For further information about the Estudio, the Company, or the Pantomime Encounter, contact Ariel at Apartado Postal 521, San Miguel de Allende, Gto., Mexico.

Caroline Crane is the author of a suspense novel, *Summer Girl*, which Dodd, Mead & Company will publish in September. Caroline lives in New York City with her husband, Yoshio Kiyabu, and their teenage son and daughter. She has written six books for young adults, as well as a number of magazine stories.

'53

Pianist-composer Elizabeth Larsen Lauer performed at the Park-McCullough House in North Bennington in May. Elizabeth has been a Fulbright scholar, an assistant to Goddard Lieberson of Columbia Records and an associate producer in that company's Masterworks department. Her home base is still Wilton, Conn.

'54

Charlene Solow Schwartz has become a mortgage broker for Helmsley-Spear Inc., located in New York City. Charlene has presided over her own real estate business in Roslyn for the past 12 years. Prior to that, she was active in all phases of management and decision-making for the Davega Appliance Corporation in Levittown for nine years.

'56

Ilene Greenwald Friedman writes from Chicago that her twin daughters have graduated from college: one from Northwestern (psychology) and the other from Nocombe College, Tulane University (political science). Ilene works for her husband as his bookkeeper and is finishing her degree at Roosevelt University in psychology, and plans to go for her master's.

Carol Friedman Kardon's painting has been on view this summer at the Gross-McClellan Gallery in Philadelphia.

After three years as an associate with a Wall Street law firm, Kay Crawford Murray has been appointed, effective July 1, counsel to the newly formed New York City Department of Juvenile Justice. The department is charged with overseeing the handling of minors accused of crimes, including operation of the city's juvenile detention facilities. Being counsel to a government agency can best be described as having a general legal practice with only one client. Kay is an active member of local bar associations, and serves on the community board of her neighborhood hospital.

Gerda Norvig earned her Ph.D. in English literature from Brandeis and, after a year of teaching in Israel, moved to Boulder, Colo., where she is an assistant professor of English at the University of Colorado. Three of her poems appear in an anthology of Modern Jewish Poets, *Voices Within The Ark* (Avon, 1979), and she is writing a book on "Bunyan, Blake and the Dissenting Tradition," which is the result of her dissertation research. Gerda is a widow, and this year the youngest of her three children graduated from high school.

## Alumni art show held in Boston

May was the month for Bennington College alumni in the Boston area to go all out in a festival of art and music, when the New England Alumni Show of Bennington College Art was held at the Hirshberg Gallery.

The month's activities, part of the Fiftieth Anniversary Celebration, were not limited, however, to the display of works by professional artists among the college's alumni. In addition, musicians associated with the college performed each Sunday afternoon, as well as during the opening of the exhibition on May 4.

Works by 41 alumni artists were displayed

in Boylston Street's Hirshberg Gallery for an entire month, beginning May 4, under the co-direction of Miriam Knapp '55 and Carol Bolsey '69, with a great deal of assistance from Dorothy "Dody" Coffin Harvi '42, chairman of the Fiftieth Anniversary Celebration for Massachusetts, Maine, Rhode Island and New Hampshire. In addition to individual works by each artist, a continuous slide show displayed other submitted works by the artists represented.

Although the show did not lead to a good number of sales, says Mrs. Harvi, Bennington

and its alumni received a good deal of exposure, especially to regular supporters of the Hirshberg Gallery. Quite a few non-Bennington people viewed the show and musical performances, although the turnout of Bennington alumni in the Boston area was not as good as it should have been.

"The people who came to the show and performances loved them," says Mrs. Harvi. The musical performances included contemporary songs by Julie Snow '65, on May 4; the Syd Smart '75 Ensemble, on May 6; the musical "Wonder Woman" by Sidra Cohn '59, on May 13; new works by Bennington alumni composers on May 20; and Lucienne Davidson '60, on May 27.

