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Quadri1le

For Alumni & Friends of Bennington College



Computers at Bennington

Bennington has met the computer challenge — how would Robert D. Leigh and William H. Kilpatrick have done it? — head-on by installing state-of-the-art supermicrocomputers in the Dickinson Science Building. Above: students at a bank of computers in the new computer room; at left: a robot named Hero shows how he picks up a plastic cup; below: faculty computer sparkplug Dennis Aebersold. See an article on Page 8.



Vice President for Development named, as well as new director of Admissions

William H. White III, who has been an admissions executive at the Stanford University Graduate School of Business, Johns Hopkins University and Georgetown University, was appointed Admissions Director of Bennington in August by President Michael Hooker, succeeding John Nissen, who held that post since 1977.

White said that his two major goals are to develop relationships with secondary schools in certain "targeted" areas and to create a strong network of alumni who can interview applicants and spread the word about Bennington.

A native of Princeton, New Jersey, White earned a bachelor's degree in speech at Emerson College in Boston, with a major in business and industrial communications. He then became assistant director of admissions at Emerson.

For three years he was assistant director of admissions at Georgetown, where he worked with what he describes as a sophisticated and extensive network of alumni interviewers in all parts of the country.

For most of the last year at the Stanford Graduate School of Business, White said he was accustomed to dealing with "fierce competition for admissions" and the highest "yield ratio" of any graduate business school in the country. There were 5,000 applicants to fill an entering class of 318, he said.

White told the opening faculty meeting this fall that his goal is to increase Bennington's applicant pool to 700 by next year, compared with a figure of 510 now. Of that number there were 336 offers of admission and an entering class of 170, or a 51 percent yield rate. The figure of 510 was about 9 percent below the previous year.

But in spite of the smaller number of applicants, White continued, the Admissions Committee was actually able to be more selective, and that translates into better quality students.

Other statistics for the Fall Term at Bennington include the fact that there were 281 requests (or 55 percent) seeking financial aid. Of the 170 new students, 100 will be receiving financial aid, White said.

Applications for the Master of Fine Arts were up this year, with 31. Of those, 8 were offered admission and 6 enrolled. In the Post-Baccalaureate Pre-Medical Studies program, 13 applied, 5 were offered admission and 4 enrolled.

Bennington's male-female ratio is gradually approaching the 50-50 level, though it still has a way to go. This fall's entering class is 40 percent male, 60 percent female, White reported. In recent years it has hovered around a 2 to 1 ratio, a holdover from the era, now nearly 15 years ago and more, when Bennington was an all-female institution.

The College's enrollment this fall is 618. Of the 170 new students there were 30 transfers. Though the freshman class is smaller than usual, there were more transfers than usual and more re-entering students than expected. Students returning from the previous year numbered 448.

White told the faculty of his plans for developing long-term relationships with secondary schools, and said that in his career he has visited some 1,600 of them. It takes about four years usually, he said, to achieve results with schools. He said the Admissions Office was planning 32 person-weeks of travel this fall.

He also told of plans to develop an alumni handbook in support of the alumni network he wants to build up.

White announced the appointment of Deborah Thomas Corbin '70, who recently earned a Ph.D. in education at the University of Washington, as assistant director of admissions. □



Theodore W. Milek

William H. White III

Theodore W. Milek has been named by President Hooker to the new position of Vice President for Development of Bennington College. He succeeds Pat Barr '71, who resigned to return to her law practice.

Milek most recently was executive director of the Monongalia General Hospital Foundation in Morgantown, West Virginia, and before that was director of development of St. Francis Hospital and Medical Center in Hartford, Connecticut. For 14 years he was associated with the University of Hartford, responsible for a wide range of fund-raising activities culminating in the position of associate director of development.

Describing himself as "a journeyman fund-raiser," Milek has been active in civic and professional activities and holds certification from the National Society of Fund Raising Executives.

He holds a bachelor's degree from the University of Hartford in behavioral sciences. He is scheduled to begin his duties at Bennington in mid-October.

Said President Hooker of the appointment: "Increasing the philanthropic leadership of the Bennington family will be crucial to maintaining the quality of the educational program in years to come. I am enormously pleased with the appointment of Ted Milek, and I look forward to his leadership of our fund-raising efforts." □

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Editor: Tyler Resch, Director of Publications. Contributors to this issue: Steven Albahari '82, Thomas P. Brockway, Florence Burggraf, Lois S. Chazen '56, Nicholas Delbanco, Kim Kafka '80, Marny Krause, Carol Morrison, Toni Petersen, James Vanderpol, Jo-Ann Watson.

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'Leaseback' awaits Congressional action

Bennington College is forging ahead to make use of the lease-leaseback concept to refinance its short-term debt, President Michael Hooker told faculty members on their return to the campus in early September. He explained, however, that the lease-leaseback plan is subject to a bill currently before Congress which may adversely affect this effort.

Bill HR 3110 to curb tax shelters which are derived from leaseback arrangements received the approval of the House Ways and Means Committee in early August. This bill would make leaseback less attractive by diminishing tax credits and accelerated depreciation rates. President Hooker's testimony before that panel had urged at least an exemption for higher education from the bill's prohibitions.

Another version of the bill, more favorable to Bennington's proposal, was pending in the Senate. So it is possible that a compromise version could

Calendar of Bennington events

October 26	New York Theatre Benefit: <i>La Cage Aux Folles</i> (Elizabeth Parrish '46 has a major role). Co-chairs are Marianne Byk Schnell '50, Evangeline Hayes '50, Jane Martin Ginsburg '56.
November 1	Los Angeles reception for President Hooker, 5-7 p.m. at home of Mr. and Mrs. James Goldstone (Ruth Liebling '54).
November 2	San Francisco Region annual meeting; luncheon at Mama's Restaurant.
November 4	President Hooker in Denver.
November 10, 11	President Hooker in Chicago.
November 13	Washington, D.C., Phonothon, 4-8 p.m. Chair: Michael Westburg 703 356-7027.
November 15	Bennington-Williams Women's Studies Speaker Series; Susan Gubar will speak on "Feminism and Modernism" at 4 p.m. in Dickinson 148, also on November 14 at 8 p.m. in Griffin Hall, Williams College.
November 16	Boston Phonothon, 5:30-9:30 p.m. Chairs: Jill Underwood Bertrand (617 647-5288) and Sue Fineman (617 576-3174).
December 16	Last day of classes; Fall term ends.
January 3, 1984	Start of Non-Resident Term.
March 8	Classes begin; Spring term begins.
April 25-30	Spring Long Weekend.
June 16	Commencement.

Alumni position offered

Bennington's Development Office is seeking resumes from alumni who have had experience in the design and implementation of programs for special events. Marny Krause, Director of Alumni Relations, will be assuming additional development responsibilities and seeks an individual to work with her on programs including reunion, parents' activities, special exhibits, and regional alumni events.

Special events will be developed in close coordination with annual support programs.

Interested candidates should send a cover letter and resume by November 15 to: Theodore Milek, Vice President for Development, Bennington College, Bennington, Vermont 05201.

emerge from a conference committee.

Still another scenario was the possibility that either the House or Senate version could be attached to a money bill that would be vetoed by President Reagan. "That would put us back to square one," Hooker told the faculty.

It was also possible that the House bill's restriction, if it applies to arrangements completed after May 23, 1983, could exempt Bennington, because the College Board of Trustees formally authorized President Hooker to proceed with the lease-leaseback proposal at its April meeting.

But even if Bennington is not exempted, Hooker told faculty members in September, the College might still be able to carry through on the leaseback by simply using campus assets, valued by an appraisal at \$8 million, to refinance short-term debt. □

Seventh Writing Workshops: progress and retrospect

By Nicholas Delbanco

The seventh annual Bennington Writing Workshops took place this past July. What follows is both a progress report and a kind of retrospect; it was, I think, the common consensus that this season proved the most successful thus far. Once again we focused on three areas: fiction, journalism and poetry. Once again we had participants from all over the country — and a few who arrived from abroad. They range in age from 18 to 80; some were relative beginners; others had published books. Seven years ago we began with a class of 30; enrollment has since quadrupled. And there is a willingness to experiment that augurs well; a poet with two volumes to her credit enrolled in the prose fiction seminar; a much-published author of children's books enrolled in the new poetry section, etc. The faculty, too, are competent in and committed to more than one genre. (Dave Smith has recently published a novel and Richard Elman a book of poems; Susan Shreve's last publication was a children's book, Blanche Boyd's a collection of essays ...) So these are purposively blurred distinctions, and we meet together often.

There are three forms of "meeting" — the individual tutorial, the thrice-weekly seminar in which a dozen participants gather to criticize work, and the public presentation. This last is of course the most visible aspect of the workshops, and the one which draws media attention; when Jim Lehrer or Susan Stamberg (of the *McNeill-Lehrer Report* and *All Things Considered* respectively) come to town, it's news in and of itself. Over the years we have had 200 such visitors, and their names have done much to establish the workshop's renown. Just to list a selection of "Johns" is to establish extent; these years John Ashbery, John Cheever,

John Gardner, John Hawkes, John Irving, John Leonard and John Updike have been program guests. Several of the most honored names in contemporary letters — a clutch of Pulitzer Prize and N.B.A. winners — came to Vermont in July.

We listened to readings from work-in-progress and held discussions with such writers and poets as John Calvin Batchelor, Madison Smartt Bell, Blanche Boyd, Taylor Branch, Alan Cheuse, Nicholas Delbanco, Stephen Dunn, Richard Eberhart, Ralph Ellison, Richard Elman, John Engels, George Garrett, Francine du Plessix Gray, James Houston, Jim Lehrer, J. Anthony Lukas, Bernard Malamud, Paule Marshall, Craig Nova, Mary Ruefle, Stephen Sandy, Susan Shreve, Louis Simpson, Dave Smith, Lee Smith, Susan Stamberg, Ronald Steel, Leslie Ullman and Al Young.

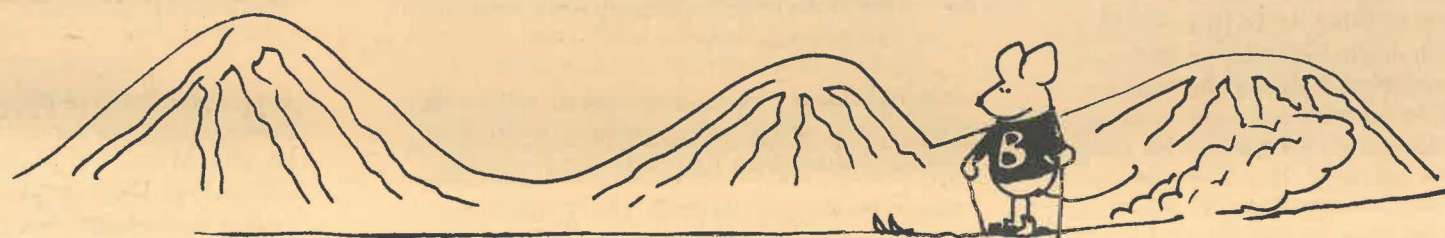
We also held two "publishing weekends" in which the following spoke to students formally and informally: Wynn Cooper, Ian Gonzalez, Maria Guarnaschelli, Karen Heller, Gail Hochman, Glen Horowitz, Joyce Johnson, Helen Kelly, Melanie Kroupa, M.G. Lord, Joan Manley, Allen Peacock, Kathy Sagan, Timothy Seldes, Mona Simpson, Erica Spellman, Lucy Stille, Hallie Gay Walden, Bill Warner, Mel Watkins, Vicky Wilson, Ande Zelman, Leora Zeitlin and Phil Zuckerman. This last group — editors, agents and publishers from big and little offices — offered panel discussions on aspects of the trade. They all deserve our thanks.

The Abelard Foundation gave a substantial grant for scholarships for minority students. And the Vermont Council of the Arts has generously accorded a grant toward the publication of a special issue of *The Bennington Review*, with an emphasis on regionalism — or what makes this "cold region"

hot. A section of the magazine will be devoted to essays on the matter of regional identity, a section to workshop faculty writings, and section to student work. As the editor of this forthcoming issue, I can report my own impression and hope that it prove shared: much valuable writing emerges from these hills.

There were two new "core" faculty members this season, added to deal with the added enrollment; next year, once again, we are planning to expand. We hope, belatedly, to amass a video archive of the readings and classes; we plan to add a "word-processing" seminar for those who wish to acquire familiarity with the technique. Most importantly, we intend to institute the long-discussed M.F.A. in Prose Fiction and Poetry here. It is to be administered under the aegis of the Writing Workshop, with two consecutive summer residencies and a winter series of consultations with adjunct faculty. The focus will be on work produced — a series of poems or short stories, a novel, etc. Its anticipated constituency is similar to that previously enrolled in the workshops — the professional with some experience of publication, limitless ambition and a limited series of contacts or opportunity to work. Its standards will be high. I very much look forward to this new beginning, and to our eighth July. □

*Nicholas Delbanco's most recent book is a collection of short stories, *About My Table*, just published by William Morrow, Co. His story, "At the Prado" won the NEA/Pen Club Syndicated Fiction Award, and this year he received his second NEA Creative Writing Award in Fiction. He directs the Bennington Writing Workshops.*



An invitation to alumni

You are invited to a Bennington Alumni ski get-together ... winter, 1984.
We've cooked up a pretty good plan:

Two days at Bromley-Stratton (Siggy Read)
Two days at Stowe (Nancy Cooke)
Bed and breakfast provided by hostess.
Dutch-treat ski and lunch on the mountain
(advance deposit for dinners at best eateries).

We need your input. Do mark up this page and send it to:
Nancy Cooke (Mrs. J.N.) Siggy Read (Mrs. A.D.)
Route 1, Box 2150 or Box 8
Stowe, Vermont 05672 Peru, Vermont 10152
(802 253-7528) (802 824-6847)

Circle appropriate phrases.

Yes ... I am interested No ... I would rather sit on a beach

I ski: downhill

cross-country

I am: expert intermediate beginner

I live nearby and would like to join you at Stratton ... Stowe

Name _____

I will welcome a place to change after skiing

Address _____

Timing: March 5-9, 1984. Can you break loose to ski then?

City _____

Arrive at Bromley-Stratton Monday night for dinner.

State _____

Tuesday, Wednesday, ski Bromley, Stratton.

Zip _____

Wednesday evening: drive to Stowe.

Thursday, Friday, ski Stowe.

Comments: _____

Nancy Reynolds Cooke '37

Siggy Lynch Read '79



College welcomes new faculty, several returnees

Bennington College this fall announced the arrival of five new faculty members in addition to another five who previously taught at Bennington and are returning to the faculty.

One of them, Mansour Farhang, who comes to the college as a visiting scholar in political science and international relations, is the former ambassador and permanent representative to the United Nations from Iran during the regime of President Bani-Sadr.

Farhang, 48, was forced underground after Bani-Sadr's ouster and escaped from Iran in late August, 1981. After two months in France he returned to the United States and joined the Institute for World Order as a senior fellow. From January, 1982, to June, 1983, he was a visiting fellow at Princeton University's Center of International Studies.

For nearly 20 years, Farhang studied and taught in the U.S. and worked Iranian exile politics before returning to his native land in 1979. He lectured or taught politics at California State University in Sacramento, California State University at Los Angeles, Scripps College, California Polytechnic College and Pitzer College. He is the author of three books: *U.S. Imperialism: From the Spanish-American War to the Iranian Revolution*, South End Press, 1981; *Iranian Revolution and the United States Press*, co-authored with William A. Dorman, to be published by the University of California Press, Berkeley; and *Iran: Revolution & Political Culture*, a manuscript in progress.

He has also written many articles for academic journals and the news media, and during the period of 1977-80 he appeared as a spokesman for the Iranian revolution on numerous national television and radio programs in addition to lecturing at more than 20 universities in the U.S. and Canada.

Another faculty appointment is that of Elizabeth Wright, a pianist who holds a bachelor's degree from the Mannes College of Music and a master's degree from the Juilliard School.

She has also been a member of the faculty of Mannes College, City College of New York, the University of Vermont Summer Music School, the Lincoln Center Student Program and Lincoln Center Artist Teacher program. As a performer she has been a member of several ensembles and chamber player groups and also as a member of orchestras including the American Symphony Orchestra, the Orchestra Da Camera, Radio City Music Hall Orchestra, Dartmouth Festival Orchestra and Berkshire Music Festival Orchestra. She has also taught privately, accompanied soloists in recitals, public master classes and competitions, and has performed in major music festivals including those at Aspen, Lucerne, Marlboro, Berkshire and the Grand Teton Festival.

To teach Spanish, Roberta Ann Quance joins the faculty from a position as assistant professor at Louisiana State University, where she taught courses in conversation and composition, the contemporary Spanish novel and modern Spanish poetry. A graduate of SUNY at Stony Brook, she holds a Ph.D. from Cornell, where she was also a lecturer and teacher. Her thesis was titled *Signs of the Past: Myth, Ritual and the Poetry of Federico Garcia Lorca*.

Quance has written several articles in literary journals and has presented papers at language conferences. She is currently expanding a dissertation on Rosalia de Castro.

David Groupe joins the Bennington faculty as a technical director of the Visual and Performing Arts Center. He holds both bachelor's and master's degrees in drama and technical production from Carnegie-Mellon University. From 1980-82 he was associate production manager and technical director with Merrill Stone Associates, and has similar experience with Off Broadway productions, with the Pittsburgh City Players and in summer stock.



Orientation under the sun

This scene of relaxed sunshine, leaves and late summer ambiance was part of the 1983 fall orientation for the nearly 200 new students and their parents. Speaking at right is President Michael Hooker. Wrote Deborah Harrington later in thanking all concerned for their part in a successful program: "Orientation is a nine-day series of non-stop events, receptions, discussion programs, special meals and help with settling in. No one person is responsible for its success. Rather it is the group effort of house chairpersons and Orientation Committee members, faculty, administrators, food service, maintenance and security staff, library, counseling and secretarial personnel, guest speakers, performers and people such as Dave Beach, Alice Miller Sr. and many others who make it work. My sincerest thanks to each of you."

Among Groupe's interests are hot-air ballooning, photography, skiing, sailing, printing, music, glass blowing, stained glass, ice hockey and electronics.

Neal J. Richmond, one of the first graduates of Bennington's Post-Baccalaureate Pre-Medical and Allied Health Sciences Program, joins the faculty to teach physics and mathematics. He is a graduate of Bennington (1976) and earned a master's degree in physics from the City University of New York.

Richmond has done research in cellular senescence and the relationship to cancer at the Institute for Medical Research in Bennington, and also at the Atomic and Molecular Physics Laboratory at City College in New York.

Returning to the visual arts faculty to teach painting is artist Carol Haerer, who taught at Bennington in 1973, 1975 and 1977, and who directed the Bennington College Summer Painting Workshops from 1977-80. This past August she taught an adult class in painting for the Bennington Community.

She has been a visiting artist at colleges including Bard, Skidmore and Russell Sage, the Rhode Island School of Design and the Skowhegan School of Painting and Sculpture. She has had 15 one-person exhibitions at galleries around the nation and has been represented in dozens of group exhibitions.

A graduate of the University of Nebraska, she holds a master's degree from the University of California at Berkeley, and has been a Fulbright Scholar in Paris and a fellow at both the Yaddo and the MacDowell Colony. She is the wife of Bennington faculty painter Philip Wofford.

Also rejoining the faculty are Patrick Beale to teach architecture, Daniel Michaelson in costume design, Philip Kerr in drama, and Joe McGinniss in creative writing.

McGinniss is the author of *Going to Extremes*, *The Selling of the President* and *Heroes*. He is going on

nationwide tour to promote his newest book, *Fatal Vision*, the saga of former Green Beret Jeffrey MacDonald who was accused of killing his pregnant wife and two small daughters in 1970. McGinniss lived with the former Marine physician during the 1979 trial in a federal district court in Raleigh, N.C., and finally concluded that MacDonald suffered from a pathological narcissism which, influenced by the amphetamines in diet pills he was taking, drove him to kill. MacDonald was convicted of the murders and is now serving three consecutive life terms in a Texas prison. □

profile

Jon Elias '80

King of jingle hill



Jon Elias at his creative keyboard.

By Kim Kafka

It's hard to believe that three years ago, as a senior at Bennington, you were embarrassed to go out with Jon Elias in public. He hassled waitresses, ate with his fingers and "shot moons" at the slightest provocation. His antics were shock tactics, a collective demonstration of senior angst common to any college.

He is different now — assured and professional. If we were in a restaurant now I'm sure he would be using a fork and leaving a big tip.

Sitting in his Levelor-dimmed studio on the lower East Side of Manhattan is similarly a contrast to Livingston, New Jersey, where Jon grew up. Electronic music equipment surrounds us, wall-to-wall and ceiling-to-floor, winking and humming incessantly.

"We probably have the most sophisticated equipment of any of the big music houses in New York or Los Angeles just for the production of the electronic music," Jon says. That would undoubtedly remain true when Elias Associates moves uptown this fall to a new duplex studio which will house full recording and electronic music facilities. Now in its third year of business, the company grossed close to \$1 million this past year and netted approximately 75 percent of its gross.

Elias Associates produces music for commercials, feature film productions, and some cable TV promotions. When the new studios are done, they will also be producing albums and sound tracks for entire films. Watching a demo tape of some of the commercials the firm has produced music for, a sweating beer bottle is transformed into sculpture and a Mercedes Benz seems to float not on Goodyear tires but on music.

The company's partial list of clientele is not only large but prestigious. It does all of Mercedes Benz and BMW's commercials, and other credits include Volkswagen, Exxon, Newsweek, Timex, Avon, Clairol, IBM and Apple computers. It has produced feature film promotions, known as "trailers," for *Gandhi*, *Altered States*, *Alien*, *American Werewolf in London*, *Blade Runner*, and many other films.

This year Jon won a Cleo Award for his production of Phoebe Snow singing the Michelob beer radio commercial. He is one of the youngest people in the field ever to receive a Cleo. He is also cutting his own album with Omar Hakim, a drummer for "Weather Report," as well as doing synthesizers and electronic keyboards on Rick Derringer's new album.

With that as background, what follows are excerpts from my interview with Jon for *Quadrille*:
Q: What is your schedule like? How do you work and what do you want to do with your work?

A: I take one weekend off per month. That's usually all I can get. I average a 16- to 17-hour day, six if not seven days a week. But the exhilaration of what I'm doing really keeps me going. My schedule will ease off a bit, I hope, because I'm working more people into the system. They will do more of the commercial work which will allow me to do more of the creative work. My main desire is to do more film music. That fascinates me. But film is not as profitable as commercials. I can make as much money doing five commercials as I can doing the music for one feature film and the commercials will take a quarter of the time. This is why we take on such limited film business — only cream-of-the-crop projects. But I've learned a lot about technique doing commercials. My technical ability to compose quickly and in any style is amazing now. I never really knew what was required for this business. It's kind of like going through final exams all the time.

Q: Do you find yourself compromising your ideas just to get business? Do you have clients coming to you demanding that you use their ideas?

A: Well, it comes in every way possible. We are very expensive since I'm the only composer and because of that we don't crank out as much material as most of the big music houses in New York who have three or four composers. Our prices scare away most of the schlocky clients, so we get more prestigious clients who demand high quality. Part of our mystique is that I am one of the youngest successful people in my field. The market enjoys having someone who is fresh and enthusiastic and good. Flexibility is the key.

Q: Your brother, Scott, works with you. Is that a problem?

A: Scott handles all contracts and sales. He got into it with me because it was obvious that I needed somebody to help me with the business aspect and he had all that expertise from working in the family business. Working with Scott couldn't be more ideal because I trust him implicitly. It's hard sometimes, you know, sibling rivalry, but the rewards far exceed any pitfalls. It is difficult in that I am younger than he is and I am more or less the "star." But he's the one who keeps everything together. He handles everything so I can compose and do as much as I am able to do. I couldn't even go to the Cleo award ceremonies because I was in the middle of a recording session that day. So he had to go for me. He's usually the one who is interviewed because I can never take the time out to talk to anybody.

Q: What are you working on now?

