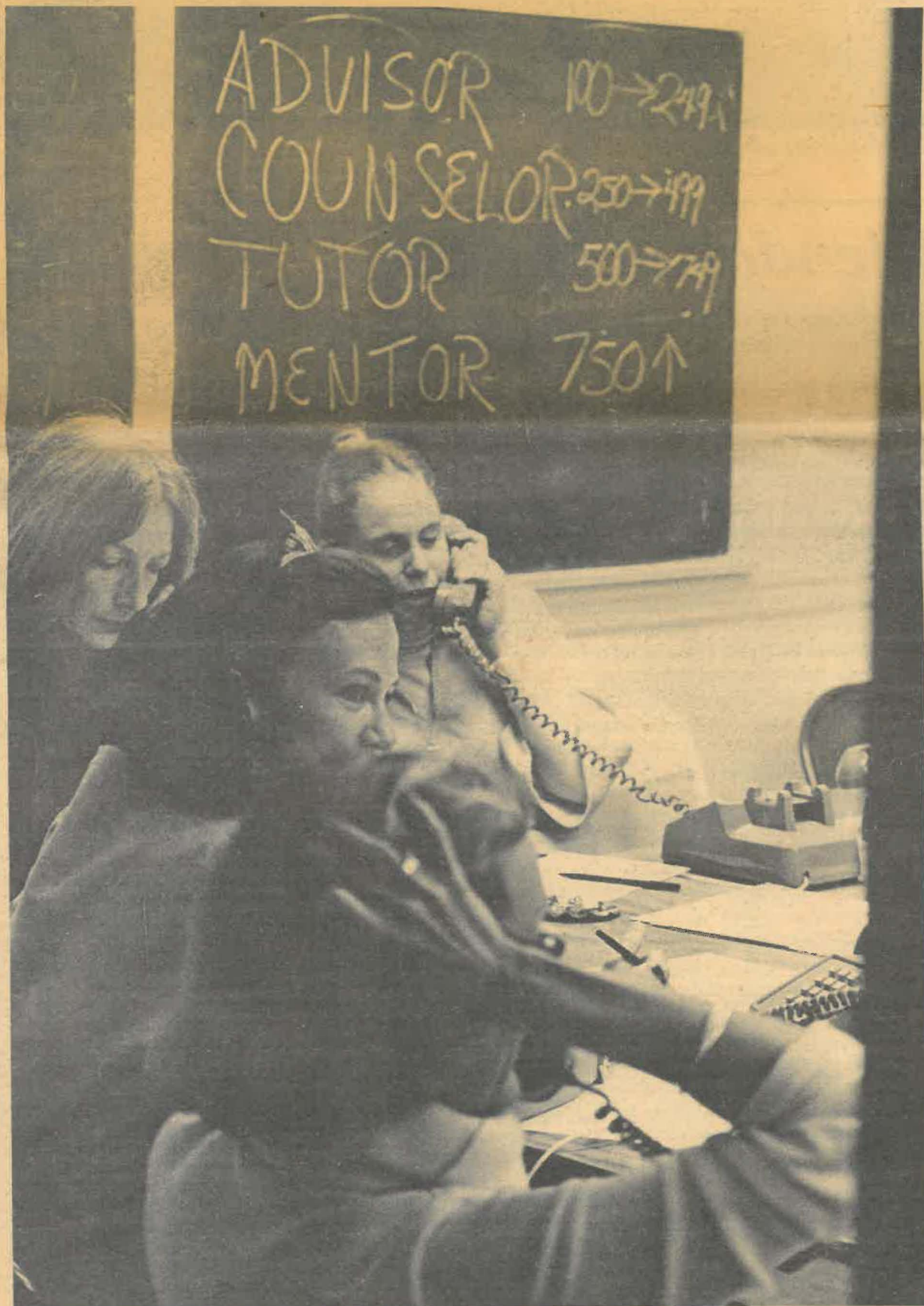


Quadri1le

For Alumni & Friends of Bennington College



Alumni Council members Kathy Pottick '72, Candace Byers '72 and Irma Thexton-Willis '51 join Assistant Director of Alumni Relations Lynn Hood, at left, in a photothon, another example of Bennington College's learning-by-doing philosophy. The team immediately raised more than \$10,000, using the new giving levels seen on the blackboard in the photograph.

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This issue contains a special supplement, The Bennington College Annual Fund Report for 1980-81.



Development Director Donald G. Myers addresses the September 18 Alumni Council meeting about the state of the College.

Alumni Council has a lively, productive meeting on campus

The Bennington College Alumni Association held an Alumni Council meeting on campus September 18 and 19. Present were Council members and class agents from Washington, D.C., New York, Michigan, Massachusetts and Vermont.

"The 'official' meeting was very productive, well planned and well organized; the 'unofficial,' impromptu huddles were numerous and fruitful as well," said Assistant Director of Alumni Relations Lynn Hood. Continuing to describe the meeting, she said President Denise Bredt "presided over a well-thought-out agenda and set an enthusiastic, no-nonsense tone for the meeting and for the coming year's activities."

It was decided that each region will plan two specific activities for the year ahead. The first, to be held either in fall or winter, will be a fund-raising event in the form of a phonothon. The second, to be held in the spring, will be a social gathering with an alumna/us speaker.

Regional chairpeople from New York City, Detroit, Boston and Washington reported on regional activities to the Council. According to Hood, Director of Development Don Myers "gave an informative and optimistic address on 'The State of the College,' and Christine Graham, Director of Alumni Relations and Annual Fund, spoke on 'How to Do a Phonothon.'" The information was put to good use Friday night, when all present staged a mini-phonothon in Barn 105, raising more than ten thousand dollars for the Annual Fund.

The Friday evening phonothon was preceded by a cocktail party, with brief talks by President Joseph Murphy and James Vanderpool, Vice Presi-

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Calendar of Bennington events

October 2, 3 and 4 — Parents Weekend. Highlights: Friday, cocktails with President Murphy followed by dinner; Saturday, faculty panel on *Teaching at Bennington*; Joe Murphy and Jim Vanderpool on *The State of the College*, panel on the NRT moderated by Alice T. Miller, *How Parents Can Help Bennington* with Don Myers on Development, John Nissen on Admissions and Alice Miller on NRT; Sunday concludes with 11:30 brunch and Student Life panel.

October 6-8 (Tuesday-Thursday) — Bennington-Hampshire Counselor Program. Tuesday and Wednesday at Hampshire College, Amherst, Massachusetts. Thursday on Bennington campus.

October 9 (Friday) — Presidential luncheon, San Francisco.

October 15, 16 and 17 (Thursday, Friday, Saturday) — Board of Trustees meeting on campus.

October 16 and 17 (Friday and Saturday) — Career Day on Publishing: Newspaper, Magazine and Book, with a keynote address by Joan D. Manley and workshops involving writers, editors and publishers.

October 20 (Tuesday) — New York City Alumni Association Regional meeting. Contact: Marianne Byk Schnell '50, 1065 Lexington Avenue, New York 10021, 212 535-9499.

October 28 (Wednesday) — Alumni dinner in Boston at the Museum of Fine Arts celebrating an exhibition of paintings by Helen Frankenthaler '49. Contact: Cornelia "Tippy" Makepeace, 23 Coolidge Hill Road, Cambridge, Massachusetts 02138, 617 354-5386.

October 23-27 (Friday through Tuesday) — College Long Weekend; classes resume October 28.

October 29 (Thursday) — Fourth annual Ben Belitt Lecture featuring Irish critic Denis Donoghue, Henry James Professor of Letters at New York University, author of *Ferocious Alphabets*, published by Little, Brown, 1981. Lecture is at 8:15 p.m. in the Greenwall Music Workshop in VAPA.

October 30 (Friday) — Presidential luncheon, Boston.

November 1 (Sunday) — Concert by Elizabeth Larsen Lauer '53 at Pequot Library, Southport, Connecticut, to benefit the 50th fund. For reservations and information, contact: Nanette Rich '52, Olmstead Hill Road, Wilton, Connecticut 06897.

November 19 (Thursday) — Bennington Evening at the Smithsonian Institution in Washington, D.C., featuring Mary-Averett Seelye '40 in a dance concert. Champagne reception afterward. For information, contact Washington Regional Chairman Candace Byers at 202 338-7207.

November 21 (Saturday) — Special Interest Day on campus, for students who would like to attend Bennington. For details, write Betsy Williams in the Admissions Office.

November 25-29 (Wednesday-Sunday) — Thanksgiving vacation.

November 30 (Monday) — Classes resume.

December 18 (Friday) — Classes end for fall term, last faculty meeting.

January 4 to March 5 — Non-Resident Term.

March 8 (Monday) — New students arrive for spring term.

March 11 (Thursday) — Classes begin for spring term.

A general appeal: *Quadrille* wants to make the Calendar of Activities column as inclusive as possible, listing events of interest to the extended Bennington community as well as events scheduled on campus and in alumni regions. If you have an upcoming art exhibit, concert, lecture or other event of interest, anywhere in the country, please write *Quadrille* with the details. *Quadrille's* circulation is 10,000 alumni, friends, parents, foundations, faculty and former faculty, and if three people look at each issue that is a potential audience of 30,000 people. Somebody will be sure to be interested in your event.

The deadline for copy is the 20th of the month prior to the month of issue. That is, January 20 for the February issue, and so forth.

Alumni Council official roster

OFFICERS

President	Denise Rzewski Bredt '56
Vice President	Susan Dangel Geismer '73
Secretary	Carol Foley Surkin '59
Treasurer	Cornelia Ward Makepeace '58

STANDING AND SPECIAL COMMITTEE CHAIRPERSONS

Admissions	Anna Shapiro '73
Annual Fund	Cornelia Ward Makepeace '58
Nominating	Alan Feuer '77
Communications, Publications	Brant Houston '76
Non-Resident Term	Roz Bernheimer '62
Special Projects, Re-Union	Jill Underwood Bertrand '65
Regional Organization	Jane Neal Keller '52
Post-Graduate Planning	Kathy Pottick '72

REGIONAL CHAIRPERSONS

Boston	Jill Bertrand '65
Buffalo	Charlotte Cullingham Acer '46
Chicago	Susan Still Bergstrom '74
Detroit	Alan Feuer '76
Hartford	Janet MacColl Taylor '44 and Sally Smith Norris '44
Long Island	Jane Thorton Iselin '56
Los Angeles	
Metropolitan New York	Marianne Byk Schnell '50
New Hampshire & Vermont	Alene Potter Widmayer '36
Minneapolis	Martha Von Blon '71
Philadelphia	Cynthia Drayton '48
Pittsburgh	Ruth Thomson Shapiro '46
Washington, DC	Candace Byers '72
San Francisco	Mary Lou Peters Schram '56 and Renee Engel Bowen '65

MEMBERS-AT-LARGE

Peter Bergstrom '74	TERM EXPIRES '83
Susan Still Bergstrom '74	'83
Lavina (Kelly) Gertrude Falconer '40	'83
Alan C. Feuer '76	'82
Victoria Kirsch Melcher '67	'82
Kathleen Pottick '72	'82
Nicholas Stephens '77	'82
Irma Thexton Willis '51	'82

ALUMNI TRUSTEES

Denise Rzewski Bredt '56	TERM EXPIRES '83
Nancy Reynolds Cooke '37	'83
Lavinia Hall '70	'82
Hudas Schwartz Liff '47	'84

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Editor: Tyler Resch, Director of Publications; Assistant Editor, Valerie Restivo, Assistant Director of Publications; alumni editors, Christine Graham '69, Director of the Alumni Relations and Annual Fund Offices, and Lynn Hood '78, Assistant Director of the Alumni Relations and Annual Fund Offices.

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Class agents — from '36 to '81

1936	Lari Potter (Mrs. Charles Widmayer)	1959	Jane Vanderploeg (Mrs. Marvin Dechoff)
1937	June Parker (Mrs. Kenneth Wilson)	1960	Virginia Ward (Mrs. William H. Smith)
1938	Barbara Coffin (Mrs. Howard E. Norris)	1961	Ms. Patricia Dubin
1939	Alice Pulsifer (Mrs. Alice P. Doyle)	1962	Barbara Marcus (Mrs. Robert Sprafkin)
1940	Florence Lovell (Mrs. Francis W. Nielson)	1963	Jeanne Pavelle (Mrs. John S. Garment)
1941	Sarah Knapp (Mrs. J. H. Auchincloss)	1964	Barbara Alrich (Mrs. Michael J. Wichura)
1942	Dodi Coffin (Mrs. Charles H. Harvi)	1965	Jill Underwood (Mrs. Gordon Bertrand)
1943	Muriel (Petie) Cummings (Mrs. Muriel Palmer)	1966	Ms. Susan Slovak
1944	Joan Cummings (Mrs. Joan C. Franzen)	1967	Ms. Joyce Keener
1945	Rita Friedman (Mrs. Herbert Salzman)	1968	Frances Wells (Ms. Frances Burck)
1946	Mary Wiggin (Mrs. Mary Bertaccini)	1969	Ms. Sarah Magee
1947	Connie Payson (Mrs. William Pike)	1970	Jane Larkin (Mrs. Jane Larkin Crain)
1948	Polly Sinclair (Mrs. Joseph Krakora)	1971	Ms. Nancy Glimm
1949	Jeannette Winans (Ms. Jeannette Bertles)	1972	Mr. Samuel Schulmann
1950	Patricia Hansen (Mrs. James B. Franks)	1973	Susan Dangel (Ms. Susie Dangel Giesmer)
1951	Irma Hagermann (Mrs. Irma Thexton Willis)	1974	Ms. Catherine Askow
1952	Ms. Stephanie Chamberlain	1975	Ms. Elizabeth Meyer
1953	Maureen Mahoney (Mrs. Stephen Murphy)	1976	Mr. Alan Feuer
1954	Barbara Elliot (Mrs. William Ingraham)	1977	Ms. Elisse Ghitelman
1955	Helene Rattner (Ms. Helene Pesin)	1978	Elizabeth Updike (Ms. Elizabeth Updike Judson)
1956	Kay Crawford (Mrs. Archibald Murray)	1979	Mr. Randall Witlicki
1957	Evelyn Stein (Mrs. George Benjamin)	1980	Ms. Cathy Hays
1958	Joy Carpenter (Mrs. Benjamin B. Chadwick)	1981	Ms. Lyn Hicks

Alumni Council

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dent for Finance and Administration. On Saturday morning, Council members heard from Rebecca B. Stickney in her role as coordinator of the Presidential Search Committee; Thelma "Timmy" Bullock from admissions and Alice T. Miller on the Non-Resident Term.

The meeting adjourned Saturday noon. Those who attended reported feeling well informed, supported and eager to begin putting plans for the coming year into operation.

Attending the meeting were: Charlotte "Petah" Acer '46, Buffalo, regional chairperson; Rosalind Bernheimer '62, Boston; Denise Bredt '56, Washington, D.C., President; Thelma "Timmy" Bullock '62, Assistant Director of Admissions; Candace Byers '72, Washington, D.C., regional chairperson; Alice Doyle '39, Hartford, Connecticut, class agent; Alan Feuer '76, Michigan; Christine Graham '69, Director of Alumni Relations and Annual Fund; Lynn Hood '78, Assistant Director of Alumni Relations and Annual Fund; Jane Keller '52, Boston, regional organization; Hudas Liff '47, Hicksville, New York, alumna trustee; Cornelia "Tippy" Makepeace '58, Boston, treasurer and an-

nual fund chairperson; Alice T. Miller, Director of Student Affairs; Don Myers, Director of Development; Kathleen Pottick '72, Detroit, post-graduate planning; Tyler Resch, Director of Publications; Marianne Schnell '50, New York City, regional chairperson; Anna Shapiro '73, New York City, admissions chairperson; Rebecca Stickney '43, Director of Major Gifts; Irma Thexton-Willis '51, Washington, D.C., member-at-large.

Can you help with jobs and housing?

Help is needed for the 1982 Non-Resident Term in providing jobs for Bennington students, then housing while they are on the job.

If anyone can provide either of those resources, especially in the prime cities of New York, Boston, Washington, San Francisco or Los Angeles, please write to the Director, NRT Office, Bennington College, Bennington, Vermont 05201.

Preparations for the NRT well under way

When the 628 new and returning students arrived on campus during the second week of September, the NRT Office was ready with more than 600 employment offers. Preparations for the 1982 NRT had begun as early as May with the first mailing to employers requesting their participation in another winter work term. Mailings to employers continued through the summer until a total of 2,500 contacts had been made.

Another 1,500 letters were sent to Bennington alumni requesting their help with jobs and housing

(The August-September issue of **Quadrille** was delivered late because of a mechanical breakdown in the mailing-label equipment of one of **Quadrille's** vendors.)

for the January 4 to March 5 period. The responses have begun to come in, led by the possibility of a job offer from *Fortune* magazine. *Fortune* member of the board of editors and deputy chief of research Evelyn Stein Benjamin '57, who is arranging the \$2,200 nine-week job, commented that although she hadn't worked out the details of the job, "it would provide a student with a first-hand look at what business magazine publishing is all about."

Job development through mailings and travel to major cities, supported primarily by a two-year \$15,000 Xerox Foundation grant, was only the first of several preparations for the 1982 NRT. One hundred and fifty freshmen and transfers participated in an NRT Orientation on September 15. On October 1 a resume writing workshop was held.

18 new faculty members on campus for fall

Bennington College has eighteen new faculty members this fall, seven of whom have been engaged on extended contracts. Five are filling rotating positions and six have been hired to replace regular faculty members on leave or sabbatical. Of the regular faculty two, Leroy Logan and Janis Young, will be with the London Program this fall, teaching a predominantly drama-centered program to 27 Bennington students.

The Social Science Division has three of the seven new extended appointments, with Stephen M. Macfarlane teaching history, Paul Mattick Jr. teaching philosophy and Andrew C. Pienkos economics.

Macfarlane, who holds a bachelor's degree from the University of California at Berkeley and is a Ph.D. candidate at the University of Oxford, England, is a specialist in the social and economic history of England during the Tudor and Stuart periods. After teaching at Oxford, he was most recently on the faculty of the University of North Carolina at Greensboro. He delivered a paper at the Carolinas Symposium on British Studies in 1980 on "Poverty, Poor Relief and Parish Authorities in the the City of London at the End of the Seventeenth Century."

Mattick is a graduate of Haverford College, with both a master's and doctorate from Harvard in philosophy. His specialties are modern philosophy, the philosophy of the social sciences, Marxism, political philosophy and epistemology.

Pienkos holds a Ph.D. from Cornell in economics, with concentration on Yugoslav economic development. He has taught at Cornell and at Wells College. Pienkos is co-author of "Labor-Managed Firms and Imperfect Competition," published in *The Labor-Managed Economy: Essays*, edited by J. Vanek. A member of Phi Beta Kappa, his undergraduate degree at Colgate University was awarded cum laude.

Two extended appointments have been made in the Literature and Languages Division. A native of Peru, Edmondo Bendezu holds a Ph.D. in Spanish American literature and comparative literature from the Universidad Nacional Mayor de San Marcos, Facultad de Letras, in Lima. He was awarded several fellowships for study abroad and received the Javier Prado National Prize of Peru in 1969 for his work on the poetry of Martin Adanx, and the Novela Universo award in 1973. A novelist and critic, Bendezu has published several books and numerous articles. He has taught at a wide range of universities including Pennsylvania State University, King's College of the University of London, St. Andrews University in Scotland, the University of Bonn in Germany, and the Universidad Nacional de San Marcos.

The division's second new member, John Vignaux Smyth, recently completed a Ph.D. in English at the University of Pennsylvania, following B.A. and M.A. work at the University of Cambridge and additional studies at the University of Marseilles and Yale University. A native of Scotland, Smyth specializes in the history of narrative fiction, literary theory and aesthetics. His undergraduate thesis on Vladimir Nabokov was awarded

first class honours; he held a Thouron Fellowship at Yale and the University of Pennsylvania, and the dean's Fellowship at the University of Pennsylvania. He has taught at Wallace Tutors, Edinburgh; the Edinburgh School of English and served as tutor at Oxford and Cambridge for scholarship examinations in English literature. His interests include Chaucer, Shakespeare, development of the English and European novel and literary theory. He edited a literary magazine and has published works of fiction.

Joining the Music Division is Maxine Neuman, a cellist with a master of music degree from the Manhattan School of Music in New York City. She is a member of the Walden Trio (see "Faculty Notes"). She studied cello with Bernard Greenhouse and David Wells, composition with Nicolas Flagello and Ludmila Ulehla and conducting with Anton Coppola. Her experience includes performances with several chamber ensembles, solo recitals in the United States, Canada and Europe, and solo performances on radio and television in Germany, Switzerland, National Public Radio and several radio and television stations in New York City and Washington, D.C. Neuman has played with the Mostly Mozart Festival Orchestra at Lincoln Center, the American Ballet Theatre and several other major dance companies. She completed orchestral engagements for the Universal Artists film *Nighthawks* and for several Broadway shows.

John Fahey comes to the Science Division from the Dartmouth Medical School, where he taught in the department of physiology. He holds a Ph.D. in cell biology from the University of Vermont and has taught there and at Clark University. Fahey is listed in *American Men and Women of Science* and *Who's Who in the East*; he has received awards from the Arthritis Foundation, the National Institutes of Health, and the Andrew Mellon Foundation. He is widely published in medical journals.

The Drama Division has hired three faculty members for the fall term. Mary Doyle has played major roles on and off Broadway, and played the ingenue lead in the touring company of *Crazy October*, a comedy starring Tallulah Bankhead. She has worked on television and in several repertory companies including the New York Shakespeare Festival.

Michael Montel has served as guest director at the Queens College Opera Workshop and guest professor at the University of Connecticut at Storrs. He has directed several American premieres, a world premiere, and has received numerous awards for his work. Montel holds an M.A. from Columbia and will teach directing at Bennington. His most recent projects in the theater have been Neil Simon's *I Ought to Be in Pictures* at the Royal Poinciana Playhouse in Palm Beach, Florida; *Go Back for Murder* by Agatha Christie at the Players State Theatre in Coconut Grove, Florida; and the American Premiere of Franz Joseph Haydn's opera, *Lo Speciale*, with Conductor Hugo Weisgall, at the Queens College Theatre in New York.

Joel Stoehr is a designer with experience at Williams College, Vanderbilt University, Purdue University and other institutions. He has designed

scenery for dance and theater companies across the United States. He will work at Bennington with students and faculty in both drama and dance.

Guy Goodwin will teach painting in the Visual Arts Division. The Birmingham, Alabama, native has had one-man exhibitions in many parts of the United States. He has taught at Yale University, C.W. Post College, the Rhode Island School of Design, and other colleges and universities.