Artists represented in the show were: Sarah Scattergood Ahse '64, Jane Carrott Boardman '38, Carole Bolsey '69, Alexandra Broches '64, Susan B. Chambers '42, Judith Beach Damon '54, Mary David Dewart '74, Catherine Ellis '78, Elise Holt Fallow '46, Stephanie Fleischer '71, Nancy Glimm '71, Dorothy Whittier Grillo '53, Janet Gohres '64, Carla Golembe '72, Dorothy B. Hayes '46, Barbara Hero '47, Susan Hoenig '76, Diane Hoff-Rome '62, Constance W. Holden '38, Joan Horrocks '59 and Jaqueth Hutchinson '64.

Also represented were Miriam Knapp '55, Sarah Leahy '78, Whitney Leggett '75, Isabella Lee Livingston '36, Kristin Cutis Lothrop '51, Ruth Mordecai-Slavet '61, Anne Eaton Parker '41, Nicholas Pearson '75, Carol Perroni '76, Marianna Pineda '47, Esther Scanlan '59, Cecilia Guin Searle '68, Sydney Sowles '52, Ruth Wathen-Dunn '37, Mel Watkin '77, Judith Wilson '53, Ann Woodard '72 and Victoria Woolner '71.

Ms. Bolsey, who was responsible for select-

ing the works to be displayed, said an effort was made to represent Bennington's long tradition in the arts, while at the same time including artists who have a substantial record of accomplishment. In addition to the alumni artists, works by Orlando Condeso and Sophia Healy, faculty members, were on exhibit.

In the music performances, Julie Snow '65 was accompanied by John Stevens and Kayti Gilbert. The Syd Smart Ensemble included Syd Smart '75 and Glynis Lomon '75, as well as Tonie Mason and Raquib Hassan. Sidra Cohn's presentation of her own Broadway-bound musical, "Wonder Woman," was assisted by pianist Eugene Bonderman. Lucienne Davidson '60 performed Bach's Goldberg Variations.

Composers represented during the May 20 performance were Jane Byaala '76, Laura Cook '71, Beverly Dyer '79 with dancer Elizabeth Olendzki '77, Ish Bicknell Finckel '76, Sally Lutyens '49, Augustus Nowak '55, Amelia Rogers '76, Amy Snyder '71 and Nancy Stone '75. The composers were assisted in their performances by Genevieve Beaudet '79, Mary Crowe '69, Dora Hast '76, Mari Lattimore '76, Polly Runyon '74, Sarah Tenney '71, Kit Young '76 and faculty member Michael Finckel.

Committee chairmen for the Bennington Art Show were: performances, Sarah Tenney '71; catalog, Brant Houston '76; sponsor, Nancy Brooks '43; college advisor, Christine Graham '69; consultant, Kathy Halbreich '71; publicity, Connie Gorfinkle '37 and Charles Putney; graphics, Nancy Glimm '71; printing, Walter Bernheimer; slide show, Ruth Wathen-Dunn '37; hanging, Constance Holden '38, Dorothy Hayes '46 and Ann Philips '43; and food and wine, Jane Merrill '40 and Bobbe Jacobson '59.



"Dody" Harvi, who worked long and hard for the alumni art show in Boston, explains to her husband Charles how it was all set up in the Hirshberg Gallery in Boston.



'57

Mary Louise Earthrowl Lewis, in addition to the many civic responsibilities reported previously, is also employed as a travel consultant for the Travel Express Ltd. in Honolulu.

Claudia Tucker Lewy has been named assistant director of public relations for the Atlanta Gas Light Co., where she was promoted from the job of assistant.

Roberta Selwyn Miller is in real estate sales with Lennar Corporation, the largest builder in Miami. Son Eric is a junior at Johns Hopkins; daughter Nancy is off to the University of Florida and Leslie is in junior high.

Madalene Olander Woodbury of Kansas City, Mo., has been active in the Community Children's Theatre which puts on plays in all public schools in the area. About 80,000 see the plays each year.

'59

Joanna Bramel Young is playing recorders, shawms and crumhorns, etc., with a Renaissance Consort and a Baroque Ensemble. She is a faculty member of West Coast Early Music Workshops and teaches recorder at Santa Rosa Junior College.