A: I'm doing texturing music for a film called *The Right Stuff*, an adaptation of Tom Wolf's novel,

that will be released in October. John Barry is the orchestral composer for most of the film and I am doing some of the electronic music for what he has composed but a lot of what I'm doing is the texturing music which is like filler. I really want to do more film music but there's simply no way to make it lucrative right now. There are only four or five top film music composers, one of whom is John Barry, and they are much older than I am, but I feel that my turn is coming. I've made many important contacts. Another problem in pursuing this film music business is that I would have to move to the West Coast and I am not ready to do that.

Q: What are you like now?

A: I really take care of myself now. I've lost a lot of weight, I run every day ... I have to be the healthiest I can be in order to work as much as I do. I had a big scare about a year ago, when I really started making a lot of money. I didn't really know how to handle it and I would take limousines everywhere, fly all over the place ... it was sort of like playing Arthur. But I got that straightened out and I settled in. I'm just trying to get to a point where I can really choose what I want to work on most. I do enjoy the fact that I get to work at so many different types of projects. I use so many different kinds of music that I never get stale.

Q: What did Bennington have to do with where you are now?

A: You have to be an overachiever. I think the average Bennington student is unrealistic about what is needed on the outside and I do not exclude myself from that category. When I got out of Bennington, I was able to use a thought process, which is the most important thing a school can teach you. I think Bennington is lacking in teaching technical skills and I feel very fortunate that I learned my rudimentary skills from the Eastman School of Music before I transferred to Bennington. Without those skills, I would not have been able to forge anything out of what I had at Bennington. But as it was, the combination worked very well and I was able to practice and expand on my skills in the most ideal situation.

Q: Did you have problems getting started once you graduated?

A: I've been a corporation for three years now. It didn't really take off until about a year and a half ago. The reason it didn't take off to begin with was because I was not such a go-getter for the first year and a half. I did not know how to actively seek out this kind of business.

Continued on Page 26

'Basic' courses of the '40s: the role of the faculty greats

By Thomas P. Brockway



Stanley Edgar Hyman

When basic courses were introduced in 1942 every Bennington faculty member was nudged toward self-examination tinged perhaps with anxiety. Am I worthy of teaching a basic course? Is any one of my courses really basic? Although wrangling over the meaning of "basic" continued, the Educational Policies Committee scanned the curriculum and found 12 courses that it could certify as basic. Approximately 100 courses did not qualify but were given the consolation of being called "special."

We have already paid our respects to the beginning course in literature (*Quadriple*, Vol. 15, No. 6). Titled "Forms of Literature" and the "Language and Literature," the course was declared basic in 1942 and it survived excision of the word basic from the College catalogue 10 years later.

A second basic course, "Literature and the Humanities," also depended on "the discussion and intensive analysis of a few selected texts." Among them were the Bible and works of Sophocles, Dante, Shakespeare and Thomas Mann. The course was designed and taught by Francis Fergusson and though other members of the division taught sections from time to time, it was clearly Fergusson's course. Alumnae remember him in the act of teaching:

Emily Knight Oppenheimer '45 writes: "I adored that man (and I wasn't the only one). Sitting behind a desk in a small Barn classroom, waving his long thin arms about, he made *Oedipus Rex* come alive...He was kind; he told us our papers were on the whole good and one couldn't expect them to be better until we'd lived a little longer."

Eleanor Rockwell Edelstein '47 thinks of Fergusson as "the master, the consummate actor when it came to teaching literature. I studied Dante with him and without moving from that chair he performed the entire *Divine Comedy*. He always seemed to me like a marionette in repose — loose-jointed, his whole frame hanging from a too-large head. And then, unexpectedly, invisible strings would pull him up at the shoulders, the wrists, the knees, even the eyebrows. Fergusson could say more in a whisper than anyone I knew; he scared me to death more than once." Eleanor remembers Fergusson also as a wise counselor. When she was falling apart in the spring of her senior year Fergusson suggested that she leave the campus for a week. "Such a sensible idea; it had never occurred to me and it worked."

Julia Randall '45 rates Fergusson among the four teachers who had the most influence on her at Bennington and his "Literature and the Humanities" one of the three outstanding courses she took. She recalls that she dignified her weekly tutorial with him by shifting from her blue jeans to a skirt. Julia credits him with compassion, for as he read her papers: "He had sense enough to act impressed by the quantity and make no comment on the quality." Julia gives Kit Foster credit for teaching her how to read. As a senior she found herself "spending half of my waking life and all of my anxiety dreams on her tutorial with Fergusson. When she produced a paper on Mann's *Death in Venice*, "Fergusson moved his mustache over it and said "OK, OK, but why don't you try another one for next week?" This went on for five weeks and I can assure you that I got to know stately plump

Gustave Aschenbach...Lo, I had learned to read."

Faculty in other fields included immortal texts in their teaching with expectation that their courses would be deemed basic. Great books abounded in literature, and the social sciences, but what were the texts in the performing and visual arts, and in science?

Martha Hill, now one of the few faculty survivors from Bennington's opening in 1932, had no difficulty in devising a basic course in dance. The emphasis was on "dance as a persistent and universal mode of human expression," and the "texts" were "a few great examples of theatrical dance — classic, romantic and modern — certain antique and pre-classic forms, and typical folk and popular dancing..." Studies of "written and graphic records including movies, and critical literature" were supplemented by exercises and demonstrations by advanced students. The course, known by advanced students as "Structure and Style in Dance," lived on after courses were no longer described as basic or special.

In his autobiography, Peter Drucker praised Martha Hill as a great teacher and then revealed the secret of her success: "She watched students for a few days or weeks, thought through what each could do and should do. She then worked out a program for each which the student herself then ran and she only monitored. And she pushed and pushed and pushed students to do better what they already did well. She was always friendly but did not praise much. But she made sure the students knew when they had done a good job."

One of Martha's gifted students, Ethel Winter '45, went on to star in Martha Graham's company. She writes that "Martha Hill is one of the phenomena of the century. She has continued to do more for dance than anyone I know. She has her faults but I don't know anyone more searching and alert to investing in new talent and getting things together. There is genius and genius. I would rank M. H. at the top for her human approach (M. G. is a witch but I love her too.)"

During Martha's 19 years at Bennington the College community had seen "enough of modern dance to become both appreciative and critical," but Fergusson doubted that any course in modern dance could be basic in spite of his esteem for Martha Hill. His skepticism about the new art was clearly expressed in his burlesque of Martha Graham's dance "Lamentation." Emily Oppenheimer recently referred to it as Fergusson's "party specialty." In it he sat on a bench completely covered by a bedspread. As he swayed and moaned ill-mated objects, an orange, a coke bottle, came rolling out from under the bedspread. The dance aficionados were not amused.

In music Otto Luening devised a basic course called "Language of Music." The course might have been called "History and Analysis," the name of the course it replaced, but students had turned that name into "Mystery and Paralysis" and "Language of Music" was tamper-proof. In it the class sang folk songs, two- and three-part compositions, and "original exercises written by the class." The "texts" might be thought of as "the basic forms in musical literature from the medieval to the contemporary" which the class studied, or choral pieces by Pergolesi, Bach and others, which the students sang.

In his autobiography Luening states that he was growing more and more restless by this time. He had been teaching at Bennington since 1934 and he felt that everyone had his number and "knew just



Kenneth Burke

what I would do, how I would play, and what I would be composing for the next 20 years. I didn't know myself." This feeling was not overlooked by his students. Flora Bond Hollinger '45 writes that Luening was dear to her "but he was dreaming, vague, troubled by his acting-out wife, and did not...ever challenge the shaky basis of my majoring in music." (She majored in literature.) In contrast, Flora's classmate, Ann McMillan, had grown up with music and she flourished under Luening's instruction. "It was Otto Luening who indicated the enormous dimension of the subject" and led her to discover Varese, Ives, Cowell, Ruggles and Partch.

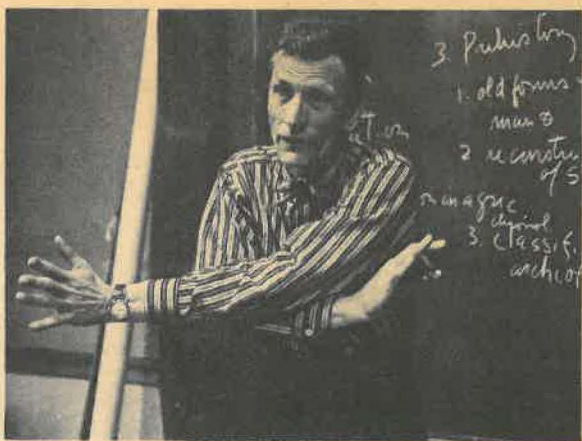
A second basic course in music could be taken by any student who had had "Language of Music" or who had done well on the orientation test. The course was called "Main Developments in Western Music" and under Luening students examined not only the classics but works of Schonberg, Shostakovich, Hindemith and several American composers. Both basic courses in music continued under Paul Boepple, who succeeded Luening in 1944, but there were changes.

Boepple was a Swiss musician who had been director of the Dalcroze School of Music in New York since 1926 and conductor of the Dessooff Choirs since 1936. The conducting continued while he was at Bennington, his salary was upped \$1,000 to cover his weekly trips to New York; and the Bennington-Dessooff relationship ripened. John McCullough, son of Bennington's founders, became president of Dessooff's board, and at his suggestion the Bennington trustees, including his father, personally underwrote any deficit when Mozart's *Requiem* was performed in New York in April, 1947. There was no deficit.

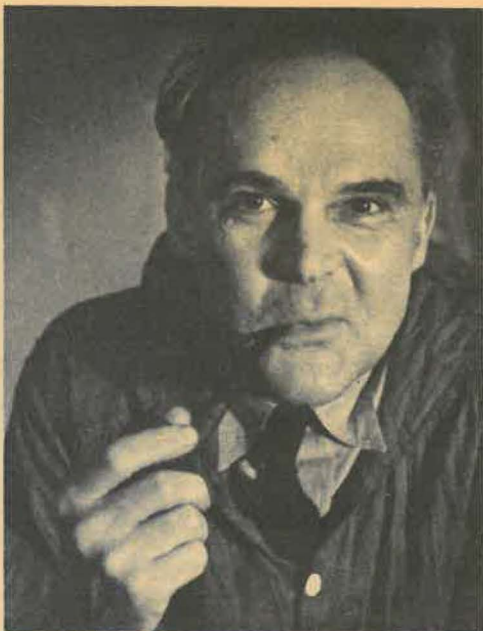
As we will see in due course, Boepple differed from Luening in doubting both the value of most contemporary music and the wisdom of permitting young music students to engage in composition. Emily Oppenheimer recalls that Boepple asked her if she didn't like Beethoven and Mozart. When she replied that she did, he said then why do you compose like this?

A third basic course in music was added when Julian DeGray returned from the war in 1945. A brilliant pianist, DeGray had begun teaching music at Bennington the day the College opened in 1932. He was a highly eligible bachelor only a few years older than the students and Mildred Leigh, the president's wife, tried her hand at match-making but as soon as she left Julian felt free to marry Margaret Patterson, a faculty member. This may have occasioned some heart-burn among the students. Emily Oppenheimer recalls that DeGray

Thomas P. Brockway, retired dean and former acting president of Bennington College, continues to assemble components of his volume of the history of the College covering the era of the presidency of Lewis W. Jones, 1941-47



Lucien M. Hanks



Charles Smith



Paul Boepple



George Holt



George Finckel and Otto Luening



Julian DeGray

"looked like a blond Clark Gable. We mooned over him a bit before he married Miss Pat."

Luening once described DeGray as "our most formidable faculty member — he spoke a dozen languages, all with a slight accent." The accent was not detected by everyone except when he was speaking English, and then it was unmistakable.

DeGray joined the club with an advanced basic course, "Form and Idea in Music and the Related Arts." In it analysis of a few "crucial works of music" brought to light musical concepts which were then integrated "with the temper of a given period as concomitantly manifested in the other arts, in the political and social order, in standards of behavior and philosophical outlook." Before a faculty panel DeGray insisted that the course "was basic as hell; i.e. it is general education rather than specialization within a field." Not a bad definition of "basic." It is possible in fact that this course offered as complete an education as any other basic course.

A basic course in art was devised by George Holt and Charles Smith. Smith was a serene and creative graphic artist who came to Bennington in 1936, and Holt, who arrived in 1941, was talented in several media. Known as "Analysis of Visual Art," the course got at basic principles through "studio exercises in pure design requiring the use of line, texture and tone in two- and three-dimensional compositions." The "texts" were reproductions of "works of art, both ancient and modern, abstract and representational." Among the works seriously studied were the mosaics of Hagia Sophia at Istanbul which Holt at some risk of life and limb had copied for the Byzantine Institute of America in 1938 and 1939.

Recalling that course in 1982, Doris Corn Muscatine '47 writes that her first paper came back fully interlined by Holt's "meticulous writing...It must have been my first paper at Bennington...I was shocked. It was the start of a wonderful educational process. Never mind what the professor had to say, what did you think about it? ...Think for yourself and think critically. How astonishing!" In that course "we learned to look at art in fresh ways; at least fresh to those of us who came into the class well protected by standards of realism, photographic 'accuracy' and old-master familiarity. By the end we realized how much more effective and even 'realistic' were the distortions, such as the elongations of El Greco, the colors in a



Francis Fergusson

Van Gogh portrait, the abstracted patchwork of a Cezanne landscape. What could possibly have evoked the horror of Guernica as well as Picasso's powerful writhing representation in somber monochromes?"

Science was slow in joining the basic studies club. Later Robert Woodworth taught a basic course in science but during the war he was fully occupied running the College farm. In 1943 a basic course in science was contrived and conducted by Margaret DeGray. Glory Erdman '47 attended the first meeting of the course a year later and wrote her parents that "Mrs. DeGray is marvelous. The course sounds super." Six weeks later she wrote that Mrs. DeGray had come to "our discussion group and talked almost the whole time, but it was very interesting as she could compare the various philosophers." Doris Muscatine writes that Mrs. DeGray was "full of steam, very articulate, a teacher who involved you immediately in her field, but more importantly in the excitement of learning."

In Mrs. DeGray's science course the scientists took turns in explicating their disciplines. Glory wrote home that Helen Crouse, the new biology teacher, gave the class a course in genetics in four lectures. "She talks a mile a minute and never gets tangled up." Glory also wrote admiringly of Robert Coburn, the new chemist, who did even better: he said he was giving "a year's course in inorganic chemistry in one hour."

Writing recently, Mrs. DeGray said that the scientists had doubts about the course, "our reading of Galileo, Newton and Darwin notwithstanding," for there was no laboratory work. Mrs. DeGray's course continued, but briefly the scientists had their



Martha Hill

way. In Lewis W. Jones's last year seven of their courses were promoted from Special to Basic. When Fred Burkhardt became president in 1947 six of the seven were demoted. Only Woodworth's course "Human Life and Environment," remained on high and survived the basic studies program. Now in his eighties, Woodworth continues his own research and teaches when needed. □

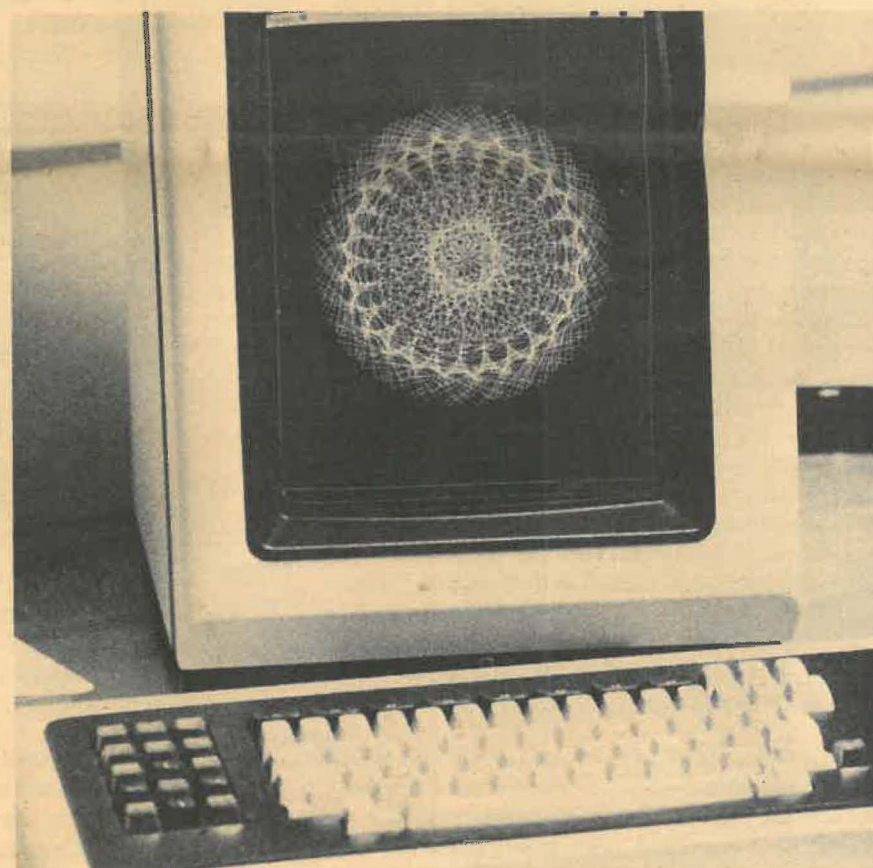
Photograph of Hanks by Matthias Tarney; photo of Burke, Holt and Finckel & Luening were taken by the author. Others are from the College archives.



President Hooker and other interested visitors admire the imaginative designs produced by Bennington's new Apollo computer during a September open house in which the Dickinson Science Building computer room was dedicated. At right, one of the computer's three-dimensional designs, part of a program of quickly evolving graphics applications, as captured by a mere two-dimensional camera.

Computers at Bennington

Without any compulsion, nearly all students are computer-savvy, and Bennington's time has arrived to integrate applications to the arts.



Bennington's time has arrived in the area of computer education, drawing heavily on its traditional integration of the visual and performing arts with the sciences and humanities. In mid-September, an open house was held in the Dickinson Science Building, where a well-equipped computer room was formally opened.

Dennis Aebersold, who has taught chemistry in the Science Division since 1971, is the faculty sparkplug behind the computer program, along with mathematician Lee Supowit, a faculty member since 1967, and who is on leave this term.

The College has reached the point at which nearly all students — without any compulsion or requirement — are taking computer courses. Aebersold's introductory computer course has 55 students in it this fall, and he is also teaching an intermediate course, along with a course in robotics.

Aebersold and Supowit have been teaching computers since 1971 when President Edward J. Bloustein introduced the subject. They predicted in

the mid-70s that microcomputers would play a major role in society and particularly in academics in the '80s. Bennington was one of the first colleges to use microcomputers; it got an Apple — one of the first ever made — in 1975. And one of the measurements of the state of this art is the fact that the old Apple is now in use by 5-year-olds in the Early Childhood Center.

"The decision to go with micros and personal computers as the major thrust in our hardware saved the College from investing in a mainframe, which was the direction at most small schools," said Aebersold. "That would now be obsolete and unsaleable."

"Early planning and lucky guessing," he added, "allowed us to be current with both our equipment and our offerings with a minimum of expenditures."

The College has been given a new \$50,000 computer by Charles Spector, president of the Apollo Computer Co. of Chelmsford,

Massachusetts, and the father of Julie Spector, a music major at Bennington. The Apollo is one of the primary components of the new computer center, and Aebersold is working this term with students to find out what its capabilities are as they pertain to graphics applications. Its powerful graphics software and hardware deal well with two- and three-dimensional figures. Possible applications are in the area of — but not limited to — dance choreography, musical orchestration, scene design, ceramics, sculpture and architecture.

"I don't know its full capabilities yet," admitted Aebersold. The computer was really designed for engineering application and awaits some creative Bennington touches to integrate its potential in the arts.

The computer room also has a 68000 multi-user supermicro which Aebersold describes as "state of the art." Manufactured by Dual Systems Corp., it

Continued on Page 26

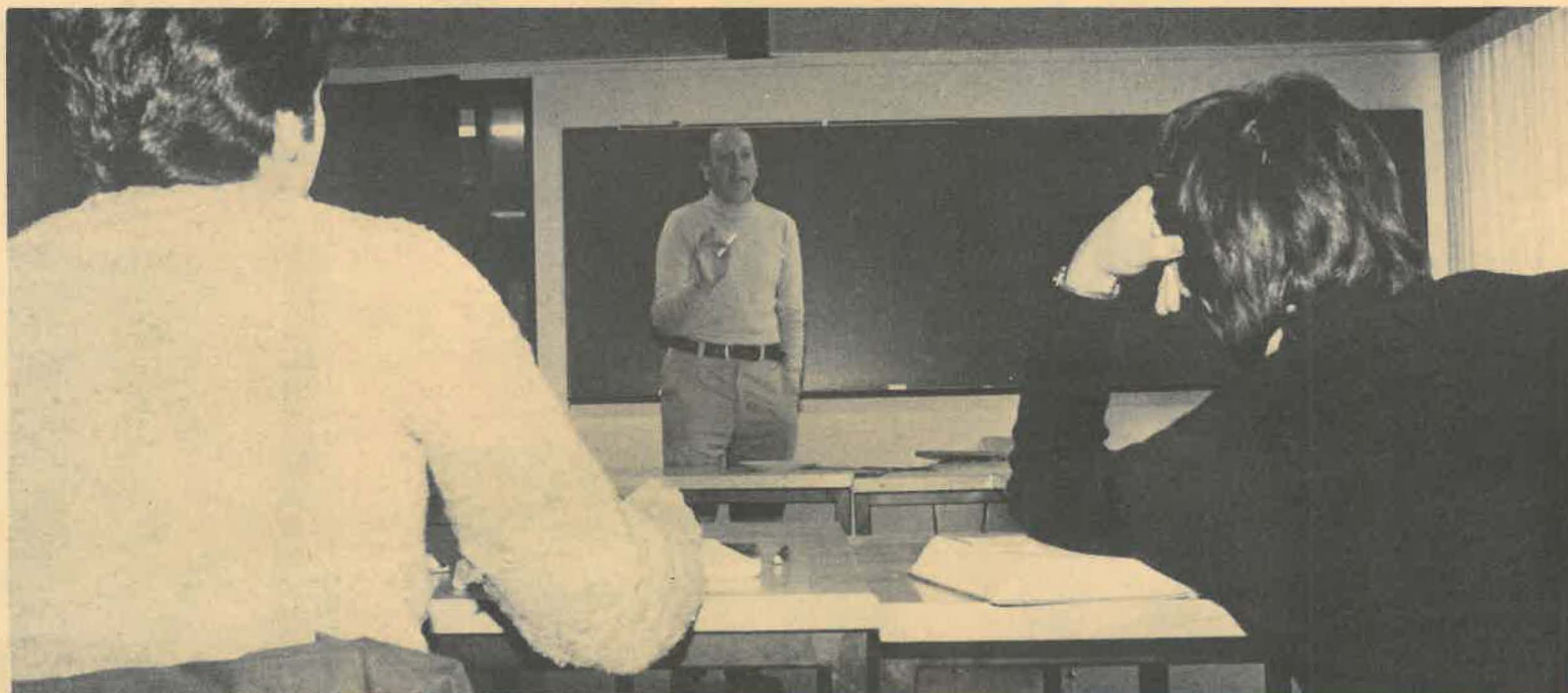
Quadrille

DONOR BOOK

1982-83

October, 1983

The Bennington College Annual and Capital Fund Report



An Albahari Album

A selection of the photographs of Steven W. Albahari, right, becomes a visual theme to accompany the annual listing of those who contributed in so many ways to Bennington College during the previous year.

Albahari graduated from Bennington in 1982, majoring in lighting and photography, then remained at the College for more than a year, making his visual mark on the institution by means of his camera. He is now pursuing those interests as a student in the graduate program in visual arts at the Massachusetts Institute of Technology.

Of the thousands of images he captured on film, several dozen were printed, and of those a small selection is here published to provide a visual sense of the vigor and variety of contemporary components of Bennington College during the year in which the accompanying lists of contributors were assembled.