In Literature and Languages, David C. Miller will teach American literature. He completed his doctoral work at Brown University in American civilization and specializes in the literature, religion, and cultural history of the United States. Mary Ruefle is a graduate of Bennington with a master's degree from Hollins College, where she received the Academy of American Poets' Prize. Her poetry is published in several reviews. The first volume of her collected poems is soon to be published by the University of Alabama Press. At Bennington she is teaching poetry.

Marcia Carlisle, who has taught at Indiana University and the University of California at San Diego, joins the Social Science Division to teach American history. She brings a background in creative writing as well as her graduate work in American history. A member of Phi Beta Kappa and Mortar Board, she is listed in *Who's Who in American Colleges and Universities* and is a Ph.D. candidate in American history at Rutgers University. She was awarded a Danforth Foundation Fellowship and a fellowship from the American Association of University Women.

John Keith Mephram is a visiting social theorist from England for the fall term. He has a distinguished background in philosophy and in science and is widely published in professional journals. His B.A. work at Magdalen College, Oxford, won him first class Honors; he was a research student at Oxford. His other visits to the United States have included a Proctor Visiting Fellowship at Princeton University and as assistant professorship at Reed College in Portland, Oregon.

Linda Dowdell joins the dance faculty as a replacement for Josef Wittman, who is on sabbatical for the fall term. She will teach "Music and the Dancer." Dowdell is a composer and pianist who has taught and accompanied at Williams College, the University of California at Santa Cruz, as well as with the Bill Evans and Paul Taylor Dance Companies. She was a teaching assistant in the Black Music Division for more than a year before accepting her current appointment.

Phoebe Neville is a choreographer and dancer who will teach half time in dance. She received a CAPS award for her choreography and has been awarded fellowships from the National Education Association.

Michael Walls, writer and museum director, joins the Visual Arts faculty for the fall term. He will serve as both teacher and practicing curator. Walls has written art criticism, has been a gallery director and is listed in *Who's Who in American Art*.



This was the scene in Dickinson 117 as Dean of Faculty Donald R. Brown (at right, gesturing) and Dean of Studies R. Arnold Ricks, to his right, briefed some of the 18 new faculty members before classes opened this September. They are, clockwise from Dean Brown: John Fahey, David Miller, Maxine Neuman, Marcia Carlisle, Guy Goodwin, Andrew Pienkos, Paul Mattick, John Mephram, Mary Ruefle, Linda Dowdell and Joel Stoehr.

Faculty Notes

The Walden Trio is in its ninth season and going strong; **Maxine Neuman** is cellist with the all-woman ensemble. Although the group did not deliberately organize as a women's ensemble, they have often performed works by women composers, including **Vivian Fine**, Ann Callaway, Claire Polin and Ruth Crawford Seeger.

The trio is composed of an unusual combination of cello, piano and flute, making it possibly the only group of its kind regularly playing in the United States. The Walden was begun in the 1960s, when flutist Gwyndolyn Mansfield and pianist Joan Stein began to give duo performances. Around 1967 the two decided to organize a trio; they discovered literature with "wonderful cello parts," according to Stein. About 10 years ago, they were told about a wonderful cellist in New York; the two reportedly piled music into Mansfield's car and drove to Maxine Neuman's Broadway apartment. Within minutes, they knew they were meant to play together. Mansfield named the trio after reading Skinner's *Walden Two* and recalling the original *Walden*. The group's first commissioned work, played at its New York debut in Carnegie Recital Hall, was Joseph Turrin's "Walden." The trio habitually programs a mixture of new and older works. Neuman plays solo as well as with the trio, in settings from orchestral to Broadway.

In September the Walden was notified of a \$3,725 grant from the Geraldine Dodge Foundation, a matching grant supplemented by an award from the New Jersey Arts Council, that will allow members of the trio to speak to listeners gathered

through Project Impact, the Paterson (New Jersey) Library, Fairleigh Dickinson University, the Ridgewood Unitarian Society, St. Paul's Episcopal Church in Englewood, and the Harms Englewood plaza for the Performing Arts. The Walden will premier Ruth Schonthal's "Sonata Concertante" November 2 at Drew University in Madison. Neuman has said: "as to pure music-making, this group finds its highest joy playing together—more than each of us finds in any other group we play in. It's the thing we love to do best."

Jack Glick and his viola have had an active summer and fall season, having played Haydn, Schubert and Bartok at the Silvermine Guild Chamber Music Series August 23; the works of Betsy Jolas ('46), Isang Yun and Miriam Gideon at the Coolidge Auditorium of the Library of Congress in Washington on September 25; and works again by Jolas and Yun, and Susan Blaustein and Peter Maxwell Davies, at Sprague Memorial Hall, Yale University, on September 26. On October 1 he took part in a performance of compositions by de Binchois, Linda Bouchard ('79), Fukushima, Gomien, Jurgrau, Mandelbaum and Telemann with the American Festival of Microtonal Music at Christ and St. Stephen's Church, 120 West 69th St., New York. Among performers at the latter concert was Jeffery Krauss, former faculty percussionist.

Rosemary Galli's book *The Political Economy of Rural Development: Peasants, International Capital, and the State* will be released this fall by the State University of New York Press. Galli edited

the landmark collection, which has been called "a pioneering work" and "an important contribution to an area of study and controversy which will grow in importance over the next decade." It includes chapters by Henry Bernstein, Hannes Lorenzen, Bruno Musti, Ernest Feder, Elizabeth Hartmann and James K. Boyce.

Galli has written chapters on "Columbia: Rural Development as Social and Economic Control" and "Rural Development and the Contradictions of Capitalist Development." She sees "underdevelopment as not just a reflection of development" and emphasizes "the kind of internal political-economic situation that prevents development of positive policies." Concerned with integrated social and economic development in the Third World, the book directs special attention to the psychological manipulation of peasants in order to keep them more productive. The book considers the role of international capital and technology in rural area and assesses the impact upon peasant farmers. It argues that international agencies, supporting and supported by national governments and elites, promote development policies that do not support the welfare of those who cultivate the land.

SUNY Press has also asked Galli to co-edit a series of books on international political economy and development.

John Mephram will speak on "Enchantment and Fabrication" the first week in November as part of the Social Science Division's guest speaker series. Mephram is a visiting faculty member for fall term, teaching courses on philosophy of language and the works of Foucault. When

he returns to London, he plans to continue work on a book that will link his writings on Virginia Woolf, Charles Dickens and Thomas DeQuincey. He is especially interested in the symbolism of sound and the poetic function within prose fiction. He refers to Dickens' use of "hypnosis," Woolf's "incantation" and the "impassioned prose" of DeQuincey. His approach differs from traditional literary analysis in its use of poetic forms to understand prose fiction, and its look at symbolism through anthropology. He is influenced by Roman Jakobson's work in linguistics and prose.

A new opera by **Vivian Fine**, *The Women In the Garden*, was performed on August 29-30 by L'Ensemble of Cambridge, New York, during L'Ensemble's 3rd summer season of "August Means Opera." This was the "eastern premiere of Fine's work, the initial production having been staged in San Francisco in 1978 to very favorable reviews (Bennington Banner, August 24)." The basic theme of the work is an imaginary meeting of four famous women artists: Isadora Duncan, the dancer; Virginia Woolf, the English novelist; Emily Dickinson, the American poet, and Gertrude Stein, writer and patron of other artists. While three of the women were contemporary, Emily Dickinson was of an earlier generation. As in a dream, however, all the events occur in the same timeframe, and the women speak among themselves, expressing their deepest concerns and becoming mutually acquainted and sup-

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Deborah Borda takes a brief break from her work at the San Francisco Symphony.

Deborah Borda '71 helps steer San Francisco

By Valerie Restivo

"Today is the opening of our season," Deborah Borda said, by way of introducing the current chaos. She had just arrived in her office at the San Francisco Symphony, where she serves as artistic administrator.

"We're opening with the Beethoven Ninth," she continued, in a telephone interview. "We have four soloists in town. We're also in the midst of union negotiations." Despite the hectic schedule, she expressed pleasure at having the opportunity to discuss her work and reminisce about her Bennington College experiences.

Bennington continues to loom large for Borda. "Jack and Lilo Glick are such important people in my life. And just the other day I was walking in San Francisco and I bumped into Henry Brant. People like Henry Brant, Lou Calabro and Vivian Fine were very important for me." She currently is working long-distance with Fine, not as a student

but in her role as symphony administrator. "We're commissioning Vivian to write a major work."

Fine was "one of the people who taught me composition," but not only composition. "What Vivian taught me was also how to bow. We worked for about an hour. You know, she had been taught by Martha Graham how to bow . . ."

The unconventional Bennington education has served her well. "Jack (Glick) didn't give me a lesson a week. It was more like an apprenticeship. I'd not have received that kind of attention anywhere else." She realizes her good fortune even more when she works with other managers. "I got such a broad education compared to other people in the field." She is convinced that she is better prepared than those more narrowly educated in management training programs and the like.

Borda grew up in a Boston suburb. "I played

violin in our local youth orchestra. I was much more interested in that than in going to high school." She switched to viola; music continued to be the center of her life. "It was natural for me to go to the Boston Conservatory," but she didn't stay there long. "I reacted against the narrowness of the Conservatory; there wasn't much love." Rather than look for musical alternatives, she decided to do "what my family wanted me to do, which was to go to medical school." (Her psychiatrist father and political lobbyist mother were oriented toward their daughter's career more than the average family might have been.)

Borda entered Bennington as a pre-med student. "I took my instruments up with me and I thought 'The last thing I want is to get involved with any of the music there.' " By the end of her first year she had returned to music. "The love and respect for art was there."

"Faced with being a professional musician, I was thrown right back into the Conservatory." The competition was fierce and after playing twenty *Nutcrackers* in a row, "I started thinking 'What's the best thing I could hope for — to get into the New York Philharmonic?'" After about a year in New York, she moved back to Boston and decided to make music a pleasure and not a profession.

She was hired as a research assistant in (Massa-

management team" which includes music historian and critic Michael Steinberg, "a fantastic musical mind;" a "superb marketing director and an executive director who is tremendously successful in fund-raising." The senior staff meets often, one reason she feels it is effective. The staff has been through "a renaissance for the San Francisco Symphony," and she sees continuing success ahead.

Originally, "the opera was king or queen of San

Her Bennington experience 'was more like an apprenticeship; I'd not have received that kind of attention anywhere else'

chusetts) Governor Frank Sargent's office; her job was to find material for the governor's speechwriter. What followed reads like a theatrical success story. "One day the speechwriter got sick and I discovered I could write. I had this very rapid rise and within a couple of months I was special assistant to the governor. I didn't touch my viola for a year. It was very heady stuff — flying in little planes, Secret Service men, the State House . . ."

She then was offered work administering a grant on contemporary music for the National Endowment for the Arts, and directing the Technical Assistance Program for the Massachusetts Council on the Arts. She soon realized that "the arts bureaucracy was not a place I wanted to be. I was the only administrator with any arts background. It was like working at Social Security or something."

She began to think about managing a specific group, and along came Boston Musica Viva. "I still have such warm feelings for that group! I did everything (as their manager) — typed the press releases, ordered tickets, plus I was particularly interested in that kind of contemporary music." Within about two years "we started selling out our concerts; I developed a reputation and started getting job offers. Then I got offered the job of general manager of the Handel and Haydn Society," one of Boston's landmark organizations. When Borda arrived, there were 250 subscribers and the group was "managed in the Dark Ages." In her first year, she expanded the subscription list to 1,000, sold out all the concerts, and instituted long-range planning. She loved the Society's sense of history. "The Society founded the Boston Symphony Orchestra; the orchestra did a little better in the end!"

Someone at the Springfield Symphony phoned en route to a job at the San Francisco Symphony and asked if she'd be interested in moving West. "I've been here two and a half years now. I came out, loved the city. The job was tremendously challenging."

Atypical of orchestra management, which can be narrow, San Francisco involves a multiplicity of roles and skills. "We're the major presenter of music; I run the Great Performer Series. The Symphony is the impresario here. We run a Mostly Mozart Festival, a Beethoven Festival, a contemporary music series. This is a place open to ideas."

She is thrilled with her place on an "outstanding

Francisco. The symphony used to perform in the opera house and they couldn't even start until the opera season was over." Now the organization has its own concert hall, an independent schedule, and a forward-looking musical director, Edo de Waart. "He's terrific to work with," Borda says. "He's open to ideas about programming. In the end, of course, the whole thing does rest on his shoulders."

Artistic Administrator Borda supervises an all-male staff — including a male secretary — a turnabout in the management world. She has encountered "no hassles" in the reversal of traditional work roles and she extolls the excellence of her staff. She works "about seven days a week" and thinks about cutting down a bit. The excitement of her various roles and the imperative of building the organization and its audiences keeps her involvement high and her schedule packed. Cutting down, she realizes, is for the future. "We start traditions here," she says with obvious delight. "Last week we had a gala that kicked off the whole season." It wasn't your ordinary gala, but an energetic event that took over the concert hall and was thoroughly enjoyable for everyone involved.

Her absorption in San Francisco's music scene is so total that "the first year I was in California, I didn't read a book." She has mellowed a bit and she does read. Her schedule permits the pursuit of "being outside," which she loves. She hikes and camps when she can get away, and she runs about three miles every day.

I asked how it feels to have come to management from performing, and whether she ever regrets the career change. "I'm much happier doing this. I use every part of my mind."

At her end of the performances, she feels she can't lapse into boredom. "We're opening with the Beethoven Ninth. If I was playing, I would feel 'Oh God, not again!' Last night, I was at our dress rehearsal, and I was moved."

She suffers performer's jitters anyway. "Before a big performance, I'm tense, too," She hasn't entirely shelved her own instruments. "I still play a little and I will do more." She is often approached by members of the orchestra about playing chamber music, but she hasn't practiced in a long time and is acutely aware of her level of playing, contrasted with where she used to be. There is, she admits, "a fantasy of going back to playing. Music is my life. My life is very rich."

Symphony

She concentrated on conducting and viola, and "graduated from Bennington in a really idyllic time." She went on to the Royal College of Music in London; after a year, she found herself eager to

'Music is my life.

My life is very rich'

get back to the United States in general and New York in particular. She "tried to break into the free-lance world in New York. Things were going well; I was starting to get jobs." But she felt there was more to life than that.

ORIENT

An unprecedented



Energy is expended in a soccer game.

An unprecedented orientation effort for the 258 men and 46 transfer students) took place during the first week of the fall semester in the Student Activities Office.

The month-long program was designed to be fun, to be stimulating intellectually, and to be a warm reception for all new students, an introduction to the campus by Dean of Studies Arnold Ricks and Director of Student Services John Crossett; a faculty presentation on "major issues in the world"; a series of films; drama, dance and music programs.

In addition, programs were held on "adjusting to college life," "adjusting to the campus psychological counseling service," "adjusting to the campus reception; as well as a community softball game, a relay race, bike trip and a raft race on the Walloomsac River.

Former U.S. Congressman Edward W. Pattison gave the opening address on "Transition to the Post-Industrial Era: Social Policy Issues."

The photos on this page provide some visual evidence of the month-long program.

Photos were taken by students Anna Brettell and...

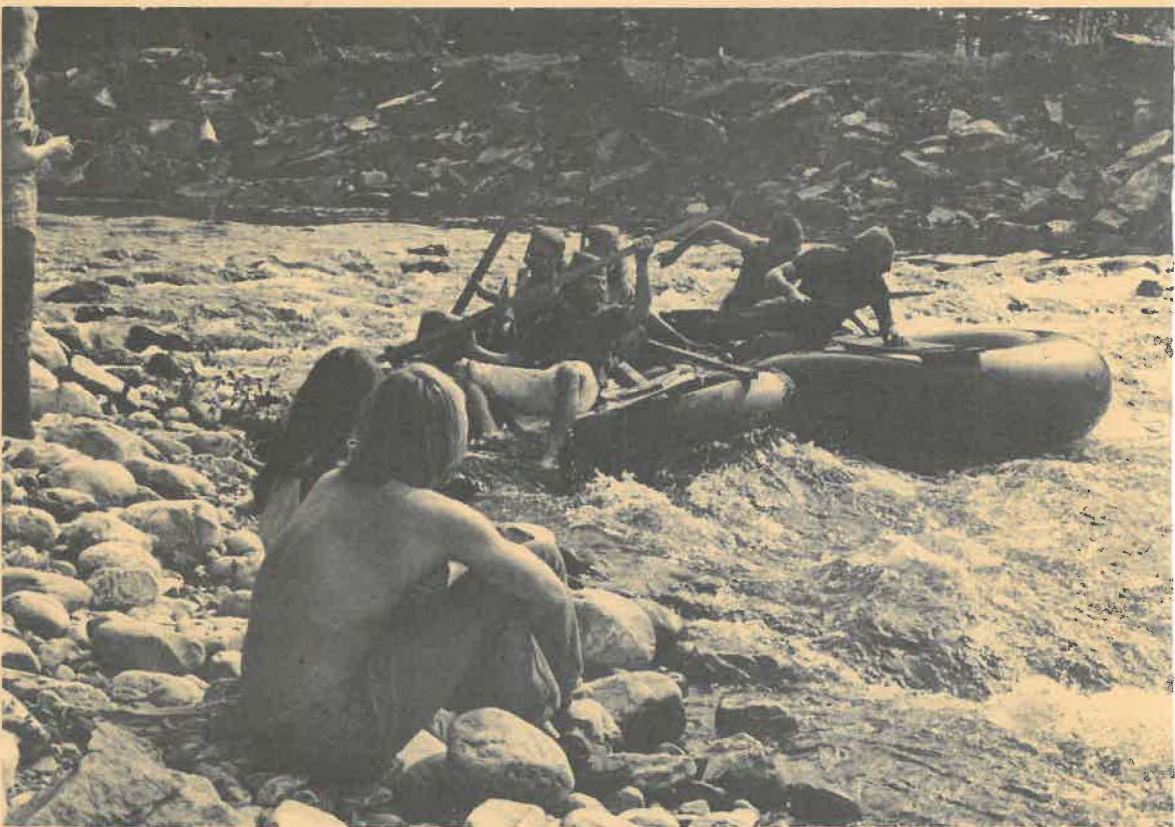


A buffet at the President's Reception.



Vice President James Vanderpol, standing at right, (a native of Holland), Jean B. Bendezu (a native of Peru) meet with a group of international students.

Admissions Director John Nissen, left, talks with parents.



Thrills and spills during a raft race on the Walloomsac River.

TATION

month of activities

ew students at Bennington this fall (212 fresh-
eptember under the aegis of the Student Ser-

lpful to newcomers to the Bennington ways of
also to be fun. Events included a President's
"the theory and practice of Bennington" by
ident Affairs Alice T. Miller; a tour of the
ng Bennington work for you;" an Italian din-
formances.

to college life" with Barbara Finlayson, direc-
; fire safety training; an international student
earthball, volleyball, tennis round-robin, a road
River.

of Troy, New York, gave a talk titled "Tran-
lications."

es to the range of activities: it was an eventful

d Joel Monture-Knecht, and Valerie Restivo.



President Joseph S. Murphy addresses new students assembled outside the Dickinson Science Building.



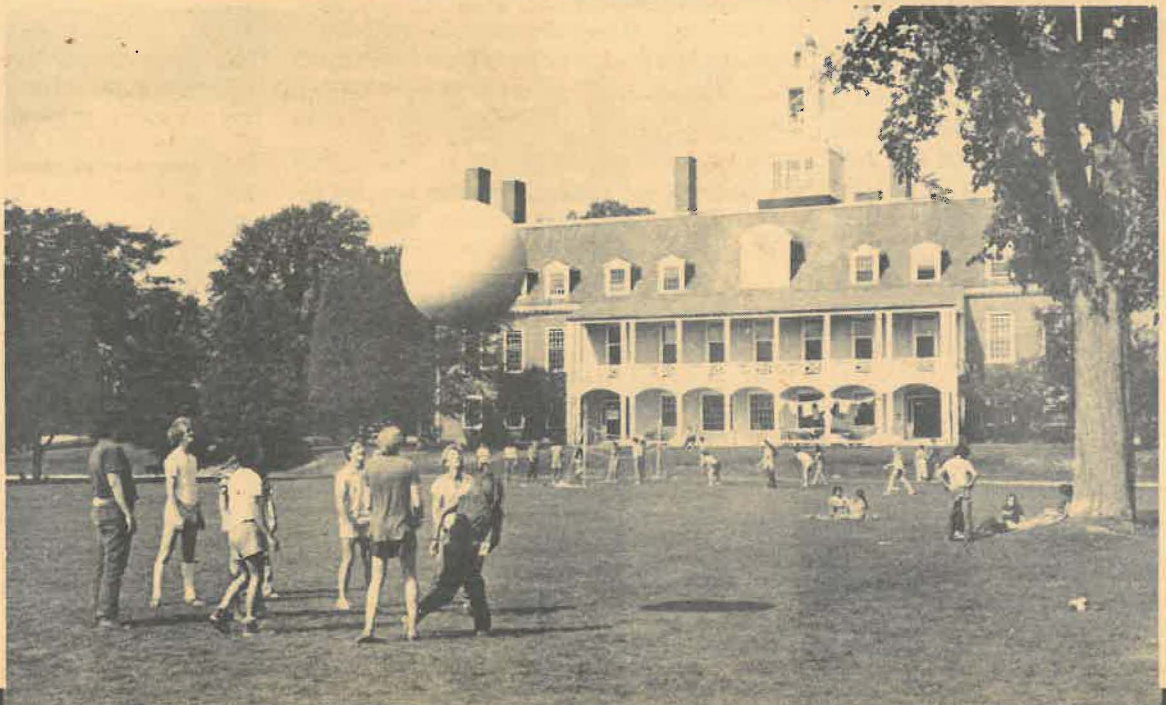
ckway, center, and new faculty member Ed-



Edward W. Pattison, a three-term former Congressman from Troy, New York, speaks on social change in the Greenwall Music Workshop.



On Commons lawn, a volleyball game
and, at right, a contest with an earthball.



AAC launches a national drive to dispel myth that liberal education is a luxury

The Association of American Colleges, of which Bennington is a member, has launched a major national program to promote public understanding of liberal learning and to emphasize its importance to the country.

The three-year public education program — which is supported by grants from the Ford and Andrew W. Mellon Foundations — is aimed both at national leadership groups with an impact on public policy and at parents and prospective college students.