'60

Ruth Lee Peskowitz Becker reports from Rolling Hills, Calif., that she's married, has two children: Jeff, 9 1/2 and Carrie, 7 1/2, and is actively involved with showing dogs and raising thoroughbred horses.

Ruth Mordecai Slavet stopped by one summer day with Jonathan, 12 and James, 9 1/2. She is exhibiting (sculpture) in the Boston area, where she is pursuing an MFA at Boston University—to be completed in spring 1980. This fall, Ruth has a T.A. and will be teaching an undergraduate sculpture class at the university. Periodically, Ruth gives sculpture workshops in her studio, 5 Bridge Street in Watertown, Mass. While she was on campus, Ruth saw Miriam Hermanos Knapp '65 who was working with Nick Pearson '75 in VAPA. Ruth lives in Weston, Mass., with husband/father Arnold.

'61

Shannon Theobald Devoe is working full time as a clinical child psychologist in the child and family unit of Harrington Mental Health, Southbridge, Mass., is continuing as consultant at Worcester Polytechnic Institute and is finishing research in non-verbal communications at Clark University. Shannon lives in Charlton, Mass., with her husband and three children.

Meryl Whitman Green reports that she is dancing with the Wetzig Dance Company in New York and wondering how much longer the "old bod" is going to last. She is also teaching dance at the Marymount School, Mid-Westchester "Y." Truman Adult Center and a community class at Connecticut College for the summer.

Carla Ostergun Helfferich is editor of *The Northern Engineer*, a quarterly magazine of the Geophysical Institute of the University of Alaska. She lives in Cobalt, Conn.

'62

Jane Vance McCauley is working part-time as counseling coordinator for the Family Life Center of Montgomery County, Maryland.

Patsy Rogers and Peter Golub '74 were invited, by the Chamber Music Conference and Composers' Forum of the East, to be the guest composers during their annual conference on campus in August. Each of the three composers (Vivian Fine of the music faculty was the third) was assigned a specific group of musicians and asked to compose for a public concert before the conclusion of the conference. The composers had time to work with the players, and also to discuss the new work with the audience at the concert. Both Patsy and Peter are residents of New York City.

'63

Betty Aberlin's play *Getting My Act Together and Taking it on the Road* has been running for a year in New York City. It is scheduled for a Los Angeles production soon.

Adrienne Jaffe Goldman writes that she is teaching French and dance at the Walden School in New York. In February she was remarried, to Jonathan Goldman, who teaches English at Walden.

Having received partial credit toward an M.A. in '63-'64, Linda Appleman Guidall-Shapiro returned to the Bank Street College of Education this summer. Her special interest is research and teaching those who teach the intellectually and creatively gifted. Linda lives with her husband and children in Brooklyn, N.Y.

Ann Abel Hatcher, the Fantasy Furniture for children designer, created a stage set for Igor Stravinsky's *L'Histoire de Soldat* which was given by L'Ensemble Chamber Music Center of Cambridge, N.Y., where Annie lives. A catalog detailing her furniture pieces is available for \$2, address Annie Hatcher, Fantasy Furniture, Brownell Hollow Road, Eagle Bridge, N.Y. 12057

Marianne Stafne Meyer sends word that she and her husband are back from Brazil, where they lived in a fishing village on a tropical island during her husband's Fulbright. Marianne is back working as a psychologist for the public schools in Winston-Salem, N.C.

'64

Soft sculpture by Sarah Scattergood Ashe was on display this summer in the lobby area of Cary Memorial Library, Lexington, Mass. Sarah's work has also been exhibited at the Hirshberg Gallery, Boston, and at the Centro Cultural Costarricense—Noreamericano in San Jose, Costa Rica. She studied fiber techniques with Anne Raymo and soft sculpture with Nancy Snow of Concord. Sarah says of her library exhibit, "It is a special moment when the mask leaves the wall and assumes a new spirit when placed on the head of a friend." Sarah lives in Lexington with her husband and daughter.