Toni Petersen



Neil Rappaport



Leroy Logan



Gunnar Schonbeck



Ed Hines



Stanley Rosen and friend

Annual Fund again establishes new giving records

Bennington College's Annual Fund increased dramatically during 1982-83 compared to the previous year because of the generosity of many alumni and a very special commitment of \$907,366.51 made by trustees and former trustees for the "bridging capital" drive as well as for the Annual Fund. This total also lists those whose pledge payments totaling \$57,237.42 were received during 1982-83 for the 50th capital campaign.

The 1982-83 fund year, which the accompanying list of names documents, produced a total of \$1,539,521 in gifts to Bennington, as compared to \$762,671.19 for the previous year. Many thanks go to the 1,594 alumni, 503 parents and friends, and 37 trustees and former trustees whose generosity made this possible.

The Associates of Bennington College — those who give \$1,000 and more — continue to provide the backbone of support for the College. In fact, their gifts represent 90

percent of the Annual Fund total; and their membership increased from 123 to 158 during the year.

Fund-raising efforts in 1982-83 were concentrated on the Annual Fund and bridging capital. These efforts will continue as the primary focus of the College's professional development program. For each of the next two years, trustees and former trustees have already pledged an additional \$500,000 for bridging capital.

The final phase of the National Endowment for the Humanities matching grant has been met and will result in an additional payment of \$100,000 to Bennington this year.

An informal first phase of endowment fund solicitation has been initiated, which brought in a gift of \$250,000 to open the fiscal year this past July.

During 1983-84, considerable emphasis will be placed on expanding the scope of the Associates Committee to include regional

units in major urban centers across the country so that more members of the Bennington family can be contacted personally. All of these efforts are part of the College's long-range plan to stabilize its financial condition.

This new momentum, which is being expressed in increased giving, is due in part to improved communication with alumni and friends. Although the College is severely restricted in the number of personnel available to handle this aspect of its program, superb volunteer help is making the difference. Special thanks in this regard go to Merrell Hopkins Hambleton '43, chair of the Associates Program, and Hudas Schwartz Liff '47, chair of the Annual Fund, for their leadership.

In addition, many thanks go to the volunteers who support Bennington with much enthusiasm. Bennington is on the move!

Annual Fund Growth: The Statistics (fiscal year: July 1 to June 30)

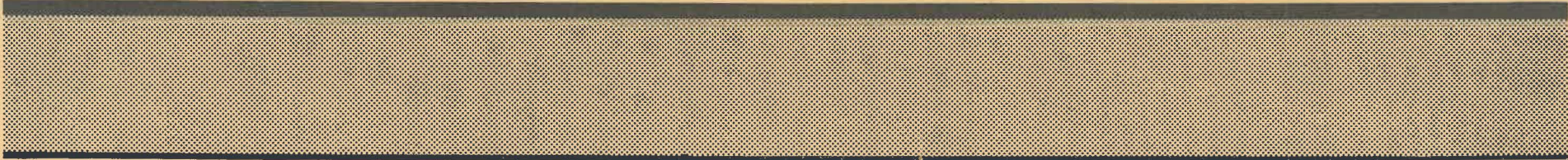
ANNUAL CATEGORY								
	1982-83		1981-82		1980-81		1979-80	
Alumni	1,594	\$457,713.14	1,731	\$521,566.46	2,233	\$293,512.67	1,845	\$233,560.48
Friends of the College	178	60,747.53	112	79,446.00	98	75,426.69	67	31,066.10
Parents	325	62,429.96	361	57,683.50	321	49,132.44	519	55,679.60
Foundations	13	47,402.58	10	92,849.72	13	106,123.52	9	68,149.15
Corporations	16	1,636.00	5	4,000.00	4	3,800.00	5	7,830.00
Alumni Regional Program	1	2,225.55	2	7,125.51	1	15,742.36	4	8,973.60
Trustees and Former Trustees								
*(Bridging Capital)	37	907,366.51	-0-	-0-	-0-	-0-	0	-0-
TOTALS	2164	\$1,539,521.27	2,221	\$762,671.19	2,670	\$543,737.68	2,449	\$405,258.93
(Associates)	(158)	(\$1,385,775.19)	(123)	(\$562,205.30)	(109)	(\$310,688.90)	(103)	(\$227,650.43)
(Figures are included in the totals above.)								
The 50th Anniversary Celebration and Funds								
CAPITAL CATEGORY								
Alumni	156	\$41,055.16	519	\$169,098.74	746	\$465,034.90	525	\$464,890.96
Friends of the College	6	8,802.26	23	298,732.21	38	45,260.70	143	114,066.23
Parents	5	1,220.00	9	5,820.00	5	3,650.00	12	18,962.50
Foundations	0	-0-	4	311,000.00	3	6,334.00	4	9,750.00
Corporations	0	-0-	4	4,717.00	5	22,000.00	5	34,750.00
Regional Program	0	-0-	1	560.00	0	-0-	0	-0-
Bequests	0	-0-	1	2,547.40	1	8,486.11	1	5,000.00
Trustees	1	6,160.00	0	-0-	0	-0-	0	-0-
TOTALS	168	\$57,237.42	561	\$792,475.35	798	\$550,765.71	690	\$647,419.69
(1982-83 Excludes NEH Grant \$100,000)								
<p>* During 1982-83 the Trustees established among its membership a special three-year budget-support campaign. The fund will be used to help bridge the near-term needs of the College and prepare for a campaign to build endowment. Trustee and former Trustee giving to Bridging Capital in 1982-83 totaled \$880,000.</p>								

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The cast of "As You Like It"



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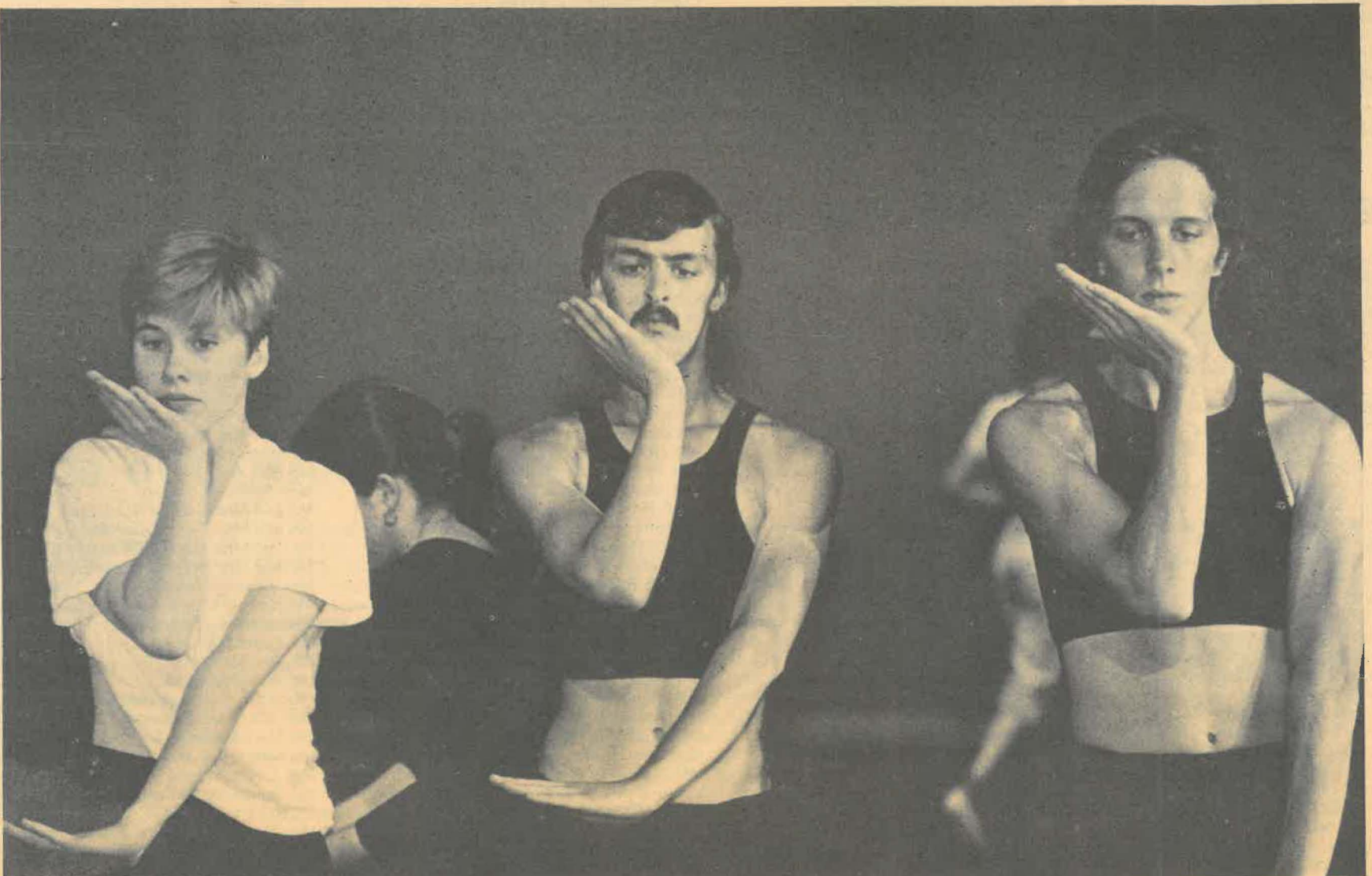
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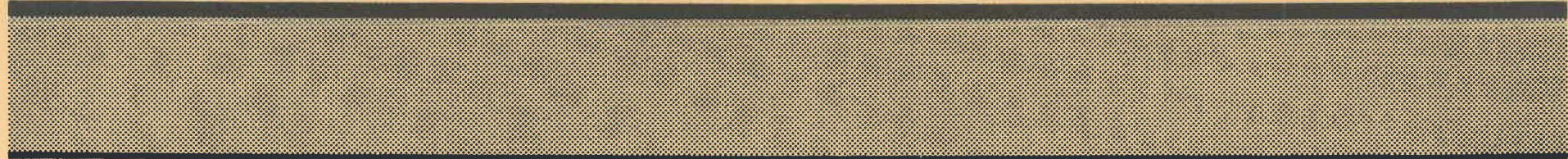
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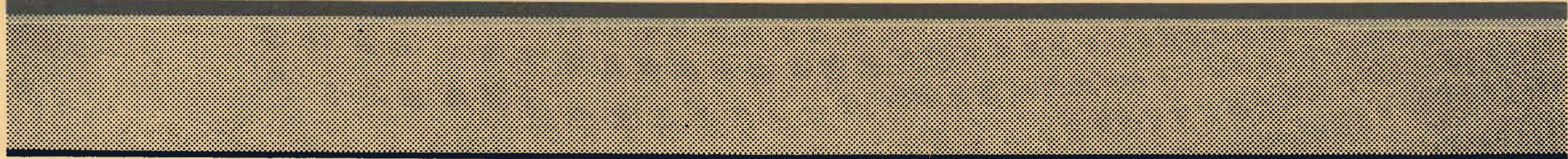
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Mr. and Mrs. Sydney Drooker

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Mrs. Evelyn R. Eastwood
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Mrs. McClure Fahnestock
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Mrs. Anne Fink
Mr. and Mrs. Joseph Fishman
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Mrs. Barbara Freeman
Mr. Albert W. Frey
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Mr. and Mrs. John C. Harkness
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Mr. Bernard J. Harrison
Mrs. Charles P. Hayward
Mr. Jack Heaton
Mr. and Mrs. Robert R. Hellmann
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Mr. and Mrs. Lawrence Hughes
Mr. and Mrs. John J. Humphrey
Mr. and Mrs. Joseph Hurwitz
Mrs. Faith Ingraham
Mr. and Mrs. Howard Isbill
Mr. Charles A. Jackson
Mrs. Irving S. Jalkut
Mr. and Mrs. Charles Johnson
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Mr. and Mrs. Thomas W. Lyman
Mr. and Mrs. Donlyn Lyndon
Mrs. Ella Macey
Mr. and Mrs. Philip Macht
Mrs. Anne W. Maer
Mr. Luke Magnaldi
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Dr. Roy Ott
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Mr. and Mrs. Otis Wilson
Mr. and Mrs. Spencer B. Witty
Mr. William H. Woolverton Jr.
Mrs. Minna H. Yaffe

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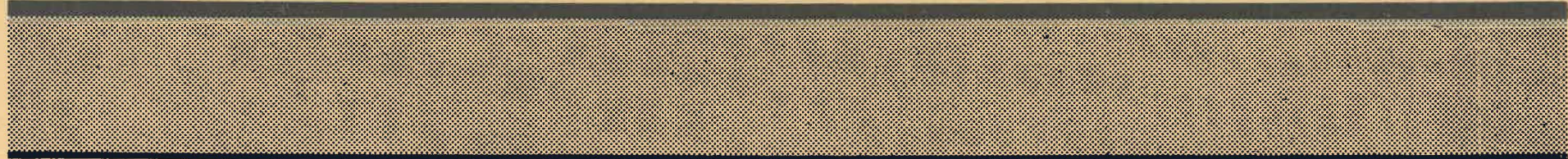
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Mr. and Mrs. John M. Whitlock
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Mr. and Mrs. Richard C. Yancy

Total Annual
Total Capital \$62,429.96
1,220.00



Regional Benefits

Total Annual \$2,225.55
New York Theatre Benefit

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Dow Jones	Ms. Jeannie H. Cross
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Universal Foods Foundation	Mr. George C. Seybolt
Warner-Lambert Co.	Mr. and Mrs. Nicholas J. Bertha

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Mr. Paul E. Marsh	Nancy Tompkins
Mrs. Francis Merchant	Dr. Helen Toolan
Mrs. Claire Merrill	Mr. David B. Truman
Dr. Jennifer Michaels	Dr. Magdalena Usategui
Dr. E. Moser	Mr. Helen C. Vanderbilt
	The Worldwatch Institute

1936

Class Agent:
Alene Potter Widmayer
(Mrs. Charles Widmayer)
9 Conant Road
Hanover, NH

Total Annual: \$8,385.00
Total Capital: \$120.00

Class Participation:
59.6% Annual
1.6% Capital

Susan Deltatto Agostini
Caroline Allen
Jean Conner Blouin
Eldora VanBuren Boeve
Mary Rice Boyer
Jean Michie Crafts
Asho Ingersoll Craine
Gladys Ogden Dimock
Louisa Richardson Dreier
Rosamond Taylor Edmondson
Yvette Hardman Edmondson
Atossa Herring French
Fletcher Wardwell Gaylord
Eleanor Alexander Griffin
Kathleen Reilly Harris
Elsa Voorhees Hauschka
Edwin Babcock Hess
Lydia M. Lund Kennard
Virginia Westwood Kerns
Anne Struges Kiley
Isabella Lee Livingston
Edith Noyes Muma
Dorothy Case O'Brian
Margaret Suter Rood
Grace Sullivan Scanlan
Hannah Coffin Smith
Margaret Spencer
Shirley Stanwood
Louise Friedberg Strouse
Gertrude Doughty Swartz
Jean Moore Toll
Emalea Warner Trentman
Bessie Schonberg Varley
Louise Stockard Vick
Frances McElwain Wakeman
Alene Potter Widmayer
Helen Gregory Yardley

1937

Class Agent:
June Parker Wilson
(Mrs. Kenneth Wilson)
1148 Fifth Avenue
New York N. Y. 10028

Total Annual: \$86,477.64
Total Capital: \$631.00

Class Participation:
56.7% Annual
5.4% Capital

Margaret Robinson Angell
Anne Gardiner Archibald
Ruth Holmes Bacon
Ellen Conried Balch
Lucy Lee Bennett
Mary Johnson Blank
Elizabeth Brown
Mary Swan Brown
Christina Boardman Buckley
Catherine Wood Champion
Nancy Reynolds Cooke
Anne Ross Dechert
Margaret Smith Denison
Rachel Randolph Doucette
Emily Hornblower Early
Ruth Dewing Ewing
Zipporah Shill Fleisher
Anne Runkle Hose
Jane Hutchins
Barbara Saul Jacobson
Jean Carter Jones
Mary Lou Taylor Kenyon
Elizabeth Beebe Klavun
Mary Denison Lanfer
Margaret Lawsing Magnusson
Joan May
Elizabeth Paine Merriss
Elizabeth Evans Nunger
Jean Porter Nickels
Lila Franklin Niels
Margaret Edge Nightingale
Margaret Goodwin O'Brien
Joan Brush Parish
Ann Meyer Rothschild
Carolyn Crossett Rowland
Mary Shaw Schlivek
Rhoda Scranton Sloan
Constance Anderson St.John
Harriet Stern Strongin
Judith Defrost Taves
Mary Edwards Thorne-Thomsen
Elizabeth Ketchum Tucker
Ruth Magnusson Wathen-Dunn
Helen Webster Wheelwright
June Parker Wilson

1938

Class Agent:
Barbara Coffin Norris
(Mrs. Howard E. Norris)
20 Wyndemere Road
Bloomfield, Ct. 06002

Total Annual: \$7,920.00
Total Capital: \$482.00

Class Participation:
58.2% Annual
7.4% Capital

Emily Sweetser Alford
Hope Hilton Andruss
Elsie Balmer
Dorothy Sands Beers
Marcia Ward Behr
Mary Jane Sheerin Bennett
Jane Carrott Boardman
Frances Pollak Bourdy
Louis Coles Bridgeman
Mary Steele Burgess
Ruth D. Carter
Jane Buckley Chapman
Priscilla Bromley Crowell
Barbara Deming
Georgianna Greene Else
Reba Marcus Gillman
Sylvie Redmond Griffiths
Isabel Emery Haigh
Pauline Lee Hannah
Barbara Webb Henry
Constance Wigglesworth Holden
Priscilla Janney Hollis
Elizabeth Zimmerman James
Nancy Elliott Kelly
Caryl Field Kittredge
Margaret Altschul Lang
Katherine Smith Livingston
Margaret Berger Miller
Dorothy Ordway Mills
Sara Brownell Montanari
Mary Allen Newman
Barbara Coffin Norris
Anne Bretzfelder Post
Ellen Osgood Quinn
Tacie Sergeant Ranson
Edith Miller Roberts
Jean Hinton Rosner
Mary Lowber Tiers
Susanne Stockard Underwood
Rowena A. Wyant

1939

Class Agent:
Natalie A. Kimball McMillian
(Mrs. Robert L. McMillan)
85 Grove Street, Apt. 301
Wellesley, Ma. 02181

Total Annual: \$33,426.80
Total Capital: \$75.00

Class Participation:
61.4% Annual
1.4% Capital

Sally Pushee Appel
Rosemary Ostrander Ballinger
Jane Rogers Beebe
Eugenie Rowe Bradford
Elizabeth Mills Brown
Alice Rowley Cheney
Caroline Sizer Cochren
Elizabeth Schaepprele
Colman
Lloyd Hord Condit
Dorothea Smith Coryell
Dorothy McWilliams Cousins
Charlotte Goodwin Craig
Harriet Brigham Dickson
Elizabeth Capehart Donenfeld
Alice Pulsifer Doyle
Margery Osborn Erickson
Nancy Forgan Farnam
Mary Harriman Fisk
Laura James Foster
Jamie Porter Gagarin
Honora Kammerer Gifford
Caroline Welch Huntington
Constance Fox Ingles
Laura Jennings Ingraham
Virginia Lunsford Ivins
Janet Fraser Jones
Janet Heywood Kinnicutt
Jean Hepburn Lee
Joan McArthur MacKinnon
Natalie Kimball McMillan
Antoinette Dangler Newman
Joyce Abbot Noyse
Helen Strong Oechler
Mary Jones Riley
Celilia Drinker Saltonstall
Emily Flesheim Schaffner
Gretchen VanTassel Shaw
Catherine Davis Stonington
Alice Green Sultoway
Eunice Herrick Trowbridge
Phylliss Wright Turner
Elizabeth Mason Walbridge
Patricia Farley White

1940

Class Agent:
Isabella Perrotta Erickson
(Mrs. Isabella Erickson)
10 Harvard Street
Springfield, VT 05156

Total Annual: \$68,867.25
Total Capital: \$2,865.00

Class Participation:
61.3% Annual
5.3% Capital

Joan Greenebaum Adler
Joan Ellett Benjamin
Phyllis Torrey Bosee
Alice Phillips Bowen
Lucy Glazebrook Bradley
Margaret Myers Byrne
Anne Thomas Conklin
Alice Borchard Couch
Mildred Hubbard Cummings
Minnette Hunsiker Cummings
Edwina Pattison Daniels
Virginia Todahl Davis
Carolyn Gerber Dffenbaugh

Vera Hall Dodd
Jessie Ann Nelson Engle
Isabella Perrota Erickson
Lavina Kelly Falconer
Leila Vaill Fetzer
Barbara Willis Heinrich
Marne Lloyd-Smith Hornbiower
Florence Uptegrove Horton
Marjorie Brown Jump
Molly Howe Lynn
Helena Mason Lyon
Denise Underwood Martin
Carola Manning McEachren
Margaret Allen McLellan
Jane Wellington Merrill
Alice Schwab Mix
Kathleen Harriman Mortimer
Florence Lovell Nielsen
Priscilla Porter
Constance Mather Price
Helen Newcomer Rawlings
Barbara Haas Rawson
Jean Wood Runyon
Mary-Averett Seelye
Patricia Hand Smith
Nina Howell Starr
Judith Hodson Street
Catherine Burch Symmes
Martha Annett Taylor
Mary Edisson Welch
Elizabeth Thornley Whittman
Martha Erskine Williams
Jane Holmes Wood

1941

Class Agent:
Sarah Knapp Auchincloss
(Mrs. J.H. Auchincloss)
3935 Rippleton Road
Cazenovia, NY 13035

Total Annual: \$10,047.38
Total Capital: \$25.00

Class Participation:
64.0% Annual
1.5% Capital

Jean Davidson Baldwin
Mary Stimson Bareiss
Faith Richardson Barnett
Patricia Hickox Beall
Katrina Voorhees Berman
Margaret McConn Bishop
Elizabeth Spurr Henry Boyce
Barbara Heywood Brownell
Helen Keeler Burke
Adele Bookman Burnett
Elaine Pear Cohen
Anne Clark Culbert
Barbara Walker Day
Joan Thomson Day
Ruth Annis DeLascoux
Vida Ginsberg Deming
June Spreter Felix
Anne Forbes
Margaret Stein Frankel
Mary Corley Freeman
Diana Allyn Granbery
Suzanne Heller Harris
Carol Haines McBride
Agnes Quisenberry Meyer
Nancy Victor Millard
Anne Eaton Parker
Evalyn Watson Peterson
Phoebe Arnold Rankin
Betsy Marden Silverman
Barbara Kirchmaier Sutherland
Margaret Dudley Thurber
Elizabeth Plimpton Tilton
Martha Lockwood Van Emburgh
Janet Walker
Ann Hodge Browne Ward
Margery Michelson Webbe
Dotha Seaverns Welbourn
Ernestine Reutter White
Katharine Kidner Wise

1942

Class Agent:
Dorothy Coffin Harvi
(Mrs. Charles J. Harvi)
333 Dedham Street
Dover, MA 02030

Total Annual: \$3,865.00
Total Capital: \$624.00

Class Participation:
52.3% Annual
6.1% Capital

Carolyn Hawks Bowerman
Lilian Deissler Bowler
Eleonora Eaton Brooks
Ann Whiteley Childs
Joan Stokes Creigh
Nancy Fahnestock Denniston
Enid Klauber Dillon
Lucille Kron Duncan
Sylvia Thayer Ferry
Catherine Avery Grove
Nancy Lee Keith Holland
Deborah Froelicher Howe
Celine Roll Karraker
Elsa Woodbridge Kistler
Helen Levine Koss
Mary Heed Leckie
Elizabeth Wheeler Lomele
Carol Channing Lowe
Caroline Wanvig Mackey
Barbara Ellis Mordvinoff
Margaret Twichell Mowbray
Valerie Pottberg Prime
Katharine Wyman Roll
Hilda Wheelwright Sewall
Eleanor Kammerer Spence
Grace Thomas Stimmell

Margaret Klaw Tenney
Marion Carlstrom Trick
Rebecca Lucas Ueland
Margaret Brush Vandermade
Helen Masenhimer Verduin
Mary Wood Victor
Elizabeth Walsh Whittin
Katrina VanTassel Wuertth
Cynthia Jenkinson Yandell