As a part of the program, AAC has announced the first members of an informal group of “national leaders for liberal learning,” who will support the Association’s effort by speaking out on their convictions about the importance of liberal education. These include such well-known public figures as Derek Bok, president of Harvard University; Charles Brown, chairman of AT&T; Catherine Cleary, past president of the First Wisconsin Trust Company; Juanita Kreps, Duke University professor of economics, and a former Secretary of Commerce; and Willard Wirtz, chairman of the

board of the National Institute for Work and Learning, and a former Secretary of Labor.

“There is a myth in this country — and it is disturbingly pervasive — that liberal education is a luxury,” said AAC President Mark Curtis in announcing the program. “Acceptance of that myth flies in the face of almost everything we know about healthy individuals, healthy institutions, and a healthy nation. But unfortunately, it doesn’t fly in the face of what people — and especially students — read and hear every day.”

The AAC program will have three separate components. One, Curtis said, will involve the AAC in mobilizing national leaders to speak out on behalf of liberal learning. This component will place a special emphasis on business leadership, he said.

“Because of the job anxiety that students have today, what business leaders think has an enormous impact on what students want to study. There is increasing recognition in the business community that technical training is not enough — for either the company or for society. But that’s not the message that comes across to students looking

for jobs,” Curtis said.

“If we in higher education — and if our colleagues in business — want to assure that the next generation of leaders in business, government, and the community at large, have the kind of liberal education that develops judgment, historical perspective and true reasoning skills, then we are going to have to find better ways to get that message to students,” he said.

The corporate outreach component will start, Curtis said, with an exploration of the views of Fortune 500 executives on higher education priorities. It will then develop an informal group of “business leaders for liberal learning,” as spokesmen in business, education and other settings.

Another goal of the corporate outreach component is to encourage communication and cooperation among faculty and administrators on campus, and recruiters and middle-level managers in business. AAC has already conducted a successful seminar with business and college representatives in California and is holding five more meetings.

Class Notes

'39

“After five years of research, **Marion Hepburn Grant** has written an authentic account of the historic Hart family. Her forthcoming book *The Hart Dynasty of Saybrook* is a powerful and dynamic portrait of their lives and times” (Middletown, Connecticut, Press, July 20). “The first Hart to come to this country was Stephen, born in England in 1605. He moved to Massachusetts in 1632, where he became a deacon in the Rev. Thomas Hooker’s Church. In 1635 Hart and 254 other ‘adventurers’ journeyed overland to the Connecticut River to prepare a new settlement. Through the next six generations the Hart family was destined to play an important role in the making of American history.” Marion’s book was released August 2 at a “meet the author” reception at the Old Saybrook Historical Society headquarters in the Hart House.

Marion was born in Hartford. She became interested in writing and history as a young person but did not pursue this until after her family was raised. Since, she has written *A Guidebook to Greater Hartford*, *The Fenwick Story*, *This Historic Ground and the Infernal Machine of Saybrook*, and collaborated with her husband Ellsworth (an historian, filmmaker and former mayor of West Hartford) in writing *Passbook to a Proud Past and a Promising Future*. The Grants live in West Hartford and they have three children and two grandchildren.

The book is available for sale at the Connecticut River Foundation Steamboat Dock in Essex, and a few local bookstores. Proceeds will go to establish a perpetual fund for research, writing and publishing works about the historical Saybrook Colony.

'40

An exhibition of oil paintings by **Faith Fisher Forbes** was on view July 25-August 18 at the Petersham Craft Center. The July 16 Athol, Massachusetts, News reported that the craft center, a non-profit organization which sponsors classes, has been in existence 25 years and that Faith

was born in Petersham. In addition to Bennington, she had art training at the Eliot O’Hara School of Watercolor Painting, the Cape Ann Art School and the DeCordova Museum where she studied with King Coffin and landscape painter Loring W. Coleman. Faith lives in Chelsea, Vermont.

The fused glass of **Priscilla Manning Porter**, which was featured in photographs in the August-September *Quadrille*, was seen in an exhibit at The Gallery in Kent, Connecticut, from September 5 to October 4. Her specialty was described in the Lakeville Journal as follows: “Realizing the close relationship of pottery glazes and glass, she used a ceramic kiln to adhere the mosaic pieces . . . Being a virtual ‘pioneer’ in the field of the fused glass, Miss Porter had to perfect this medium by trial and error until she reached the present sophistication of her technique.”

'43

Paintings by **Theodora Boothby Bratton** were on display during June at the Bellows Falls (Vermont) Trust. All were watercolors except one, an oil portrait of a recently deceased area lady, Miss Ethel Hill. The Bellows Falls Shopper for June 3 reported that Theodora is a member of the Saxtons River Art Guild and that many of her paintings are in private collections in Vermont, Pennsylvania, Massachusetts, Illinois, California, New York, North Carolina, Virginia and Connecticut. Subject matter ranges from rural scenes to portraits. Theodora has had other exhibits at St. John’s Annual Exhibit and Sale in Southampton, New York; the Chester Art Guild, the Springfield Art Museum, the Southern Vermont Art Association and the Stratton Arts Festival (all of Vermont). Theodora’s artistic endeavors include ceramics and sculpture. She is also a gardener and, of special interest to northerners, grows cymbidium orchids indoors with great success. Theodora and her husband Arthur live in an 1820 brick house in Chester. They have three children and two grandchildren.

'47

Augustine Shaw Butler is working as a real estate broker in Hamilton, Massachusetts, and has ideas for future foreign business for her firm. Augustine has a B.A. from Tufts University ('73) and an M.A. from Simmons College ('75), both in French literature. She speaks and reads German, speaks Italian and some Spanish, and says, “could never have graduated '73 and '75 without Bennington background.” She lives in Boston and has four children, and one granddaughter born in February.

'50

Ruth Lyford Sussler’s drawings and paintings were on exhibition at the Slater Memorial Museum gallery starting in June and running through the summer. They were reviewed in both the New London, Connecticut, Day and the Norwich Bulletin. Writes Diana Brownell of The Day, “Ruth Sussler draws and paints subjects that this reviewer has never seen or imagined before. Wise men on motorcycles, cats in tudor collars and a mother presenting her daughters to an unseen god are some of the original material she shows . . . Ms. Sussler’s works are mysterious, comical, perplexing and visionary. They are not overly fantastic or surreal.”

Ruth’s daughter Phoebe is a sophomore at Bennington. She and her husband Robert, an attorney, live in New London. They have four children, 2 boys and 2 girls.

'54

Judith Bloom Chafee lives in an adobe house, as she did when a child, in her home town of Tucson, Arizona. After Bennington, and after an M.A. in architecture from Yale University, she spent 20 years working as an architect in New England, then moved to Tucson 10 years ago. A feature story in the June 21 Arizona Daily Star, Tucson, quotes Judith: “I think the best-quality work is still centered in New England. I’m still competing against those standards. It wouldn’t have been a good idea for me to come back

sooner. The maturity standards and design level are appallingly low here. It’s easy for a newly trained architect to get sucked into the sloppy way of doing things.”

In Tucson’s downtown historic area Judith found four adobe houses in “terrible shape,” with dirt floors and walls that needed to be patched. She knocked out some walls, combined houses, took off the roof in the center, planted a deciduous tree in a newly created patio to provide shade in the summer and let sunlight through in the winter. While improvements are still in process, with sleek Scandinavian pieces she has combined a home with architectural office. The summer heat never fully penetrates the 2 to 2½-foot thick walls.

According to the article, “Chafee believes that children . . . must be taught architecture and concern for the environment in school at an early age . . .” She lectures and gives classes to children from first grade through junior high. Judith has designed more than 15 houses in the Tucson area. She also designs outside Tucson and teaches at the University of Arizona, and has won several awards of excellence for house design from *Architectural Record* and a midcareer fellowship to study in Rome. “Still, she has not fulfilled one of her goals in Tucson. She has not been awarded a contract to design any public buildings or offices, save a paint factory that never was built.” Said Judith, “The system makes it difficult for a small firm to break in.”

'58

Jane Berry Vosburgh designs and executes custom needlepoint, and she is looking for new customers. Jane is at-home editor for her husband Paul, who is writing his first book, on large-capacity wind-energy applications, to be published in 1982. Their elder daughter Susan, 18, is an Alcoa Foundation Scholar and happily a sophomore at Sarah Lawrence College exploring theatre and art. Daughter Kay is “coming up fast, entering seventh grade excitedly.” The Vosburghs live in Murrysville, Pennsylvania.

continued on page 12



"Blow Out," 1966, choreographed and danced by Kenneth King.

"Speedlimit," 1963, choreographed by Judith Dunn (Bennington College Dance Faculty 1968-1978); pictured are Judith Dunn and Robert Rauschenberg.

Judson exhibit starts on tour in December

An exhibit of photographs and other works of artists who sparked the Judson Church movement in the arts will open at the Usdan Gallery on campus December 1. The show, scheduled to run through the end of the term, will include photography, musical scores, drawings and an ongoing series of videotapes of artists who were part of Judson Dance Theatre.

The Judson Project was conceived by Wendy Perron (faculty, Dance Division) and Tony Carruthers (faculty, Drama and Dance Divisions) and is funded by the National Endowment for the Arts and the New York Community Trust.

From 1962 to 1966 the Judson Dance Theatre in New York was a major meeting ground for dancers, musicians and artists who were influenced by the ideas of John Cage, Merce Cunningham, Anna Halprin and others. The performance activity spawned by this group of artists grew into an important period of experimentation. It encompassed both the development of "post-modern" dance and an interaction between performance and visual arts. Exceptional artists of all fields collaborated, paving the way for present acceptance of cross-media works.

Throughout the Judson period, photography was an important element of the work, both as a medium for recording performances and events and as

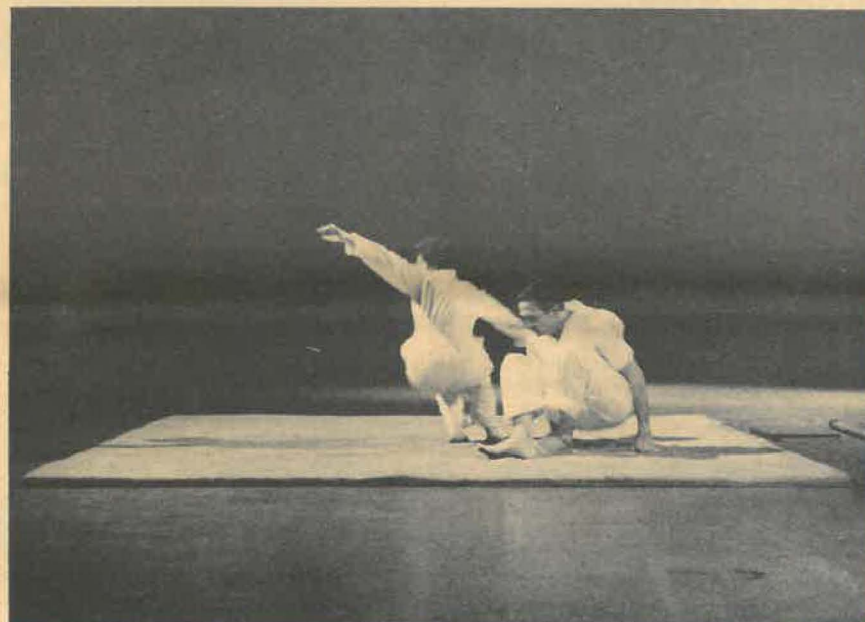
an art in itself. The exhibit will include 100 prints by Peter Moore, Robert McElroy, Al Giese and Terry Schutte, an Oakland, California, painter. Moore was one of the first to develop performance image in photography beyond documentation; he is in possession of hundreds of thousands of prints of the period.

Daniel Cameron '79, curatorial co-ordinator, worked with project director Wendy Perron in the final selection of photographs and artifacts, which include programs and objects used in performances, as well as musical scores. A 64-page catalogue will include an introduction by dance critic Jill Johnston and a historical overview by writer historian Sally Banes (*Terpsichore in Sneakers*).

The video material will cover about 15 artists. Each artist is given the choice of taping an interview, a dialogue, a performance of a new work, or a reconstruction of a work from the Judson period.

Interviews are conducted by Banes, Perron, Michael Rowe '81 and Amanda Degener '81. A copy of each tape will be lodged with the Judson Church archives and the Dance Collection of the Lincoln Center Library for the Performing Arts.

After the Bennington College opening, the Judson Project exhibit will go to the Grey Art Gallery and Study Center of New York University in early March, and will then tour to several other cities.



Photography by Terry Schutte

Video documentary will include Bennington School

An hour-long video documentary of a 1980 festival called *The Early Years: American Modern Dance from 1900 through the 1930s* is being made for cable and educational television.

The festival, held last April on the campus of the State University of New York at Purchase, included several participants in the famous Bennington School of the Dance from the 1930s.

The edited version of the videotapes is being sponsored by the SUNY Programs in the Arts office, and the assembling and editing is being done by Video D in New York City. The Bennington Publications Office has loaned several evocative photos of the School of the Dance to Video D for incorporation into the documentary.

After a final editing in November, the film will be marketed to cable outlets and made available for public television. It is not possible now, therefore, to determine when it can be seen.

Copies of the raw tapes will be deposited in the dance collection at Lincoln Center, and a copy of the videotape will be given to Bennington College.

Helen Frankenthaler's work celebrated in several shows and a major article

The Boston, Massachusetts, *Ledger*, May 29, previewed **HELEN FRANKENTHALER'S** June exhibit at the Brandeis Rose Art Museum titled "Frankenthaler: The 1950s." During the hanging the artist asked for some private time; it was the first time that she had seen the paintings from that period assembled in one place at one time. "As she sat amid the work . . . she gave her reaction: 'I'm very proud of it, and somewhat amazed. Of course I am very familiar with the work but this is a refreshing experience for me and it makes me see it again and in a beautiful way. This work is part of a whole long thing that has been going. It shows where I've been, where I might be and where I'm going. I see the seeds of things that have been developing.'" When asked about the influences of Pollock, Greenberg and others, she said it's impossible to say how an artist develops an aesthetic, "Any real message comes from looking at what one has done and continuing to grow and develop."

"Frankenthaler's greatest gift is as a colorist, and there is a remarkable boldness to her major paintings," the article concluded. "The Brandeis exhibit affirms Frankenthaler's place as one of the most important artists to emerge in the 1950s."

A June *Harper's Bazaar* article titled "Living For Art" by Cynthia Goodman is also informative about Frankenthaler's art and revealing about her self. "Her canvases are focal points of major galleries around the world; her techniques have illuminated the art scene. Yet much of

Helen Frankenthaler's world is still a comfortable combination of close friends and quiet weekends in the country." This was a busy summer for exhibitions — one at the Knoedler Gallery in London, one at Andre Emmerich, at the Rose Art Museum, and a major print retrospective circulated nationally by Williams College and the Sterling and Francine Clark Art Institute.

"Surely one of the most common questions plaguing many viewers of the abstract is 'How does the artist know when the painting is finished?'" Arthur Goodman quotes the artist, "If you have brought everything possible in all directions to work on a picture, then, if you are alert and seize the magic moment, you can feel what you and the painting are about. This process is a dialogue. You are obviously creating the picture, yet you are also making something which must stand on its own. If you control it too much, you ruin it."

Asked to define her work to those who are unfamiliar with abstract, she replied she wouldn't try until she knew a viewer had looked at enough of her and others' paintings to have definite ideas of their own. "It's hard . . . for an onlooker to allow a work of abstract art to come forward . . . very often people are lazy, if not angry, and they want an explanation of what they will not make an effort to look at or listen to by themselves. It's as if I didn't understand Stravinsky and bought a record of his and said to someone, 'What's so good about this?' The

logical answer would be to listen to it a few times and also listen to Mozart or another composer. In the same manner, after first looking at a lot of abstract paintings, much of the explanation as to what they are about will come from the viewer himself. Only then is he in a position to ask for further enlightenment."

Frankenthaler doesn't recognize it as a problem that the world of art has traditionally been male-dominated. She recalls a sizeable number of women who were making significant contributions to the contemporary art scene at the time of her beginnings. "Whether it's the year 1850, 1900 or 2000, we are involved with the central issue of the development of quality painting. If, along with it, there are good women as well as men painters — hooray! . . . Throughout the ages, if you *must* paint, you paint."

Her world is not limited to art — at least not solely the art that she practices, the *Harper's Bazaar* article continues. Her wide range of interests includes opera, theater and ballet, often only a quiet meal with friends. She entertains at home, enjoys the challenge of preparing a good meal. She escapes New York to a waterfront home in Connecticut, with a garage studio, has a compelling need for contact with nature. "I find I carry my own rhythm with me wherever I am."

"Currently," says the *Harper's Bazaar* article, "she is devoting her time to her art and related projects, one . . . being the preparation for a major monograph on her work by John Elderfield, curator



Helen Frankenthaler

at the Museum of Modern Art. Meanwhile she will continue to experiment, to buck the popular trends, establish her own spheres, always believing that 'between the possible and the impossible you come out with something wonderful.' "

(See the Calendar of Bennington Events on Page 2 for details of an October 28 alumni dinner in Boston to mark an exhibit of Frankenthaler paintings at the Museum of Fine Arts.)

Class Notes

continued from page 10

'59

Irene Kerman Cornman is a learning-disability therapist, working as a consultant in the New York City area. She and her husband Michael, a patent attorney, live in Irvington, New York. Their two children are Madeleine, 11½, and Noah, 6½.

James R. Goldstone (M.A. in Drama) in September received a prized Emmy Award for his role as director of a documentary titled "Kent State." Many watched on TV as he received the award and, in addition to expressing thank-yous to the persons who "worked so hard and so long" on the film "because they cared about what they were doing," Goldstone then said, "I consider the Emmy more a tribute to a whole generation which had been awakened to pay tribute to four innocent kids who were killed on May 4, 1970, in Ohio, and a tribute, I would hope, to future generations who would stand up and be counted."

"Those of us who worked on the film have learned to listen to our children. I hope everyone learns to do so."

'60

Laurie Vance Adams runs a full-time production pottery studio, is part of a craft cooperative in Camden, Maine, and does a large wholesale pottery business. Laurie works in porcelain, which is delicate and functional. She also does some teaching and some sculpture. Laurie is divorced and has two children - Matt, 13, and Sarah, 10.

'61

Judith Howard Wolfe is marketing director of Second Chance Press, a publishing company. Her son Daniel, 20, is a student at Princeton, studying in Cairo this year in Arabic studies. Her new son, Conor,

was born December 31, 1980. Judith lives in Sag Harbor, New York.

'62

Susan (Milburn) Day Meffert has been living in Geneva, Switzerland, since 1979. She has remarried, and has twin daughters in their second year at Florida State University. Her recent note says she is "still active in textiles/fibers (my former career in New York). Have a textile reporting service here while working as secretary at the Red Cross." Susan's husband is a Geneva-based executive for Eveready/Union Carbide in Europe.

Nancy Comstock Baldwin is director of the Lebanon School of Dance, which she established two years ago in Lebanon, Connecticut. She has 20 classes, mostly girls all sizes and ages from about 6 years to 13 or 14. The Willimantic, Connecticut, Chronicle for June 18 reported on Nancy and the school, as they were preparing for the second annual spring performance and demonstration, which was to consist of two shows and include about 70 dancers. She also teaches ballet and modern dance at Eastern Connecticut State College. To quote Nancy, "I can't imagine not dancing. Teaching opens doors — you discover things about yourself . . ." This summer she and two students attended a teaching seminar in New Hampshire sponsored by the Cecchetti Society of America.

James Tyler taught dance this summer at the Fort Wayne, Indiana, Dance Collective's Summer Intensive Workshop. Jim and his partner Diane Elliot have been dancing "Contact Improvisation." They discussed their contact improvisation dance programs with the Journal-Gazette and the News-Sentinel, both of Fort Wayne, in late June. "There's no way for us to tell you what (a) program is going to be," primarily because they don't even

know. In improvisation, "the audience is discovering what it is the dancer is creating at the same time we're discovering it. You just don't make a plan first and then execute that plan."

Jim had studied voice at Oberlin before he came to Bennington and graduated in dance. "I liked physical movement and I liked performing. The obvious combination thereof was dance." After Bennington he joined the Eric Hawkins Dance Company, became co-artistic director of the Dansgroep Pauline De Groot of Amsterdam, Holland, and founding member of Mangrove, the San Francisco Men's Performance Collective. Jim discovered improvisational dance in San Francisco. "It was releasing a lot of energies I have never been able to tap. I was having the best time I had ever had performing." He went to New York in the late '70s, doing mostly improvisation work, although he admits it's not a money-making art: "People do this kind of work because it's what they love to do. People who dance with an eye to making money head for Broadway and Las Vegas. They dance in works that are not challenging to an audience, but that titillate them." Jim believes that in dance, as in "any endeavor you're involved with, when you're digging deeply, it will start telling you stuff about yourself. Those changes are made manifest through improvisation work. There's an element of surprise in performance, of always being at the edge of an abyss, of going to jump off into safe or unsafe territory and you never know before that happens. It's not calculated, but very much like real life."

'66

Mariana Brinser Sonntag lives in Irapuato, Mexico, where her husband Carl is a school principal. Marian teaches bilingual teachers and English classes, and does private tutoring in English. They have three sons, Joshua, 9, Anthony, 4, and

Michael, 5 months.

Joyce Spector used her business letterhead to send news about herself: *Special Effects*, Fully Licensed-Location Crews-Firearm Rentals. This is her regular field, she says: engineering and producing special effects for motion pictures — everything from explosives, moldmaking and casting, weapon rentals, breakaways, stunts to unusual rigging.

"About a year ago I answered an ad in the New York Times for 'TV Show Host.' It was either illegitimate, which could have at least afforded a good laugh, or the real thing." It turned out to be "The Lives We Live," on WCBS-TV in the New York area. The show has run a year and has been renewed for 1981-82. Joyce is one of the three women who meet daily at noon before the television camera to talk about themselves, "among themselves about what hurts them, what makes them crazy at times, what they want for themselves, their kids, their world" (New York Post, October 28, 1980). The show was also written up in the Daily News, TV Week, Variety, the Asbury Park Press. It became an instant hit.

Joyce still works in features — Night-hawks, Ragtime, So Fine, Neighbors — "and quite a few others. So, after 16 years of marriage, two careers, building a cabin (log) deep in the woods, New York City is waiting for Joyce Spector to have a baby. Stay tuned!"

P.S. She promises to discuss Bennington on the show.

Elizabeth Richter Zimmer is directing a project, funded by the National Endowment for the Humanities, to train elementary school teachers in New York City in the principle of dance history and criticism. She is living in New York and continues to write dance reviews for several publications.

