The Connecticut College Alumni Magazine

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The Connecticut College Alumni Magazine is to publish thought-provoking articles, even though they may be controversial. Ideas expressed in the magazine are those of the authors and do not necessarily reflect the official position of the Alumni Association or the College.
Cathy Hull ’68
Illustrator

Given the option, I prefer to work in pencil on Bristol plate finish paper for a variety of reasons. Pencil is an immediate medium—there is no drying time as with oil paints. With tight and often unreasonable deadlines that is essential. Pencil affords maximum control with no complicated technical processes to master. Finally, and most important, pencil is very forgiving. If you make a mistake, you can simply erase it. There are problems posed by the printing process that must be taken into consideration. To best reproduce the wide range of tones, the original should be executed with the published piece in mind and adjustments must be made accordingly, sometimes at the expense of subtlety.
I think of my work as visual writing. I have something to say, but I use images instead of words to express it. The idea is all-important. Nothing is arbitrary, gratuitous, or superfluous. Conceptual art depends on anticipating and controlling the reader’s response. As an illustrator, as opposed to a fine artist, it is not my function to please only myself. An illustration, if successful, should be autonomous; but it should also titillate, complement the article rather than compete with or contradict it, and amplify the gist of the story.

Pencil, paper and imagination are the tools of Cathy Hull’s trade. A freelance illustrator whose work appears regularly in The New York Times and Time, Ms. Hull may be asked to illustrate an article on the homeless, an editorial on economic protectionism, or to craft a cartoon about computerized phone calls. “Her drawing is straightforward and bold,” says a recent profile in U&I. “But it is mainly the clarity of her thinking—her understanding of what has to be said and her willingness to be understood—that makes her work so satisfying and has produced a career resume that dreams are made of.” On that resume are exhibitions all over the world, a long list of awards, and appearances in every major annual of design and illustration.

Cathy Hull’s drawings have appeared in most national publications, including Newsweek, Esquire, New York, Sports Illustrated, and Playboy, as well as the French magazines Réalités and Marie-Claire and the German publication Brigitte. She is on the faculty of the School of Visual Arts in New York.
Lori Lapin ’81
Potter

I am 28, a potter and happy with my choice. For five years I have been working professionally with clay.

I don’t know where the romantic notion of the artist’s life began. The image of inspiration striking and wonderful creations appearing has quite an appeal. I was captured by that dream and it was only after being an apprentice to Frank DiGangi, a potter, that I understood what was involved. For a year and a half I sat at a potter’s wheel seven hours a day, five days a week, making pots; so many pots that when it came to glazing there was a kind of freedom and security that comes with numbers. A rhythm developed. Each piece was not precious; their fate would be decided by the fire. I grew to love the potters, the hard work and my life of relative solitude. When I left Hampton Potters, Frank gave me a small black book containing his recipes and tricks—he gave me his livelihood and trusted that I would do well by him.

Graduate school presented a whole new perspective. Your skills were seen as a given; what you did with those skills was the challenge. My individuality as a potter began to emerge. The ideas about pots that began during that time still fascinate me and continue to develop. I have learned it may be six months or longer after a body of work is completed before I can tell if the work stands on its own. What you set out to do and what actually happens are often very different.

The practical realities of earning a living in clay have led me in various directions. Since graduate school I have taught in both university and cooperative situations. Teaching comes naturally to me. In a process that can easily become overwhelming and intimidating to the student, the ways I can be helpful to an aspiring but less experienced young artist intrigue me. The interaction of teaching is invaluable, for the exchange often helps me define my own ideas more clearly and stimulates new ones.

The greatest challenge for any artist is getting the work out and seen. Artists must develop marketing skills that often don’t come naturally. Rejections are abundant; egos bruise easily. The key is feeling confident enough to present yourself and your work to the widest possible audience.

On those days when frustration hits and I wonder why I am doing this, I try to remind myself of the satisfaction I feel in being able to look at something beautiful and say “I made that.” My growth as an artist is gradual. When I think of what I might be making in 30 years and that I will never have to retire, I take heart. My life feeds my work. I enjoy going to the studio each morning.
I believe that if one is creative, life is never static or dull. While we were having dinner with friends shortly after the death of sculptor Henry Moore at age 88, the wife turned to her husband and cheerfully announced, "Dear, you should take up painting!" "Why, for heaven's sake?" he shot back. "Because," said she, "artists live such a long life!" After my first amused reaction to her simplistic comment, I pondered its kernel of truth.

Being creative is certainly a multi-channeled course leading to a stimulating variety of detours. At college I was a fine arts major with a strong interest in design. In the following years I have studied portraiture, sold miniature flower paintings, designed invitations and book covers, and worked with interior designers doing wall arrangements using antique frames and prints found in all sorts of dust-covered corners. I particularly enjoyed this "matchmaking," often cutting and covering the mats myself with the proper fabrics. As a steady thread throughout these activities I painted non-objectively using acrylics.

I feel very strongly that we must experience art in order to appreciate the richness of the human potential. When the time came for our sons to enter college I allowed them free choice in their curriculums except for one request that they take a course in art history and in music. My son, Terry, fulfilled my wishes admirably at Connecticut College, class of 1975. Son
Scott did also, elsewhere. Now, in between economic reports and football scores we can sometimes discuss the new exhibit at the Museum of Modern Art, and I am content. I often thank Professor Edgar Mayhew mentally, and now publicly, for enlarging my world so skillfully and with such wit.