1943

Class Agent:
Ruth Davis Green
(Mrs. Richard Green)
37 West 12th Street, Apt. 4F
New York, N. Y. 10011

Total Annual: \$19,183.91
Total Capital: \$2,583.00

Class Participation:
44.5% Annual
4.8% Capital

Jean Short Aldrich
Jane Allen
Elizabeth Hubbard Banker
Ann Wicks Brewer
Nancy Bulkeley
Mary Achilles Coggeshall
Irene Crosby
Joan Lewisohn Crowell
Jane Meyerhoff deRochemont
Elizabeth Bope deWindt
Elizabeth Harrington Dickson
Marjorie Handwerk Duncan
Elise Flores-Chinarro
Tina Sanfranski Fredricks
Elinor Carr Glass
Janet Briggs Glover
Pricilla Sherman Goldsmith
Ruth Davis Green
Merrell Hopkins Hambieton
Roberta Dixon James
Ann Barrett Johnson
Nancy Hay Knapp
Frances Berna Knight
Catherine Tukey Koffend
Alicia Ruhl MacArthur
Mary Jane Meyer
Hildegard Peplau
Yvonne Roy Porter
Barbara Bacon Rosenberg
Carol Christopher Schmitz
Evelyn Glass Shakespeare
Edith Stevens Sheldon
Pearl Friedman Staller
Rebecca Stickney
Olive Pitkin Tamm
Anette Kolin Tarr
Nika Pleshkova Thayer
Clara Lloyd-Smith Weber

1944

Class Agent:
Adelaide Rubin Perloff
(Ms. Adelaide Perloff)
972 Frazier Road
Rydal, Pa. 19046

Total Annual: \$15,962.70
Total Capital: \$726.00

Class Participation:
34.0% Annual
5.6% Capital

Elizabeth Sizer Allen
Betsy Stockstrom Augustine
Marylin Luntz Blake
Rosamund Reed Bodman
Josephine Swift Boyer
Polly Kresten Breul
Shirley Broughton
Mary Hill Christ
Phyllis Carton Contini
Virginia Finaly Dillon
Janet Frey Harte
Sally Litchfield Hein
Dora Higgins
Grace Ewing Hoffman
Barbara Ridder Irwin
Judith Knapp Johannet
Daphne Eaches Jones
Anne Lyon Klopman
Eva Hegman Ladd
Phylliss Preston Lee
Elizabeth Engel Lewis
Eleanor Trumbull Lowell
Elizabeth Uptegrove Mathews
Patricia Newman Nanon
Sara Smith Norris
Dorothy Ayers Paaby
Adelaide Rubin Perloff
Allyn Johnson Shepard
Rebecca Grafton Sparks
Mary Winner Stockwell
Janet MacColl Taylor
Eleanor Wayland Thompson
Betty Horner Walberg
Jane Shipman Wallace
Cassandra Bristow Wolfe

1945

Class Agent:
Edith Dinlocker Kuhn
(Ms. Edith D. Kuhn)
2351 Walton Road
Bethayres, Pa. 19006

Total Annual: \$5,360.00
Total Capital: \$5,350.00

Class Participation:
41.4% Annual
3.6% Capital

Joan Wilkinson Aalfs
Geraldine Babcock Boone
Otis Didwell Burger
Patricia Crocker Cross
Annie Morecroft DeCapro
Marie-Louise Thaxter Dietrichson
Marnie Rogers Donnelly
Susan Lancaster Flanders
Martha Taylor Gibson
Margot Loebli Gumpfort
Elizabeth Harvey
Flora Bond Hollinger
Julia Barnwell Houskeeper
Martha Egloff Hume
Dorothea Douglas John
Judith Bailey Jones
Aureila McIntyre Klay
Edith Dinlocker Kuhn
Rosalie Holtsberg Mayer
Franziska Kempner Morris
Emily Knight Oppenheimer
Olga Von Hartz Owens
Emilie Worthen Paine
Helena Palmer Pappenheimer
Julia Randall
Pricillia Baker Reveley
Rita Friedman Salzman
Margaret Dunn Siebens
Barbara Oldden Smith
Ann Rogers Stamps
Theo Strong Stein
Carolyn Arnold Westwood
Mary Jo Cavender Wilson
Penelope Perkins Wilson
Polly Ridion Wilson
Mildred Smallen Zegri

1946

Class Agent:
Mary Wigglin Bertaccini
(Mrs. Lincoln C. Bertaccini)
Box 243, East Street
Litchfield, Ct. 06759

Total Annual: \$156,132.50
Total Capital: \$655.00

Class Participation:
53.1% Annual
6.3% Capital

Charlotte Cullingham Acer
Mary Wigglin Bertaccini
Karen Johnson Boyd
Barbara Burton Boyle
Sally Davidson Braman
Patricia Davega Butcher
Constance McMillan Carpenter
Louise Perry Carpenter
Narcisse Chamberlain
Louise Rockwood Cies
Patricia Chapin Condon
Joya Bovingdon Cox
Idolene Hegemann Darrow
Virginia Wall Desaint Phalle
Kelita Boas Dinsmore
Shirley Cohen Goelz
Janet Hart Golden
Dorothy Barbour Hayes
Harriet Swift Holdsworth
Elinor Butt Jenny
Noel Gleason Lincoln
Mary Bacon Lyon
Ruth Bowman McCutcheon
Katharine Evarts Merck
Virginia Tishman Meyerson
Polly Braun Middleton
Saranne King Neumann
Carole Robin Newman
Patricia George Peterson
Martha Stokes Price
Nancy Kluge Rumery
Carolyn Mackie Savage
Ruth Thompson Shapiro
Louis Wachman Spiegel
Margaret Stearns
Mary Hammond Storer
Jean Noyes Takal
Margaret Shackelford Toms
Eileen MacVeagh Toumanoff
Marianna Packard Tovish
Jean Thompson Vogelbach
Ann Breese White
Eleanor White Wright

1947

Class Agent:
Eleanor Rockwell Edelstein
(Mrs. Jerome M. Edelstein)
3421 34th Place NW
Washington, DC. 20016

Total Annual: \$6,215.00
Total Capital: \$385.00

Class Participation:
40.4% Annual
3.1% Capital

Joanna Alling
Joan Brauer Alpert
Bonny Bonoff Birnbaum
Marilyn Miller Bowie
Barbara Morre Clarkson
Janet Loper Coye
Elena Ferreyrds Degive

Suzanne Cavanaugh Durfee
Eleanor Rockwell Edelstine
Wilma Miller Gilbert
Mary Maniqualt Gilbreth
Mary Kent Greenslet
Drusilla Penn Hardie
Susanne Eckfeldt Harding
Barbara Heller
Barbara Ferrell Hero
Helen Chapman Hucker
Mary Lue Chapman Ingerson
Lorraine Medoff Kelman
Sally Johnson Knox
Marjorie Geltman Kramer
Hudas Schwartz Liff
Beatrice O'Connell Lushington
Elizabeth Olson Marshall
Linda Strobel Minoli
Doris Corn Muscatine
Marjorie Soule Orrick
Kathleene Oliver Parker
Phylis Bausher Petrak
Constance Payson Pike
Betty Long Rader
Sarah Winston Robinson
Ann Hart Thayer
Michal Isbell Thompson
Ella Russell Torrey
Rosalynd Long Udow
Janet Hopper Ware
Elizabeth Armes Webb

1948

Class Agent:
Grace Russell Wheeler
(Mrs. Grace Wheeler)
3824 Darby Road
Bryn Mawr, Pa. 19010

Total Annual: \$205,654.47
Total Capital: \$425.00

Class Participation:
40.9% Annual
3.6% Capital

Marydes Chapin Britton
Mary Wells Cypher
Maxine Raffelock Davine
Marion Day
Cynthia Whitney Drayton
Marilyn Lord Dux
Margaret Mallia Ender
Virginia Fuller Fish
Baba Foster Freeman
Edelgard Zerbs Frye
Diane Bishop Gersten
Joanna Pratt Goodspeed
Sonya Rudikoff Gutman
Mary Sinclair Krakora
Anne Pratt Ladd
Nancy Smith Lovejoy
Nancy Whitney Lutz
Elinor Gottlieb Mannucci
Ruth Lyons Marshak
Jeanne Johnson McCarthy
Annora Harris McGarry
Mary Burrell Meldrum
Claire McIntosh Miller
Dorothy Morris
Charlotte Fowler Nairn
Lucy Blatchford Pinkerton
Barbara Helm Reece
Naomi Siegler Savage
Nancy Gregg Sippel
Jean Ganz Sloss
Elizabeth Blanchard Tankoos
Elizabeth Ahn Toupin
Grace Russell Wheeler
Kathleen Kitchen Wood
Laura-Lee Whittier Woods

1949

Class Agent:
Gina Raffetto White
(Mrs. John R. White)
Stonehedge
South Lincoln, Ma. 01773

Total Annual: \$4,867.00
Total Capital: \$5,310.00

Class Participation:
31.6% Annual
5.1% Capital

Miriam Marx Allen
Florence Gallup Atkins
Jean McAllaster Baker
Jeannette Wians Bertles
Marion Marsh Birney
Margery Brown Booker
Barbara E. Smith Brooks
Jane Lougee Bryant
Kate Crichton
Helen Frankenthaler
Carol Stettinius Gorman
Rita Gillette Gottsegen
Carole Grossman Honigsfeld
Irene Moore Jaglom
Carolyn Vreeland Leboutillier
Alice Robinson Lefferts
Maribel Asher Leiter
Nancy Lindau Lewis
Carol Black Livaudis
Barbara Cart MaCauley
Jean Moffat Miraglia
Diane Kremm Nolan
Emily Caner Parkman
Mary Richard Paul
Cecily Henderson Pennoyer
Ann Symington Platt
Felicia Warburg Rogan
Martha Perry Snyder

Elizabeth Johnson Stickney
Edith Dulles Sylvester
Susan Pierce Vasiliadis
Christina Marquand Welch
Gina Raffetto White
Sally Wells Whiteley

1950

Class Agent:
Patirica Hansen Franks
(Mrs. James C. Franks)
25 Old Farms Lane
New Milford, Ct. 06776

Total Annual: \$3,131.88
Total Capital: \$60.00

Class Participation:
38.3% Annual
1.7% Capital

Penelope Hartshorne Batcheler
Joan Hunt Bushnell
Jennifer Brown Cecil
Inge Chwang
Joan Megnin Clifford
Barbara Bowles Coolidge
Louise Wynne Corbett
Kay Brown Cunningham
Janina Kaminski Finsthwait
Patricia Hansen Franks
Mary Gibson Geer
Carol Baumgarten Goldwin
Evangeline Hayes
Edmar Von Henke Hoppe
Waldo Brighton Jones
Carinne Silverman Kyle
Mary Kingsbury Lamont
Betty Gillett Leitch
Lois Klopfer Levy
Susan Worchester Light
Anne Kenworthy Lowe
Nina Carpenter Masek
Linda Borden McKean
Joan Rounds McVickar
Phyllis Jones Menefee
Suzanne Lochhead Mink
Georgabell Henley Moffat
Marjorie Wood Murray
Cynthia Cooke Nyary
Nina Pattison
Judith Van Orden Peacock
Barbara Connaly Pijoan
Anna Poor
Debora Ritter
Martha Tyler Saunders
Gail Greig Schegel
Marianne Byk Schnell
Judith Seaver Shea
Sally Liberman Smith
Martha-Jane Woodcock Sutton
Elizabeth Smith Waltz
Jane Walker Warren
Joanne McCallum Wasley
Petrie Manning Wilson

1951

Class Agent:
Irma Hagemann Thexton-Wills
(Mrs. Irma Thexton-Wills)
6509 81st Street
Cabin John, Md. 20818

Total Annual: \$44,652.00
Total Capital: \$25.00

Class Participation:
32.6% Annual
.9% Capital

Barbara Paig Bauer
Ann Irwin Bourgous
Jane Hull Brown
Sarah Pickells Burrill
Barbara Ushkow Dean
Mary Carpe Desantis
Barbara Bedell Dow
Elaine May Drew
Laura Franklin Dunn
Carol Diamond Feuer
Sally Eastman Graburn
Joan Dubrow Gross
Marie Maxon Hadwen
Olga Landeck Heming
Diane Lloyd-Smith Hewat
Doris Chapman Hinds
Janet Roosevelt Katten
Barbara Allen Kennedy
Joan Swafford Kent
Laurel Melnick Koufman
Elizabeth Olsen Kyburg
Joan Hutton Landis
Kristin Curtis Lothrop
Francis Wells Magee
Joyce Berger Mahoney
Helen Cappel Miller
Carol Spence Muntz
Cynthia Kelly O'Neill
Renee Bennett O'Sullivan
Allegra Fuller Snyder
Margaret Hubert Spencer
Suzanne Lemberg Usdan
Elizabeth Wagner
Jeannette Peirce Woman

1952

Class Agent:
Sandra Marks Brodsky
(Mrs. Sandra M. Brodsky)
One Gracie Terrace
New York, N. Y. 10028

Total Annual: \$10,111.50
Total Capital: \$530.00

Class Participation:
46.5% Annual
2.3% Capital

Carolyn Pennybacker Accola
Augusta Welfer Bartlett
Sandra Marks Brodsky
Sally Rounds Bruch
Jill Warbug Cartter
Virginia Sweet Cobb
Mary Rhodes Cook
Edith Askin Ehrlich
Louise Dickson Hardie
Hester Haring
Winiferd Farrell Hawks
Skipwith Duncan Ho
Cynthia Morton Hollingsworth
Elizabeth Ivory
Jane Neal Keller
Pricilla Norton Kennedy
Anne Robin King
Renne Marron Klepesch
Penelope Pands Kouchalakds
Joan Pauley Lamb
Virginia Wilson Laplante
Barbara Gail Lazarus
Alan Levitt
Jane Lees Lynch
Judith Erdmann Makrianes
Nola Spiero Malone
Martha Hornblower McCarthy
Joan Olmsted Oates
Rona Davis Pollack
Corinne Staller Pollan
Louise Loening Reiver
Anne Cohen Robinowitz
Rhoda Turteltaub Rosenthal
Marcia Lang Schertz
Marilyn Brenstein Seide
Martia Reed Smith
Sydney Brucker Sowles
Mary Dempsey Vos
Elizabeth Newman Ward
Sophie Ruderman Webber
Joan Maggin Weiner

1953

Class Agent: Barbara Schwanda
Weedon
(Mrs. Hugh H. Weedon)
Box 23
Adamant, VT 05640

Total Annual: \$3,739.50
Total Capital: \$1,055.00

Class Participation:
25.4% Annual
6.1% Capital

Grace Field Bergen
Carol Crofut Bond
Jennifer Mertens Brock
Solveig Peterson Cox
Ruth Miller Curwen
Virginia deRochemont
Lucretia McPerson Durrett
Ruth Maslow Fischer
Elaine Allen Flug
Sylvia Wilson Fouser
Barbara Fritz
Dorothy Whittier Grillo
Anne Wasson Harney
Nancy Price Hiestand
Lorraine Nichols Higbie
Dina Dowman Kratz
Elizabeth Larsen Laure
Frederica Leser
Sheila Stires Lloyd
Ann Guttmacher Loeb
Pauline Thayer Maguire
Nancy Miller Mahoney
June Wineburgh Mattingly
Susannah Means
Annette Cottrell Merle-Smith
Joan Stahl Miloradivitch
Maureen Mahoney Murphy
Eleanor V. Spencer Pittman
Barbara Howe Tucker
Carolyn Baldwin Vilian
Lois Schulman Chazen
Drusalinia Romano Weild
Helen Shapiro Willoughby

1954

Class Agent:
Rasma Kietnieks Vesells
(Mrs. John Vesells)
90 Woods Road
North Babylon, N.Y. 11703

Total Annual: \$15,018.00
Total Capital: \$150.00

Class Participation:
36.6% Annual
1.1% Capital

Brett Ginnings Bell
Greta Stuckens Brennan
Ellen Weinstein Burkett
Nancy Lois Smith Casner
Judith Beach Domon
Neisa King DeWitt
Ruth Liebling Goldstone
Judith Rosenberg Hoffberger
Barbara Elliott Ingraham
Emily Mason Kahn
Joan Kearns

Abby Peskin Klein
Ann Frey Kleinhans
Frances Springer-Miller Kraus
Susan Powers Lagnoff
Stephanie Tubman Low
Hope Mason
Helene Fox Metzenberg
Joanne Gunst Moyer
Abigail Oleson Newburger
Sarah Holt Parsly
Barbara Nelson Pavan
Nancy Lawrence Riegel
Marjorie DeWitt Rose
Nancy Spraker Schraffenberger
Joel Wells Schreck
Scharlene Solow Schwartz
Jane Watt Shapard
Anne Johnson Sharpe
Carole Press Stavenhagen
Ellen Firestone Stein
Lynn Staley Sternik
Rasma Kietnieks Veselis
E. Ginoris Vizcarra

1955

Class Agent:
Martha Haskell Baird
(Mrs. G. S. Baird Jr.)
Greystone Road
Dover, Ma. 02030

Total Annual: \$4,633.00
Total Capital: \$160.00

Class Participation:
32.3% Annual
2.0% Capital

Elizabeth Green Appleton
Sheila Gallagher Arnaboldi
Joyce Orgel Basche
Sibyl Totah Belmont
Helen Burgin Buttrick
Suzanne Thomas Dolloff
Joan Geiger Doyle
Nancy Wharton Duryea
Josephine Brown Emery
Ellin Friedman Grossman
Judith Backer Grunberg
Lisa Landon Hewett
Vija Peterson Johnson
Dorothea Booth Katz
Miriam Hermanos Knapp
Elizabeth Lester
Selina Little
Joan Morris Manning
Aldona Kanauka Naudzius
Lionel Nowak
Helene Rattner Pesin
Linda Schandler Porter
Mary Vallas Pusner
Mancia Schwartz Propp
Toby Carr Rafelson
Faith Bancroft Schrader
Donna Bear Scott
Ruth Fidel Silverman
Jane Ludwig Simon
Ruth Haniman Taran
Margot Hartman Tenney
Grace Bakst Wapher

1956

Class Agent:
Kay Crawford Murray
(Mrs. Archibald Murray)
100 LaSalle Street
New York, NY 10027

Total Annual: \$7,152.00
Total Capital: \$301.66

Class Participation:
31.1%
3.7%

Susan Gurian Ackiron
Dorothy Callman Bart
Adelaide Phillips Bull
Lois Schulman Chazen
Joan Simons Constantikes
Alma Sachs Daniel
Jean Segal Fain
Carol Friedman Fisher
Joan Rice Franklin
Ilene Greenwald Friedman
Evanne Schreiber Geltzeiler
Jane Martin Ginsburg
Sheila Solomon Hadley
Margradel Lesch Hicks
Carrie McLeod Howson
Jane Thornton Iselin
Barbara Cholfin Johnson
Phyllis Lipton Krasnow
Anna Carbone Lautore
Gretchen Lindblad Mamis
Louise Valentine McCoy
Kay Crawford Murray
Anstiss Chassell Nadler
Audrey Olberg
Riva Magaril Poor
Audrey Rosenthal Reichblum
Sally Mansfield Romig
Elisa Starr Rudd
Mary Lou Peters Schram
Margery Baer Schwartz
Suzanne Stern Shepherd
Elaine Gordon Silets
Dale Lester Sokolow
Josephine Hamlin Stead
Cynthia Sheldon Stibolt
Diana Garfield Valenti

1957

Class Agent:
Constance Golub Gorfinkle
(Mrs. Herbert J. Gorfinkle)
20 Andrews Isle
Hingham, Ma. 02043

Total Annual: \$4,362.00
Total Capital: \$745.00

Class Participation:
32.3% Annual
4.7% Capital

Myrna Janoff Baldinger
Helen Isaacs Barer
Evelyn Stein Benjamin
Stephanie Brown Carleton
Louise Cary Cavanaugh
Darcy Lay Doyle
Edith Keen Farley
Lucy Grier Feller
Nancy Fish
Marion Fisher
Cristol Schwarz Fleming
Barbara Kelly Glovich
Eleanor Kronish Goldstein
Constance Golub Gorfinkle
Audrey Chase Gutlon
Mart Ann Vermeulen Haddad
Priscilla Loening Hanford
Hadassah Houtz Hoffman
Elaine Silverman Lewis
Mary Louise Earthrowl Lewis
Deborah Miller
Roberta Selwyn Miller
Elaine Libersteine Pitt
Louisa Perkins Porter
Judith Levine Rubin
Suzanne Elstine Scheinman
Dorothy Franks Sellers
Bette Shaler
Elinor Berman Sidel
Anne Cremer Smith
Judith Hyman Smith
June Smith Vandegraaf
Alida Vander Hoeven VanHorn
Madalene Olander Woodbury
Winston Case Wright
Lynn Sakowitz Wyatt

1958

Class Agent:
Cornelia Ward Makepeace
(Ms. Cornelia Ward Makepeace)
23 Coolidge Hill Road
Cambridge, Ma. 02138

Total Annual: \$7,845.00

Class Participation:
36.1% Annual

Suzanne Wolf Applefeld
Jane Eisner Bram
Frieda Rowell Carnell
Joy Carpenter Chadwick
Darla Stimpson Chafin
Susan Ullman Chapro
Harriet Clifford
Frances Allen Cooper
Elinor Stockheim Davidson
Rachel Shor Donner
Patricia Falk
Marjorie Rubin Freeman
Ana Berliant Glick
Annette Hidary Goldman
Ruth Berman Greer
Rosemarie Yellen Heyer
Judith Outerbridge Hughes
Sheila Hirschfeld Jacobs
Joan Shapiro Johnson
Marlene Mintz Kandel
Marilyn Kropf Kurtz
Muriel Altman Leadenburg
Susan Freund Lamb
Carole Glover Lawder
Christine Loizeaux
Anne Fulton Magai
Judith Jacobson Magee
Cornelia Ward Makepeace
Patricia Sullivan Meyers
Marianne Petrie Miller
Jennifer Seward Montgomery
Barbara Israel Nowak
Margaret Beckwith Parsons
Susan Pragan Pereira
Carol Robinson Perlman
Diane Wiener Seessel
Donna Schacter Sinanian
Frema Sindell Solomon
Rhoda Chaprack Treitter

1959

Class Agent:
Jane Vanderploeg Deckoff
(Mrs. Jane Deckoff)
1060 Park Avenue
New York, N.Y. 10038

Total Annual: \$2,779.00
Total Capital: \$2,757.00

Class Participation:
36.9% Annual
8.1% Capital

Marcia Margulis Abramson
Harriet Turteltaub Abrams
Abby Dubow Al-Angurli
Valerie Reichman Aspinwall
Jessica Falikman Attiyeh
Rona King Bank
Elizabeth Posselt Baker
Patricia Beatty
Joan Waltrich Blake
Deirdre Cooney Bonifaz
Rosalie Posner Brinton
June Allan Carter
Barrie Robinowitz Cassileth
Kathrine Durant Cobey
Jane Vanderploeg Decoff
Linda Monheit Denholtz
Elizabeth Partridge Durant
Amy Sweedler Friedlander
Joan Trooboff Geetter
Phyllis Saretsky Gitlin
Carol Grossman Gollob
Janet Hallenborg
Mary Lynn Hanley
Barbara Hanson
Judith Silverman Herschman
Wilda Darby Hulse
Roberta Forrest Jacobson
Sandra Siegel Kaplan
Ilka Hewitt Kerr
Jennifer Rains Lenz
Sonia Berlin Michelson
Alice Nelson
Barbara Dain Nemiroff
Jenny Polson Ono
Emily Carota Oren
Justine Riskind
Eleanor Rooks
Sandra Uhle Sawin
Maxine Lapides Schwartz
Ava Heyman Siegler
Carol Foley Surkin
Daisy Sharples Sweet
Tama Alcott Taub
Ilsa Klotzman Wolfe
Joanna Bramel Young
Janet Marcus Zuckerman

1960

Class Agent:
Virginia Weed Smith
(Mrs. William H. Smith)
Golf Course Road
Washington, Ct. 06793