Susan Mauss Tunick is one of eight awarded an architectural fellowship for 1981 by the Educational Facilities Laboratories, a division of the Academy for Educational Development, under an architectural fellowship program funded by the New York State Council on the Arts. Susan's project, "A Legacy in Clay: The Terracotta Tradition — Its History and Its Achievement in New York City Architecture," is planned to result in a book which will "examine in depth the history of the American terracotta industry, the evolution of terracotta in building construction, and preservation of terracotta in New York City buildings — techniques and current projects." A June press release from EFL/AED says the fellowships cover a six-month work period and are intended to "assist New York State residents of proven accomplishment and future promise by freeing a measure of their time for independent project work." Recipients will report on their projects at a public forum to be held early in 1982.

'69

Gerry Kaplan, lost to us for some time, wrote to say she is working three nights a week entertaining "in my restaurant, and of course five days a week teaching," in the Roosevelt, New York, public school system. "I am enjoying the job so far. The student body is 99% black, and I am interested in concentrating on black music, both for that reason and because I am excited by the music." She is looking for ideas on sources about black music — "visiting artists, books, music, libraries, etc . . . Give my regards to all and sundry." Gerry is now living in Valley Stream.

Liz Lerman. See faculty note about Gunnar Schonbeck, this issue.

Robyn Ann Newhouse writes that she is completing her Ph.D. in psychology at U.S. International University in San Diego and is involved in research for her dissertation which is about teachers' vulnerability to victimization. She hopes to finish by June, 1982, and move on to clinical internship.

Erica Robin was married to Bill Clark on July 26. Bill is an immunologist at University of California, Los Angeles, where Erica is a fund-raiser for cancer research. They left in August for a month's travel in Europe to celebrate their marriage. Erica balances her fund-raising time with professional music work, including piano recitals with a cellist friend. Erica now calls herself Erica Robin Clark.

Shelley White and Stanley Ginsberg have proudly announced the birth of their daughter, Rachel Eve, born May 11, 1981. The Ginsbergs live in Manhattan.

'71

Susan McGuiness Reed received a master's degree in elementary education in 1979. She lives in Fort Collins, Colorado, where her husband is a scientist with Autometric Inc. Their two sons are Steven, 5, and Jack, 2.

Lynne White received a Ph.D. from La Jolla University, California, in June, came home to New England (Newton, Massachusetts), proposed an arts program which created intra-agency cooperation between three organizations, and which was just granted money for a pilot program 1981-82. "My Brilliant Hands" will be primarily for those with hearing and other impairments, and emphasizes new ways of teaching and learning in the visual arts. In addition, Lynne got a new job "at one of New England's largest ad agencies — Hill,

Holiday, Connors & Cosmopolous as art/production coordinator."

Lynne signs herself as Lynne White-Robbins, saying, "My happiest news, most recently, is my forthcoming marriage this December — and so, from here, you may sign me Lynne White Robbins! Would welcome hearing from Jani Anderson and others!" *Quadrille* will look for more about this to report in the February issue.

'72

Carla Golembe was married in August to Joseph Eudovich. The wedding took place in Boston, and they are living in Brookline. Carla received an MFA from Instituto Allende, Mexico, and is now a fine artist and printmaker. Her works have been shown in Greater Boston and Cape Cod. Carla also teaches art history, drawing and etching. Joseph is a printer.

Robin Miller sent her new address, and wrote that she is studying strategic planning and international business at the Wharton School in Philadelphia. She would be glad to hear from her friends, or anyone considering business school.

Randie Denker sent a note and a clipping from the Miami (Florida) Herald, July 17, which reported "The state is entitled to nearly \$11.2 million from a Panhandle businessman who poisoned a cypress swamp and harmed as many as 70 surrounding acres with hazardous wastes from his battery-salvage business . . . the award, which caps a three-year battle, . . . is the largest award the department has ever received . . . assistant general counsel Randie Denker said of the damage, 'It defies the imagination, it looks like a moon-scape out there.'" Randie's note added, "Too bad I wasn't working on a contingency fee."

Randie and her husband spent the month of September and part of October in Greece with a side trip to Turkey and Bulgaria and, if they can get in, Albania. "Albania has made the occupation of 'lawyer' illegal . . ." Randie has been studying Greek for a year in preparation for the trip, and claims limited proficiency.

Susan Nininger-Finch and her family live in Lancaster, Pennsylvania where husband James is a physician at Lancaster General Hospital. Susan wrote, "After six years of marriage, two daughters nine months apart, Annelise and Catherine Nininger-Finch, now 11 and 2 months old."

'73

Candace Carter went to Germany soon after leaving Bennington. She learned the language and attended the Hamburg Art Academy for five years. Candace is a painter and graphic artist, living in Karlsruhe. She teaches painting and writes articles for art magazines. Candace returns to her home state of Indiana frequently and is becoming known in art-history circles in that area.

A newsclip from the San Francisco Examiner, June 21, tells us more about **Liz Phillips'** sound sculptures. Her *Soundscapes* was on display at the Museum of Modern Art in San Francisco as part of the New Music America '81 Festival. The Examiner quoted New York Times critic John Rockwell on Liz's avant-garde work: "Environmental sound installations are not a musical form with which the average concert goer is very familiar. The aural equivalent of a visual arts earthwork or a Christo wrapping, such pieces consist of electronically generated sounds that in some way interact with the environment — either passively when an unchanging sound or pattern of sounds is heard mixed

in with everyday life, or actively, if the system is continuously modified by the environment itself . . . For the active variety, Liz Phillips is rapidly becoming one of the best-known practitioners."

Said Liz, who began as a visual artist working with light sculpture, then moved into sound "as a logical extension . . . I wanted to use sound as a unifying material to describe spaces. I wanted to change my sculptures so they would have time built into them . . . Air is a material." As you move around *Sun Spots*, the sounds you weave with your body are percussion notes, tinkling sounds, echo and re-echo, and resonance. "It works like a drum filled with water . . . It isn't music or sculpture," said someone, "You could treat it like music and just listen, but . . ." "Take it in," said Liz, "go with it, don't resist it . . . Sound is the unifying and descriptive material, it is used in layers to achieve different proportions and focus from moment to moment. Some sounds, like dots, punctuate space and time. Other sounds are like condensed packages of captured information. They appear, when activated, in spurts."

Liz learned electronics as an artist in residence at the Riverside Research Laboratories, and has worked in advanced technological settings, including the Center for Advanced Research at MIT. She has created works for dance for outdoor public spaces and for galleries. Just unveiled, her musical sculpture *Windspun* was installed permanently in the windmill tower of the Bronx Frontier Ranch at Hunts Point, New York.

Liz shares her work area with her husband, the blind (since birth) composer and saxophone virtuoso Earl Howard, who also works in electronics. The Examiner article goes on to say, "In the use of their space, they split the day, as they do the cooking . . . She travels a lot . . . hopes to bring the piece back to San Francisco for a longer period of time . . . Engineer Serge Tcherepnin, from whose firm she commissions work, is based here. She had a major piece at Mills College five years ago. And her first one-woman show took place when she was 19 in the Frank Lloyd Wright Building on Maiden Lane, which was formerly an art gallery . . ."

An August press release from the Neuberger Museum, State University of New York at Purchase, reports that *Sun Spots I & II*, a sound arch by Liz, will fill the reception area of the museum during their "Soundings" exhibit September 20 through December 23.

'74

June Hillelson hopes to receive her doctor of osteopathy degree next June and then to do a residency in internal medicine, with a cardiology subspecialty. June lives in Lansing, Michigan, and is attending Michigan State University.

Andrea Levine, "a 28-year-old dancer-choreographer, is one of the new generation of tappers: dancers who came to tap often after years of ballet and modern-dance training" (Jennifer Dunning, New York Times, August 28). She quoted Andrea: "I was interested in jazz. I went to a performance with a roommate who had a friend in the band and saw Baby Laurence (Laurence Donald Jackson, a master of intricate but utterly clear batterie). It was the first tap I'd seen, and it blew my mind." Andrea began to study tap in 1976, and that same year she choreographed a "sophisticated percussive duet for herself and . . . the drummer . . ." Andrea has worked exclusively in what she calls "rhythm" or improvisational tap of the sort hoofers do. She refers to dance that tells a story as "choreographed" tap which, wrote Dunning, "seems to be a popular style now among the new generation of tap dancers . . ." They started in

May with an Off Broadway musical, had another in August, and Andrea Levine and Friends performed "Tap Dancing" on Friday, Saturday and Sunday evenings, August 28-30, "off Broadway."

'75

The following item is printed verbatim in its entirety at the request of the person involved. *Quadrille* doesn't agree to do this for everyone, but Mitch was the commencement speaker in 1978 and has special privileges:

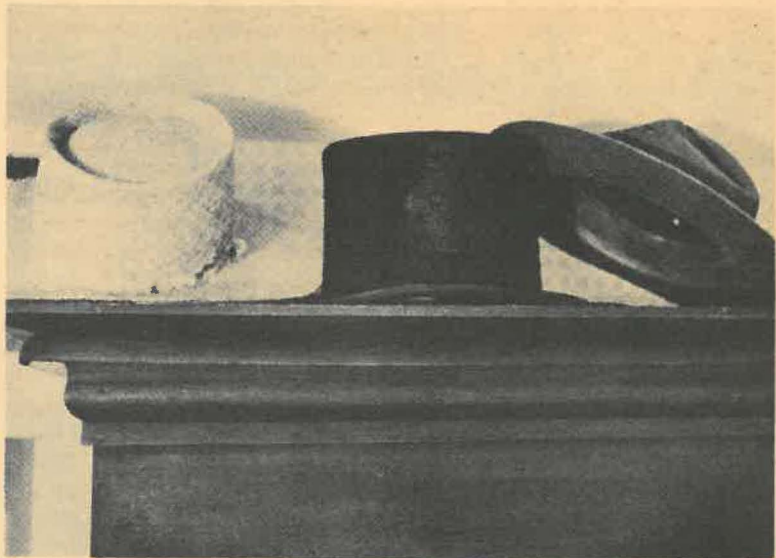
Mitch Markowitz has gotten very heavily into taxidermy. "I didn't make a big deal about it while I was at Bennington because a lot of my friends were strict vegetarians, and were pretty disgusted with my constantly aggressive remarks about soy products, but I'm out in the open now, and, well, frankly, I find taxidermy to be a little bit of hope in an otherwise chaotic world."

Mitch now also openly subscribes to some of the less tasteful publications that feature color photographs of naked women because, as he puts it, "I like to read stories and articles, and then make a quick switch to see naked women without having to go anywhere. Listen, they make enjoyable breaks from reading. I wish they did this with the classics." Mitch has written letters suggesting they serialize *Ulysses* or *Under the Volcano* in "Gents" or "Swank" magazine, but he has no real news to report in this area. Like taxidermy, Mitch never admitted his love for poorly thought out photos of naked women, but now he admits it gives him "hope and courage to go on, the kind of hope you need to survive in an otherwise chaotic world." Mitch says he's lucky if any of his women friends who read this will ever speak to him again, and claims that Bennington is, indeed, a progressive institution if they print this particular brand of nonsense. Mitch is currently making plans to hop into an ambulance and get into a decent hospital. (end of verbatim quote)

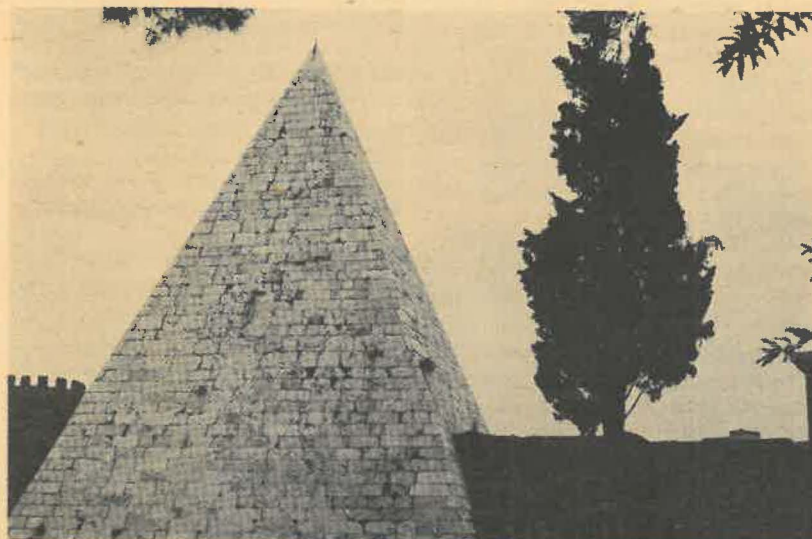
Dominic Messinger is music director on "General Hospital" which received an Emmy nomination this year. He is also composing music for Selec TV, a Los Angeles-based pay TV network. Two other soaps, "All My Children" and "One Life to Live," play source music he has written for them. Dominic lives in Los Angeles.

A letter from **Elizabeth Meyer** reports that since she graduated she has done the following: "I started work for Ted Hood's sail loft in September of '75. I stayed with that until the weather warmed up enough to take off in my Concordia yawl (40-foot, German-built wood sailboat). I sailed the East Coast as far east as Mt. Desert and returned to Buzzards Bay. That winter I lived in Baltimore and studied cabinet making and drawing (mostly I looked at charts). Next summer I was off again on my boat. This time I sailed up the Bay of Fundy and into the St. John River, an amazing river, navigable for 60 miles into the rolling farmland of New Brunswick. Winter again. (Sigh) I moved to Williamstown, Massachusetts (yes, traitor territory) and frantically around trying to find a job. No such luck. Sooo-Bennington ingenuity and chutzpah-I started a building and design company on Martha's Vineyard. With more experienced partners and a lot of hard work, Weatherly Company flourished. To date, the feather in our cap has been winning the contract to build a house for Jacqueline Onassis and, of course, completing the job with flying colors . . ."

"My company work caused a sad hiatus in my sailing career. In the meantime,



An unusual exhibit took place on the West Coast last spring. Featured were "East Coast Photographers, Four Generations," at the Jehu Gallery in San Francisco. Included were the works of Nina Howell Starr '42 and her daughter Margo Starr Kernan '48. Shown here are samples of the four, starting at upper left with the photo of John Howell, the father of Nina,



Four generations of photographers

and going clockwise. At lower left is a photograph by Margo's son, Nathan Kernan. As the photographs demonstrate, the four are producing very different kinds of work. All are necessarily reproduced here in black and white. Margot Kernan's "Flower Hand" was originally done in color, in delicate, haze-softened shades of green, pink and yellow against a white sky.

however, I *did* collect and edit and publish (and sell, by golly) a 200-page book on the Concordia yaws. You see, a literature degree isn't *totally* useless. And, when we had completed the Onassis house, I took off for first real vacation in three years. As a member of the New York Yacht Club, I raced with the club on their annual cruise to Maine. Didn't do too badly either, considering the boat's 21 years old and I am an inexperienced racer. Labor Day took us to the Classic Yacht Regatta in which we raced and won the Concordia Cup."

"Fall brings more building, featuring a HUGE house on the water in Greenwich, Connecticut, that we designed and are beginning to build. Bennington may have unfitted me for normal life but it certainly gave me a lot of nerve."

Elizabeth's experience with the Jacqueline Onassis house was recounted in the September 25 "Notes on People" column in the New York Times.

Maxine Stein sent her new address in St. Louis, Missouri, saying, "I have my MSW and am currently the director of the hospice at Lutheran Medical Center in St. Louis. I am married to Dan Lobovits," and they are rehabilitating an historic victorian town house in Lafayette Square. Maxine had been attending Washington University.

'76

Jane Glick Byaela appeared at the Idler's Back Room, Harvard Square, as "guitar-

ist Jane Byaela (some tranquil healing classical motifs, with Byaela's voice reminiscent of a young Joan Baez)," Boston Globe Calendar, May 28, 1981.

The September 5 Globe feature section "Living," by Mark Muro, with headline "The Square resplendent in street musicians," starts off: "Somber and trembling, a classical guitar's shadowy notes soar. Through the air of Harvard Square, across hurtling buses, the garbage, and the madness, concentric rings of its trembling sound waves bear centuries of beauty to another disturbingly modern rush hour of a dog day summer. Jane Byaela cradles this particular guitar. She is a street musician."

Dressed all in black, perched on a small amplifier, her guitar case laying open a few feet in front of her with some bills and change, Jane plays Granados' Spanish Dance No. 5. The arena is just to the left of the Harvard Square "T" entrance, about a hundred feet to her right is the epicenter of a spine-jarring construction operation with jackhammers pounding, it's 5:15 p.m. and many people stop to listen on the tiny plaza in front of the new MBTA stop, "poised between the business of getting home and the music. Many of them are temporarily transfixed. For a few moments they enter the quiet world of Granados; poetry, passion, the beautiful elegance of Iberian honor. Some stay until Byaela finishes the long pieces, while others pull away from the passionate grace of the note before it's over, and not without difficulty. When she's done there's sparse applause, and a few people

toss quarters rather indecorously . . . She likes it that way, she values a close relationship to her audience and the special give and take of the street."

"For the most part I like the atmosphere — the social insanity, the cars, the trucks, the drunks. I concentrate pretty well, though a radio or some wino breathing down my neck can be disturbing . . . I like it that the audience is so immediate . . . people stop because they want to. They don't have to stay, so if they do it means something . . . in a club they'll fall asleep . . . Being a street musician is a creative lifestyle . . . I'm doing what I want to do with my life. That's what I care about. I can't ask for much more." The Globe: "Jane Byaela is just one of the large number of musicians who bring their (instruments) to the Harvard Square area."

Jane lives in Allston, Massachusetts. She's been living this life for about two years, off the money people toss in her guitar case supplemented by teaching and a few gigs. "I'm not living high on the hog, but I've been pretty fortunate . . ." And she can play her music.

Donna Slawson sent us the news that she was married to William M. Reddy on September 12 in Durham, North Carolina. Bill teaches in the history department at Duke University, and Donna is completing the last year of an M.A.-J.D. program at the University of North Carolina (she earned her B.A. in philosophy at Oberlin College in 1976). Donna is keeping her own name; she and Bill live in Durham.

'77

Ivan Richard Barkhorn joined the worldwide management consulting firm of McKinsey & Co. Inc. in New York on September 1. After Bennington he attended the Yale School of Drama, as a special student, and Yale's School of Organization and Management.

Elizabeth Henderson and Peter B. Hoagland were married August 29 at her parents' home in Manchester, Massachusetts. Elizabeth is a free-lance photographer and artist, and Peter is a sculptor. They live in Manhattan.

Bonnie Roswig wrote to tell us she has moved to Augusta, Georgia. She received a J.D. at the Antioch School of Law in May, 1980, and has been working in the Augusta Regional Office of the Georgia Legal Services program. "On December 29, 1980, I married Michael Kurs (J.D. Antioch School of Law 1980)." Michael also works for Georgia Legal Services. "I look forward to receiving your publications."

Nicholas Stephens and Lisa Jan Kunstatter were married in New York City late in August. Nicholas is a consultant with the New York accounting firm of Coopers & Lybrand. Lisa is a financial analyst with Home Box Office, a subsidi-

ary of Time Inc. **Alec Marsh '78** served as best man.

Roberta Wallach is an actress, and her husband Stephen Molton is a writer. She completed a film late this spring with Bette Davis for NBC. A note from Roberta said she expected "to spend part of this summer working in China on a project." Roberta lives in Manhattan, and also said she has become a member of the Actors' Studio.

'78

Leslie Greist is a member of the Valley Artisans' Market of Cambridge, New York. The July 16 Bennington Banner published a picture story of several members of the new collective (there are at least 30) and included a picture of Leslie holding one of her fern plates: "Bennington College alumna Leslie Greist considered music her first love until she discovered ceramics. 'I was seduced by it.'" The artisans' gallery is located in Hubbard Hall. In addition to selling crafts, the market holds workshops open to the public (photography, silk screen and dance classes were offered this summer). Leslie lives in Eagle Bridge.

Trina M. Moore is a dance teacher at St. Ann's Episcopal School in Brooklyn, New York. This spring she gave her fourth dance concert of her own choreography in New York since she moved to that city three years ago. "Been teaching dance for two years to high school, junior high and second graders. Three of my high school students are going to summer dance programs — one to Bennington's."

Lisa Scheer received a master of fine arts degree in sculpture from the Yale University graduate school of arts and architecture in June. At graduation she was awarded a traveling fellowship, and she went to Europe this summer to study ro-

coco architecture in southern Germany and northern Italy.

William Brian Taradash is studying composing and working at it in Brooklyn, New York, where he will probably remain until the end of this year.

Leora Zeitlin wrote that she has been enrolled in a teacher-training course at Brandeis University. This course entailed student teaching in a high school, and she spent part of this summer at Brookline High School fulfilling that requirement. Leora lives in Somerville, Massachusetts.

'79

According to her mother, **Saralee Bess** and **Paul Bloese '78** were married July 25 in Doylestown, Pennsylvania. They are living in Ft. Collins, Colorado, where Paul is pursuing graduate studies in forestry at Colorado State University.

Laura Sarah Jailer works in Santa Cruz, California as an industrial photographer. Laura was graduated last June from the University of California, Santa Cruz, with a degree in aesthetic studies.

Margaret (Mimsy) Moller returned from a trip to Norway in June and reported working this past summer at Bookland in Bath, Maine, and doing photography on the side.

Stephen Shaw used the announcement of his June silver jewelry show to give us a report on himself. "My love for making things has won hands down over other options. I've been being a silversmith-jeweler in Eugene, Oregon, for a year and a half now and have never felt richer nor been poorer." The exhibit was his first. Stephen has been living in Eugene for four years; "I think fondly, though, on the finer things of Bennington and of Vermont. My best to the College."

Michael Starobin orchestrated William Finn's off-Broadway hit *March of the Falsettos*. Associated Press writer Jay Sharbutt in the Greenwich, Connecticut, Time, for July 7, described Michael as a 25-year-old burly, bearded musician and quoted him as saying, "Even top arrangers rarely are recognized." Sharbutt went on: "He thinks he's 'unusually lucky' that his arrangements for the William Finn musical were favorably, if only briefly, noted by critics for such as the New York Times and the New York Magazine."

"It's not a glamorous job," said Michael, "but it's fun." Michael added it was a tough show to orchestrate: "Bill's music demands that you not slip into a cliché of styles, of saying 'This is theater music, this is ragtime.' It constantly demands that you do something as interesting as his music."

This is Michael's second arrangement of a Finn musical, the first was for *In Trousers*. He got the assignment thanks to the recommendation of a stranger who'd heard his work at Bennington . . . the man offered him \$50, but Michael held out for \$75. So he began, but still had to support himself — leading tour groups to the Statue of Liberty, dispensing leaflets on Manhattan street corners, etc. Now he can support himself, modestly. Michael is also working on a musical of his own, and doesn't worry that no one's asked him to orchestrate a Broadway musical. "It's tough to build a reputation on one show . . . From what I hear, some well-known Broadway people . . . like me . . . but they're not going to jump in and take a chance on someone who's got just one good show. I feel I'm ready, but I understand how they feel. That is still a couple of years away."