Joan Schenkar's plays have been produced recently in New York City, Paris, Los Angeles, Florida and points in between. She was playwright-in-residence for Joseph Chaikin's experimental group, The Winter Project, for two years. Her most recent play, *Signs of Life*, was produced at The American Place Theatre, New York City, won this year's New York State CAPS grant award, and will be published in 1980. So far this year several productions have been scheduled for New York City and one for Denver, Colo. Joan lives in Pownal, Vt.

Diane Sherer Tucker writes: "I have written a fantasy which is coming out in the *Friendly Woman*, a Quaker magazine. It is a personal account of the healing power of Christ in relation to abortion. I am the leader of a Liturgical Dance Group in Libertyville, Pa. This involves teaching movement based on scripture; it is practiced as a form of prayer and performed as a part of church services. My husband and I have been further blessed by the birth of our second son, Joseph David, who is teaching me new clown techniques daily."

## A better mousetrap? No, it's a greater grater.

Among alumni who attended Bennington's Summer Workshops in July was one who has achieved the equivalent of building and selling the better mousetrap.

Emeline Howe Malpas '38 arrived from California for the Fiction Workshop in a car amply supplied with the gadgets she has been marketing in recent years.

The gadget is a corn grater. It is solidly made of rock maple and has aluminum parts. It is modeled after an 18th century Pennsylvania Dutch implement, and is considered one of the few primitive kitchen utensils that have remained in continuous use.

To use the corn grater, you place a plate or bowl beneath it, and pull a fresh uncooked ear of corn over its "teeth" and thence over an aluminum bar that bisects a hole. The teeth break open the kernels and the bar diverts the essential corn goodies through the hole onto the plate, leaving the indigestible and stick-between-the-teeth parts on the cob.

While in Vermont, Mrs. Malpas made some forays to find Eastern outlets for the graters. She advertises biweekly in the *New Yorker*, and has found it a most successful medium. She has also arrived at several summits of national publicity with items in Craig Claiborne's column in the *New York Times*, Julia Child's column in *Esquire*, Mimi Sheraton's column in *New York* magazine and Cecily Brownstone's column distributed over the Associated Press wire.

The grater idea originated seven generations ago in western Pennsylvania. The first patent was granted in 1860, and Mrs. Malpas was able to get a new patent, thinking that her children would like to market the graters. Things didn't work out quite that way, and so she is selling them herself, accompanied by considerable enthusiasm—her own and her customers'.

## In California politics, humor helps

Alice Ruby Travis '65 has a sense of humor, and it helped greatly earlier this year when she unsuccessfully went after the position of Chairman of the California Democratic party.

"There were two candidates—Dick O'Neill (one of the richest men in California—over \$400,000 in campaign contributions) and me," says Travis in a letter on her experience. Going after the party's top state job, however, was not a new leap for Travis—she's been getting involved.

In her campaign literature she says, "By the time I was 13 I was leafletting supermarkets for Adlai Stevenson. While my uncle, Abe Chayes, was President Kennedy's legal adviser to the State Department I was singing at the March on Washington and tutoring in Newark, N.J. I loved it."

"After graduating from Bennington College I went to Vietnam with my husband Larry, an Emmy Award-winning news and documentary cameraman. As his sound technician I visited Special Forces camps, covered press conferences, and saw first hand that complicated and tragic war."

After returning to California, Travis began raising a family, did volunteer work and, after some preliminary party work, was elected Women's Caucus chairman at the 1973 California Democratic Council Convention. She's served as state coordinator for the 1974 National Democratic Charter Conference and in 1976 was Gov. Brown's national matching-funds director. "We raised millions of dollars in less time than any other candidate running for president."

Other duties have been vice-chairman of the state's delegation to the International Women's Year Conference, delegate to the Democratic National Convention, commissioner for the California Council on Criminal Justice, Los Angeles Carter Steering Committee and State Women's Chairman for the California Democratic party.

Commenting on her campaign, Travis says, "Bennington prepared me for anything. I'm glad I went there." In spite of the loss, Travis is proud of her campaign. "We said something and created a dynamic in the party that had not been addressed." Pointedly she concludes with "Next time."