Total Annual: \$3,477.50
Total Capital: \$3,027.00

Class Participation:
27.8% Annual
2.6% Capital

Julie Arenal
Judith Barsky-Lieberman
Linda Mazer Berkowitz
Francis Finesilver Blumenthal
Mary Humes Crowe
Frances Grossman Fitzgerald
Ruth Ann Fredenthal
Beverley Mountain Galban
Joy Goldsmith
Pamela Abel Hill
Marcia Bogart Hochman
Damaris Smith Horan
Carol Carlisle Jimenez
Franka Culberg Jones
Ann Maslow Kaplan
Shirlienne Dame Kazanoff
Amy Miller Levine
Alice Miller
Stephanie Hartshorn Miller
Susan Rosenbaum Nobel
Harriet Bougen Oliver
Rochelle Sholder Papernik
Lucienne Davidson Penn
Phylliss Baron Plattner
Gloria Dibble Pond
Elizabeth Raspolic
Cornelia Rogers
Susan Berns Rothchild
Virginia Alcott Sadock
Patricia Allaben Sherman
Jack Strulnikoff
Virginia Weed Smith
Beverly May Vail
Marian Zazeela

1961

Class Agent:
Patricia Groner Dubin
(Ms. Pat Dubin)
4043 North 20th Road
Arlington, VA 22207

Total Annual: \$2,080.00
Total Capital: \$540.00

Class Participation:
27.1% Annual
4.8% Capital

Anna Bartow Baker
Brenda Goldberg Bemporad
Kaye Donoho Benton
Susan Burack
Edna Goodman Burak
Betsy Ravit Chase
Nancy Markey Chase
Shannon Theobald Devoe
Patricia Groner Dubin
Florence Tobin Dunbar
Dorothy Tulenko Feher
Gail Cherne Gambino
Julie Eiseman Ginsburg
Sylvia Conway Jerace
Julie Cavanagh Kaneta
Barbara Kapp

Margaret Katz Kaufman
Harriet Epstein Matthews
Cynthia Taylor Nash
Gretel Hoffman Pelto
Julie Mahr Poll
Dimitra Sundeen Reber
Monica Wulff Steinert
Mariel Stephenson
Karen Egeberg Warmer
Margot Adler Welch
Carolyn Green Wilbur
Sandra Albinson Zapinski

1962

Class Agent:
Barbara Marcus Sprafkin
(Mrs. Robert Sprafkin)
941 Comstock Avenue
Syracuse, NY 13210

Total Annual: \$1,871.00
Total Capital: \$3,575.00

Class Participation:
22.4% Annual
4.0% Capital

Judith Beatie
Rosalind Moger Bernheimer
Jane Burkhardt
Donato Capozzoli
Emily Crandall
Jennifer Cushing Curtis
Paula Epstein Eisner
Barbara Fink Enzer
Joan Borkum Epstein
Brooke Goffstein
Joan Greenberg Gruzen
Andrea Kanner Halbfinger
Karen Cullier Hegener
Sally Bowers Henry
Patricia Johanson
Susan Weiss Katz
Dorothy Goldman Mann
Jane Vance McCauley
Dorothy Willett Oliver
Sandra Kesselman Slotnik
Myra Rosenstein Spatz
Miriamne Spector
Barbara Marcus Sprafkin
Nancy Janover Victor
Susan Whitacre Ward

1963

Class Agent:
Jeanne Pavelle Garment
(Mrs. John S. Garment)
9 Murchison Place
White Plains, N.Y. 1060

Total Annual: \$1,225.00
Total Capital: \$235.00

Class Participation:
22.1% Annual
3.5% Capital

Betty Aberlin
Elinor Bacon
Janine Beichman
Jean Bryant Benford
Abbie Aurell Brown
Deborah Comy
Judith Selis Davidson
Ann Ewbank
Jeanne Pavelle Garment
Adrienne Jaffe Goldman
Jane Witty Gould
Linda Appleman Guidall-Shapiro
Arlene Heyman
Marcie Brouner Heyman
Constance Holden
Karen Kerner
Katherine Little King
Marianne Stafen Meyer
Marcia Fox-Martin Miller
Sheilah Marlowe Miller
Ann Popple Muller
Rosalind Pierson
Jill Schutz Pinkwater
Barbara Goldberg Rohdie
Diana Strauch Scott
Reha Rabinowitz Smith
Jean Austin Vaughn
Marion Breeze Williams

1964

Class Agent:
Barbara Alrich Wichura
(Mrs. Michael J. Wichura)
5450 East View Park
Chicago, Il.60615

Total Annual: \$1,172.80
Total Capital: \$760.00

Class Participation:
29.2% Annual
8.4% Capital

Pat Cronin Adams
Sarah Scattergood Ashe
Elizabeth Blum
Babette Amberger Brackett
Virginia Howard Brecher
Julia Faunce Carragan
Nancy Farnam Charles
Maryanne Cinheim
Carol King Daly
Ellen Carter Delbanco
Alexandra Ramsy Diluglio
Edith Keppel Drury
Andrea Boroff Eagan
Betsy Feist

Julie Rogers Gittins
Vivian Bachrach Glick
Marjorie Goldstone Greenberg
Barbara Heath
Diana Chace Hoyt
Faith Kaltenbach
Ruth Chute Knapp
Kaye Grossman Matthews
Nancy Annis McDowell
Alexandra Herter Mead
Ann Harvey Mendershausen
Gael Rockwell Minton
Patricia Norvell
Helen Weisboard Perin
Jean Morgan Reed
Susan Merrill Rockwell
Carole Hedlund Seigel
Pamela Strauss Sullivan
Linda Tolbert Tarnay
Holland Taylor
May Vaughan Totten
Barbara Alrich Wichura
Elizabeth Baum Williams

1965

Class Agent:
Elizabeth Underwood Bertrand
(Mrs. Gordon A. Bertrand)
31 Love Lane
Weston, Ma. 02193

Total Annual \$12,708.20
Total Capital \$242.00

Class Participation:
30.8% Annual
1.8% Capital

Isabella Holden Bates
Elizabeth Underwood Bertrand
Renee Engel Bowen
Mary Okie Brown
Marjorie Laroew Carter
Donna Maxfeld Chimier
Jan Tupper Cogley
Margo Baumgarten Davis
Jeanie Schofield Dimauro
Liuda Dovydenas
Nancy Marshall Fishkin
Elizabeth Gallatin Gerard
Hope Norris Hendrickson
Elizabeth Hallowell Judson
Lorna Katz
Caryn Levy Magid
Patricia Ithomas Martin
Melissa Saltman
Janet Warner Montgomery
Roberta Ross Moore
Barbara Nachmias-Kedesdy
Nancy Newton
Julie Snow Osherson
June Caudle Payne
Marjorie Perloff
Rith Jacobs Rutherford
Carol Pecham Snow
Lynne Tishman Speyer
Susan St John-Rheault
Derwin Stevens
Wendy Erdman Surlea
Maria Taranto
Alice Ruby Travis
Carolyn Sprogell Vandenbergh

1966

Class Agent:
Karen McAuley
(Ms. Karen McAuley)
910 West End Avenue
New York N.Y. 10025

Total Annual: \$2,855.00
Total Capital: \$240.00

Class Participation:
24.1% Annual
1.7% Capital

Sara Spadea Black
Sally Bowie
Lisa Taylor Clark
Elizabeth Cutler
Debra Kram Fisher
Thea Comins Froling
Colette Whitney Gruenebaum
Nancy Miller Katzoff
Sheridan King
Olovía Koppell
Nancy Lloyd
Eillen Thaler Lordahl
Cynthia Cole Mairs
Karen McAuley
Cynthia Leapley Nicely
Adrienne Franklin Parker
Judith Dunlop Ransmeier
Susanne Snyder Rappaport
Glynn Rudich
Dorette Kagin Sarachik
Deborah Pollack Schanzer
Beth Silverman
Susan Stowens
Ellen Taussig
Cinstance Wallace
Jane Wechsler
Martha Goldstein White
Elizabeth Richter Zimmer

1967

Class Agent:
Tracy Kay Harris
(Ms. Tracy K. Harris)
2325 42nd Street NW 413
Washington, DC. 20007

Total Annual: \$1,800.00
Total Capital: \$577.50

Class Participation:
33.9% Annual
6.4% Capital

Pamela Acheson
Leslie Gieseke Bose
Diane landoli Brandon
Saly Levin Brotman
Susan Bryant
Susan Bryant
Brenda Kurtz Curtis
Diana Forbes Droste
Gretel Ehrlich
Dorie Pavelle Feiszli
Marilyn Sibley Fries
Deborah Clements Gessner
Ellen Glick
Shelley Herman
Adria Heyman Hillman
Victoria Kirsch Houston
Amy Dolgin Jaffe
Roberta Mull Johnson
Joyce Kenner
Constance Kheel
Micheke Schurgin Lachman
Sheila Kiley Largay
Margaret Rood Lenzner
Deborah Langman Lesser
Mary Tolbert Matheny
Rose Davis Mendoza
Elizabeth Clark Nigro
Barbara Davenport Rosof
Bambi Bernhard Schieffelin
Kathleen Haynes Shorr
Elizabeth Bradford Singh
Robin Childs Stafford
Susan Mintz Super
Susan Mauss Tunick
Beverly Rantoul Turman
Martine Cherau Walker
Londa Weisman
Vivian Ryan Wells
Lois Lichtenstein Wilkins

1968

Class Agent:
Marie McKenney Tavernini
(Mrs. Peter Tavernini)
387 South Main Street
Andover, MA 01810

Total Annual: \$2,225.00
Total Capital: \$350.00

Class Participation:
22.4% Annual
2.8% Capital

Barbara Lazear Ascher
Susan Evers Barron
Jay Brady
Deborah Brown
Alana Martin Frumkes
Harriet Bing Gavin
Peggy Kohn Glass
John Hoffman
Maria Huffman
Elizabeth Dicker Ingersoll
Ernest Kirby
Lydia Allen Kitfield
Leslie Sliker LaRocca
Josephine Noyes Maistre
Karen Manulis
Melody Sternoff Meyers
Phoebe Pettingell
Elizabeth Reveley-Mahan
Jennifer Rochow
Allison Simmons
Adele Smith-Penniman
Marie McKenney Tavernini
Harriet Moger Watson
Jane Elkington Wohl
Barbara Woodbridge

1969

Class Agent: Kathleen Norris
(Ms. Kathleen Norris)
407 West 3rd Street
Lemmon, SD 57638

Total Annual: \$129,644.36
Total Capital: \$170.00

Class Participation:
29.2% Annual
1.7% Capital

Katherine Aldrich
Kathleen Fisk Ames
Kristine Brightenback Baer
Daiva Balkus
Holly Barrett
Verna Rakofsky Blair
Susan Paris Borden
Alice Purnell Cannon
Erica Robin Clark
Virginia Creighton
Mary Crowe
Elizabeth Niebling Dawson
Barbara Rudnick Glass
Christine Graham
Gwynneth Howell Greenberg
Elizabeth Johnson Grieder
Sheela Harden
Daryl Hartshorne
Rachel Kahn-Fogel
Jane Kaufman
Elizabeth Lerman
Sarah Magee
Robin Newhouse
Kathleen Norris
Wendy Perron
Diana Elzey Pinover
Jane Platt
Sandra Popnik

Beverly Brown Red
Pauline Adoue Scanlon
Doreen Seidler-Feller
Marsha Flum Taylor
Shelley White Taylor

1970

Class Agent:
Jane Larkin Crain
(Mrs. John P. Crain)
1964 Oak Street
South Pasadena, CA 91030

Total Annual: \$554.00
Total Capital: \$250.00

Class Participation:
16.9% Annual
3.3% Capital

Valerie Arning
Evelyn Thal Bennett
Mary Bresnan
Sarah Edwards Canzoneri
Victoria English
Claudia Packer Feurey
Deborah Roseman First
Gretchen Sloate Garrett
Jill Goodman
Marjorie Hirst Hawley
Nancy Hobbs
Vanessa Beer Korn
Linda Lawton
Mady Marantz
Rebecca Mitchell
Ellen Pollak
Gail Rothman
Kathleen Smith
Deborah Thomas
Janet Tice
Cristina Guiu Wood
Jo Ann Zatoon

1971

Class Agent:
Nancy Glimm
(Ms. Nancy Glimm)
24 Chatham Street
Cambridge, MA 02139

Total Annual: \$1,915.00
Total Capital: \$390.00

Class Participation:
20.9% Annual
2.0% Capital

Barbara Abercrombie
Constance Allentuck
Marilyn Arnold
Ruth Arnold
Patricia Barr
Jane Carlstrom
Bonnie Shearer Chick
Lane Demoll
Priscilla Dewey
Michele Geller
Ann Goldstein
Barbara Goll
Philip Holland
Antoinette Jacobson
Susan Miller
Julie Noble
Ann Rose Podlipny
Joanne Beskind Rivkin
Victoria Woolner Samuels
Catherine Satterlee
Edan Schwarcz
Sarah Stanbury Smith
Martha Harvi Soehring
Tina Staller
Kathryn Talalay
Stephen Till
Martha VonBlon
Mary Welch
Tamsin Willard
Joan Harris Wiseman
Doris Dronski Zelinsky

1972

Class Agent:
Mr. Samuel Schulman
278 Allandale Road
Chestnut Hill, MA 02167

Total Annual: \$1,361.00
Total Capital: \$525.00

Class Participation:
27.0% Annual
3.3% Capital

David Appel
Steven Ashe
Elizabeth Ayer
Joan Balter
Mary Barringer
Arthur Becker
James Bloom
Starlina Peyson Bradbury
Ellen Burt
Mary Chiasson
Bonnie Costello
Victoria Cowles
Jeannie Cross
Sharon Couch DeBonis
Randall Denker
Pameia Downs Feiring
Jeannette Pardee Fisher
Marilyn Frank
Susan Goldberg
Carla Golembe
Ellen Gundaker
Susanna Bluestone Harris
Margaret Hunnewell
Caieen Sinnette Jennings

Andrea Hoffman Kachuck
Josephine Kerr
Gloria Bussel
Alexandra Reed Lajoux
Cheryl Niederman Lilienstein
Caroline Sheridan Loose
Carole Jameson Mann
Tamsen Merrill
Robin Miller
Erik Nielsen
Rebecca Lazear Okrent
Karen Oram
Sharon Ott
Patricia Owen
Kathleen Pottick
Charlotte Albright Renner
Jeannie Day Roggio
Karen Rubinstein
Martha Scheiner
Karen Sorg Schlenker
Samuel Schulman
Martha Siegel
Pamela Skewes-Cox
Kimball Wheeler Suits
Priscilla Hayes Taylor
Sharon Turley
Rhonda Bernstein Usher
Amy Yasuna
Joan Zucker

1973

Class Agent:
Susan R. Dangel
(Ms. Susan Dangel Geismer)
17 Prince Street
West Newton, MA 02165

Total Annual: \$2,627.00

Class Participation:
23.6% Annual

Yasmin Aga Khan
Michal Slansky Alkoff
Pamela Brownlow Bakal
Ellen Benson
Emme Wick Betake
Alexis Brown
Mary Brox
Sigrid Burton
Thomas Cartelli
Victoria Conn
Julia Copeland
Elizabeth Craft
Frances Crozier
Harold Davis
Cathy deMoll
Amelia Deneergaard
Richard Fishman
Joanne Gallo
Elise Weinrich Geary
Susan Dangel Geismer
Ellen Aboya Gilligan
Karen Radler Greenfield
Martha Hadley-Kennan
Jessica Hirschhorn
Lynda Hoover
Alexandra Hughes
Henrietta Buschman Jordan
Susan Gordon Kaplan
Allen Kennedy
Jane Kornbluth
Hilary Lamberton
Lynn Langmuir
Laura Lashnits
Melissa Marshall
Deborah Mason
Jennifer Woodworth Michaels
Anthony Micocci
Edward Mooney
Elka Paddock Morse
Susanne Owens
Thomas Patten
Peta Raabe
Betsy Robinson
Cynthia Saltzman
Anna Shapiro
Robert Stark
Myra Taksa
Mary Tartanian
Doris Ginsberg Traub
Elise Billock Tropea
Sharon Vonbruns
Marcia Weese
Alice Wimer

1974

Class Agents:
Polly Puner & Eric Richter
(Mr. & Mrs. Eric Richter)
288 West 92nd Street
New York, NY 10025

Total Annual: \$1,516.00
Total Capital: \$795.00

Class Participation:
16.7% Annual
4.9% Capital

Clay Andres
Doris Andrews
Catherine Askow
Lori Barnett
Miles Belgrade
Peter Bergstrom
Susan Cantrick
Liz Caspari
Terry Wohl Coit
Douglas Cumming
Mark Edmundson
Susan Godfrey
Charlotte Hanna
Jeremy Koch
Evan Konecky

Alan Kornberg
Hardy Kornfeld
Pamela Legge
Martin Michael Lucente
Charles Lyon
Sharon Machida
Robina Magee
Charlotte Melin
Rachel Michaud
Margaret Newman
Hannah Gregory Pemberton
Polly Puner
Eric Richter
Sarah Rodman
Penelope Roeder
Joseph Rothstein
Mary Runyon
Peggy Schiffer
Walter Schloss
Bonnie Smetts
Susan Still
Daphne Smith Stone
Catherine Wheeler
Lisa Wimenitz
Nancy Wood
Elizabeth Wyman

1975

Class Agent:
Mr. Thomas Matthews
235 East 88th Street
Apt. 2B
New York, NY 10028

Total Annual: \$2,137.50

Class Participation:
12.1% Annual

Daniel Baron
Pernel Berkeley
Thomas Bonnett
Deborah Bornstein
Sheldon Brown
Francie Camper
Michele Cloonan
Elizabeth Galt
Anne Henry
Judith Kapner
Laura Keown Linton
Martha Manno
Mitchell Markowitz
Thomas Matthews
Tom Melvin
Dominic Messinger
Elizabeth Meyer
David Noda
Christine Pozerycki
Ashley Roland
Leonard Sachs
Harriet Schiffer
Ela Ben-Josef Schwarzkopf
Jeanne Steiner
Joseph Vascovitz

1976

Class Agent:
Mr. Thomas Matthews
235 East 88th Street
Apt. 2B
New York, NY 10028

Total Annual: \$785.50
Total Capital: \$120.00

Class Participation:
15.6% Annual
.4% Capital

Janet Wright Alford
Dor Ben-Amotz
Robin Brickman
Mary Cleaver
Claudia Cohen
Charles Collins
John Connolly
Linda Davidson
Lissa Douglass
Gillian Angle Drake
Caren Euster
Zachary Feuer
Leslie Glynn
Ruth Griggs
Jody Gross
Sharon Jacobs
Jacqueline Kramer-Silver
Maria Lattimore
Daniel Levitan
Pauline Lilliard-Caldwell
Brian Mackenzie
Carol Magenau
Nancy Halverson Melvin
Charles Morgan
Joan Glass Morgan
Margery Perlmutter
Richard Pike
Andrea Prigot
Linda Raper
Ellen Rogers
Amelia Sawelson
Anne Schwartz
Joseph Slomka
Laurie Weinstein
Maura Wolfson-Foster

1977

Class Agent:
Elisse Ghitelman
(Miss Elisse Ghitelman)
5485 South Drexel
Chicago, IL 60615

Total Annual: \$1,555.00
Total Capital: \$125.00

Class Participation:
16.5% Annual
1.7% Capital

Neil Basta
Susan Bernstein
Paul Bloese
Karen Derosa Boardman
Lisa Braverman
Ellen Brodsky
Daniel Cohen
George Coyne
Ronald Dabney
Michael Falk
Kaaren Fladager
Elisse Ghitelman
Jane Gil
Elizabeth Henderson Hoagland
Glenn Horowitz
Katherine Humpstone
Bradley Jacobs
Jane Jalkut
Phyllis Kaplan
Michael Kraft
Wendy Liff
Caroline Rennolds Milbank
Stephen Pratt
Carolyn Rowan
Margaret Saliske
Heidi Schmidt
Karen Schneider
John Sheldon
Susan Adler Sobol
Tiare Stack
Karen Stack
Nicholas Stephens
Paul Underwood
Esme Usdan
John Voigt
Mary Watkin
Jill Wisoff
Sally Sandberg

1978

Class Agent:
Cynthia Browning
(Ms. Cynthia Browning)
1457 Wisteria Drive
Ann Arbor, MI 48104

Total Annual: \$1,319.50

Class Participation:
11.7% Annual

Sally Alden-Tilson
Katharine Claman Andres
Claude Brachfeld
John Diebboll
Dara Kilpatrick Dunigan
Lisa Freed
Sharon Elliott Fuller
Bennett Greene
Leslie Greist
Scott Hamner
Margaret Hellmann
Karen Lukinson
Becca Cross Mackenzie
Jill Moser
Katherine Moses
Michael Nathan
Amy Kessler Pastan
Margaret Pratt
Paul Rathe
Robert Russell
Amy Beckjord Schechter
Lisa Scheer
Elizabeth Schutz
Laura Simon
Heidi Stonier
Rachel Swann
Fernanda Torras

1979

Class Agent:
Mr. Howard Gross
77 St. Clair Avenue E #1210
Toronto, Ontario
Canada M4T 1M5

Total Annual: \$101,141.54
Total Capital: \$85.00

Class Participation:
11.6% Annual
.9% Capital

Catherine Noyes Boddington
Marla Chechik Bowron
Eileen Bradley
Renee Colwell Chan
Scott Furman
Lauri Gordon
John Greenbaum
Cynthia Haase
Melissa Ix
Beth Kanter
Robert Lieberman
Clinton Little
Mark Lyon
Cheryl Meyer
Margaret Moller
Wendy Northup
Signa Lynch Read
Lexey Russell
David Segal
Mary Sgarlat
Elizabeth Shacknove

Amy Spound
Marta Hill Stevens
Margaret Templeton
Elizabeth Tucker
Andrew Vershon

1980

Class Agent:
Ms. Catherine Hays
201 West 70th Street
Apt. 14J
New York, NY 10023

Total Annual: \$610.00

Class Participation:
12.0% Annual

Catherine Alexander
Fiona Cooper
Meg Demoll
Judith Desaritz
Nancy Diessner
Randell Dodge
Ashley Eichrodt
Katherine Farrar
Deborah Franks
Slade Hicks
Kimberly Kafka
Martha Kent
Jamie Knapp
Valery Levine
Maureen Matthews
Nancy McCarter-Opel
Barbara Meili
Jeanne O'Donnell
Andrea Poole
Samuel Rosenberg
John Savlov
Dorothy Sinclair
Mary Stringos
Julie Tessler
Mariette Turner
Orren Weisberg
Lisa Wu

1981

Class Agent:
Ms. Lynn Hicks
Box 318
Frybranch Road
Lynnville, TN 38472

Total Annual: \$489.00

Class Participation:
9.5%

Jose Acosta
Karen Ashe
John Bertles
Eileen Bridge
Edward Buller
Alexander Campbell
Donna Catanzaro
Amanda Degener
Alba Deleon
Donzia Franklin
Cindy Frenkel
Brooke Hadwen
Barry Horowitz
Ann Howitt
Sarah Kahn
Andrea Loselle
Diana Mason

Maryann Mazzacaro
Betsy Rathbun
Jonathan Schulman
Laura Shelton
Lisa Smith
Leslie Weber

1982

Class Agent:
Ms. Cynthia H. Kravitz
34 Seaman Avenue, Apt. 4A
New York, NY 10034

Total Annual: \$705.00

Class Participation:
8.6% Annual

Steven Albahari
Andrew Austin
Katherine Campbell
Christine Friese
Caren Glatt
Megan Kampmann
Cynthia Kravitz
Mary Lane
Frances Stranahan Parry
Sandra Tone Price
Donald Schatz
Martha Schmidt
Karen Sontag
Cynthia Stix
Nancy Tompkins
Ferebe Watson
Jennifer Zuch

1985

Margaret Best
Johanna Semple



class notes

'36

"We have sold our boat," wrote Fletcher Wardwell Gaylord, "after sailing for four summers from Duluth, Minnesota, to Cape Cod. Now we'll start exploring the West!" The Gaylords still live in Denver.