'80

Jennifer Bisgyer of Boston is doing health-care organizing with elderly women through Concerned Boston Citizens for Elder Affairs. She also works on the staff

of the Foster Grandparent Program, which is initiating a pilot project — older women helping young single mothers. This fall Jennifer will continue to work, part time, and return for her second year of health-care training at the New England School of Acupuncture. Jennifer's other activities include lobbying against the Reagan budget, running on the beach, writing, and taking part in Boston's active women's and political community.

'81

Leslie Weber sent a flyer for the West New Brighton Branch of the New York Public Library's summer Music In the Garden program performance which she presented on August 26. Among other things, the program note tells us Leslie "in addition to doing standard work in flute technique and repertoire . . . has developed skills in composition and in the performance of new music. Also, she has lived and studied music in India." They quote Leslie: "This experience has not only provided me with the ability to perform some North Indian ragas; it has given me a broader perspective of music in general, and a new angle from which to view Western music. I have been able to incorporate what I learned in India into my performance of all music." Leslie spent the fall term of 1978 on the Bennington Abroad program in India. She lives in Hoboken, New Jersey.

Artist as 'Power House'

Lauren Ewing, who served as artist-in-residence at Bennington College during the summer of 1980, was one of the young artists selected for the May, 1981, *ARTnews* feature on "Artists the Critics Are Watching."

The magazine asked critics across the country to pick artists whose work of the past season "had for the first time impressed them with its new level of seriousness and mastery." Ewing, age 34, was selected for the unusual ways she has combined art and social consciousness in her conceptual pieces. Visitors to the campus during her residency were often heard to remark on the severe, black building labeled (in neat red block letters) "A POWER HOUSE FOR ADAM SMITH." It is interesting to note that the *ARTnews* writers refer to the building, now housed in the New Museum in New York, as "huge," while during its outdoor residency, set against lawn and trees, it looked quite small.

Ewing has said that she dedicated the "POWER HOUSE" to "the exploitive economics of women's labor in the eighteenth and nineteenth centuries and the devastation wrought by the gypsy moth (and silkworm) when it was introduced to the United States by nineteenth-century scientists."

Another piece from the same period was "QUANTA," also a building-like, wooden construction at Baltimore Har-

bor, featuring the block-lettered inscription: "LAST NIGHT I DREAMED I SAW A STRONG BLIND MAN CARRYING A SIGHTED CRIPPLE ON HIS BACK. THEY WERE SEARCHING FOR A KEY TO THE FIELDS."

Ewing has an M.A. in humanities from Indiana State University and an M.F.A. from the University of California at Santa Barbara. She is interested "in philosophy, social history and the sublime." Her structures are black, with slogans in red. Video monitors may be visible through large windows.

Ewing has been influenced by Alice Aycock and Dennis Oppenheim in her construction of the buildings. She has gone her own way, especially in her use of "accumulations and connections" of video images, words and free-association "to force the viewer into making conclusions about power, both institutional and personal."

She recently began a series of six buildings on the subject of human institutions. "THE LIBRARY" is being built for Skidmore College, not far from Bennington in Saratoga Springs, New York. Another building in the new series "THE ASYLUM," from Antonin Artaud, founder of the Theatre of Cruelty: "That which is secret gathers together and takes root and darkens all the more for being named, revealed and unclothed."



Lauren Ewing, artist in residence during the summer of 1980, works on the installation of her sculptural piece, "A Power House for Adam Smith," near the College entrance driveway; the piece was later moved to The New Museum in New York City where it currently resides.

Reference services increase accessibility

By Toni Petersen
Librarian

The year has started with a bright new population of freshman which is the largest in Bennington's history — and seemingly the most eager. Evidence of that came during the library orientation tours when 80 freshman (out of 215) showed up for the tours compared with only a half dozen last year.

Perhaps the clearest sign of their eagerness is evident in the sea of new faces we see daily in the library. At any time during day or night, the choicest study seating areas are full. And we can only wonder whether the reason is that the renovations made during this past summer have made the library a more inviting place to read and study. If so, the labor and expense were worthwhile, and we look ahead to other areas of improvement to the building.

Although these concerns are cosmetic rather than functional, they are important to the operation and purposes of the library.

Directly related to its academic purposes is the library's reference capabilities, and these functions are being greatly expanded this fall to coincide with the cosmetic improvements. The Reference Department of a library exists to disseminate specific information to its clientele, by helping to find the answers to questions and by instructing students in research methodology. Our new reference staff will be seeking to improve direct services to students and faculty in these areas and to provide needed materials through inter-library loan.

For the first time, the library has hired two part-time professional reference librarians to handle the reference desk on weekday evenings. The full-time professional staff, of course, will be available to everyone on the usual 9-to-5 basis.

A new reference desk adjacent to the circulation desk makes these librarians more visible and accessible. A reference office has been constructed behind the desk to bring together all the microform and slide materials. New microfiche and microfilm

machines greatly facilitate the use of this body of research data.

The library's goal is to reach every student who needs help finding material, and to instruct students on efficient research methodology and uses of the library. This will be done on an individual basis as needed, but the staff will also undertake instruction in those classes whose faculty request it.

No student should waste time blindly struggling to research a topic without having the opportunity to be shown the multitude of avenues of research available in the card catalogue, the reference collection, in abstracting and indexing tools, periodicals, or whatever else is needed.

Here are some samples of topics drawn from the first week of questions asked of our reference staff. All required a great deal of time and persistence to answer, and in each case we hope the student involved learned something of the technique required to dig out of a library such specific items as:

- illustrative material on Darwinism;
- color reproductions of the work of a minor American artist who has not yet had a monograph published on his work;
- the initial bibliographical research for a senior thesis on Isak Dinesen;
- picture of insects from which to design costumes for *Alice in Wonderland*.

In the next issue we will describe how the computer which will be installed in October will further aid student and faculty research possibilities.

Recent Gifts

Barbara Howes Smith '37 is donating a major collection of 20th century novels. Lucien and Jane Hanks gave the library issues of several anthropology journals and other items on South East Asia. Anne Slade Frey gave back issues of the 1960s



Reference Librarian Elisa Lanzi looks pleased with the library's new reference desk.

journal *Ramparts*. Noa Weiss Temko, a current student, is giving us a subscription to the *Christian Science Monitor*, a newspaper which was dropped in the recent period of austerity but which was much missed. Many individual items have also been received and for all of these we are grateful.

Faculty Notes

continued from Page 5

portive. The lyrics are quotations taken from their writings at the prime of their careers. The only male role, written for tenor voice, portrays the men in the lives of the various women. A nine-piece orchestra provided accompaniment.

Jacob Glick was a featured violist of the Mohawk Trail Concert series during its twelfth mid-July season at Charlemont, Massachusetts. On August 23 Glick was in concert with the Silvermine Quartet during the twenty-third annual chamber music series at the Silvermine Guild Center for the Arts in New Canaan, Connecticut. The Quartet also played together during August on the Bennington campus during this year's Chamber Music Conference and Composer's Forum.

Gunnar Schonbeck continues to pursue his work with the handicapped and aging through a series of workshops. In mid-September he took part in a workshop program arranged by the Baltimore County Department of Aging and conducted at Catonsville Community College, Catonsville, Maryland, "Arts and the Aging: Creative Teaching." There were workshops on Crafts, Visual Arts, Music (Schonbeck) and Dance (this conducted by **Liz Lerman** '69).

For well over seven years **Sally Sugarman** has been the prime-mover and fund-raiser for Bennington's Early Childhood Center. And for seven years she is the one who has brought the circus to town. This year was no exception, although there were rainstorms in this area while the circus was here. As Sally wrote in a letter to the editor of the Banner July 22:

"For seven years the major fund-raising event for the Early Childhood Center has been the circus. Over the years the money has been used toward the center van, additions to our building and scholarship funds. This year, as always, center parents worked hard selling advance tickets on which we make most of the money raised." Then the tent disaster and weather made it seem they might lose money. "But the circus in true the-show-must-go-on spirit met its contractual obligations and performed . . . The show was shortened because the equipment for the aerial acts had been damaged . . . but all the other performers gave their best. Incredibly, the rain ceased for both shows."

"Besides my thanks to the parents and the stores who sold tickets . . . I am grateful to the circus and to the audiences who came with umbrellas, raincoats and a willingness to go with the show." She had thanks for everyone including the people who helped spread the word that the show would go on with a topless tent — college switchboard staff, WBTN, and Banner.

A new book of poems by **Alicia de Colombi-Monguio** has just been released: *Ser al Sesgo y otras imitaciones* (Lima, 1981). She has also published two critical articles; one on Spanish Petrarchism: "Las visiones de Petrarca en el Barroco español II: en la huella de Fray Luis" (*Nueva Revista de Filología Hispanica*, 1980), and another on the most important poet of the first half of the 17th century in Colonial Mexico (the first full-length study of his most celebrated poem): "El poema del Padre Matias de Bocanegra: Trayectoria de una imitacion" (Thesaurus, 1981). Several of de Colombi-Monguio's critical reviews have also been published, among them on Luis Beltran's *Razones del Buen Amor* and on *Fray Luis de Leon* by Manuel Duran *Nueva Revista*, 1979, 1980).

Former Faculty

Harold Kaplan, professor of English at Northwestern University, was awarded a Fulbright-Hays grant and a Rockefeller Humanities Fellowship to support his research and teaching activities from September, 1981 through December, 1982. As a Fulbright lecturer, Kaplan will teach courses in modern American literature next fall and winter at Hebrew University in Jerusalem. The Rockefeller Foundation award will support Kaplan's continuing research on modern American fiction and

poetry. The humanities fellowships are awarded to support "works of humanistic scholarship intended to illuminate and access the values of contemporary civilization."

A 17-foot painted steel sculpture by **Isaac Witkin** was installed early in July in downtown Baltimore. This major work was another in the series of public art commissioned by the General Services Administration's Art-in-Architecture program. Witkin's piece joins commissioned works by George Sugarman, Ronald Bladen, Richard Fleishner and Loren Madsen for federal facilities in that city. The blue, three-ton work, according to a news release from GSA, is titled *Chorale* because it "contains rising and falling cyclic rhythms and counterpoints," said Witkin. Witkin worked on the sculpture for almost two years and said he selected the color because it ". . . harmonizes with the building, echoing its blue and salmon brick hues."

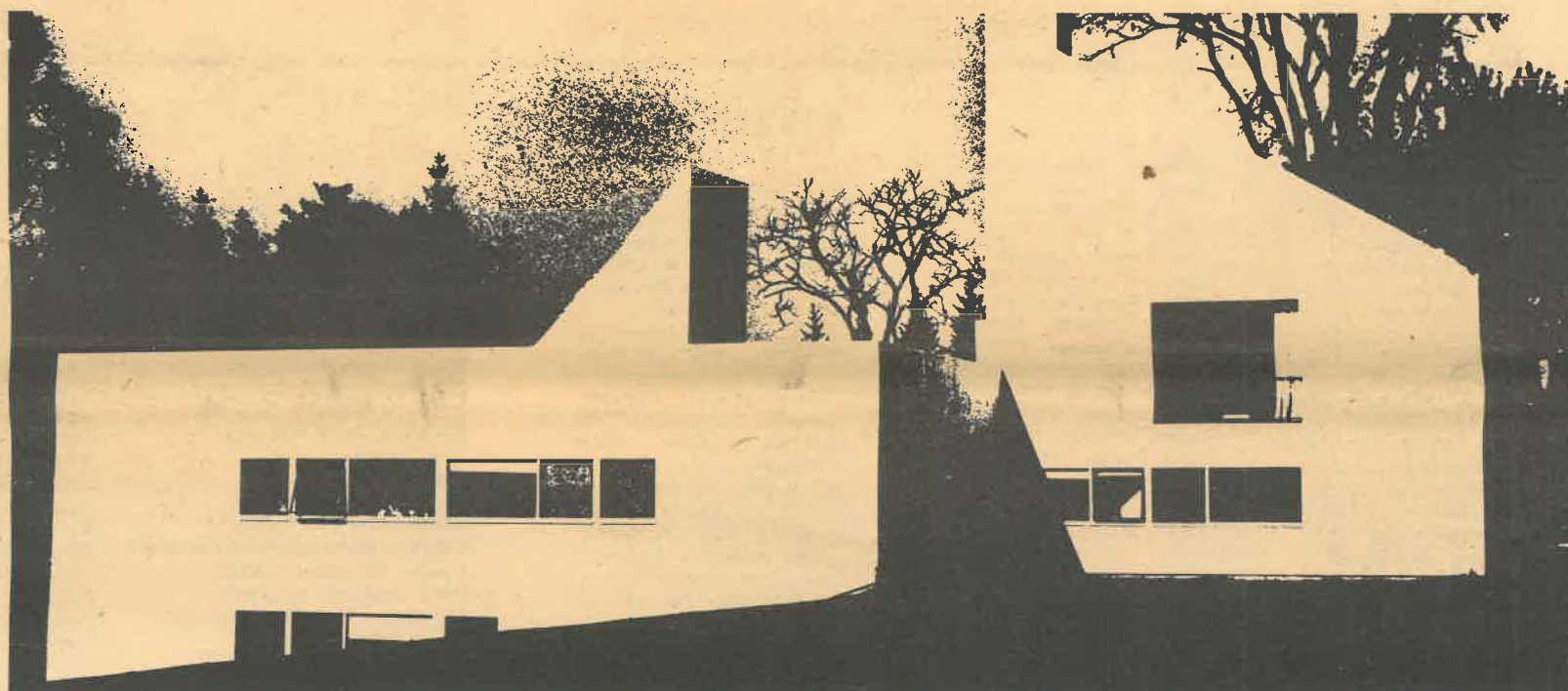
Robert Woodworth gives about twenty lectures each year using his time-lapse motion pictures of plant and animal growth and development, some in the New England area and some during his annual visits to Florida. This summer he taught a course for Elderhostel, "An approach to botany by timelapse photography."

Quadrille

Special pullout section

Fund report for 1980-1981

This is a supplement to the October, 1981, *Quadrille* for alumni and friends of Bennington College, containing reports on the Annual Fund and Fiftieth Anniversary Fund



The Annual Fund: an extraordinary and gratifying effort

Alumni and friends of Bennington College provided a remarkable and gratifying upsurge in giving to the Annual Fund in the past year, and the College anticipates a continuation of this trend over the next five years. This June 30 the books closed with a total of \$543,737 Annual Fund giving, surpassing the half-million dollar goal substantially. The 1981-1982 Annual Fund goal is a challenging \$575,000, and by the 1985-1986 fund year a million dollars in annual giving is our goal.

The chart below describes the areas of contributions, the numbers of alumni, friends, parents of students and alumni and other people and groups donating to Bennington, along with the totals of their gifts. The Fund is up by 34 percent in dollars this year over 1980, and is up by 9 percent in numbers of donors. Alumni make up the largest group of contributors, of course, 21 percent in numbers of donors this year. After several years hovering at

the 32 percent mark in alumni giving, this figure moved up to 42 percent this year. The Fund hopes to achieve 65 percent alumni giving by 1986.

The Annual Fund is the result of an extraordinary effort by volunteers, requiring many hours and reflecting a great deal of good will. Extraordinary thanks go again this year to Barbara Ushkow Deane '51, chairman of the large Associates Program. "Bobby" has built this group of \$1,000-plus donors almost single-handedly over the past few years. In 1980 she assembled a dedicated committee of other associates to assist in solicitations. Because of the proven importance of the Associates program, Bobby is now receiving the staff and volunteer help she has long deserved.

This year 109 associates gave \$310,000. And 2,500 alumni donors have been solicited in greater part by volunteers headed up by Cornelia "Tippy" Ward Makepeace '58, national chairman of the

Fund. In the coming year she will also be joined by a larger group of class agents, who will be reaching far more of their classmates in the next months. Tippy and Hudas Liff '47 have spent August and September recruiting one or more members of each class to serve as class agents for the Annual Fund.

The Parents Association is a fairly new group that was headed up by Mr. and Mrs. Robert Shepler last year, and received a great deal of assistance from Mr. and Mrs. William Poole. Again, they will continue in the near year, with other parents joining the effort.

The College heartily thanks all those who gave their time, money and good will to Bennington in the past year. The following listing, while giving some credit where due, can hardly express the real debt the College feels to all these members of the family. May this marvelous success serve as a reward to all of you as it has to us at the College!

The statistics of the Annual Fund – 1976-1981

	1980-81	Donors	1979-80	Donors	1978-79	Donors	1977-78	Donors	1976-77	Donors
TOTALS.....	\$543,737.68	2,670	\$405,258.93	2,449	\$301,691.24	2,194	\$280,832.32	2,168	\$278,624.30	1,903
Alumni	\$293,512.67	2,233	\$233,560.48	1,845	\$161,999.65	1,859	\$170,779.86	1,832	\$175,083.36	1,566
Friends of the College	75,426.69	98	31,066.10	67	42,854.29	94	20,490.29	86	23,510.08	89
Parents	49,132.44	321	55,679.60	519	24,866.30	219	33,701.04	228	40,090.55	229
Foundations	106,123.52	13	68,149.15	9	54,199.21	9	30,171.25	8	33,200.66	9
Corporations	3,800.00	4	7,830.00	5	8,205.00	8	8,420.33	9	1,070.00	4
Alumni Regional Program	15,742.36	1	8,973.60	4	6,566.79	4	17,269.55	5	5,669.65	6
Other.....	-0-	0	-0-	0	3,000.00	1	-0-	0	-0-	0

For the past five years Bennington has surpassed its goals:

	raised	goal
1980-81	\$543,737.68	\$500,000
1979-80	405,258.93	350,000
1978-79	301,691.24	300,000
1977-78	280,832.32	280,000
1976-77	278,624.30	265,000

Help us go over the top in 1981-82:

\$575,000

Bennington needs your help!

1936

Susan Deltatto Agostini
Jean Conner Blouin
Eldora Van Buren Boeve
Mary Rice Boyer
Margaret Myers Bruce
Mary Hooker Cavanaugh
Jean Michie Crafts
Asho Ingersoll Craine
Ellen Knapp dela Morandiere
Gladys Ogden Dimock
Rosamond Taylor Edmondson
Fletcher Wardwell Gaylord
Eleanor Alexander Griffin
Elsa Voorhees Hauschka
Anne Sturges Kiley
Isabella Lee Livingston
Jill Anderson MacKnight
Jane Woodhouse McLaughlin
Edith Noyes Muma
Dorothy Case O'Brian
Margaret Suter Rood
Grace Sullivan Scanlan
Hannah Coffin Smith
Shirley Stanwood
Louise Friedberg Strouse
Gertrude Doughty Swartz
Jean Moore Toll
Emalea Warner Trentman
Bessie Schonberg Varley
Frances McElwain Wakeman
Alene Potter Widmayer
Helen Gregory Yardley

Lila Franklin Nields
Margaret Edge Nightingale
Margaret Goodwin O'Brien
Joan Brush Parish
Margaret Booth Piper
Ann Meyer Rothschild
Carolyn Crossett Rowland
Mary Shaw Schlivek
Rhoda Scranton Sloan
Barbara Howes Smith
Julie Rice Speakman
Harriet Stern Strongin
Ruth Magnusson Wathen-Dunn
Helen Webster Wheelwright
June Parker Wilson

1938

Emily Sweetser Alford
Hope Hilton Andruss
Elsie Balmer
Marcia Ward Behr
Dorothy Sands Beers
Mary Jane Sheerin Bennett
Frances Pollak Bourdy
Louise Coles Bridgeman
Joanne Bass Bross
Mary Steele Burgess
Ruth Carter
Jane Buckley Chapman
Reba Marcus Gillman
Sylvie Redmond Griffiths
Isabel Emery Haigh
Barbara Webb Henry
Constance Wigglesworth Holden
Priscilla Janney Hollis
Elisabeth Zimmermann James
Nancy Elliott Kelly
Caryl Field Kittredge
Emily Jamieson Knapp
Margaret Altschul Lang
Katherine Smith Livingston
Peggy Dennis Love
Margaret Berger Miller
Dorothy Ordway Mills
Sara Brownell Montanari
Barbara Coffin Norris
Anne Bretzfelder Post
Alice Otis Potter
Ellen Osgood Quinn
Tacie Sergeant Ranson
Constance Herring Sherrard
Mary-Lowber Tiers
Suzanne Stockard Underwood
Rowena Wyatt

1937

Anne Gardiner Archibald
Ellen Conried Balch
Lucy Lee Bennett
Mary Johnson Blank
Elizabeth Brown
Mary Swan Brown
Christina Boardman Buckley
Catherine Wood Champion
Nancy Reynolds Cooke
Margaret Smith Denison
Rachel Randolph Doucette
Emily Hornblower Earley
Ruth Dewing Ewing
Lydia Allyn Graves
Jane Hutchins
Barbara Saul Jacobson
Mary Lou Taylor Kenyon
Elizabeth Beebe Klavun
Mary Denison Lanfer
Frederica Cornell MacPhail
Joan May
Elisabeth Paine Merriss
Elizabeth Evans Munger
Jean Porter Nickels

1939

Sally Pushee Appel
Rosemary Ostrander Ballinger
Eugenie Rowe Bradford
Elizabeth Mills Brown
Mary Smart Busch
Alice Rowley Cheney
Caroline Sizer Cochran
Elizabeth Schoepperle Colman
Dorothea Smith Coryell
Dorothy McWilliams Cousins
Harriet Brigham Dickson
Elizabeth Capehart Donenfeld
Alice Pulsifer Doyle
Margery Osborn Erickson
Nancy Forgan Farnam
Janet Austrian Fisher
Mary Harriman Fisk
Laura James Foster
Jamie Porter Gagarin
Caroline Welch Huntington
Constance Fox Ingles
Janet Fraser Jones
Janet Heywood Kinnicutt
Marcia Savage Klopman
Jean Hepburn Lee
Joan McArthur MacKinnon
Natalie Kimball McMillan
Antoinette Dangler Newman
Joyce Abbot Noyes
Helen Strong Oechler
Mary Jones Riley
Cecilia Drinker Saltonstall
Barbara Sapinsley
Emily Flesheim Schaffner
Virginia Lunsford Scull
Catherine Davis Stonington
Alison Green Sulloway
Louise Chidsey Torrey
Eunice Herrick Trowbridge
Elizabeth Mason Walbridge
Patricia Farley White