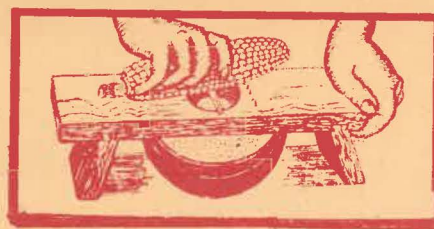
While many of her six-plus mailings were straightforward and serious in their appeal for support in the party's election, Travis also put together a large, humorous board game called "The Democratic Party Game." As many as six can play, and it includes all the pitfalls of a real campaign. All of the candidates start on "square one"—unless you are a Kennedy. Square three says, "Begin here if you are candidate Kennedy." Other great squares are: "Printer leaves



Alice Travis's pitch.

off union bug—skip one turn." "Your farm is less than 160 acres—Advance 1." "Your farm is more than 160,000 acres—Advance 1." "You don't know what a farm is—Back 3 squares." "Your opponent has a very rich father—Back 3." "Jerry Brown supports you—Ahead 2." (But later on you're bound to hit "Jerry Brown doesn't really support you—Back 4.") "Your opponent didn't support Proposition 13 either—Go again." "Candidate runs own campaign—Move back to start."

As Travis notes: "Bennington prepared me for anything. I'm glad I went there."



The corn grater.

The graters are virtually indestructible, being put together with dovetailed legs instead of using nails or screws. To prove the point, she had a truck drive over one.

### Fall enrollment data

Bennington College opened the fall term of 1979-80 with a total undergraduate enrollment of 587 students, well within the college's pattern over the past several years. Enrollment data comparing this year with the four previous years can be seen in the following tabulations:

	1975	1976	1977	1978	1979
Returning and re-entering	393	410	387	441	396
New students	217	193	215	210	191
freshmen	182	150	171	159	161
transfers	35	43	44	51	30
Total enrollment	610	603	602	651	587
% New students in total enrollment	36	32	36	32	33
Financial aid statistics					
Total applicants		498	548	520	
Admitted students considered for aid		116	127	143	
Determined to have no need		8	12	7	
Not offered aid		1	14	36	
Offered aid		107	101	100	
Enrolled with aid		69	67	70	
Full-pay students		146	143	121	
Total new students		215	210	191	
% On aid		32	32	37	



'65

Wendy Erdman continues her extensive career as a performer, workshop director, actress and composer throughout the U.S.A., Canada and Europe. This summer she has been appearing as lead singer, guitarist and ukelele player in an act entitled *Ruby Slippers*, backed by three other musicians. Home base for Wendy is New York City.

Co-authors of *The Two-Career Couple* are Francine Smerka Hall and husband Douglas T. Hall. The Halls have pursued active careers since their marriage, 14 years ago, while raising two children; they've also acquired two doctorates, moved and renovated houses several times, published five books and started their own corporation. This summer Fran was visiting associate professor at West Point. The whole family will move to the post, as Tim takes a year of absence to do some teaching at West Point and research at Columbia University. Most recently, home has been Kenilworth, Ill.

Joan Kassman Price is happily living in rural Sonoma County and teaching high school English in Petaluma, Calif.

'66

Elisabeth Searles Friedberg writes that she is married to Richard Friedberg, a sculptor and professor at Fairleigh Dickinson University, and that her first child, Emily Sewall Friedberg, was born in March. Elisabeth is working as a planning consultant to the New York State Division of Housing and Community Renewal, preparing housing studies and participating in development of a housing policy for the state.

Elizabeth Richter Zimmer has been doing and writing about contact and other dance forms for several years. Recently she was appointed executive director of the American Dance Guild, a dance service organization in New York City, where she has her residence.

'67

Joyce Keener's first novel, *Borderline*, published by Ace/Grosset, will come out in November. It is "an adventure story prompted chiefly by too many hours spent terrified, riding in small planes over California wilderness." Joyce lives in Hollywood with her husband, Tom Cheron, who is a producer for the Komak Co.