Bessie Schonberg Varley was given the 1983 Award of Achievement by the American Dance Guild. The award was presented by Liz Thompson, director of Jacob's Pillow, at the ADG annual conference "Dance Education — Dance Career?" Bessie, professor emeritus at Sarah Lawrence College, founded and for many years directed the dance program at Sarah Lawrence, training such dancers and choreographers as Meredith Monk, Lucinda Childs, Carolyn Adams and June Finch. Since her retirement in 1975 she has been active in dance education in the New York City area, including conducting a pilot program in composition for experienced choreographers at Dance Theatre Workshop, where she is the chairman of the board of directors. She also serves on the appeals board of the New York State Council on the Arts.

Louise Friedberg Strouse spent "about half the year in France in a beautiful part of the Provence. See a good deal of Jean Guiton and his wife, a retired psychoanalyst, in Paris. Jean, you may remember, taught French in 1932, and we re-discovered each other quite by

accident. He still works for UNESCO and is flourishing. Winters are still 'at home,' " in Los Angeles.

'37

"When Zipporah (Shill) Fleisher first ran for the Rockland County, New York, legislature on a reform slate six years ago," reported the New City Journal-News on June 24, "she got lots of encouragement but few predictions that she might actually win. 'Way back then, people were saying women couldn't get anywhere in Clarkstown politics,' the 66-year-old New City Democrat recalled. If (her) loss lent a small measure of truth to the statement, her appointment to the county board this week almost certainly dispelled it forever."

Zippy was appointed to fill an unexpired term. "There's so much I'd like to get done," she said, "and now I'm going to be in a position where I can really make a difference." Zippy and her husband Walter actually have been making a difference for many years, lobbying for environmental conservation, conservative land-use planning and increased monitoring of utilities, speaking out against nuclear power plants. They have practiced what they preached and donated 32 acres of undeveloped land to the Town of Clarkstown for a nature preserve, for instance, helping to create a forever-wild setting of fields, wildflowers, stream bed and woodland. "I'm getting older and a little tired," she said, but added in the next breath, "We

all want many, many things that we think ought to be done. Now that I'm here I'm going to fight to see that they happen." As the article said, "Living in semi-retirement in such a bucolic setting, Ms. Fleisher could well have spent her days with the Kerrie Blue Terriers she breeds and enters in various dog shows. But she and her husband decided to work..."

'38

Nancy Elliott Kelly took a trip last spring "to Cambridge, United Kingdom, to visit daughter, Nora, and her family. Spent a few days in London and Paris sightseeing. Had never been across the Atlantic before." Nancy lives in Fair Lawn, New Jersey.

'39

Paintings, drawings and collages by Janet Fraser Jones are being shown at the Pen the Pen and Brush Club, 16 East 10th Street, New York City, from October 18 through 29, Tuesday to Saturday from 1 to 4 p.m. Janet began the study of Chinese brushwork in 1969 with Diana Kan, learning the Oriental philosophy, aesthetic and technique which is assimilated into her Western style work. Recently she studied with Roger Hendricks and Elaine Huyer. In 1982 she received the Andrews Nelson Whitehead Award from the Sumi-e Society of America. She has also received awards from Pen and Brush Club, Greenwich Art Society, Stamford Art Association, Art

Society of Old Greenwich and Art Barn of Greenwich.

Twelve of her graphite drawings were shown at the Greenwich (Connecticut) Federal Savings and Loan, Byram branch, through August. One work, "Two Up, One Down," won an award at the Greenwich Art Society's sidewalk show. In recent years she has also exhibited at the Elliot Museum, Stuart, Florida; the National Arts Club, Salmagundi Club, New York City; Rotunda Gallery, Pan American Health Association, Washington, D.C.; Bruce Museum, Hurlbutt Gallery, Greenwich; Eagle Tower, Landmark Square, Stamford. As a member of Artists' Brushwork Group her work toured university and library galleries from California to Maine.

Janet was assistant to the director of ARAS, originally a special project of Bollingen Foundation and now a department of the C.C. Jung Foundation of New York. Researching and cataloguing images from the collective unconscious described by Jung left an imprint which underlies her approach to content. Her interest in the human figure began with study at the Art Students League under Kimon Nicolaides.

A resident of Riverside, she is a member of the National Arts Club, Pen and Brush Club, Salmagundi Club, Stamford Art Association, and Greenwich Art Society where she is a member of the council and which she served as vice president for program from 1979-1982.

Continued on Page 22

obituaries

Candace DeVries Olesen '50

Candace DeVries Olesen '50, of Stamford, Connecticut, who was long active in many phases of alumni activities for Bennington, and an accomplished poet and artist, died on August 16.

For more than 25 years Candace had her own studio and worked in several media — printmaking, painting, sculpture and drawing. She participated in group and solo exhibits for 30 years, including Bennington College art auctions in 1977 and 1978. She studied art in Germany and at various universities in the United States, as well as at several Bennington summer workshops after receiving her bachelor's degree in literature from Bennington.

In recent years writing poetry became a significant interest, and her poems appeared in newspapers and small poetry reviews. One of her great joys was to share new work with friends and colleagues. Two examples of her recent work follow:

THE CROW'S CALL

Only the crow's call is a certain thing.
Though spring, born soft and wet
At the end of March is sure to bring a
summertime
Until the leaves leave
Their places on the tree and cling
To the browning ground.

Only the surface of the days is known.
The dangling button sewn; the cat let in
Or out. A train is taken or a letter sent.
But even the surface isn't recognized.
Until surprised by some disaster come and
gone
We know again the crow's call heard at
dawn.

ENTERING

In this moment drawing
gives me pleasure some
small measure of self-esteem.
Like dream images
shadowy or clear
the hidden forms appear.

Often I lose them almost
as if the thought of what
they are had power to erase,
but sometimes a face emerges
from the tangled lines. Wrinkles
exist. The surface comes alive
with lights and darks while
sure direction born of lead
quickens my hand and follows
shapes I never saw before.
I pursue these apparitions when
pen becomes an eye. Then,
captured, I enter grapefruit
rind, or leaves of artichokes
where textures magnify, and
tree trunks birth black branches.
Fur becomes a cat. Doors turn
into windows until vision gone,
the drawing done and hung upon
a wall, I find nothing has been
said at all, nothing at all
about the secrets every surface keeps.

Candace's early work in alumni activities was in New Jersey, where she grew up with two sisters. Her father, Dr. John K. DeVries, was a surgeon who headed the urology department at Overlook Hospital in Summit, and her mother was Elizabeth Smith DeVries.

In May, 1980, she was the recipient of one of the first Bennington Awards for outstanding service to the College, conferred by the Board of Trustees. It reads, in part:

"... The greatest friend and support the College can have is not only an alumna who remembers with happiness her years as a student, it is a changing, questioning, growing adult who values the current direction and needs of the College today. Candace Olesen has been the epitome of Bennington's ideal alumna, a woman who is a vital part of her community, who is creatively striving in her own work, and who gives unstintingly of her time, efforts and talents when the College needs her. We have come to rely on her work, her judgment, and her job in the tasks at hand. We are refreshed by her unfailing good cheer.



Candace DeVries Olesen

"A better friend no college, nor any one of us, could ever have."

Candace leaves her husband, Walter L. Olesen, to whom she was married for 32 years. "Wally" was for many years advertising director for Xerox and later dean and professor at the Syracuse University of Communications. He speaks of Candace as a devoted confidante, aide-de-camp and consultant. He took the same roles for his wife, cheering her on in her many endeavors and interests, which also included tennis, riding and swimming.

She also leaves two children: Robin, a graduate of Duke and Syracuse universities and now in the script department of the "Good Morning America" show, and John, a graduate of Hampshire College and New York University, now with casting agents Johnson-Liff.

Eleanor Moore died September 11 after a long illness. She had been employed at Bennington College on a full-time basis from June, 1955, through May, 1979. As communications supervisor and postmistress she was well known in the College community and her role as typist of papers, theses and manuscripts deepened many acquaintances. Eleanor is survived by her husband, James, a retired long-time employee of the College; two daughters, one son, and seven grandchildren. A memorial service, attended by a large number of College friends, was held at Mahar & Son Funeral Home in town.

Theodora Boothby Bratton '43 of Weston and Chester, Vermont, died August 21 at the Mary Hitchcock Hospital in Hanover, New Hampshire. She leaves her husband Arthur and three children: Mrs. Farid (Linda) Iskander '65 of New York and Chester, Farren Bratton of Brattleboro, and Jessica Bratton of Branford, Connecticut; her mother, of Weston, a brother, in New Orleans, and three grandchildren. She lived for many years in Williamstown, Massachusetts, where she was active as president of the garden club and chairman of the board of the Buxton School and of the Berkshire Garden Center in Stockbridge. Donations in her memory can be made to the Bennington County Humane Society, Shaftsbury, Vermont 05262.

Elizabeth Percival Blanchard Tankoos '48 died May 24 at her home in Westport, Connecticut. She was 56. She was the wife of the late William Granniss Tankoos and is survived by two sons, William of Darien and David of Hamden; three daughters, Lindsay T. Geelhood of Portland, Maine, Caroline T. Gidley of Darien, Judy T. Williams of Palatine, Illinois; three brothers, and three grandchildren. She was a former member of the Stamford Yacht Club and a member of the Junior League of Darien. Funeral services were held at St. Luke's Episcopal Church, Darien. Memorial gifts may be made to the Canterbury School, New Milford, Connecticut 06776.

Jean Lee said she is "surviving heat and tornadoes (none right in Omaha). Am on Red Cross Disaster Relief Committee. Also enjoying searching for old (pre-1925) postcards of New England, Nebraska and West Coast. Anyone having old cards, would love to hear from you. I'll pay postage both ways!" (10922 Spring Street, Omaha, Nebraska 68144).

Natalie Kimball McMillan reported that her second grandchild, Dana Louise Salyer, was born to daughter Faith in March. Natalie is still at home in Wellesley, Massachusetts.

'42

Betty Wheeler LoMele has finally made it, after 41 years! On June 12, 1983 I received my B.A. in liberal studies from the University of California at Santa Barbara. I went through the graduation ceremonies (cap, gown and all) along with hundreds of others in the arts and letters ceremonies alone, and was cheered on by my very supportive family: husband, two of my three children, one son-in-law and three very impressed grandchildren. The whole experience has been so exhilarating that I just may go on for a master's degree in psychological counseling with an emphasis on art therapy." Betty and Albert LoMele live in Goleta.

'43

Marjorie Handwerk Duncan declared *Quadrille* "Excellent!" "Just attended an in-depth Practicum on Parliamentary Procedure and Law at William & Mary. It's nice to know I can still attend 8 hours of classes and survive 3 to 4 hours of night preparation!" Marjorie, who lives in Shaker Heights, Ohio, notes herself as "NRP-CPP and Specialist, Academy of Parliamentary Procedure and Law."

Lisa Adams Moulinier "retired in February from state employment as a vocational rehabilitation counselor. Now working 10 hours-plus a week, at Lamson's Business College, as a mental health counselor. Most rewarding!" Lisa lives in Tucson, Arizona.

'44

Phyllis Preston Lee recently attended the Corcoran Art School. Since early summer she has a studio and is working mainly in pastel. "It's late for a new career, but fun." Phyllis and her husband Robert live in Washington, D.C.

'46

Karen Johnson was married June 26, 1982 to William Beaty Boyd, president of the Johnson Foundation and formerly president of the University of Oregon. Karen opened her contemporary arts gallery in May, 1982. It is called Perimeter Gallery and is located on West Huron Street in Chicago. The Boyds live in Racine, Wisconsin.

'50

Elizabeth Shaw (Smith) Waltz is still working in special education and, "coming up on our tenth year here, in love with San Francisco. Travel is one passion. Last year Turkey — Easter Island upcoming."

'52

Sophie Ruderman Weber is "working as a legal writer in the fields of environmental and municipal law for Matthew Bender & Co., legal publishers." Sophie and Joseph Weber live in Purchase, New York.

'53

Solveig Peterson Cox is "one of the artists in the Torpedo Factory Art Center... (It) is an example of the leaseback arrangement and we love our newly renovated building." Solveig and her husband Wendell live in Alexandria, Virginia.

'55

"Here's a load of info," wrote Toby Carr Rafelson. "The last four films on which I was production-designer (*Goin' South*, *Melvin and Howard*, *The Border*, *Under Fire*) have taken me to Mexico, Guatemala, Nicaragua and throughout the Southwest. Peter is a musician — writing, singing, playing, recording and producing — a true son of Bennington. (I was rehearsing with the Boepple choirs [in New York City] when pregnant with him). Husband Bob last directed *The Postman Always Rings Twice*. The graduation '83 issue was great — moving and inspiring. It made me proud. "We all live apart, but near in Los Angeles."

'56

Carol Friedman Kardon (Fisher) was busy early this summer preparing a one person show at the C. Crimaldis Gallery in Baltimore (June) and a group show in Philadelphia (July). She is also working toward a "one-person show this coming year in the New York suburbs." Her paintings are landscapes, fairly large oils and smaller pastel and pastel-gouache works. Carol does her work in a factory building studio which is shared with other artists in Philadelphia.

"One son graduated from Boston University in June — works for Associated Press in Boston as a photographer. My daughter is currently at Wyoming at a Yale/Harvard/Cornell geology field camp for the summer and in September will be a senior at Yale. Hope the college is well — I love Bennington!"

Carol and her husband Herbert Fisher live in Wynnewood, Pennsylvania.

'57

Ann Sommer Holmes wrote to say she and John have returned to their home in Westport, Connecticut, from a stay in Athens, Greece. "I received my doctorate in art education from New York University in June of 1982."

'58

Ana Berliant Glick, M.D. "remarried in 1982 to Morton Hodas, M.D. We are both psychiatrists. We have 4 children from previous marriages. My daughter Rachel will be a freshman at the University of Pennsylvania this fall. My son Jonathan is in his sophomore year at Fieldston. I am attending psychiatrist at New York Psychiatric Institute and in private practice. My husband is in full-time private practice in Scarsdale, New York. We both had a terrific time at the alumni weekend this year and hope to do it again soon." Ana and Morton live in New York City.

From Noel Bausher Szundy: "Nonie is heavily involved in metaphysics and healing, having recently started 'Triune Holistic Counseling and Therapy' in Brewster, New York. She combines a master's in psychiatric social work with Reiki healing, polarity healing, astrology, nutritional counseling and spiritual counseling to provide a holistic and balanced approach to therapy. This approach has proved helpful for those who have tried other forms of therapy with limited results.

"Nonie is also teaching astrology and metaphysics classes, and periodically presents various healers and other metaphysicians as lecturers and workshop leaders at her home, Skywatch, in Brewster. Thus Skywatch is in the process of growing into the local 'light center; that has been her longtime vision.

"Nonie is also founder and director of Aquarian Ankh Tour Groups which led a metaphysical tour to Egypt in May 1982, and will conduct a 'Journey into Metaphysical Mexico — a mission for Healing the Earth' from November 1-16, 1983. This will be led by two excellent psychics who are expert in earth energies, crystals, prehistoric civilizations, megalithic monuments, Atlantis, healing, dowsing and the like. Anyone interested in this tour should

contact her immediately as the group is limited and reservations are required by early October. Although there will be much 'fun and games,' the tour is described as having as its major focus 'the crucial group mission of earth-healing, harmonizing and re-balancing. "As a networker and healer, Nonie is interested in hearing from any fellow alums with similar bent/like mind. Namaskar."

'59

Valerie Reichman Aspinwall and her husband Everett are still running an all-talk radio station, WPBR, in Palm Beach, Florida. "At the very least, life is never dull!"

Alice Marie Nelson was singing at the Ash Lawn Summer Festival, Charlottesville, Virginia, this July, "giving a recital and a series of master classes. The opera is Haydn's *The Apothecary*. Ash Lawn is James Monroe's home."

'60

Julie Gordon Cohen received a doctorate in psychology in 1977, and is in private practice in Scarsdale, New York, as well as consulting school psychologist to the Greenwich public schools. She is married to Dr. Abraham Cohen, a psychoanalyst, and has two sons, Adam, 15, and Gideon, 4.

'61

"I continue to do biochemical research," wrote Judith Bond Bradley, "and teach biochemistry as an associate professor at the Medical College of Virginia, Virginia Commonwealth University in Richmond. My husband Gaylen recently became dean of basic sciences at Virginia Commonwealth University. My son Kevin is 12, likes soccer and computer games."

Composer Joan Tower is the subject of a half-hour television documentary filmed by WGBH in Boston to released nationally on November 6. She has also been commissioned by clarinetist Richard Stoltzman to write a new piece for clarinet and piano. Last May, she was the recipient of an award in music from the American Academy of Arts and Letters.

'62

Jane Vance McCauley is still working with a team of family therapists in Montgomery County, Missouri, "teaching a course on 'Mothers and Daughters throughout the life cycle; and speaking to various groups on family-related issues. Oldest daughter, Lisa, a junior at Skidmore; next daughter, Anne, leaves in September for her freshman year at the University of Richmond — leaving Kate, 13, to keep us on our parental toes." The McCauleys live in Columbia.

'63

James Tyler was in Bloomington, Indiana, for a week in June to teach at a special Summer Dance Intensive. The daily classes concentrated on modern dance technique and improvisation, Jim's specialty, and were sponsored by the Windfall Dancers of Bloomington. Jim lives in San Francisco where he is actively engaged in teaching and performing.

'64

Quadrille was happy to receive the following communication and to acknowledge its origins as described:

"Laurence Jackson Hyman, publisher and creative director of his San Francisco-based publishing company, Woodford Associates, continues to win awards and laudatory press reviews for his four-color Major League Baseball and JFL Football publications. Recently *The Sporting News* (a national weekly) called his San Francisco Giants Yearbook '... perhaps the finest Yearbook ever made' and Herb Caen, of the *San Francisco Chronicle*, called it 'a delight to hold, feel and read.' Among his other pro sports

clients are the California Angels, the San Diego Padres, the Denver Broncos, the Chicago Bears and the San Francisco 49ers.

"With editorial and production offices in two floors of a San Francisco Victorian house, Laurence and his staff also publish non-sports magazines, among them the internationally read *Pacific Horticulture*. His second son, Bodie (eight), assists him with art-editing and has recently been featured in a number of national magazine sports-related advertisements.

"Laurence developed his taste for publishing while director of publications at Bennington College (1966-1970) where he founded, named, designed and edited both *Quadrille* and *The Bennington Review*."

'65

It's taken Nancy Zinman a long time, including two and a half years of training in France and more than three years in New York looking for the right job, but she finally is a professional pastry chef. Her trials were reported in a June 15 *New York Times* article on (five) "Pastry Chefs Who Are Breaching a Male Bastion."

Nancy had said she wanted to "make pastry" in answer to her Bennington application's question about what she wanted to do after college. On graduation she enrolled in various cooking classes at the New York City Technical College in Brooklyn, made contact with the director of a Paris school, finished the program, and served a school-sponsored apprenticeship. She found work in the kitchen of the Paris Hilton performing a variety of jobs and later worked in several restaurants in Paris and its environs. One man told her she would "never get a stage (apprenticeship) in a city restaurant; that was just for men... Everywhere I worked there was an all-male brigade de cuisine and everyone was wonderfully supportive and helpful... But the reality is that there still are real barriers to women in many restaurants."

She returned to New York and suffered through a frustrating job search of several years. Now, as pastry chef at the year-old Castellano on New York's West 55th Street specializing in northern Italian cuisine, Nancy is garnering a reputation for her execution of a traditional northern Italian dessert called "tira mi su," an exquisite combination of ladyfingers soaked in espresso coffee, mascarpone cheese, egg yolks, heavy cream, sugar and egg whites. She makes an exceptionally flaky and light mille-feuille, according to the article which also printed the recipe, filled with a combination of pastry cream and whipped cream, as well as a delectable apple tart with a base of ladyfingers and pastry cream.

'66

Barbara Matthews Spar: "I am proud to announce that I have completed my doctorate in psychology at the Massachusetts School of Professional Psychology and will continue to work at the Brookline Mental Health Clinic. I still live in West Newton with my son Josh, who is now eight!"

'67

Marilyn Sibley Fries returned to the Bennington area a year ago when her husband Brant joined the Rensselaer Polytechnic Institute faculty. She has been on sabbatical this summer from Yale University for the birth of her second daughter, Lorin Alexa, born June 1; and has taken this opportunity to continue work on her book about the East German author, Christa Wolf. The Fries family lives in Selkirk, New York.

Letitia Anne Peplau, social psychologist at the University of California at Los Angeles, was quoted in and early spring *New York Times* feature on Personal Health. "At the outset, loneliness should be treated as an early-warning signal that something is wrong ... If it's dealt with early, you can reverse it. But if it becomes

prolonged, it often leads to depression, the use of drugs and alcohol, and becomes difficult to turn around.

She suggests starting by admitting your loneliness to yourself and self-diagnosing the likely cause or causes. "If you are a married woman with young children ... chances are you're lonely because you need more than a love relationship — you also need friends to sustain you ... It's very important not to neglect your friends and to replace friends you lose. Those who have no intimate relationship should stop their frantic search for the perfect love and instead focus on making friends. Friendship should be the first goal ... For teen-agers, a program that teaches dating skills may be helpful. For married women who do not work outside the home, joining an exercise program or volunteer group may help make contact with future friends. For those who are dissatisfied with their marital relationship, counseling ... For the lonely elderly, joining a senior citizens center or a communal meal program may result in satisfying companionship."

Laurie Kohn Steele and husband Rick announced the birth of their first child, Alexander Kohn Steele, on July 19.

'68

Laura Furman's second collection of stories, *Watch Time Fly*, was published by Viking Press in September. "The collection," said the publisher, "surpasses the accomplishments of the first. Each of the stories deals with a telling moment, a time of impending change that brings a particular vulnerability. With the same cool precision that distinguishes all her writing, Furman renders the complex of emotions those moments inspire: anxiety, hope, determination (sometimes), and, always, a bit of sadness. The variety of her perspectives and the nuances of tone constantly challenge the reader's expectations."

'69

Sheela Harden, chef and proprietor of the Brasserie restaurant in the Bennington Potters Yard, was singled out for the "Chef's Choice" feature in an issue of *Vermont Summer*. Sheela worked with Dione Lucas, founder of the Brasserie, while a student at Bennington. After graduation she went "other places to do other things ... When I came back (in 1973) I was here constantly. I never left." Dinners were served regularly until 1978 but her schedule grew strenuous so she decided to remain open for lunches only. After a few years she elected to hang onto competent staff and dreamed up the idea of "special dinners from 6:00," with a fixed menu — which means one meal is scheduled for a night.

"Food is a performing art for Sheela. The taste in all foods, she explained, occurs on a curve and there is a certain peak in that curve when all the tastes are best. The trick is to try to get the food to the table at just that right moment." Three recipes were included in the article: Cheese Cake Surprise, Buttered Carrots and Zucchini, Salmon Beurre Rouge. Part of the reason she loves her job is because "food is less serious than poetry and music."

Liz Lerman performed with her Dance Exchange company August 22 and 23 in the Bessie Schonberg Theater as part of Dance Theater Workshop's out-of-Towners series. "She touched all bases," wrote Jennifer Dunning of the *New York Times*. "Her brief collagist 'docudances,' set to popular and contemporary classical music, ranged from pieces done in 1980 to the present and displayed a sharpening sense of irony and theater." Works included were *No One Really Knows What the Numbers Mean*, *How Many Bucks in a Billion, It Won't Happen Because*, and *Video Arcane*.



'Uncle Bonsai' ready to tour

"Uncle Bonsai," a vocal trio, was spawned a few years ago as a result of Ashley Eichrodt's '80 (left, above) advertisement in a Seattle newspaper inviting anyone who might be interested in singing madrigals to contact her. Only two people responded, both former students at Bennington College: Andrew Ratshin '80, (center) and Arni (Arleen) Adler '81, (right).

They write their own madrigals (there are a few "traditional" madrigals in their repertoire) — and deliver them through a wild and sophisticated combination of musical styles, joyfully parodied, always on the lookout for sentimental balloons to explode. Their texts are full of sarcastic affection ... In performance the stage is littered with kitchen utensils that are lovingly played and musical instruments that provide surprising sound effects." Their show is fast-paced, "informed by an electric stage presence and sure musical intelligence." The group appears in bars and theatres and at colleges and universities in the Northwest.