1940

Phyllis Torrey Bosee
Lucy Glazebrook Bradley
Constance Johnson Crown
Mildred Hubbard Cummings
Minnette Hunsiker Cummings
Virginia Todahl Davis
Carolyn Gerber Dittenbaugh
Vera Hall Dodd
Jessie Ann Nelson Engle
Phyllis Epstein
Isabella Perrotta Erickson
Faith Fisher Forbes
Barbara Willis Heinrich
Florence Uptegrove Horton
Jane Stilwell Leigh

Molly Howe Lynn
Helena Mason Lyon
Denise Underwood Martin
Carola Manning McEachren
Margaret Allen McLellan
Jane Wellington Merrill
Kathleen Harriman Mortimer
Florence Lovell Nielsen
Margaret Hepburn Perry
Jane Pitts
Priscilla Porter
Constance Mather Price
Helen Newcomer Rawlings
Barbara Haas Rawson
Jean Wood Runyon
Mary-Averett Seelye
Judith Hodson Street
Martha Annett Taylor
Katrina Burlingham Valenstein
Louise Stursberg Weist
Mary Eddison Welch
Elizabeth Thornley Whitman
Jane Holmes Wood

1941

Edith Barbour Andrews
Jean Davidson Baldwin
Mary Stimson Bareiss
Faith Richardson Barnett
Katrina Voorhees Berman
Marion Krantz Birmingham
Margaret McConn Bishop
Elizabeth Henry Boyce
Pamela Richards Brooks
Barbara Heywood Brownell
Helen Keeler Burke
Adele Bookman Burnett
Elaine Pear Cohen
Anne Clark Culbert
Joan Thomson Day
Ruth Annis de Lascoux
Suzanne Blumenthal Domec
June Spreter Felix
Anne Forbes
Diana Allyn Granbery
Suzanne Heller Harris
Josephine Smith Johnson
Theodosia Burr Kelsey
Carol Haines McBride
Nancy Victor Millard
Anne Eaton Parker
Mary Webber Parker
Phoebe Arnold Rankin
Betsy Marden Silverman
Barbara Kirchmaier Sutherland
Margaret Dudley Thurber
Elizabeth Plimpton Tilton
Helen Cummings Vanderbilt
Martha Lockwood Van Emburgh
Sydney Peloubet vom Lehn
Janet Walker
Margery Michelson Webbe

Dotha Seaverns Welbourn
Ernestine Reutter White
Katharine Kidner Wise

1942

Carolyn Hawks Bowerman
Lilian Deissler Bowler
Eleonora Eaton Brooks
Patricia Hiller Chadwick
Ann Whiteley Childs
Charlotte Watson Cole
Joan Stokes Creigh
Nancy Fahnestock Denniston
Enid Klauber Dillon
Sylvia Thayer Ferry
Dorothy Coffin Harvi
Susan Hedge Hossfeld
Deborah Froelicher Howe
Celine Roll Karraker
Elsa Woodbridge Kistler
Helen Levine Koss
Mary Heed Leckie
Elizabeth Wheeler LoMele
Carol Channing Lowe
Margaret Twichell Mowbray
Lydia Schoepperle Paxson
Ruth Schwartz Pearce
Mary Perrine
Valerie Pottberg Prime
Mary Hammond Rodman
Hilda Wheelwright Sewall
Eleanor Kammerer Spence
Nina Howell Starr
Margaret Klaw Tenney
Marion Carlstrom Trick
Rebecca Lucas Ueland
Margaret Brush Vandermade
Mary Wood Victor
Katrina Van Tassel Wuerth
Cynthia Jenkinson Yandell
Virginia Wilson Yerxa

1943

Jane Allen
Elizabeth Hubbard Banker
Mary Achilles Coggeshall
Joan Lewisohn Crowell
Elizabeth Bope deWindt
Elizabeth Harrington Dickinson
Marjorie Handwerk Duncan
Anne Michie Fairbank
Tina Safranski Fredericks
Elinor Carr Glass
Janet Briggs Glover
Priscilla Sherman Goldsmith
Jane Allum Grant

Ruth Davis Green
Merrell Hopkins Hambleton
Teresa Blumberg Hoffman
Eleanor Durkee Hope
Janet Pierce Hunsicker
Joan Hyatt
Ann Mills Hyde
Ann Barrett Johnson
Nancy Hay Knapp
Frances Berna Knight
Faith Colgan Kuhns
Miriam Manning Landis
Alicia Ruhl MacArthur
Lisa Adams Moulinier
Eleanor Oldden
Hildegard Peplau
Ann Strieby Philips
Yvonne Roy Porter
Barbara Bacon Rosenberg
Carol Christopher Schmitz
Edith Stevens Sheldon
Pearl Friedman Staller
Rebecca B. Stickney
Virginia Cordes Stout
Ann Allum Talley
Olive Pitkin Tamm
Nika Pleshkova Thayer
Alice Leavitt Thompson
Anne Franke Ulinski
Vivian Lescher Werner
Margaret Goodhue Whitman

1944

Sylvia Swan Bouscaren
Josephine Swift Boyer
Polly Kirsten Breul
Shirley Broughton
Carolyn Robinson Cassady
Elizabeth Herriott Davis
Rhoda Goodman Falk
Marianne Wilson Finckel
Joan Cummings Franzen
Joann Straus Haimson
Janet Frey Harte
Sally Litchfield Hein
Doria Higgins
Mary Otis Hivnor
Grace Ewing Huffman
Barbara Ridder Irwin
Ann Lyon Klopman
Ann Hamill Koehne
Eva Hegemann Ladd
Ruth Shaw Linsley
Eleanor Trumbull Lowell
Susan Bailey Morey
Mary Studebaker Nesbitt
Dorothy Ayers Paaby
Adelaide Rubin Perloff
Allyn Johnson Shepard
Rebecca Grafton Sparks
Mary Winner Stockwell
Druanne Blackmore Sweetser
Janet MacColl Taylor
Eleanor Wayland Thomson
Jane Shipman Wallace
Patricia Newman Woolner

1945

Joan Wilkinson Aalfs
Rachel Barker
Geraldine Babcock Boone
Otis Kidwell Burger
Patricia Crocker Cross
Annie Morecroft DeCaprio
Marie-Louise Thaxter Dietrichson
Marnie Rogers Donnelly
Sara Holmeyer Fisher
Susan Lancaster Flanders
Martha Taylor Gibson
Amory Potter Glenn
Margot Loeb Gumpert
Elizabeth Harvey
Harriet Gentry Himburg
Flora Bond Hollinger
Julia Barnwell Houskeeper
Aurelia McIntyre Klayf
Patricia Schaeffer Knapp
Edith Dinlocker Kuhn
Dorothy Caplow Lang
Joan Rorimer Lettvin
Rosalie Holtsberg Mayer
Emily Knight Oppenheimer
Olga Von Hartz Owens
Helena Palmer Pappenheimer
Julia Randall
Priscilla Baker Reveley
Jane Crowell Rieffel
Barbara Oldden Smith
Ann Rogers Stamps
Theo Strong Stein
Virginia Timberlake Taylor

Virginia Addis Vila
Mary Jo Cavender Wilson
Penelope Perkins Wilson
Polly Ridlon Wilson
Mildred Smallen Zegri

1946

Charlotte Cullingham Acer
Mary Wiggin Bertaccini
Barbara Burton Boyle
Patricia Davega Butcher
Louise Perry Carpenter
Sally Igoe Cole
Joya Bovingdon Cox
Idolene Hegemann Darrow
Kelita Boas Dinsmore
Janet Hart Golden
Frances Harris
Dorothy Barbour Hayes
Harriet Swift Holdsworth
Karen Johnson Keland
Noel Gleason Lincoln
Mary Bacon Lyon
Ruth Bowman McCutcheon
Katharine Evarts Merck
Virginia Tishman Meyerson
Saranne King Neumann
Carole Kobin Newman
Patricia George Peterson
Marianna Packard Pineda
Martha Stokes Price
Nancy Kluge Rumery
Ruth Thomson Shapiro
Louise Wachman Spiegel
Margaret Stearns
Mary Hammond Storer
Jean Noyes Takal
Margaret Shackelford Toms
Nonie Heed Vigren
Jean Thompson Vogelbach
Ann Breese White
Eleanor White Wright

1947

Joan Brauer Alpert
Sonia Grodka Blumenthal
Marilyn Miller Bowie
Janet Loper Coye
Mabel Coddington Deakman
Suzanne Cavanaugh Durfee
Henry Etta Foss Hager
Drusilla Penn Hardie
Patricia Salmon Henderson
Barbara Ferrell Hero
Helen Chapman Hucker
Mary Lou Chapman Ingwersen
Peggy Manheim Irwin
Lorraine Medoff Kelman
Sally Johnson Knox
Hudas Schwartz Liff
Beatrice O'Connell Lushington
Doris Corn Muscatine
Marjorie Soule Orrick
Constance Payson Pike
Betty Long Rader
Sarah Winston Robinson
Ella Russell Torrey
Jane Hopper Ware
Mary Watson
Elizabeth Armes Webb

1948

Muriel Reid Allsopp
Marydes Chapin Britton
Eleanor Carlson Castro
Mary Wells Cypher
Maxine Raffelock Davine
Marion Day
Cynthia Whitney Drayton
Marilyn Lord Dux
Barbara Edwards
Margaret Mallia Ender
Elizabeth St. John Fennel
Letitia Evans Frank
Babá Foster Freeman
Edelgard Zerbs Frye
Louise Sinkler Hoffman
Elinor Gottlieb Mannucci
Ruth Lyons Marshak
Mary Burrell Meldrum
Claire McIntosh Miller
Charlotte Fowler Nairn
Barbara Helm Reece
Naomi Siegler Savage
Nancy Gregg Sippel
Jean Ganz Sloss
Elizabeth Blanchard Tank
Grace Russell Wheeler
Kathleen Kitchen Wood

1949

Paula Cornell Amy
Marion Marsh Birney
Kay Eppich Black
Margery Brown Booker
Marcia Ireland Brookbank
Margaret Leake Craig
Wilhelmina Eaton
Amanda Horton Foster
Carol Stettinius Gorman
Rita Gillette Gottsegen
Carole Grossman Honigsfeld
Maribel Asher Leiter
Carol Black Livaudais
Barbara Cart Macauley
Barbara Corey Mallonee
Jean Moffat Miraglia
Cynthia Moller
Alison Hennig Moore
Patricia Ryan Mosbacher
Barbara Goldberg Neski
Emily Caner Parkman
Isabella Cameron Patten
Mary Rickard Paul
Ann Symington Platt
Felicia Warburg Rogan
Janet Rouse
Challis Jones Snyder
Martha Perry Snyder
Susan Pierce Stewart
Elizabeth Johnson Stickney
Edith Dulles Sylvester
Lois Barnett Vail
Rosemary Brown Vanamee
Christina Marquand Welch
Gina Raffetto White
Sally Wells Whiteley

1950

Penelope Hartshorne Batcheler
Patricia Birsch Becker
Inge Chwang
Joan Megnin Clifford
Barbara Bowles Coolidge
Louise Wynne Corbett
Kay Brown Cunningham
Janina Kaminski Finsthwai
Mary Gibson Geer
Anne Whittier Geier
Alison Biddle Gist
Carol Baumgarten Goldwyn
Jane Cochrane Hallowell
Sondra Parkoff Henry
Marcia Black Holder
Edmar Von Henke Hoppe
Virginia Allen Jensen
Waldo Brighton Jones
Lois Klopfer Levy
Nina Carpenter Masek
Linda Borden McKean
Phyllis Jones Menefee
Suzanne Lochhead Mink
Georgabell Henley Moffat
Marjorie Wood Murray
Candace De Vries Olesen
Judith VanOrden Peacock
Barbara Connally Pijon
Deborah Ritter
Martha Tyler Saunders
Gail Greig Schlegel
Marianne Byk Schnell
Judith Seaver Shea
Joanne Brandenburger Surasky
Ruth Lyford Sussler
Martha Woodcock Sutton
Wendelyn Keate Voelzow
Joanne McCallum Wasley
Charlotte Manning Wilson

1951

Ann Irwin Bourgois
Sally Pickells Burrill
Barbara Ushkow Deane
Mary Carpe DeSantis
Carol Diamond Feuer
Joan Dubrow Gross
Olga Landeck Heming
Diane Lloyd-Smith Hewat
Eileen Kamm Jaskowski
Barbara Allen Kennedy
Joan Hutton Landis
Kristin Curtis Lothrop
Frances Wells Magee
Helen Cappel Miller
Lila Swift Monell
Carol Spence Muntz
Priscilla Taft Palo
Ann Macfarlane Richter
Suzanne Mosher Saul

Ann Chatfield Slocum
Nancy Ray Smith
Allegra Fuller Snyder
Elizabeth Palmedo Speir
Margaret Hubert Spencer
Tina Williams Sunstein
Irma Hagemann Thexton-Willis
Suzanne Lemberg Usdan

1952

Sally Rounds Bruch
Kay Carson
Hester Haring Cason
Richard Deacon
Elizabeth Corey Guthe
Louise Dickson Hardie
Jane Neal Keller
Priscilla Norton Kennedy
Penelope Panos Kouchalakos
Joan Pauley Lamb
Virginia Wilson LaPlante
Dorothea Harding Lobsenz
Barbara Overlock Mahler
Judith Erdmann Makrianes
Joan Olmsted Oates
Rona Davis Pollack
Louise Loening Reiver
Nanette Offray Rich
Anne Cohen Robinowitz
Rhoda Turteltaub Rosenthal
Sydney Brucker Sowles
Carol Haffner Strauss
Mary Dempsey Vos
Sue Rayner Warburg
Anne Topping Weed
Joan Maggin Weiner

1953

Renee Deyoe Ayers
Jennifer Mertens Brock
Suzanne Kennedy Brown
Elizabeth Brady Cavanagh
Elisabeth Delatour Costikyan
Solveig Peterson Cox
Lucretia McPherson Durrett
Martha Dow Fehsenfeld
Ruth Maslow Fischer
Elaine Allen Flug
Marjorie Davis Forood
Barbara Fritz
Lorraine Nichols Higbie
Carol Bondy Katz
Elizabeth Larsen Lauer
Barbara Pavell Loden
Ann Guttmacher Loeb
Pauline Thayer Maguire
Nancy Miller Mahoney
Marcia Tobey Martin
June Wineburgh Mattingly
Virginia deRochemont McReel
Annette Cottrell Merle-Smith
Carolyn Lissner Ottley
Nancy Lang Schoppmann
Barbara Howe Tucker

1954

Brett Ginnings Bell
Greta Stuckens Brennan
Nancy Smith Casner
Judith Beach Damon
Neisa King DeWitt
Judith Rosenberg Hoffberger
Ellin Gossert Horowitz
Emily Mason Kahn
Joan Kearns
Frances Springer-Miller Kraus
Susan Powers Lagunoff
Ginoris Vizcarra Lopez-Lay
Ann Bradley Martin
Sue Friedman McGowen
Sylvia Sanborn McKinney
Helene Fox Metzenberg
Joanne Gunst Moyer
Abigail Oleson Newburger
Sarah Holt Parsly
Barbara Nelson Pavan
Carole Cassel Postelnek
Nancy Lawrence Riegel
Marjorie DeWitt Rose
Barbara Henkin Rothenberg
Nancy Spraker Schraffenberger
Joel Wells Schreck
Charlene Solow Schwartz
Naomi Winton Schwartz
Jane Watt Shapard
Lucy Byck Shapero
Anne Johnson Sharpe

Wanda Peck Spreen
Marcia Gross Starr
Lynn Staley Sternik
Helen Schenker Stritzler
Suzanne Rubin Trumbull
Rasma Kletnieks Veselis

1955

Elizabeth Green Appleton
Sheila Gallagher Arnaboldi
Sibyl Totah Belmont
Helen Burgin Buttrick
Suzanne Thomas Dolloff
Joan Geiger Doyle
Nancy Wharton Duryea
Josephine Brown Emery
Lois Kaufman Grandberg
Janice Van Horne Greenberg
Judith Backer Grunberg
Lisa Landon Hewett
Lenore Janis
Vija Peterson Johnson
Miriam Hermanos Knapp
Elizabeth Lester
Selina Little
Joan Morris Manning
Aldona Kanauka Naudzius
Lionel Nowak
Helene Rattner Pesin
Linda Schandler Porter
Mancia Schwartz Propp
Toby Carr Rafelson
Faith Bancroft Schrader
Stella Spanoudaki Sichel
Ruth Fidel Silverman
Nancy Lee Smith
Ruth Haniman Taran
Diana Van Laanderen Tiernan
Grace Bakst Wapner
Susan Humbert Zuch

1956

Susan Gurian Ackiron
Dorothy Callman Bart
Nancy Lee Barton
Alma Sachs Daniel
Jean Segal Fain
Joan Rice Franklin
Carol Weston Galloway
Evanne Schreiber Geltzeiler
Ellen MacVeagh Gilbert
Sheila Solomon Hadley
Ruth Ring Harvie
Margradel Lesch Hicks
Carrie McLeod Howson
Carol Friedman Kardon
Phyllis Lipton Krasnow
Louise Valentine McCoy
Greta Einstein Miller
Kay Crawford Murray
Anstiss Chassell Nadler
Carol Burnap Poisman
Audrey Rosenthal Reichblum
Geraldyn Winner Roden
Elisa Starr Rudd
Margery Baer Schwartz
Suzanne Stern Shepherd
Elaine Gordon Silets
Ruth Bleyberg Smith
Dale Lester Sokolow
Josephine Hamlin Stead
Bonnie Miller Stein
Cynthia Sheldon Stibolt
Renee Patenaude Turolla
Marshall Tyler

1957

Anna Shaler Barnes
Evelyn Stein Benjamin
Stephanie Brown Carleton
Margaret Ward Dye
Cecile Schachnow Engel
Marion Fisher
Cristol Schwarz Fleming
Barbara Kelly Glovich
Marjorye Hirsch Goldstein
Phyllis Elkind Goldstein
Mary Ann Vermeulen Haddad
Hadassah Houtz Hoffman
Marcia Sang Isaacs
Susan Hirsch Landesman
Clarissa Hill Leather
Mary Louise Earthrowl Lewis
Lois Landau Mazer
Deborah Miller
Patricia Fairbanks Moller
Ketti Finkle Okean
Elaine Libenstein Pitt
Louisa Perkins Porter
Vicki Behrstock Reynolds

Judith Levine Rubin
Judith Patterson Schultz
Dorothy Franks Sellers
Judith Hyman Smith
Anne Cremer Smith
Joan Rosenthal Sovern
Alida Vander Hoeven Van Horn
Heather Barnes Wing
Winston Case Wright
Lynn Sakowitz Wyatt

1958

Jane Eisner Bram
Frieda Rowell Carnell
Joy Carpenter Chadwick
Harriet Clifford
Frances Allen Cooper
Elinor Stockheim Davidson
Rachel Shor Donner
Phoebe Cray Ellsworth
Marjorie Rubin Freeman
Annette Hidary Goldman
Ruth Berman Greer
Judith Outerbridge Hughes
Tordis Ilg Isselhardt
Sheila Hirschfeld Jacobs
Marilyn Kropf Kurtz
Muriel Altman Ladenburg
Carole Glover Lawder
Ursula Ruppel Lawder
Elieba Olshansky Levine
Christine Loizeaux
Anne Fulton Magai
Judith Jacobson Magee
Cornelia Ward Makepeace
Patricia Sullivan Meyers
Jennifer Seward Montgomery
Margaret Beckwith Parsons
Susan Pragan Pereira
Carol Robinson Perlman
Judith Powers Robbin
Diane Wiener Seessel
Treva Silverman
Donna Schacter Sinanian
Frena Sindell Solomon
Noel Bausher Szundy
Rhoda Chaprack Treitler
Anita Dickhuth Tsakiris
Katharine Kirkham Turner
Rosamond Tudor van der Linde
Kathryn Kading Wheeler

1959

Marcia Margulies Abramson
Harriet Turteltaub Abrams
Abby DuBow Al-Angurli
Valerie Reichman Aspinwall
Jessica Falikman Attiyeh
Rona King Bank
Elisabeth Posselt Barker
Carole Lewis Bovoso
Alison Wilson Bow
Rebecca Stout Bradbury
June Allan Carter
Barrie Rabinowitz Cassileth
Ann Elliott Criswell
Jane Vanderploeg Deckoff
Vijaya Gulhati Duggal
Elizabeth Partridge Durant
Rosalie Posner Elin
Helaine Feinstein Fortgang
Amy Sweedler Friedlander
Carol Grossman Gollob
Mary Lynn Hanley
Barbara Hanson
Sandra Siegel Kaplan
Ilka Hewitt Kerr
Jessica Rains Lenz
Dianne Meeker Leonardi
Sonia Berlin Michelson
Joyce Dietz Myrus
Barbara Dain Nemiroff
Jenny Polson Ono
Emily Carota Orne
Justine Riskind
Ann Little Rubenstein
Sandra Uhle Sawin
Carol Rappaport Strick
Carol Foley Surkin
Tama Alcott Taub
Janet Marcus Zuckerman

1960

Frances Finesilver Blumenthal
Myrna Greenstein Blyth
Susan Sims Bodenstein
Judith Albert Croner
Mary Humes Crowe
Hava Kane Dunn

Manuel Duque
Frances Grossman Fitzgerald
Ruth Ann Fredenthal
Joy Goldsmith
Damaris Smith Horan
Carol Stout Howard
Louise Fenn Howard
Ann Maslow Kaplan
Shirlienne Dame Kazanoff
Amy Miller Levine
Patricia Kahn Light
Jane Lipman
Martha Terrell McCall
Matilda McEwen Mendez
Alice Miller
Patricia Flagg Morris
Susan Rosenbaum Nobel
Rochelle Sholder Papernik
Lucienne Davidson Penn
Gloria Dibble Pond
Patsy Rogers
Virginia Alcott Sadock
Shelley Carleton Seccombe
Patricia Allaben Sherman
Iris Basche Stern
Patricia Dinsdale Turner
Beverly May Vail
Sandra Johnson Vanhoven
Marian Zazeela
J Anonymous Gift

1961

Anna Bartow Baker
Brenda Goldberg Bemporad
Kaye Donoho Benton
Judith Schneider Bradley
Susan Burack
Robin Watson Decampi
Shannon Theobald Devoe
Patricia Groner Dubin
Gail Cherne Gambino
Julie Eiseman Ginsburg
Sara Snow Glenn
Penni Kimmel
Nicole Reinhold Martin
Harriet Epstein Matthews
Cynthia Taylor Nash
Gretel Hoffman Peltó
Dimitra Sundeen Reber
Kathryn Reynolds
Harriet Zarling Schuman
Jessie Gifford Shestack
Lucy Sloan
Joanna Bulova Stack
Mariel Stephenson
Joan Tower
Karen Egeberg Warmer
Margot Adler Welch
Carolyn Green Wilbur
Carol Kellogg Wyndham