Anne Bell Sahl and Stuart Pimsler, guest artists in Washington University's dance division, performed in April with an evening of their contemporary dances entitled "Dance My Mother Never Taught Me." The two dancers have been performing their own choreography together in New York City and at dance centers throughout the country since the fall of 1977.

'68

Nora Wilson Bennett is living with her husband and 17-month-old daughter in central Vermont. She would like to hear from old friends ("you all know who you are"). Her address is Box 31A, RD 1, Moretown, Vt. 05660.

Joanne Rothschild, a Boston painter and printmaker, was mentioned in an article in *Boston* magazine on the NoSo, a loft-culture neighborhood north of South Boston. Joanne exhibited a suite of her abstract etchings, and was quoted on the decreasing insularity of the Boston art establishment.

Harriet Moger Watson says that after two years in Louisville, Ky., her husband Peter, sons Eric and David, and she, hit the Oregon Trail for life in Portland.

'69

Margo Greene says she is taking her Ph.D. in music composition at the graduate center of the City University of New York and is working on a piece for solo violin.

'70

*Today's Art*, a small syndicated magazine published in New York City, carries an article about Jan Cook, in its most recent issue, and her poured paper paintings. The article's illustrations take Jan through the paper-making process to a finished paper painting. The Park-McCullough House in North Bennington exhibited recent works by Jan—paintings of flowers in a landscape—in mid-summer. Jan lives and works in Eagle Bridge, N.Y.

'71

Joan Poor Clarke is still working for Rocky Mountain Airways in Vail as station manager. "Son Nathan is almost 3 and the greatest treat of my life." Joan sent best wishes and good luck on the Annual Fund drive and mentioned how much she enjoyed talking to the student who called her for the fund's Phone-o-thon.

Lane deMoll has been busy writing books and running an energy-consulting firm with her husband, Tom Bender, on Neahkahnie Mountain, Nehalem, Ore. She recently co-edited *Stepping Stones: Appropriate Technology and Beyond*. Their home burned down a year ago and they have rebuilt it. Son Skye Bender-deMoll was born early this year.

Jill Nooney graduated from the Smith School for Social Work, got married, bought a house and started a new job as counselor at Exeter Academy (where Ann Rose '71 teaches French). Jill says she is really a gardener with dreams of being a potter.

'72

Rutgers University informs us that James D. Bloom, Highland Park, N.J., has earned his M.Ph.

Judith DiMaio was awarded a Fulbright grant for graduate study in architecture in Rome for the 1979-80 academic year. Judy has a master's degree from Harvard University and has served as an assistant professor of architectural design at the University of Kentucky in 1976-78. In 1977, she was awarded the Prix de Rome in architecture and studied at the American Academy in Rome.

Constance Major married Leslie M. Taylor in June, 1979, in Marshall, Calif., where they live. He owns a book publishing firm specializing in outdoor sports and hobby books. Constance is associated with her husband in the business.

Alexandra Reed, who lives in Washington D.C., is senior editor of a business quarterly, *Directors and Boards*, and sings part-time with a small opera repertory company called "Caruso's."

Susan Myers Sgorbatt has been busy with a modern ballet titled "The Journey of Abraham." This original hour-long production, based on the story of Abraham in the Old Testament, was conceived, choreographed and directed by Susan. The ballet was presented by Castleton State College and the Vermont Council on the Arts. The ballet was presented in March at the Castleton State College Fine Arts Center, in April at the Manchester First Baptist Church and St. Peter's Episcopal Church in Bennington and in May at St. Peter's Catholic Church in Rutland.

Kimball Wheeler is living in Washington D.C., and is still pursuing her career in music.

'73

Meg deMoll and cousin Kelly Froebel stopped in to bring us up to date on the sisters deMoll. Cathy deMoll is teaching music at Seabury Hall, in Makawao, Hawaii; architect husband Steven Buetow also teaches at Seabury. Cathy (who attended high school in Pennsylvania, not Hawaii) has a 3-year old son, Jesse Martin. Her sister Meg, and cousin Kelly, are current students at Bennington, the former a senior and the latter a freshman.