"Uncle Bonsai" would like to go on tour. Anyone wishing to organize a performance should contact Andrew Ratshin, 6809 27th N.E., Seattle, Washington 98115; (205) 525-3546.

Margaret McCain married Ken Willie in February, 1983. "Enjoying setting up my own law practice, specializing in labor law." Margaret and Ken live in Brunswick, Maine.

'70

Liz Sklar Hoyt was married to Henry Hoyt on July 5, 1981. She received her master of arts in social studies and anthropology from Columbia University and has taught in New Brunswick, New Jersey. Hank works for the *New York Times* in Morris Plains. Liz phoned in August to report the birth of their son, Charles Alexander Hoyt, born July 24.

'71

"Since I've divorced," wrote Heidi Koring, "moved, and changed my name it's not surprising the alumni office has lost track of me ... For *Quadrille's* 'Where are they now?' column, I am now director of the Basic Studies Laboratory at Lincoln Memorial University which is situated in the Cumberland Gap, the heart of darkest Appalachia. I teach German and English, am active in theater, and am spending this summer at the University of Kentucky as a James Still Fellow writing a freshman English textbook utilizing Appalachia literature. I'd love to get together with any Bennington alumni who have strayed into this neck of the woods or are vacationing in the area." Heidi lives in Harrogate, Tennessee.

Heidi Reese is about to begin her second year as lecturer in Chemistry at Rutgers University. She is living in Highland Park, New Jersey.

New paintings by Jo Ann Rothschild were shown June 4 through 11 at 144 Lincoln Street, Boston. See her article appearing elsewhere in this issue.

(Elizabeth Anne) Betsy Strong served as deputy special assistant to the President, The White House. "Left in April, 1983, to become vice president for government affairs at Collins and Associates." Betsy is living in Washington, D.C.

'72

Amy Yasuna Denny is no longer practicing psychology in Brookline, Massachusetts. "Have moved to the Skagit Valley, Washington State. Married Daniel Denny and now we have a son, Samuel Parkman Denny, born May 3, 1983. Dan, Sam and I are all homemakers these days. Happy as a clam. Will be glad to send pictures of son to all inquirers. It is beautiful here in the valley: garden, ducks and baby thrive," at 1935 Chilberg Road, Mt. Vernon, Washington 98273.

"I," Jeannie Day Roggio, "am living in Berwyn, Pennsylvania, with husband Bobby, raising our three children, Dax, Lia and Kate. Also landscaping the local elementary school and working at home doing industrial drawings on a free-lance basis."

Susan Myers Sgorbati directed the Governor's Institute on the Arts held June 26 through July 21 at Lyndon State College. Sponsored by the Vermont Council on the Arts, the Vermont Department of Education and the Vermont State College System, the institute offered teen-agers the opportunity to work directly with artists, thereby increasing their knowledge and experience. Included in the program was a three-day training segment for Vermont's public school teachers. Susan told the *Bennington Banner* that one goal "is to provide concrete ways in which the faculty, teachers and students can share their experiences with their

home communities ... we would like to make the arts a meaningful and continual part of their everyday lives." The institute is one of only eight such programs in the country.

Susan is coordinator of the dance program at Castleton State College and coordinator of the Vermont Choreographer's Workshop. She is enrolled in a master's program at Wesleyan University in Connecticut. Home is Rutland, Vermont.

'73

An up-date from Eric Dash: "After leaving Bennington in 1973 I lived in New Mexico ... moved back east in '75 and spent 3 years studying jazz piano with Lennie Tristano, and a couple years studying composition at Sarah Lawrence graduate school. I haven't done much composing since then, but I have played a lot of piano."

"Now I live in Portland, Oregon, teaching piano privately and some guitar classes at a local community art center. I perform occasionally, and this June gave an hour concert of some of my songs on Portland Cable TV. I played piano, Theresa Koon sang, and Andy Schloss '74 played drums."

"The biggest change in my life recently has been the birth of a son, Zachary, in October, 1982! As I write this, he is 10 months old and has just started to walk on his own."

Ann Curtis Ewbank and Jim Ludy were married in November, 1979. Ann has been a bookkeeper for the last five years and is job hunting for something in editing or research. Jim is an independent mechanic and farmer-environmentalist, and they live in Santa Cruz, California.

The statistics — and plight — of women artists today:

The following are excerpts from the text of a lecture by Jo Ann Rothschild '71 in the company of the six additional members of the Tudor Street Etching Studio cooperative in Cambridge, Massachusetts. The presentation was made in the Hess Gallery at Pine Manor College in Chestnut Hill, Massachusetts.

The Tudor Street Etching Studio is a cooperative which exists so that each of us may do more and better work. We joined together because each of us uses a press and the intaglio process and none of us can afford the expense or time of owning a press and caring for a studio ourselves. We set up the studio over the summer in a room we rent from M.I.T. Though cooperation among seven people has not always come easily, we find our venture rewarding. We learn from each other, we support one another, we know each member's strengths and how to use them. We are triumphant at our accomplishment and none of us would choose another profession.

Each of us is ambitious. Our work is primarily abstract. We are all women. This last is not by design, but we do not think it is by accident. Men are more likely to have access to school presses; women are left to make their own arrangements. Among us we have perhaps 70 years of professional experience. None of us has a gallery. The first of our members is being included in a major museum show. Each of us works

with only the vague hope of public response or financial remuneration. Our situation is not unique. Everyone knows that it is rough to be an artist. Thomas Eakins had one one-man show in his lifetime.

Between the years of 1970 and 1976, the most recent years for which statistics are available, the income of artists rose not at all while inflation increased 23 percent and the income for all other professions rose 28 percent. The situation was worse for black artists whose income fell from 70 to 60 percent of the earnings of white artists. In those years, the rate of artist unemployment increased more than that of all professional workers. This was thought by the NEA (National Endowment for the Arts) to reflect the increased numbers of black people, young people and women who formed the pool of professional artists — those groups have traditionally high rates of unemployment.

Because this is a women's school and because the Tudor Street Etching Studio is composed of women, we think it important to examine some of the particular circumstances members of our sex encounter when pursuing life as professional artists. Although women comprised an increasing percentage of the artist population between 1970 and 1976, women's income increased not at all, remaining at 36 percent of male income. According to the NEA,

differences in male and female income are greater in the artist occupations than they are in all other professions.

"Established (women) artists who were at least 30 years old and had worked 40 weeks or more had median incomes that were less than half the earnings of comparably established male artists." The proportion of male artists employed full time nearly double the percentage of women so employed.

As an example, at the Boston Museum School, full-time faculty exists in a ratio of 39 men to 9 women. Twenty-four of the men were hired for their present positions at a time when the administration believes itself to have been aware of the lack of female faculty and was making an effort to correct an old error. Though not yet the majority, women were hired in increasing numbers for part-time positions which are notoriously poorly paid. This year, at least 5 out of 6 visiting artists were male; such positions are usually created to compensate for imbalances in the permanent staff.

These statistics are striking when one considers that out of an enrollment of 579 undergraduate students, 379 are female, while female graduate students number 21 out of 34. It is the sense of members of the administration that the number of female students (a majority for at least the past 30 years) and the number of female students graduating has been increasing steadily. Indeed, the

NEA statistics from 1976 indicate that women are likely to have as much or slightly more education than their male colleagues — 13.7 years of school for female painters and sculptors as opposed to 13.5 for men.

When women leave school and seek to become professionals, the situation is weighted against them. In 1970, 62.3 percent of male artists were likely to have been pursuing the same career for 5 years, only 38.7 percent of women were able to work for that length of time. Despite some progress, art made by men continues to dominate galleries, exhibitions and magazines. A comparison of *New Yorker* listings for 1976 and 1982 reveals that the situation has not improved since the mid-'70s when gallery listings for women's shows were only 26 percent of the total. An examination of this year's *Art New England* indicates that while unpaid gallery listings run at 52 percent female exhibitions, the more desirable paid listings run at approximately 40 percent while the reviews of women's art number only 30 percent and few of those are major articles.

If you are a woman and you are ambitious, you are less likely to be shown, less likely to be reviewed, and less likely to have a job than are your male colleagues. You will watch men of no greater talent have far greater public success. It is important that you know what you are up against. School manages

Tony Micocci wrote an article for the bi-monthly *Artsletter* published by the Vermont Council on the Arts, entitled "Vermont Dance Staged at the Flynn." Tony moved from New York City in 1981 to become managing director of the beautiful 1930 Flynn Theatre in Burlington.

"The health of the arts," he wrote, "in a community or a region is like the health of a garden: there needs to be a good mix of a lot of elements to make it work ... when the elements are right and some magical mechanism within a seed decides it's time to flower, there is little one can do but stand back in awe at the tremendous force of the growth. So it seems to be the case with the dance art in Vermont in the 1980s ... The seeds sown ... are reflowering in exciting and unexpected ways."

He credits the influences of Bennington College and the National Endowment's Dance Touring Program of the 1960s, which "focused on developing touring activity for dance companies into the 'hinterlands' ... Several thousand colleges and universities opened dance programs, many of them with advanced degrees."

He points out that dance is one of the most expensive art forms to put on a stage — lights, special floor, sets, costumes, live musicians or a quality sound system. "Why won't dance and the public's interest in this art form simply die out? ... The seed planted during the fertile '70s had begun to grow and to show its own ideas for its future ... self-reliance and determination re-emerged as the highest criteria for a surviving artist" and dancers who left New York are "proving to have the root system necessary to survive the tempest ...

"It is a slow process, and a source of constant wonderment to see what this plant can do with so little soil and light and water ... The leaves and roots are pushing their way out. Spring is indeed coming to our garden!"

Lisa Nelson described her publication project, *Contact Quarterly*, as "a catch-basin for information and articulation" for Barry Laine's *New York Times* article, "Is Contact Improvisation Really Dance?" Articles, letters, notices and drawings represent a broad range of opinion, not only about contact improvisation but concerning current issues in dance education, sports and learning research. "We offer an ongoing

dialogue as to what's new and who it's new to." A recurring issue in both the *Quarterly* and at the recent dance festival (which celebrated the first decade of contact), according to Laine, has been the use of contact improvisation toward choreographic ends. "Will (it) have a yet more significant influence on its second decade?" Steve Paxton (ex-faculty, Dance) told Laine, "We do see a lot of work related to (contact improvisation) ... It's a complex and beautiful puzzle, in the body around the body and between two bodies."

A column by Cynthia Saltzman in the Connecticut Opinion section of the *New York Times* for June 26 dealt with a meeting on May 18 of clerical and technical workers at Yale University. "Office Workers Hail a Victory" reported that a 2½-year organizing drive ended in the unionization of about 2,700 office workers, nearly 80 percent of whom are women ... (It) was the culmination of six attempts to form a clerical union on campus, efforts that spanned a 15-year period and resulted in three elections. "The wave of clerical organizing at the university," she wrote, "must be understood within the context of the dramatic changes in women's labor force participation ... they no longer see their jobs as temporary."

Her conclusions: "In the weeks ahead, as contract negotiations get under way for the new collective bargaining unit at Yale, both union and university officials are aware that the task of mending bitter feelings must be a key priority ... In the meantime, employees at Yale who voted for a union are savoring the sweet success of victory."

'74

Douglas O. Cumming, reporter for the Providence (Rhode Island) *Journal-Bulletin*, reviewed Stephen Sandy's book of poems, *Riding to Greylock*: "The trick in poetry is to achieve a lasting freshness — the kind that lasts a hundred readings and ... still holds its fragrance like metal. Stephen Sandy ... packs his poems with a distinctive, almost fidgety freshness. Everything is mindfully placed, shaped, compressed, braided, veiled, unveiled. He finds a different voice for each occasion: a sonorous sadness, a verbless Japanese brushstroke, a professor's informed irony."

Deborah Irving Flegelman: "This is just a short note, after all of these years, to keep you informed of my whereabouts. I did finish up at Columbia University, received two master's, in urban planning and health administration in May, 1982. Then I went on to do a year-long administrative residency at the Presbyterian Hospital at Columbia Presbyterian Medical Center with the hospital administration and director of planning. As luck would have it, I met two interesting gentlemen who were board of trustee members at another hospital. They 'lured' me out to Ridgewood, New Jersey, and I landed a job as director of planning at the Valley Hospital. I love it there and am involved in fascinating projects.

"Now, last but far from least. I was married this past June in New York to Harold Flegelman. Diana Theodores Taplin '73, husband and two kids were able to be at the wedding — an incredible treat! Harold is wonderful ... an attorney who does a lot of entertainment with corporate work for an Italian-American firm. It was love at first sight, literally. He walked into my mother's office for a trip to Europe and I was working there while going to grad school. After that is history!"

Phil (Phillips) Keller graduated in May from Hastings College of the Law, University of California, "where I was on the International and Comparative Law Review. Starting in September I will be working for the firm of Furth, Fahrner, Bluemle and Mason here in San Francisco and specializing in anti-trust law. If any members of 'the Team' are reading this, let's make a pizza run." Phil is living in Oakland.

Alison Pearlstein, calling herself Alison Pearl, wrote from New York City that she traveled from November, 1981, to November, 1982. "Began in Puerto Rico, visiting Dr. Helen Nunberg '74 (Helen left Bennington College to attend medical school), then England, Egypt, Israel, India, Thailand, Malaysia, Singapore, Burma, Japan, Philippines, France, Switzerland, and New Orleans. Mostly exploring, some work. Had a very bit part in an English feature film in Thailand called *Saigon*, by David Hare. Choreographed commercials in Tokyo for a new electrolyte drink produced by Coca-Cola Corp. Choreographed film of *Sister*

Suzie Cirenca (sp?) in London. I'm now pioneering in Times Square and choreographing rock videos for MTV airing and hopefully more films and commercials."

'75

Jeanne Steiner is chief resident in psychiatry at Beth Israel Medical Center in Manhattan. This is the last year of a four-year program in the specialty of psychiatry. Jeanne received the degree of Doctor of Osteopathy in 1979 from the Philadelphia College of Osteopathic Medicine.

(Sandra) Sandi Stratton wrote: "I was pleased to hear about the Bennington Newsletter. While I was a student at Bennington for only one year, I do remember my time there as very important and formative. I have enclosed for your information a copy of my recent narrative biography."

Sandi is a choreographer, performer and teacher with a degree in dance from Empire State College (SUNY). She directs Sandi Stratton's Shape Up, a dance and fitness studio in New York, and is artistic director of Soundance Inc., a presenting and educational organization for dance and music. Her work has been showcased by Dance Theatre Workshop, the Dance In Education Fund, the Cooper Square Arts Festival, Beth Ullman and Dancers, the Throne Dance Theatre and Commotion Dance Collaborative, as well as by several dance groups in Canada. Her recent projects include the 1982 *Sevens*, a collaborative work with Canadian composer Michel Cloutier, and the 1983 *Recollections*, a theatrical work based on the taped interviews of over 20 women regarding their experiences in the 1930s.

Sandi lives in New York City.

'77

The familiar face of Ron Dabney was seen on the Bennington campus this past summer. Ron has been working with the "ArtsConnection," a project for 42 city children to study intensively dance and the circus arts in Vermont as a reward for their work during the school year with the Alvin Ailey American Dance Center and the Big Apple Circus. The students also have been taking a special humanities workshop focusing on topics in dance history and criticism using

you should be angry

to shelter you from the prejudice that is rampant in this society and endemic to the art world. There are reviewers who almost never review women and some of the most prestigious galleries never show women. Though schools are sometimes under court order to hire women, galleries and magazines cannot be and these days are rarely under pressure. Even when women attain positions of relative power in private and public institutions, it remains a rare and marvelous event when art made by women is shown as frequently or covered as enthusiastically as that of men.

A notable exception is the Artists Foundation of Massachusetts, which includes both sexes on every panel and makes a concerted effort to remain blind as to sex and previous career. In 1982, 51.6 percent of finalists and fellows were women. It is clear that we must find other ways and other opportunities to make merit the only consideration.

The question for you is how will you survive and how will you continue to work. You will need enormous self-confidence and a network of private support — emotional, aesthetic, and financial. The last, you may be able to provide as men often do through jobs unrelated to art. But you must also cultivate the first two. Eakins retained the loyalty of his former students, his friends, and his wife; his father left him money. It is doubtful that he could have produced such fine and telling art

without all their help. Even so, in his last years, constant rejection diminished his output. Louise Nevelson supported her work by teaching school, parental aid, a small inheritance, the WPA, extreme thrift and a dealer who had faith in her work. Even so she was forced to burn 200 paintings after a show because she had no place to store them.

You should be angry. It is wiser to be angry than to be hurt. And you must be aware. Prejudice directed against you is not a sign of your inadequacy but of a deeper ill within the society. If your work is called rigid, consider that the same work produced by a man will be termed highly structured; if you are told that your work is overly intellectual, consider the term informed; if your art is called too sensitive, think of it as precise and exacting; if it is termed abandoned, call it brave and expressive. This does not mean that criticism should be ignored. It is often the very best stimulus for new growth. But it must be evaluated.

Support one another. Making art is a lonely enough matter even with the affection and intelligence of the people one respects and loves. Finally, continue to work. Seek the conditions which make that work possible and protest the circumstances that make work difficult. That is what we do.

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materials prepared for elementary schools under a grant to ArtsConnection from the National Endowment for the Humanities.

The children, who attend grades 4 through 6 at public school in Harlem, the South Bronx, Long Island City and Brooklyn, have been in the program for as long as five seasons.

'78

"Larry Jacobs has recently moved to 240 Mercer Street, Apt. 816, New York, New York 10012. He is currently attending New York University School of Law where he is a member of the editorial staff of the *Law Review*. He spends his spare time sampling domestic wines in the doorways of lower Manhattan. Old friends, with spare change, are encouraged to get in touch."

Wynn Miller is a clerk with the advertising firm of McCaffrey & McCall in New York City. "Fourth year here — where's my diploma? Worked on June 12, 1982, shook Seeger's and Berrigan's hands. At reception for new President Hooker on Bowery ... Worked on theatrical production here with Marion Markham '77 and at Kennedy Center with Tom Quigley '79 ... Corresponding with an English person. Life!" Wynn lives in Orange, Connecticut and requests that mail be sent to his business address (575 Lexington Avenue, New York 10022).

'79

Cate Noyes Boddington: "On April 8 my second son, William Miles Fayrebanke, was born by Cesarean Section in Colorado Springs. Tim and I both watched the entire operation and gained a profound respect for the human body. Two-year-old Henry held his 7 lb. 8½ oz. baby brother within the hour and named him 'E.T.' — a name little Will would probably have preferred to the one we chose. I've never been happier (except for my regret at not being able to make it to Washington, D.C. for Mokie Pratt's '78 wedding).

"I think often of Arnold Ricks, Reinhard Mayer, Richard Tristman (faculty) — the memories of their lectures will sustain me through 'Mr. Rogers and Oscar the Grouch!' I think fondly of all of you Bennington people!"

A fairly complete biography of Tim Daly appeared in a question-and-answer column of *Newsday* called "TV Line." Obviously a fan asked for more information about him, and this was the reply: "Timothy is the son of the late actor James Daly (*Medical Center*) and brother of the actress Tyne Daly (*Cagney & Lacey*). His first professional acting appearance was at the age 9 in *An Enemy of the People*, a TV production starring his father. Born in New York City, Timothy acted in plays in high school and college (the Putney School in Vermont and Bennington College, where he earned his bachelor's degree in drama) as well as in summer stock and regional theater. In addition to the movie *Diner*, his other credits include an episode of *Hill Street Blues* and the movie *I Won't Dance*. He was married last year to actress Amy Van Nostrand, who, like himself, is member of the Trinity Square Repertory Company, a regional theater based in Providence, Rhode Island. Timothy also is an accomplished guitarist, saxophonist, drummer and composer."

(Katharine) Dana Harley and Kevin Lawler Farley '80 were married July 16 at St. Michael's Episcopal Church in Ligonier, Pennsylvania. After Bennington, Dana received a master's degree in political science from Georgetown University. Until recently, she was a paralegal with the Washington law firm of Foley, Lardner, Hollabaugh & Jacobs. Kevin is a free-lance editor and writer.

Jon Bush says he wishes to hear from his "good old friends" at his home address, 115 Mill Street, Belmont, Massachusetts 02178. He has sent samples of many of his printed pen-and-ink cards, and some with brushwork in color. They are being marketed in the Boston area and appear frequently in small publications thereabouts.

Youth Theatre Specialist Joseph Comperchio told an Ashland, Massachusetts, reporter that "It's absurd to say you're teaching kids how to act. You can't teach a child how to pretend — they can teach us how to pretend!" Joseph conducts a course every Wednesday afternoon at the Performing Arts Center of greater Framingham on Creative Drama for Children.

As full-time drama instructor at Marian High School he coaches his students to express their imagination through their innermost feelings before an "audience" — each youngster gives observer approval to the other. This feedback teaches the child to hold on to his/her play acting. His technique: Each child brings a favorite story, then in the role of director, assigns particular roles to each student and decides how the story should be interpreted. The "director" commands, the classmates deliver. Sooner or later, each child gets an opportunity to be director.

Joseph has taught improvisation, speech and beginning and advanced drama all over the country. He has written, produced and directed children and adolescent plays at Marian High and other schools. In 1978 he won a National Catholic Educators' Association contest for best original piece written for his 5th and 6th grade classes.

Ava Fradkin came to Bennington this summer to participate in a Bennington Parks and Recreation Department program on Theater Arts for Youth. She instructed the students in creating characters, acting out stories, and participating in theater games with the goal of an informal presentation at the final class. The sessions for six-year-olds and over took place every Monday, Wednesday and Friday at the Rec Center. Ava recently appeared with the Dorset Players in "Not by Bed Alone," and has been a part, in New York City, of the First All-Children's Theater and is the co-founder of the Center Stage Theater Company.

Cynthia Haase is working as data processing coordinator with the Florida USDA Credit Union. "Planning on getting married in November, 1983. Although a born and raised New Englander, I wouldn't leave the South for all the grits in Georgia." Cynthia is living in Gainesville.

Michael Starobin "would like to hear from the anonymous person who keeps sending information on him to *Quadrille*. The mention in June, 1983, issue of my concern over 'visual and time code numbers' was very interesting. Unfortunately, the Michael Starobin mentioned is a distant relative I have never met. Since he lives on the East Side of Manhattan, and I live on the West Side, the great distance has kept us from ever meeting. I am more interested in meeting the individual who seems deeply concerned with informing Bennington alumni of my doings.

"Though I haven't been involved in '1-inch edit sessions', I have been music directing and orchestrating Off-Broadway shows. Some recent projects I've been involved with include *America Kicks Up Its Heels*, by William Finn, *Sunday In the Park With George* by Stephen Sondheim and James Lapine, and the upcoming *Three Guys Naked From the Waist Down*. The latter, a new musical, I have great hopes for, including a change of title.

"I have also heard rumors through the theatrical grapevine of a new Andy Teirstein '79 musical about to be presented."

'80

"Enclosed is a check for the *Quadrille*," wrote Stephanie Newman, "reading matter that I always enjoy receiving. Just thought I'd give you an update: After graduation I spent 2 years in New York City painting, working as an assistant editor for a home-building magazine, and subsequent miscellaneous jobs.

"Now I'm entering my second year in the University of Wisconsin (Madison) master's of fine arts program in painting. A few months ago I received an award for paintings on paper in a group show in Madison, a juried show of women

painters at Survival Graphics. In December I'll be showing paintings and drawings at Upper Crust Cafe in Madison, just across the street from the capitol.

"This summer I am teaching children's painting classes and working as the graphic artist at the Elvejem Museum of Art at UW. That I am capable of doing these jobs is largely due to NRT experiences, once as a teaching intern and once as a promotional art intern."

Stefi is living in Madison.

Julie B. Tessler recently graduated from Boston College School of Social Work, "where I was studying community organization and social planning. I am now directing a housing development program for mental health clients for the Worcester area Community Mental Health Center. I'm still living in Somerville, Massachusetts, and am learning how to sail in my free time."