1962

Lesley Philbrick Baptist
Rosalind Moger Bernheimer
Jane Burkhardt
Donato Capozzoli
Jennifer Cushing Curtis
Paula Epstein Eisner
Joan Borkum Epstein
Emily Crandall Flynn
Frances Hamilton Glover
Joan Greenberg Gruzen
Fausta Price Hammarlund
Jane Harriman
Patricia Johanson
Jane Vance McCauley
Susan Allen Potter
Diane Hoff Rome
Sandra Kesselman Slotnik
Myra Rosenstein Spatz
Barbara Marcus Sprafkin
Nancy Janover Victor

1963

Betty Aberlin
Janine Beichman
Jean Bryant Benford
Linda Chase Broda
Joann Bromberg-Ross
Deborah Comay
Judith Selis Davidson
Ann Ewbank
Erika Schwenn Fox
Adrienne Jaffe Goldman
Jane Witty Gould
Linda Guidall-Shapiro
Katherine Little King
Sally Wolter Kirouac

Joan Scheiman Kirshner
Marianne Stafne Meyer
Ann Popple Muller
Jill Schutz Pinkwater
Barbara Goldberg Rohdie
Brenda Samara
Alice Adler Segal
Jane Austin Vaughn
Marion Breeze Williams
Janine Beichman Yamamoto

1964

Gale Feuer Barish
Joan Brainard
Ann Lane Breit
Alexandra Broches Calabro
Julia Faunce Carragan
Nancy Farnam Charles
Valarya Clifton
Elena Carter Delbanco
Edith Keppel Drury
Andrea Boroff Eagan
Betsy Feist
Julia Turner Glass
Janet Gohres
Belinda Gold
Marjorie Goldstone Greenberg
Barbara Brannon Heath
Jane Owen Jarvis
Judith Bailey Jones
Marya Randall Levenson
Kay Grossman Matthews
Susan Merrill Rockwell
Suzi Brandt Scott
Carole Hedlund Seigel
Nina Pelikan Straus
Linda Tolbert Tarnay
Holland Taylor
May Vaughan Totten
Diane Sherer Tucker
Dorothy Henken Turner
Elizabeth Baum Williams
Karen Jackel Wunsch
Barbara Jacobson Zimmerman
Diane Litman Zolten

1965

Isabella Holden Bates
Elizabeth Underwood Bertrand
Deborah Rubin Bluestein
Mary Okie Brown
Marjorie LaRowe Carter
Jan Tupper Cogley
Susan Hadary Cohen
Susan Crile
Claire Thoron Crosier
Margo Baumgarten Davis
Suzanne Stanton Freedman
Polly Drinkwater Gordon
Sophia Healy
Hope Norris Hendrickson
Martha Gold Hollins
Inez Ingle
Elizabeth Hallowell Judson
Stephanie Levanda Lipsky
Nancy Marshall
Melissa Saltman Meyer
Roberta Ross Moore
Inez Ingle Oberteuffer
Marjorie Perloff
Joan Kassman Price
Tonia Noell Roberts
Lynne Tishman Speyer
Susan St. John-Rheault
Maria Taranto
Alice Ruby Travis
Geraldine Rapf Van Dusen
Janet Warner
Dale Kostka Zuehlke

1966

Anne Waldman Bye
Valerie Crane
Elizabeth Tigay Cutler
Lisa Taylor Emerson
Sally Brenner Hammerman
Maryann Sanford Johnson
Margaret Kallman
Sheridan Comay
Olivia Koppell
Nancy Lloyd
Susan Loesser
Eileen Thaler Lordahl
Susan Thompson Massey
Carey Maynard-Moody
Abigail Mellen
Adrienne Franklin Parker

Susanne Snyder Rappaport
Shelley Abrahamson Richtmyer
Jane Robinson-Tabony
Glynn Rudich
Linda Maue Salwen
Dorette Kagin Sarachik
Dinah Ruth Schley
Loren Siegel
Barbara Matthews Spar
Constance Wallace

1967

Leslie Gieseke Bose
Sally Levin Brotman
Mary Lewis Costantino
Danielle Demers
Marilyn Sibley Fries
Deborah Clements Gessner
Tracy Harris
Shelley Herman
Constance Kheel
Carol Kinne
Michele Schurigin Lachman
Sheila Kiley Largay
Karen Bodkin Levin
Marcia Miller
Elizabeth Clark Nigro
Barbara Gioseffi Richman
Barbara Davenport Rosof
Kathleen Haynes Shorr
Elizabeth Bradford Singh
Robin Childs Stafford
Laurie Kohn Steele
Susan Mauss Tunick
Beebo Rantoul Turman
Geraldine Rapf Van Dusen
Londa Weisman
Lois Lichtenstein Wilkins

1968

Sharon Zync Alper
Barbara Lazear Ascher
Susan Evers Barron
Ann Sheedy Bradburd
Deborah Brown
Patricia Burrows
Barbara Kaufman Butler
Tina Calabro
Elizabeth Enlund
Alana Martin Frumkes
Harriet Bing Gavin
Judith Gerson
Peggy Kohn Glass
Rhoda Holtzman Halperin
Lydia Allen Kitfield
Leslie Sliker LaRocca
Carol Levin
Barbara Manners
Karen Manulis
Ann Christoffers Menuhin
Melody Sternoff Meyers
Phoebe Pettingell
Elizabeth Reveley
Cecilia Guio Searle
Allison Simmons
Gale Thompson Synnott
Marie McKenney Tavernini
Deborah Thompson
Wade Ballinger Torrance
Barbara Fisher Williamson
Jane Elkington Wohl

1969

Kathleen Fisk Ames
Daiva Balkus
Caroline Cochran Boynton
Laurie Eliscu Calahan
Alice Purnell Cannon
Virginia Creighton
Mary Crowe
Elizabeth Niebling Dawson
Doreen Seidler Feller
Kathryn Girard
Barbara Rudnick Glass
Christine Graham
Elizabeth Johnson Grieder
katharine Holabird Haggiag
Daryl Hartshorne
Gwynneth Howell
Rachel Kahn-Fogel
Jane Kaufman
Brenda Kydd
Susan Paris Lewis
Ellen McCulloch-Lovell
Robin Newhouse
Kathleen Norris
Margaret Parker
Diane Elzey Pinover

Jane Platt
Beverly Freemountain Red
Pauline Adoue Scanlon
Deborah Shapiro
Marsha Flum Taylor
Shelley White

1970

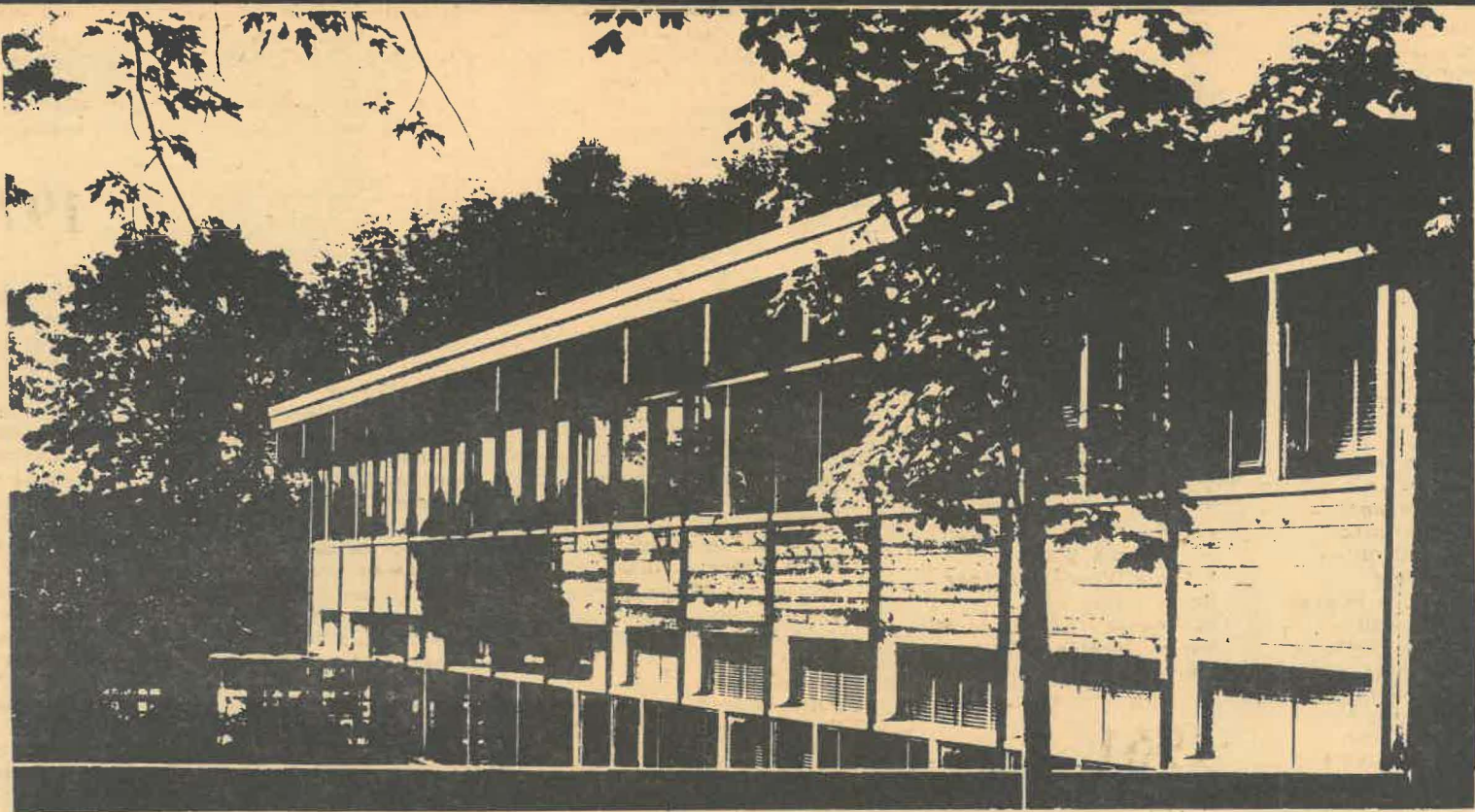
Naomi Bennett
Patricia Prandini Buckler
Victoria English
Louisa Putnam Finnegan
Patricia Mallon Frank
Ellen Lanier Frerichs
Jill Goodman
Pamela Granbery
Lavinia Hall
Marjorie Hirst Hawley
Nancy Hobbs
Michael Kalinowski
Vanessa Beer Korn
Ramie Limber
Rebecca Mitchell
Sally Dodge Mole
Lucy Bergstrom Nyberg
Sharon Parnes
Emily Israel Raphael
Myretta Robens
Elizabeth Sklar
Gretchen Sloate
Kathleen Smith
Marian Lee Smothers
Cathy Jehle Stryker
Zai Zatoon

1971

Barbara Abercrombie
Ruth Arnold
Kathryn Bernson
Deborah Borda
Irene Borger
Jane Carlstrom
John Cauman
Lane De Moll
Inge-Lise Eckmann
Constance Frontis
Michele Geller
Ann Goldstein
Kathy Halbreich
Lee Jamison Larson
Christine Lawton
Fred Mathews
Susan Hales Mauger
Susan Miller
Julie Noble
Jill Nooney
Ann Rose Podlipny
Ann Price
Denise Provost
Jo Ann Rothschild
Karen Singmaster Rowland
Victoria Woolner Samuels
Edan Schwarcz
Sarah Stanbury Smith
Martha Harvi Soehring
Christiane Stahl
Tina Staller
Anna Lalande Staples
Lorraine Staton
Anne Sterling
Sarah Tenney
Stephen Till
Dorothy Munger Torda
Martha Vonblon
Susan Wolbarst

1972

David Appel
Steven Ashe
Elizabeth Ayer
Joan Balter
Mary Barringer
James Bloom
Candace Byers
Barbara Chvany
Caroline Darby
Randall Denker
Diane Dickstein
Joan Emerson
Marilyn Frank
Susanna Bluestone Harris
Andrea Hoffman
Caleen Sinnette Jennings
Harvee Briggs Johnson
Gloria Bussel Koster
Francesca Lyman
Carole Jameson Mann



Tamsen Merrill
Victoria Monks
Marguerite Decker Moussaui
Erik Nielsen
Karen Oram
Sharon Ott
Caren Pert Pearson
Alexandra Reed
Charlotte Albright Renner
Virginia Newton Rice
Jeannie Day Roggio
Gail Rothman
Priscilla Rowe
Karen Sorg Schlenker
Ellen Schulman
Pamela Shaw
Martha Siegel
Pamela Skewes-Cox
Melissa Stewart
Kimball Wheeler Suits
Priscilla Hayes Taylor
Sharon Turley
Elissa Weitz

1973

Lawrence Atlas
Peter Barnet
Ellen Bernstein
Alexis Brown
Michael Bushnell
Nancy Hill Butman
Thomas Cartelli
Martha Aladjem Climo
Victoria Conn
Elizabeth Craft
Frances Crozier
Amelia DeNeergaard
Mary Davis Dewart
Jennie Brian Duke
Joanne Gallo
Elise Weinrich Geary
Susan Dangel Geisner
Twig George
Ellen Aboya Gilligan
Robyn Goldman
Thomas Guralnick
Martha Hadley
David Haselkorn
Baird Hersey
Alexandra Hughes
Henrietta Buschman Jordan
Evelyn Kalish
Clayton Keller
Allen Kennedy
Susan Sheckler Leff
Leslie Lowe
Elizabeth Macaulay
Deborah Mason
Edward Mooney
Ilka Paddock Morse
Diana Murphy
Barbara Pullman
Peta Raabe
Phyllis Reisberg
Richard Rotman
Cynthia Saltzman
Lisa Schaus
Karin Schwarzer

Henry Siegel
Laurel Sprigg
Robert Stark
Doris Ginsberg Traub
Janis Traven

1974

Doris Andrews
Lori Barnet
Leslie Bender
Peter Bergstrom
Nina Butts
Susan Cantrick
Mary Caspari
Carrie Crompton
Douglas Cumming
Cyr VanGorder Daniel
Thomas Ewing
Gillian Foo
Deborah Gluckman
Peter Golub
Stephenie Hollyman
Gay Hubert Kimelman
Evan Konecky
Alan Kornberg
Charles Lyon
Charlotte Melin
Rachel Michaud
Leslie Murphy-Chutorian
Carl Navarre
Leslie Newell
Hannah Gregory Pemberton
Susan Putterman
Joseph Rothstein
Daphne Smith
Susan Still
Rona Wilensky
Roy Wiseman
Elizabeth Wyman

1975

Thomas Bonnett
Sheldon Brown
Francie Camper
Blair Cook
Christina Dodds Ega
Judy Fialkow
David Garelick
Faye Ginsburg
Polita Cohen Gordon
Anne Henry
Daniel Kumin
Douglas Ludwig
Ralph Mack
Martha Manno
Mitch Markowitz
Megan Marshall
Pamela Morgan
Cynthia Hicks Niles
Daniel Pack
Lisa Heiserman Perkins
Jeremy Peterson
Christina Rago
Susan Roehrich

Susan Feldman Rotman
Nina Shuman
Andrea Silverman
Ann Spanel

1976

Andrew Bartle
Alison Booth
Carolyn Brooks
Janet Brown
Charles Collins
Linda Davidson
Tana Pessio Estridge
Zachary Feuer
Joan Glass
Jody Gross
Sheila Kerrigan
Daniel Levitan
Margaret Seider Levy
Lisa Lillard-Caldwell
Shawn Mackenzie
Janet Moody
Charles Morgan
Mary Musham
Jane Nisselson
John Perkins
Margery Perlmutter
Amelia Rogers
Amelia Sawelson
Claudia Shwide
Stephen Smith
Sandra Sorlien
Sarah Wainwright
David Werden

1977

Karen DeRosa Boardman
Leslie Bernstein Boguch
Steven Brettler
Allyn Bridgman
Diana Moran Chabrier
George Coyne
Ronald Dabney
Michael Falk
Janice Geller
Jane Gil
Maureen Hoy
Constance Huntington
Jacqueline Kennedy
Michael Kraft
Susan McGrath
Carolyn Corky Merkel
Carol Rowan
Tiare Stack
Karen Stark
Pindie Stephen
Nicholas Stephens
Paul Underwood
Esme Usdan
Mary Ellen Watkin
Jill Wisoff

1978

Sally Alden-Tilson
Claude Brachfeld
John Diebboll
Robert Dobkin
Sharon Elliott Fuller
Jan Hadwen
Scott Martin Hamner
Jannika Hurwitt
Lawrence Jacobs
Laura Kiley
Lillian Koponen
Anne Welden Mackin
Paul Marsh
Jill Moser
Michael Nathan
Margaret Pratt
Lisa Scheer
Karen Solstad
Fernanda Maria Torras
Melissa Walz
Leora Zeitlin

1979

Perry Adleman
Cate Noyes Boddington
Eileen Bradley
Daniel James Cameron
Margit Erdman
Gary Freeman
Jennifer Gray
Howard Gross
Cynthia Haase
John Holland
Marian Johnson
Mark Lyon
Laurie Moss
Peter Schuerch
I Anonymous Gift

1980

Catherine Alexander
Jonah Bernstein
Margaret Cottam
Judith Desaritz
Pamela Dickson
Frances Edwards
Ashley Eichrodt
Kevin Farley
Deborah Franks
Margaret Friedl
Slade Hicks
Frances Kafka
Jamie Knapp
Valery Levine

Robert Macht
Maureen Matthews
Nanci McCarter-Opel
Jeanne O'Donnell
Diane Peepas
Andrea Poole
Daniel Porcher
Anita Stephen
Mary Ellen Stringos
David Trout
Lisa Wu

1981

Arlene Adler
Babette Allina
Leslie Berge
Alexander Campbell
Sue Coe
Susanna Dent
Donzia Franklin
Linda Gerson
Patrick Herold
Edward Hines
Erin Hoover
Constance Humphrey
Teoman Imamoglu
Donna Jordan
Sarah Kahn
Jennifer Keefe
David Klugman
Mara Koltonow
Robert Lavin
Douglas LeBrun
Jocelyn Levine
Timothy Littlefield
Ken Maher
Jill Martin
Diana Mason
Lucy Merrill
Deirdre Reckseit
Caro Richardson
Christopher Rosen
Janine Samuels
Anne Schwarz
Peter Shaida
Laura Shelton
Peter Susser
Eli Sutton
Gwynne Thomas
Natasha Thomsen
Tammy Treharne
Alexander Vargo
Leslie Weber