Nancy Haycock, living in Long Island City, says she is planning to begin full-time work on a book she's had in the planning stages for four years, "a book of autobiographical essays, musings on the peculiar condition and state of affairs of N. E. Haycock." She's spent the past four years saving money for the opportunity to write for herself.

Mara Purl reports that she and Madora (Waldman) McKenzie are partners in writing *The Singer-Songwriters Album*, which they have been working on for a year. Both are freelance writers, and both live in New York City. Mara recently interviewed Jon Voight and her interview was the cover story for the late May issue of *Rolling Stone*, number 292.

Peter Raabe is working for a small architectural firm in Eugene, Oregon, doing a lot of passive-solar design work, and preparing for an architectural registration exam in December.

Among many items about Elizabeth Swadgs are some Associated Press clippings on her newest venture, the rock musical on Vietnam called *Dispatches*, which has been boggling a few minds at Joseph Papp's New York Shakespeare Festival. It is based on Michael Herr's novel of the many casualties of the '60s.

'74

Dee Halper Kohanna writes that she has an album out, on the Rock Creek label, entitled *Eclipse*. She has a supply at home and would be glad to mail an album to anyone who sends \$5 to her at 161 Cypress, Brookline, Mass. 02146.

Leslie Parke showed drawings and paintings at the Park-McCullough House in North Bennington this mid-summer. Leslie, who lives in Shushan, N.Y., is working part-time at Bennington College in the grants office.

Polly Puner Richter passed her New York Bar exam in January and is now practicing law in New York as an assistant corporation counsel in the Bronx family court. Polly's husband Eric '74 is doing graduate work at Columbia University in English.

Brazen Bags is an outgrowth of a handpainted beach bag project started by Laura Rivkin and Deborah Almeida eighteen months ago. The bags sold so well the line has expanded to more than five styles, in several materials and a wide range of colors, and is marketed to 250 stores in the U.S., Europe and South America. Special mention has been made in *The New York Times* home section and the magazine section, as well as in the *Soho Weekly News*. They are also marketing a line of stationery. Laurie lives in New York City, Debbie in Plainfield, N.Y., and they work out of a New York office.

Susan Diamond Simmons has been conducting a summer eurythmics class for 4 to 6-year olds. Susan has studied and taught this movement-oriented approach to primary music education in the suburban New York area for several years. She lives in Melrose, N.Y.

'75

Vivian Belmont has been performing in a series of dramatic programs, comedy and mime, for children with her associate, Mark Stolzenberg.

These appearances have been at Alice Tully Hall, Wave Hill, the United Nations, Ringling Brothers Barnum and Bailey Circus, the El San Juan Hotel, New York Town Hall and Guggenheim Museum, as well as television specials and schools through the New York area. Vivian lives in New York City.

Ruth Loman and her Lexington, Mass., neighbor Iris Graffman Wenglin, have formed a duo piano team and have performed in their local area this 1978-79 season. Both are involved in music research, performance and teaching; they have particularly sought and performed compositions by women.

Jeanne L. Steiner received a doctor of osteopathy degree from the Philadelphia College of Osteopathic Medicine on June 3.

Dick D. Zigun recently changed his name from Richard to Dick. He has now graduated from the Yale School of Drama with a MFA in playwriting and won the 1978 Kazan Award for best original play produced there that year with his thesis: *Three Unnatural Acts*. Dick presented performance-art pieces at P.S. 1 in Queens, the Viridian Gallery on 57th Street and The Ear Inn Art Cabaret in Soho. A play, *A Life in a Day: Lucky Lindy*, was performed at the Mark Taper Forum in Los Angeles, and he has been given a writing grant by the same people. "I am next moving to Coney Island," Dick adds.

'76

Laurie di Cara lives in New York City. She is a junior advertising account executive at AC&R Advertising Division of Ted Bates Inc., working on Ship & Shore and Leica cameras.