'81

Deborah Berner-Siciliano: "My husband Frank and I are building a log home in Guilford, Connecticut. We will soon be acquiring an array of chickens, goats, horses and a cow, with self-sufficiency in mind. I teach students in special education and in my 'spare time' I follow my artistic spirit."

Susan C. Clark returned from Columbia last year and worked in New York with her puppets until she left for Paris in June. She is on scholarship at the Institute International de la Marionnette in Charleville-Mezieres, France, until this month.

Donna Jewell Jordan wrote, "As of January, 1983, I have been gainfully employed at SITE, a very unusual architectural firm. My colleagues are quite funny and a bit strange, so of course I fit right in! I'll be in graduate school, part-time, as of this fall for clinical psychology. Hello to All!" Donna lives in Manhattan.

Helen Kelsey was overjoyed that her correct address got to the College and that she has received Bennington literature. "Hooray ... I can (finally) keep abreast of the latest news. Bennington has always been special to me, both for the superior education and the wonderful memories. I want to find a way to show my appreciation and it seems the New York newsletter would be a good place to start ... I have not had the time to build a great fortune ... however, I will write to the New York office to offer my assistance. Finding a place for one's self in New York City is quite a task and I may have some assistance to give there."

Helen has a bachelor of fine arts in painting from Pratt Institute. She is employed at Tribal Arts Gallery, a major source for African art and reference material also offering restoration and appraisal services. "I am not in much of a position to get people jobs, but part-time help is sometimes needed, especially if one can type. Housing is difficult ... I am very familiar with the loft situation, and can offer help, especially in Brooklyn, where the rents are more reasonable ... Meantime I would appreciate it if I could receive *Quadrille*. A wonderful publication ... please put me on the list." Helen lives in Brooklyn.

Randall Neal (professional name, *Neale*) and Michael Finckel (ex-faculty, Music) were chosen to teach music at the Vermont Governor's Institute on the Arts held June 26-July 23 at Lyndon State College. The residential program, covering the visual, performing and literary arts, offered Vermont junior and senior high students an opportunity to expand their horizons.

Randy is a special assistant attached to the Music Division to conduct workshops in chorus and ear training. A composer

Jon Elias

Continued from Page 5

Q: Don't you think that graduates should know how to market themselves? Many people get lost in their careers with that problem. The college is well able to help in that way.

A: I don't think Bennington attracts that kind of student and I think it is against the Bennington ethnic. I look at what I'm doing sometimes, and I shudder to think what I would have thought of this while I was at Bennington, or what a lot of people would think about what I'm doing.

Q: How do you justify that now?

A: I laugh. I enjoy what I do. I've grown up and I realize that the world does not need very many Ussachevskys or Davidovskys. There was too much peer pressure at Bennington at be avant garde and cool and critical and not enough practical application of what you were learning. College is the time to develop your ego and Bennington allowed your ego to develop only in an artistic sense and not in the technical sense. This is a fault, but it is also an advantage because it gives you a very strong feel for your artistic boundaries. The mode of thought at Bennington is interesting because it teaches you to feel comfortable with abstract thought and that's very important to me. Most schools teach a very confined mode of thought and people generally feel more at home with that.

Q: Were any specific programs or members of the faculty influential to you?

A: My NRT was very helpful. I got to do a competitive demo trailer for the film *Alien* and mine won. Joel Chadabe was very influential because he introduced me to electronic music which is primarily what I do now. He taught me that electronic music is a valid musical concept and that it can be as elegant as any other musical form.

Q: Do you ever feel as if you're stretching your original artistic intentions?

A: I'm not doing academic music nor purely artistic music. My original intentions were to do music, period, and in that sense I feel that what I am doing is valid. When I was at Bennington, I was made to feel that I should never go "commercial." Now I try to look at something, even if it is within a commercial framework, and be as artistic as possible. In my field, I am known for my artistry and my experimentation. Clients come to me because they want something unique. I use contrasting combinations, like the Harlem Boy's Choir and New York jingle singers. I did 30 commercials for Michelob all with different arrangements. Phoebe Snow sang on some, Rick Derringer played guitar on some, the Brecker Brothers, David Sanborne and others played on some ... I used to think that there was a compromise between doing my art and making money but now I try to approach it as just doing my music. In order for me to grow I have to pay some dues and in a way I look at what I'm doing as an exercise. If a client comes to me and they want

music in the style of the opening of Beethoven's Ninth, I get to use the New York Philharmonic for it, and have my music played by some of the best musicians in the world. □

Computers

Continued from Page 8

has 20 megabytes of disc storage, with 1 megabyte of internal memory. There are also two Digital Equipment Corp. computers and various personal computers.

"The teaching of computers at Bennington has a twofold purpose," explained Aebersold. "We offer a curriculum sufficient in rigor and depth for students who wish to study computer science at the advanced level and also we accommodate any student who wishes to understand how the personal computer relates to the field of study in which they are most interested. We believe that almost every student of Bennington will be involved with the use of computers after graduation. We are making it as easy as possible to become knowledgeable and involved with computers while they are here."

As soon as the time is right, and assuming there is financing for the project, Aebersold would like to see all of the College's eight academic divisions get together to explore ways in which to apply computers to their work. He thinks it is not necessarily helpful to require every student to have a personal computer as some colleges have done recently. "It's sensationalism; and the net effect in many cases is more game playing," he says.

But he would like to see, for example, all of the student houses with word-processing capability, and information retrieval capabilities over national networks. The focus of this introductory course is to show students how computers can be useful to them both now and "five years down the line."

Beyond computers, Aebersold looks toward robotics as "the next step." A small robot named Hero has become a familiar personage in the halls and classrooms of the Dickinson Science Building, and Aebersold's robotics class this fall is building a mate to Hero whose name will perhaps be "Shero" or something equally inventive.

The description of his robotics course hints at some of the things that are happening: "This course will deal with digital electronics, microprocessors and interfacing. Students will then work with a microprocessor-controlled, self-contained electromechanical robot. They will learn how to make the robot hear, see, talk, maneuver, and grasp and manipulate objects."

Everyone knows what the robot did for (or perhaps *to*) the automobile industry. Bennington may lead the way once again in its transformation of the higher-education industry. □

and conductor, in 1982 he composed *Piano Concerto* on commission of the Sage City Symphony. In 1978 he was assistant director of the New England Youth Chorale concert tour of Europe.

'82

Art works by Anita (Rita) Karl were included in a group exhibition of Brooklyn Waterfront Artists, sponsored by the Organization of Independent Artists this spring. Anita is living in Brooklyn.

Frances Stranahan and Scott B. Parry were married in April at a ceremony performed at the Chapel by the Sea, Captiva, Florida. Frances graduated from Connecticut College. Scott attended American University in Washington, D.C. and Denver University. He is associated with Bay Industries in Toledo, Ohio.

'83

Georgia Galvin sent "a little blurb for Class Notes: Last spring I was asked to read a paper for the student symposium of the Vermont Council of Arts and Sciences. I did so on April 30. In the meantime I have been employed by the President's Office. I designed and implemented a cohesive system of cataloguing and registration for the Bennington College Art Collection. I also formulated a system for the storage of insurance values of the art collection in the college computer system.

"I'm currently involved in packing up four years' accumulation of stuff in order to move it to Seattle, Washington. Once arrived there I will be enrolled in a master's of arts program in museology." Pamela Cook Sobel applies her creative energies to her cooking technique as well as to her harpsichord. Surviving on a poverty income in New York City during the early days, while saving for her harpsichord, pointed her toward an experimental, economical cuisine. Now her cooking technique is spontaneous; she seldom makes something the same twice "but if it turns out well it becomes a bonafide recipe and is added to my collection ... I like to read about food ... about how to grow food, about nutrition, traditions and customs ... We're very conscious of cholesterol, sugar and salt ... we are not dessert eaters, we like fresh fruit instead."

Herbs are foremost in her interest. "I like the way they look ... the smell and the taste ... I cook with a lot of fresh lemon, fresh garlic and a lot of herbs." She makes her own breads. "I don't make yeast breads very often, but when I do, there's a special place where it rises best and that's under my harpsichord ... It's the 40 percent humidity and the warmth of the studio that does it. It's like a greenhouse in there. Or, maybe it's the Bach vibrations!" Pamela makes a "Dilly Bach Bread."

The harpsichord is not neglected. "Between practicing, maintenance, rehearsing and teaching, I spend at least 35 to 40 hours each week in my studio," in Ithaca, New York.

Susan J. Gaylord received a bachelor of science degree in nutrition from Simmons College in June.

'84

A delayed message from Ginger (Virginia) Beringer, written last December, said that she was engaged in wildlife research, studying poisonous snakes on the major rivers of the world — the Amazon, Nile, Tigris, etc. "The blue-necked boa on the shores of the Amazon is a very compatible creature, unbeknown to the common person. I spent an evening with one swaying about the entrance of my army tent. before it swished off into the night, probably down to the river. Am also resuming my sculpture, studying the stonework from around the East." Ginger's home base is Larchmont, New York.

Former Faculty Notes

The University of Chicago Press has published a book titled *Half a Truth is Better Than None* by John A. Kouwenhoven (Literature, 1939-42), the subtitle of which is "Some Unsystematic Conjectures about Art, Disorder, and American Experience." The author is emeritus professor of English at Barnard College, Columbia University and has written several books on various kinds of studies of Americana. He lives in Rupert, Vermont.

An emotionally moving review by Frank Rich appeared in the *New York Times* of Marc Blitzstein's *The Cradle Will Rock*, a politically fiery labor opera

written nearly 46 years ago. Blitzstein was a special playwright-in-residence on the Bennington campus in 1962-63 and was murdered by three sailors on the Caribbean island of Martinique in January, 1964. At the time of his death, Blitzstein was working on several operatic projects, one of them being *Tales of Malamud*, two one-act operas based on short stories of Bernard Malamud, with whom he became acquainted while at Bennington.

Critic Rich quoted Aaron Copland as writing that Blitzstein was "the first American composer to invent a vernacular musical idiom that sounded convincing when heard from the lips of

the man in the street." Added Rich, "How one wishes this company (the American Place Theater directed by John Houseman) would now go on to some of the rest of the composer's canon, starting with the neglected Sean O'Casey adaptation, *Junno*, which has been rarely seen since it failed on Broadway in 1959."

Rich's review of *The Cradle Will Rock* concluded: "When, at the end, the entire company storms forward to cry out a final plea for justice, you'll feel those goosebumps that come when the past suddenly rises up and grabs you by the throat."

faculty notes

Jack Glick appeared with the Contemporary Chamber Ensemble in a performance at the Coolidge Auditorium of the Library of Congress on May 11. Glick's instruments for that occasion were mandolin and musical saw (a George Crumb composition, *Ancient Voices of Children*).

During July, Glick was violist both in orchestra and quartet at three Mohawk Trail Concerts in Greenfield, Massachusetts. He also performed Mozart's *Symphonie Concertante for Violin and Viola, K. 364*, with Benjamin Hudson, violinist, at the Washington Square Musical Festival in New York City.

Glick was musical director of the Contemporary Chamber Conference and Composer's Forum of the East held at Bennington College July 31 through August 21, and a member of the Conference Board. Other Music faculty involved in the conference were: Lionel Nowak, chairman of the Board; Joanna Jenner (ex-faculty), violin; Eric Rosenblith (ex-faculty), violin; Michael Finckel (ex-faculty), cello; Sue Ann Kahn (faculty), flute. Glick, Jenner, Finckel and Kahn also performed at conference concerts.

Martha Wittman wrote on *Dance at Bennington* for the May issue of *Artsletter* (Vermont Council on the Arts publication). "The basis for study in dance at Bennington College has always been American modern dance." When Bennington first opened its doors in 1932 to a starting class of 87 women, "dance, particularly...modern dance — was a rare offering to be found in a liberal arts curriculum...Robert Devore Leigh...extended an invitation to Martha Hill to join the college's new faculty as a teacher of dance and director of physical education." Martha declined but later took a part-time position teaching dance at Bennington. "Martha's unshakeable faith in a new art form...formidable organizational abilities...led to a structurally supportive situation for dance within the liberal arts context. By 1936 dance had become a department...with equal status among the other six divisions...[She] also planned the first summer school of dance..." and utilized the college plant in the summer.

"The now legendary Bennington School of Dance began in the summer of 1983 [and continued] for all but one of the following eight summers. These first summers provided time, space and a residence place for some of America's greatest early dance innovators...the artists and their company members taught early dance innovators...the artists and their company members taught the students — many...going on to become outstanding dancers, choreographers...administrators for dance and physical education...The townspeople...were audience...for some of the dance world's most historic premieres" — works by Hanya Holm, Doris Humphrey, Martha Graham.

William Bales "sustained [the] deep commitment to the creative process and drew unusually high levels of performance from the students" during the years 1951 through 1967. Since Bill's departure "Bennington's dance division has become a more collectively run entity by its artist/teachers." Changes in the structure of the whole college, expanded facilities and student body, co-education, "have helped to support and foster further new work and an incredibly varied range of views about what modern dance means to all of us today. For me, Bennington is a continuing story of people; their accumulating ideas and activities...so many creative individuals...have contributed to make...dance here a living, challenging situation...We continue to feel a special responsibility to the study of choreography — it is our unique modern dance heritage to do so. Educationally and artistically, [it] remains a place that encourages individuality in all of its inhabitants...changes should be given a chance...people need to be active doers in learning process."

A short story entitled "Illusion of Youth" by Arturo Vivante appeared in the August 29 edition of *The New Yorker*.

Gunnar Schonbeck was featured in a segment of *American Trail* aired on the CBN Satellite Network coast-to-coast July 24. A summary of Schonbeck's "activities" during 1982-1983 follows:

Performances on TV: *That's Incredible*, National Network, prime time; ABC evening News; *Today*, NBC; *Good Morning America*, ABC, BBC, London. Re-run: *American Trailways*, Turner Associates Cable TV, Atlanta, nationwide.

Publications: *People*, *Indonesian Week*.

Personal performances: 2 times, *Collage #501 (The Incas)*; *Collage in Memory of Don Brown*, featuring solo cello and bass trombone; weekly concerts with the Bennington Music Guild.

Design and construction of instruments: 7-foot octo-bass guitar (acoustic); 8-foot bass-banjo; 7-foot octo-bass mandolin (bowl type); series of Kotos, chimes and xylophones; acoustic bass for physically handicapped, to be performed from a bed, wheel chair, etc.; percussion instruments for use in the Health Center of Hoosick Falls.

Public service: Member, Hoosick Town Planning Board; Senator Bruno's Citizen's Committee on Small Business (New York State).

Established: A program to be a part of Music for the Handicapped — a

Kahn wins NEA recitalist grant

Flutist Sue Ann Kahn of the music faculty has been awarded a rare solo recitalist grant by the National Endowment for the Arts. The grant, for \$10,000, represents the third year in which solo recitalists have been supported by the NEA and the first time in which woodwind players have been so awarded.

Kahn said she plans to use the grant for three purposes: to prepare and rehearse new flute repertoire, to produce a demonstration recording to varied flute music, and to present a major solo concert in New York. The concert is scheduled for February 22, 1984 at Merkin Hall, and because that is Washington's birthday, she will present a program of American music for flute including some New York premieres of new works. The six-month grant started September 1.

Chairman F.S.M. Hodsoll of the NEA wrote to Kahn: "These awards are made by the Endowment to individuals in the solo recital field as a reflection of its desire to recognize America's potentially outstanding individual performing musicians. The Endowment is pleased to be able to recognize your work in this way."

A member of the Bennington faculty since 1972, Kahn made her debut in New York in 1968 and has toured nationwide with leading ensembles, premiering music of contemporary composers while maintaining a devotion to the standard repertoire. She has recorded music of all periods for Musical Heritage, Goldencrest, Vox, CRI, Grenadilla and MMG. She directed the Bennington



Sue Ann Kahn

Summer Flute Workshops in 1977-79.

Kahn recently returned from the National Flute Association Convention in Philadelphia where she premiered a new work by George Rochberg and performed the Copland Duo in honor of the late William Kincaid, who was one of her teachers. Earlier this summer she was a Fellow at the Bach Aria Institute at SUNY, Stony Brook.

She received the Naumburg Award in 1977 as a member of the famed Jubal Trio. She is also a member of the faculty of the Manhattan School of Music and serves as a coach at the Chamber Music Conference of the East, held each August on the Bennington campus.



Marilyn K. Yee, New York Times

Brower Hatcher above Battery Park

Faculty sculptor Brower Hatcher, right, was pictured on the front page of the New York Times last July 16 while working on a sculpture at the riverfront area of Battery Park City. The piece, titled "The Language of Whales," was part of the Art on the Beach show that enlightened Manhattan during the summer. Hatcher is working here with John Hock '82.

program encompassing the federal program and state programs for veterans.

Cellist Maxine Neuman was featured in a concert presented by the Bennington July Program one evening in the Paul Robson House. Her program included works by Bach, Glier and Schubert, and new works composed by July Program faculty members Peter Golub '74 and Ed Hines '81. Neuman was joined by Tom Calabro '83, Golub, Hines, Dan Rowe, Jared Shapiro '83, and Christina Warner '83.

Former Faculty

Dancer/choreographer Steve Paxton has received a special three-year fellowship from the Dance Program of the National Endowment for the Arts. Paxton, who lives in East Charleston, Vermont, also teaches, and has performed both here and abroad. In 1970 he was a founding member of the Grand Union, an improvisation collective that incorporated visual media into their performance. He developed contact

improvisation, a duet movement form, which continues to be an important inspiration for many dancers throughout the country. He has been praised by the *New York Times* as "an extraordinary performer" and his choreography of *Bound* as "an extraordinary gift of theater."

crossett column

A tour of new college library facilities



By Toni Petersen
Librarian

Despite the financial constraints which all academic institutions have experienced in the 1970s and 1980s, priority is still being given to expanding library collections and buildings — if often at a reduced rate. New library construction has decreased in the past decade, but those built in the boom years of the 1950s and '60s, along with larger structures that pre-date World War II, are all experiencing the need for more space.

Because of the serious interest in enlarging Bennington's Edward C. Crossett Library, completed in the late 1950s, I visited a total of eight campuses in the fall of 1982 and spring of 1983 where library additions were being built. I did it to become educated about library architecture and to get a sense of innovative ideas and of which architectural firms were most successful in meeting the needs of their clients in resourceful and imaginative ways. What follows are brief descriptions of some of the projects I visited:

Wellesley College

Planned to last for 25 years, Wellesley's addition includes an entire wing on the top floor unfinished for expansion. The project provides for additional book capacity of 325,000 volumes and also for sumptuous study and special-collection areas. It was the most luxurious new building I saw, with masses of seemingly unused space. The architects, Shepley, Bulfinch, Richardson and Abbott of Boston (hereafter SBRA) are among the oldest and most prestigious firms in the nation. Keyes Metcalf, a consultant to the Bennington College library in the mid-1950s, was still active enough to consult for Wellesley in the mid-1970s. Fifteen librarians (of a staff of 40) were involved in the planning and expressed a high degree of satisfaction with the architect. Wellesley's addition of 52,600 square feet cost \$6,470,000 in 1975.

Holy Cross College

It was at Holy Cross that I began to feel that I was stalking SBRA. The librarians who showed us around were so high in their praise of this firm — the attention it gave their suggestions, the imaginative ways it dealt with the melding of new and old space — that I wanted to see more of its buildings. And it soon became clear that SBRA has handled a high proportion of new library construction in the Northeast the Mid-Atlantic regions, where I concentrated my visits.

In Holy Cross's case, money was an issue. It got 50,000 square feet of addition for \$3 million in 1979 — half the cost of Wellesley's — through creative renovation and use of old spaces, careful investigation of materials, and tighter space configuration.

One of the most expensive uses of space is for book stacks. Holy Cross used existing space but tightened the aisles so that its stack space became a no-nonsense and compact area, with no seating but holding vast numbers of books. It is not so pleasant as a large-aisled open stack area with seats placed for browsers, but it is a solution to a contemporary problem.

SBRA's answers to other Holy Cross needs were more imaginative. A basement corridor linking old and new buildings became an attractive student

lounge with vending machines for snacks. Old periodical rooms, which had been cramped, were renovated into browsing and meeting rooms, one of which allowed smoking. A massive and wasteful old entrance, which had no clear access to the circulation desk, was attractively transformed without destroying beautiful architectural features. Two new matching wings provided new study space, each with massed arrangements of study tables and enclosed study carrels.

Smith College

To a core of three confusing old buildings, renovated and added onto several times since 1909, Smith built an expansion of 55,547 square feet that is so unobtrusive there is no sense of where old leaves off and new begins. The addition, designed by the Cambridge Seven architectural firm (and for which no cost figures are available) was opened in the spring of 1983.

The level of satisfaction with the architect was also high here; librarians were actively engaged in the planning, which went on for four or five years before construction.

Smith has two features common in contemporary library planning. Because of space constraints, an existing building — in this case the beautiful old Alumni Gymnasium — was saved from destruction and strikingly altered to hold the college archive collections. It connects with the library by a glass walkway.

Even more common in current facilities is Smith's addition of an extensive audio-visual center, which takes on functions of providing for all non-print media including film and video production. This center contains a photo lab, graphics production center, video and recording studios, and a screening room. It was revolutionary when Hampshire did this in the 1970s; now I find most libraries that are expanding include such audio-visual facilities.

Drew University

In September, 1982, Drew opened a new 51,000-square-foot learning center which connects to the existing library via a three-story skylighted atrium. It cost \$4.4 million. The addition contains an after-hours study room, new circulation and reserve counter, reference area with card catalog, and new study areas with individually enclosed research studies for graduate students and faculty. There is a media resource center equipped with a TV studio, multi-purpose preview rooms, a videotape library, audio production room, darkrooms, a graphics room, a 144-seat lecture hall and a 42-seat classroom, both fully "mediated."

Franklin and Marshall College

This new \$4 million wing and renovation project had just opened when I saw it in June. To the original 50,000 square feet, another 32,000 square feet were added; but usable space actually doubled in the process. SBRA was the architectural firm, and the building displayed the same kinds of creative uses of space, combined with beauty of design and color, that I saw at Wellesley and Holy Cross. Again I was told of an excellent working

relationship between architects and library.

The old entry was opened up to the roof, with a resulting feeling of spaciousness and light that was lovely when combined with muted use of off-whites and blue-grays in walls and furnishings. The major reason for the addition was to provide reader space and more stacks.

Gettysburg College

Musselman Library at Gettysburg was the only totally new library building I saw. It contains 73,000 square feet, cost \$5 million, was opened in 1981, and the architect was Hugh Jacobsen of Washington, D.C. The exterior design is strikingly beautiful and takes note of existing campus buildings and spaces. The interior, which has been tampered with by the library staff, is not so successful.

This library also adds a complete audio-visual facility to its functions including video and recording studios, darkroom, graphics lab and media theater. The ground floor has built-in conduits under the floor for a maze of AV and electronic wiring.

All of these institutions I visited have larger enrollments than Bennington; they range from a low of 1,900 at Gettysburg to a high of 2,900 at Smith. So the factor of size must be taken into account.

Other libraries I visited (Hampshire, Connecticut and Bowdoin colleges and Georgetown University) were all variations on the themes above. I have identified some major features involved in new library planning, as follows:

1. The choice of architect is crucial. The architect must relate well to the librarian and must have a sympathetic understanding of the library's functions and needs.

2. The college library is at the center of most campuses and is the one building which expresses most clearly the pride and prestige of the institution and its focus on the importance of its academic program. If the library is poor, the institutions' pride suffers.

3. More libraries are now encompassing the role of media center; that is, the library acquires, stores and maintains all media, both print and non-print. A growing number of libraries also allow for the production of some of these media.

4. More libraries must pay attention to the growing cost of storing books. Innovative ways must be found to store books as cheaply as possible, including automated compact storage for little-used parts of the collection.

5. Libraries exhibit a wide range of seating facilities, showing sensitivity to the demands of their users. The large study table with four to eight upright chairs around it has given way to one-person tables, enclosed carrels, and an assortment of comfortable lounge chairs. Carpeted "study pits" where students lie around reading on their tummies (and sometimes fall asleep) are also popular. Study arrangements tend to mirror the habits of today's students.

6. A well-designed and adequate archive has become an important adjunct to the library's work.

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