1982

Trevor Anonsen

1983

Vassar Byrd

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Mr. & Mrs. Marvin J. Abrams	Mr. F. Miles Day	Dr. James M. Howell	Mrs. Beverly McMullen	Mr. & Mrs. Madison A. Self
Mr. & Mrs. Irving Adler	Mr. & Mrs. Talbot Dewey	Mr. & Mrs. Lawrence Hughes	Dr. & Mrs. John R. Melin	Mr. & Mrs. Samuel Sepinuck
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Dr. & Mrs. Randolph Aurell	Mr. & Mrs. David V. Erdman	Mrs. Virginia Kahn	Mrs. Norman N. Newhouse	Mr. & Mrs. Leo Sontag
Mr. & Mrs. Donald Austin		Mr. & Mrs. Takaski Kako	Mr. & Mrs. Harold Nisselson	Dr. & Mrs. Ralph B. Spence
Mr. John L. Ayer	Mrs. Edith S. Fahnestock	Mr. and Mrs. Lewis M. Kanner	Mrs. Joanne Baird Niver	Mrs. Diane C. Stallworth
Mr. & Mrs. John D. Baker	Mr. & Mrs. Myron S. Falk, Jr.	Mr. & Mrs. S. Lee Kanner	Mr. & Mrs. Ralph J. Noble	Mr. & Mrs. John J. Stephens
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Mrs. Sara R. Baron	Mr. & Mrs. Martin Feuer	Mr. and Mrs. Thomas Keefe	Mr. & Mrs. Gilbert R. Parker	Mrs. B. J. M. Stubbins
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Ms. Sydelle M. Baskind	Mr. & Mrs. Raymond French	Mr. Jack Klugman	Dr. & Mrs. Edwin Paxson	Mr. & Mrs. Truman M. Talley
Mrs. Sima A. Bayless	Mr. & Mrs. Marvin A. Frenkel	Mr. & Mrs. Victor H. Knoop	Mr. Earl Kenneth Peckham	Mrs. Colston Taylor
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Mr. & Mrs. Howard L. Beer	Mrs. Anne S. Frey	Dr. & Mrs. Joseph Korn	Mr. & Mrs. Werner P. B. Plaut	Mrs. Dorothy M. Templeton
Mrs. Edward A. Behr	Dr. & Mrs. Marvin Frieder	Dr. & Mrs. Alvin Krevsky	Mr. & Mrs. William R. Poole	Mrs. John W. G. Tenney
Mrs. Courtney M. Benoist	Mr. & Mrs. George L. Friedl	Mr. & Mrs. Russell M. Krob	Dr. Michael S. Porder	Mrs. & Mrs. Seymour Tessler
Mrs. Connie L. Berger	Mrs. Elaine M. Froot	Mr. & Mrs. Franklin H. LaRowe	Mr. & Mrs. David F. Putnam	Mrs. Jean N. Tice
Mr. & Mrs. Arnold Berleant	Mr. & Mrs. Richard Gangel	Mr. & Mrs. Joseph R. Lasser	Mr. and Mrs. Noel Quinn	Mr. & Mrs. George Toumanoff
Mr. & Mrs. Christian Bertelsen	Mr. & Mrs. Alfred G. Gerosa	Mr. & Mrs. Robert Lazear	Mrs. Rachel M. Rabinowitz	Mr. & Mrs. Newton I. Townsend
Mr. & Mrs. Nicholas J. Bertha	Mr. & Mrs. Benson E. Ginsburg	Mr. & Mrs. Herbert Leader	Mr. & Mrs. Talbot Rantoul	Mr. & Mrs. Dan Tucker
Mr. & Mrs. Guy Blase	Mr. & Mrs. Gerald A. Gladstein	Mr. John E. Lee	Mr. & Mrs. Bernard Rappaport	Mr. Stuart Uram
Dr. Seymour S. Bluestone	Mrs. Vincent Glinsky	Mr. & Mrs. Joseph Lein	Mr. & Mrs. Joseph Rattner	Mr. & Mrs. Joseph Ushkow
Mr. & Mrs. Mike Bluttal	Mr. & Mrs. Arthur S. Goldman	Mrs. Dorothy J. LeMessurier	Dr. & Mrs. George J. Ravit	Dr. & Mrs. John C. Vance
Mrs. Lillian Brickman	Mrs. Esther Goldsmith	Mr. & Mrs. Harris Levin	Mrs. Allan Robbins	Mr. & Mrs. Martin Victor
Mr. & Mrs. William D. Broadley	Mr. & Mrs. Bernard Gordon	Mrs. George A. Levine	Mr. & Mrs. D. Walter Robbins	Dr. & Mrs. Leo Vroman
Mr. & Mrs. Russell Brown	Mr. & Mrs. Leo Gottlieb	Mr. & Mrs. Robert Levitt	Mrs. Elizabeth E. Rogers	Dr. & Mrs. William E. Waterman
Mr. & Mrs. Frederick H.	Mr. & Mrs. Richard Gray		Mr. & Mrs. James G. Rogers	Mrs. Virginia G. Watkin
Mr. Harry J. Burley Burkhardt	Mrs. Eleanor A. Green	Mr. & Mrs. Roy Lichtenstein	Mrs. Henry A. Rosenberg	Mr. Leonard R. Weisberg
Mrs. Margaret S. Buzzelli	Mr. & Mrs. Raymond F. Gregory	Dr. & Mrs. Herbert A. Lieberman	Mr. & Mrs. Alvin Rosenfeld	Mr. & Mrs. David Weiss
Mr. Thomas P. Cartelli	Mr. & Mrs. Maitland L. Griggs	Mr. & Mrs. Robert D. Lillien	Mr. & Mrs. Morris Rotman	Mrs. Maria N. Wiesendanger
Mr. & Mrs. Hans G. Caspari	Dr. & Mrs. Leo Gross	Mrs. Clarence Loeb	Mr. & Mrs. Peter M. Rowe	Mr. Francis E. Wigle
Mr. Henry T. Chandler	Mr. & Mrs. Morris Gross	Mrs. Pauline Long	Mrs. Edith K. Rubinstein	Mr. J. Humphrey Wilkinson
Mr. & Mrs. Walter J. Charow	Mrs. Virginia C. Gyllenhaal	Mr. & Mrs. Arlen G. Loselle	Mr. & Mrs. Katsu Sakai	Mrs. David H. Wilson
Mr. & Mrs. Rosser Clark	Dr. & Mrs. Maurice Haddad	Mr. & Mrs. Herbert Ludwig	Dr. & Mrs. Robert L. Scheer	Mr. & Mrs. Otis P. Wilson
Mr. & Mrs. Robert Clements	Reverend and Mrs. Lyle G. Hall	Mr. & Mrs. Philip Macht	Dr. Morton A. Schiffer	Mr. William H. Woolverton, Jr.
Mr. & Mrs. T. Allen Combs	Mrs. Dorothea S. Hanna	Mrs. Anne Maer	Dr. & Mrs. Walter A. Schloss	Mrs. Minna H. Yaffe
Mrs. Anne R. Conner	Mr. & Mrs. John C. Harkness	Mr. Luke Magnaldi	Mr. Michael Schlossberg	Dr. & Mrs. Elton Yasuna
Mr. & Mrs. Herbert Cooper	Mr. Herbert Harris	Mr. & Mrs. Max Mann	Mr. & Mrs. Morton Schwarcz	Mr. David H. Yerkes
Mr. & Mrs. Martin P. Cornelius,	Mr. & Mrs. Joseph Haydock	Mr. & Mrs. Paul E. Marsh	Mrs. Caroline M. Schwartz	Mrs. Sara Dunning Zenge
Mr. and Mrs. John Cowles Jr.	Mr. & Mrs. Robert R. Hellmann	Mr. & Mrs. Hayden Mason	Mrs. Geraldine C. Schwartz	Mr. Robert J. Zoernig
Ms. Constance Crawford	Mr. & Mrs. Joseph R. Hock	Dr. & Mrs. Irving H. Mauss	Mrs. Samuel Schwartz	Mr. & Mrs. Herbert Zucker

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(Elizabeth Hubbard '43)	Mr. and Mrs. Edward H. Harte	Mrs. John W. Nields	Mrs. Wilson F. Smith
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Matching Gifts comparison report

1980-81	\$46,031.00	126
1979-80	43,231.00	114
1978-79	17,131.67	77
1977-78	10,430.00	69
1976-77	11,130.00	69

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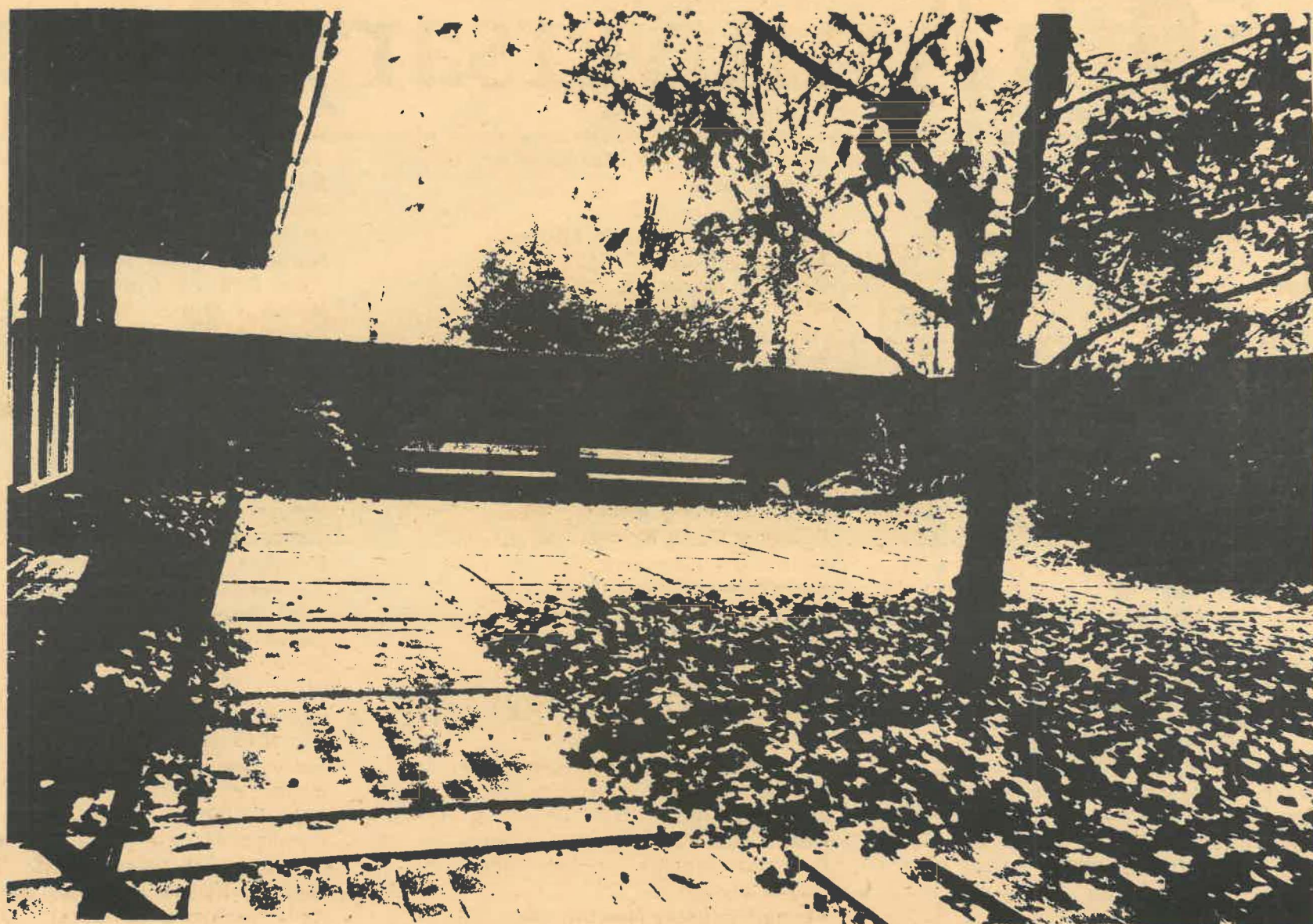
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 Peta Raabe '73
 Julia Randall '45
 Phoebe Arnold Rankin '41
 Emily Israel Raphael '70

Carol Raskind '77
 Barbara Haas Rawson '40
 Signa Lynch Read '79
 Beverly Freemountain Red '69
 Natalie Bowes Rees '47
 Audrey Rosenthal Reichblum '56
 Vicki Behrstock Reynolds '57
 Nanette Offray Rich '52
 Jane Crowell Rieffel '45
 Merle Riskind '59
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 Peggy Adler Robohm '63
 Ximena de Angulo Roelli '40
 Felicia Warburg Rogan '49
 Amelia Rogers '76
 Barbara Goldberg Rohdie '63
 Ashley Roland '75
 Margaret Suter Rood '36
 Barbara Bacon Rosenberg '43
 Rhoda Turteltaub Rosenthal '52
 Barbara Davenport Rosof '67
 Ann Meyer Rothschild '37
 Janet Rouse '49
 Carolyn Crossett Rowland '37
 Nancy Kluge Rumery '46
 Victoria Russo '79
 Cynthia Saltzman '73
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 Barbara Sapinsley '39
 Naomi Siegler Savage '48
 Carolyn Mackie Savage '46
 Brooke Goffstein Schaaf '62
 Michele Kashe Schaye '57
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 Gail Greig Schlegel '50
 Dinah Ruth Schley '66
 Mary Shaw Schlivek '37
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 Suzi Brandt Scott '64
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 Georgean Maxfield Sessions '51
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 Ruth Thomson Shapiro '46
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 Barbara Howes Smith '37
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 Marcia Gross Starr '54
 Nina Howell Starr '42

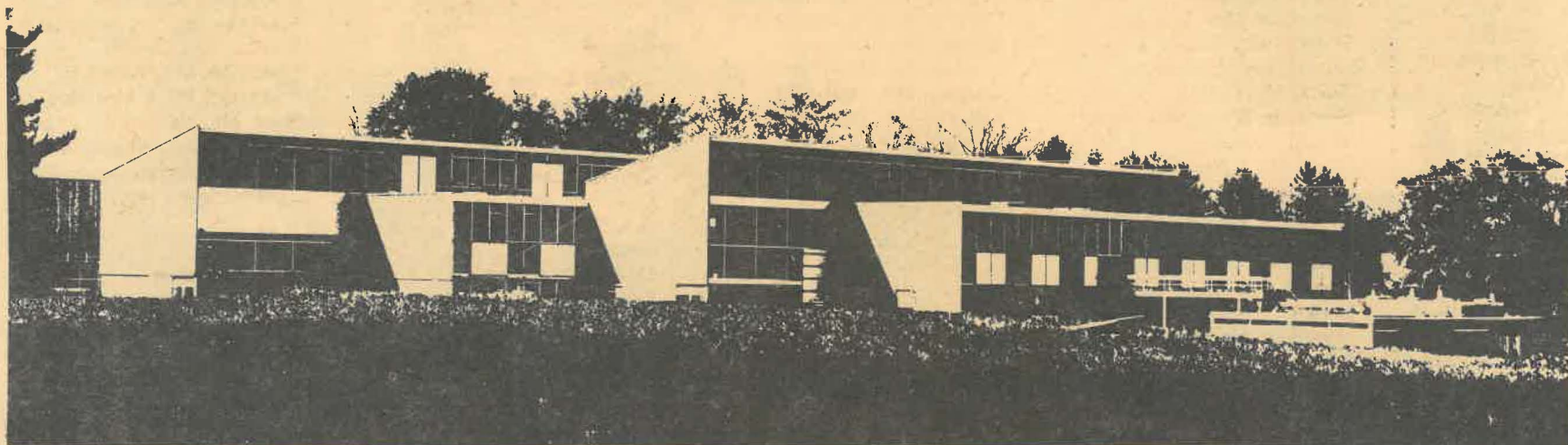


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50th Anniversary Report



'The Fiftieth was a beginning . . .'

In reflecting on the strong alumni participation in Bennington's three-year Fiftieth Anniversary Celebration, President Joseph S. Murphy observed that "the growing personal commitment of individuals" remains the College's greatest strength as it faces the future.

"We are pleased that our capital campaign received more than \$4.4 million in gifts and pledges," said Murphy. "The Fiftieth Anniversary Celebration period has shown that alumni and other friends in education, the arts, and foundations, are determined to help sustain our tradition of educational excellence."

During the three-year celebration, which ended June 30, 1981, alumni from three College eras (the Pioneers of the classes 1936-43; the Builders of 1944-59; and the Movers and Shakers of 1960-76) revisited the campus for weekend-long reunions, including dinners, panel discussions, attendance at classes and other events.

The president noted that much of the Celebration's success was due to the efforts of the national chairman for the Fiftieth, Katherine Evarts Merck '46, Virginia Todahl Davis '40, Hudas Schwartz Liff '47 and Joel Wells Schreck '54, along with national staff coordinator Rebecca B. Stickney '43.

Ms. Stickney, who as secretary of the Board of Trustees is managing the Presidential Search Committee, described some of the impact of the campaign: "The Fiftieth Celebration renewed our confidence in ourselves, our own organization, and our ability to raise the amounts of capital which Bennington will need to thrive during the rest of the 20th century."

"The Fiftieth effort was a beginning, a thrust into the second fifty years of Bennington," she said. "We are now committed to an ongoing effort that has already brought about the rebirth of the Alumni Association, a fine new organization of class agents, and a professional development office and operation."

Continued Murphy, "Throughout the many informal and formal meetings of these years, I sensed

a renewed pride in the College, a growing understanding of our financial situation, and a genuine desire on the part of many for an increased involvement with the College through an enhanced program of alumni activities."

From this understanding of need and potential, fund-raising at Bennington has evolved into a much broader and long-range plan for financial development. Fundamental to this plan is that fund-raising is meant to nurture and not change the College. As stated by President Murphy, "In its fifty years, Bennington has earned a very special place and high regard in American higher education. If ever there is to be change in the College's basic character and pedagogy, it should not occur simply be-

cause we need more money. The facts are, however, that Bennington is no different from any other college in its needs to pay the bills, and this is becoming an increasingly difficult task."



FIFTIETH ANNIVERSARY CELEBRATION & FUND

Responding to this perspective, the Board of

Trustees has adopted a plan which calls for the immediate development of significant giving to bring financial stability to the College while simultaneously entering into a program to solicit major gifts to establish a permanent endowment commensurate with the College's needs and reputation. Among the features of this plan are goals to increase annual giving by 15 percent a year; develop an endowment of no less than \$17 million by 1990; and provide facilities and improvements when such are clearly needed.

In remarking about the College's fund-raising plans, Chairman of the Board Susan Paris Borden '69 pointed out that "The Fiftieth was more than a celebration of the passing of time. It is a point at which the college is entering into a new maturity. We are convinced that an important part of this maturity will be the alumni's willingness and capability to support us in the financial goals we have set for Bennington College."

Donald G. Myers, Director of Development since May, outlined more about the immediate past and present:

"The Fiftieth effort enabled us to research and identify those families and friends associated with Bennington who have the resources and philanthropic instincts necessary to reach our goals." Concluded President Murphy, "There is no question that enthusiasm is contagious, and it demonstrates to friends everywhere our own continuing commitment to the Bennington idea. The challenge now, and I believe we can meet it, is to build on these years of renewed spirit and pride in ways that will benefit all those — students, faculty, alumni and others — who care so deeply about the College."

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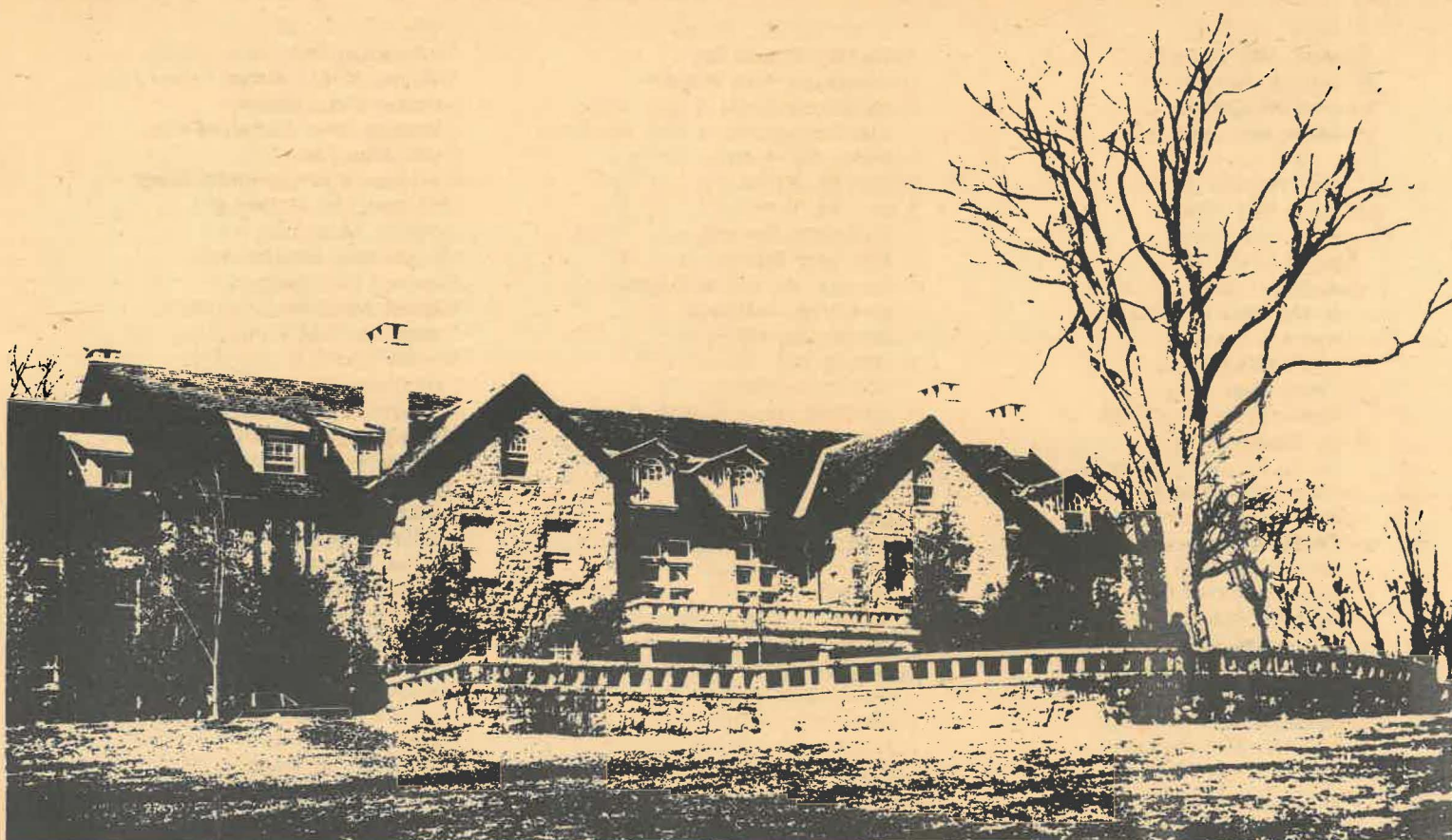
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 Robert D. Leigh era (and all that went before), titled
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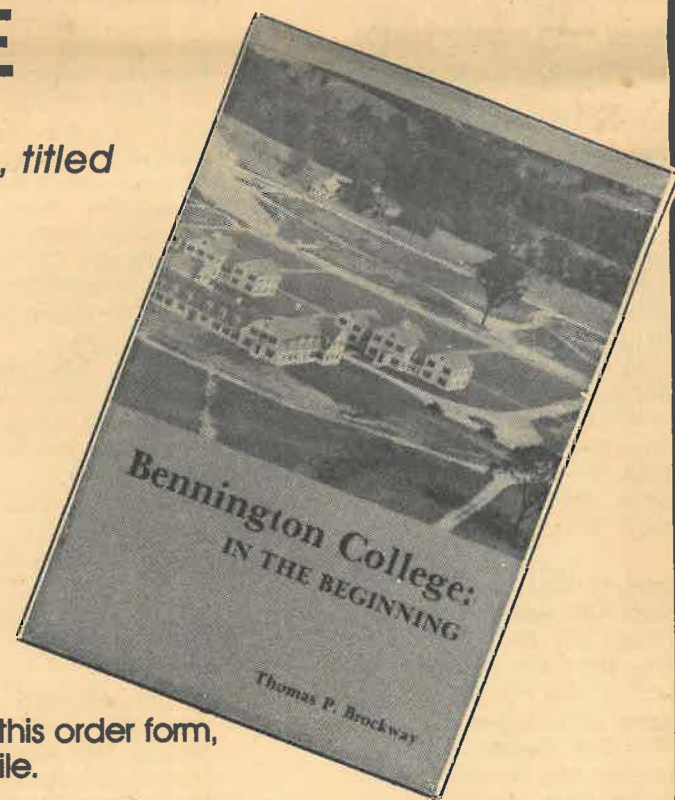
Excerpt

Settled in New York in the fall of 1928, Leigh was able for the first time to devote himself continuously to the propagation of Bennington College. As before his appointment, fund raising remained a constant but unproductive preoccupation. In hiring the John Price Jones Corporation to run a campaign, the trustees had hoped that this would solve all their financial worries. While still at Williams, Leigh said the hope was naive and argued for another approach. The idea of Bennington College, he said, appealed strongly to educators and the discriminating public, while people in general accepted the existing educational situation with complacency. The trustees should therefore appeal directly to a few persons of enlightenment and means, and for this John Price Jones was not required. The trustees agreed and in June paid off the public relations firm (the amount, \$23,602.64), leaving a balance on hand of \$1,009.33.

Following Leigh's line of thought, Mrs. McCullough and other trustees compiled lists of persons of discernment and wealth; and in due course Booth and some of his party were on the committee. Mrs. Swan, chairman, Mrs. McCullough and Kilpatrick were the active members. Kilpatrick had no hesitation in exercising a veto power as when he wrote opposite the name of President Aydelotte of Swarthmore, a man Booth admired, "An undoubtedly good man if we wish to repeat at Bennington what he has already been doing. I don't think so."

Still there was no consensus on what sort of a college the Kilpatrick philosophy would produce, the funds so far pledged were totally inadequate, and the country's worst depression was soon to break.

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