Edith Bicknell Finckel gave birth to a baby girl, Adrien (a redhead), early in September—the first female born into the Finckel family in at least a generation. Ish, Michael and Adrien live on the Bennington campus where Michael teaches cello and Ish continues to write music.

## Art auction in March will aid college

Kenneth Noland, Roy Lichtenstein and Anthony Caro are among artists donating work to an art auction at Sotheby Parke Bernet in New York for the benefit of Bennington College. The event is scheduled for March 8, 10 and 11, 1980, at the auction gallery.

Current faculty and many who formerly taught at Bennington have donated works. One of the highlights of the collection is a painting by Paul Feeley completed before he developed the hard-edged style with which he became identified. Helen Feeley Wheelwright, his widow and the college's alumni director for many years, has given the work to the college.

To add variety to the sale, the auction committee is seeking work from Bennington collectors. These works should be of significant value and of excellent quality. Painting, sculpture and graphics of all periods, antique furniture and porcelain, old master drawings and other collectibles of excellence will be considered. Each donor will be given a receipt for tax deduction purposes.

The committee is also seeking the work of professional alumni artists. All work will be reviewed by a jury of critics, museum directors and curators not currently associated with the college. Deadline for receipt of entries is November 30, 1979. The contributing artist must cover costs of transportation. All works selected for the auction will become the property of Bennington College.

Please address all inquiries and requests for further information to the Art Auction Committee, Bennington College, Bennington, Vermont 05201.

## Memorials held for students killed in crash

A number of memorial events and other acts of kind remembrance have been held to honor two Bennington students who were killed in an auto crash on the campus last spring.

Nina Zinsser '80 and Caroline Osborne '82 died as a result of injuries they received when a car in which they were riding crashed into a tree on the College Drive early on the morning of May 26, 1979.

The first memorial event was an emotionally moving service in honor of both students held June 3 in the Lester Martin Theatre in the Visual and Performing Arts Center. President Joseph S. Murphy headed a list of speakers that included faculty members Stephen Sandy, Bernard Malamud and Harry Matthews; student Micah Morrison, a former Student Council president; and John S. Zinsser Jr., father of Nina. The Finckel Quartet played Bach.

Shortly thereafter, the Student Council established a Caroline Osborne and Nina Zinsser Scholarship, appropriating \$1,000 from its small budget, and by doing so cutting back the Council's entire recreation budget. Plans were made to raise the recreation funds elsewhere.

The 1979 edition of *Sile*, the student literary publication, was dedicated to the two students, who had both served on its staff. A page at the beginning of the annual volume noted the memorial.

A separate Caroline Osborne Memorial Fund was established by Kate Hammon, Harry Matthews and Paul Schneeman so that an anthology of poetry could be assembled as an appropriate memorial. At the start of the fall term, \$1,500 had accumulated in this fund, and selections of poetry were being made, including some written by Caroline herself.

During the summer, a production of *The Glass Menagerie* on the main stage of the Guthrie Theatre in Minneapolis was dedicated in Nina's memory by the director, Emily Mann, who was a close friend of hers in New York, and who was the first woman to direct a production on that stage.

A production of Mozart's *The Magic Flute*, performed in New York by Opera in Progress, was also dedicated to Nina. Her brother, Stephen Zinsser, was a founder of the opera company, though he is no longer associated with it.

It was the first fatality involving college students along the College Drive in recent memory. The trees along that drive have claimed a number of lives, but not of Bennington students for well over a decade. Since the college's North Gate was permanently closed last winter, far less traffic from town has been

using the campus roads. In fact, the traditional use of college roads as a shortcut between North Bennington and Bennington has been eliminated.

The driver of the car involved, a visitor to campus, John Foulke of Larchmont, N.Y., was charged with driving while intoxicated and careless and negligent driving resulting in a fatality, and pleaded not guilty in Bennington District Court on July 13 before Judge George M. Fienberg.

Nina was the daughter of John S. Zinsser Jr. and Anne Roy, both of New York City, and Caroline was the daughter of Mr. and Mrs. Charles Osborne, also of New York City.