While painting I find the inclusion of collage materials endlessly fascinating. I combine bits and pieces of the “real world” with other mediums to make a personal statement. I may use all kinds of the ephemera of life—printed matter evoking times past and present—each carrying its own character on its surface. I juxtapose these papers and scraps of fabrics, layering them, veiling them in washes of color, partially hiding some, allowing others to demand attention. It is a subtle push-and-pull operation until they all settle down in their rightful places in the pictorial field.

The world is my flea market. I have peeled scraps of posters from Paris to Pompeii, and my eyes are constantly drawn to sidewalks and billboards, looking for those exciting found objects. A longtime friend reacted with horror as I ripped off a particularly scrungy morsel from a New York City street corner. “How can you touch that!” she shrieked as I tucked the treasure into my pocket. We are all strange in our own way!

As any artist will admit, life in “studio solitary” can get lonely, and the challenge of new fields beckoned. I enrolled at the Westchester Art Workshop to learn silversmithing, and soon discovered I had not gone far afield, since I gravitated back to my beloved collages. The pieces I worked on became metal canvases—one-of-a-kind pendants composed of scraps and odd bits of silver and gold—constructed, layered and fused to march to my tune.

While continuing work on my jewelry, I executed a series of small easel-sized Wall Street collages for Alfred Dunhill Ltd. There was no lack of material for these, since my husband, Alan, was a member of the New York Stock Exchange. At this time, I designed a personalized collage for Nathan Cummings on the occasion of his eightieth birthday. Naturally, it contained a Connecticut College crest!

In the last few years I’ve started a small business creating high fashion jewelry using beads and findings from all parts of the world. I use mostly natural (and some semi-precious) materials—bone, horn, ivory, shell, wood—plus carvings and pendants mixed with metallics. My necklaces have been sold in Henri Bendel, Saks Fifth Avenue, and many elegant boutiques. I have enjoyed every facet of this—the business end, buying the components, the personal appearances, and especially working out the designs.

It has been very hard work, but it has been a wonderful challenge. For someone marrying in the 50’s, who raised her children and stayed close to home as per the custom, it is a revitalizing revelation to discover such a rewarding career in the 80’s.

And now, after three years of jewelry-making, I am again tempted by the collage material and paints waiting for me in my studio. Is it any wonder that so many artists live to a ripe old age? There is so much to be done—and so many seductions along the way!
Painting has always appealed to me as a means of self-expression. Though I am shy I can usually manage a discussion about art. I love music too but lack the equipment to express myself here. But since I am married to a musician I get the best of both worlds.

As a child I made myself obnoxious by pasting my drawings all over the wallpaper in my room. At this time we lived in Kentucky and I went to a private school where there were art lessons a few days a week. I don't remember much of the work I did, but my teacher said I had talent.

My great aunt heard the rumors about talent and offered to pay for art lessons for Dorothy. So one summer I went to Hugh Breckenridge's studio in Gloucester, Massachusetts. This was a jolt and a revelation to me. I had never even squeezed a tube of oil paint before, and everyone in the class was at least twenty years older than I.

I was introduced to the demonstration and the critique. A long discussion about a cubist painting really had me wondering. In those days there seemed to be a formula for everything—everything but creativity, that is.

In 1932 I went to Connecticut College and studied art with my peers. I remember equipment, paints, still life, and lots more; but I can't remember art books. I remember lectures and trips to the library.

After college I got married, started a family, and got caught in the Feminine Mystique trap. Then came the war. This could have ended my art world before it really opened. It did slow things down.

But in the 60's I began attending art classes at the University of Illinois. I also started attending workshops in California, and later on the coast of Maine. In California I worked a number of times with Richard Yip. His philosophy and work embraced both Oriental and Western concepts.

Some bits from my notes in Richard Yip's class are: "Painting is a part of you and a record of your life. . . . When you paint you should please only yourself. . . . Try to learn something each day. . . . Be innocent, be a beginner. Paint from knowledge, not appearance. . . . You cannot paint what you don't know."

Today the world around us has changed radically from what it was in the 30's. The change has come to all parts of our lives and has affected our culture and art. We live in a world of things, unnecessary things, plastic things. Modern art is a reaction to the world and the way we live. You can create in art form, anything you want. There are many media and techniques to choose from. But your work had better be good, and had better be different. Just remember, there are thousands of artists out there who have worked hard for years and there are new ones coming along every day.

Though I have experimented with different media, watercolor has been my first choice for the last fifteen years. Twenty years ago watercolor was not too popular. Today we are having a watercolor renaissance.

Today I live in Texas. It's a great place to paint, and it's not necessary to travel to find beautiful landscapes and workshops. The landscape is right here and outside my window. Many of my friends have written books on art. But I would rather paint than write. I can take advantage of the innovations of this age: The computer, TV demonstrations, videotape instructions, workshops anywhere in the world, free seminars and tools of the trade shows, competitions, photography, and books, books, books!
Cynthia Osborne ’69 Painter

I came to Connecticut College as a blank slate. The product of a small town Connecticut high school, I was duly overwhelmed when my first semester included such weighty subjects as philosophy and government—and ended up on academic probation. As I worked my way up the ladder of liberal arts courses and focused on what to make of this commitment called college, I determined that I was destined to be a zoologist. The semester I took Comparative Anatomy with Ms. Sibyl Hausmann was a memorable one: although the dissection of a cat leaves its own vivid impression, the high point was the completion of my term paper, “Locomotion in Representative Aquatic Invertebrates,” which is still in my collection. A seemingly “dry” subject, the paper was a turning point for me because it was my first real involvement with drawing, with the likes of neresis worms, water boatmen and dragonfly nymphs as my models. Looking through it now, I am amused by the hesitant quality of those sketches, but when Sibyl wrote, “your drawings are excellent,” it started the wheels turning. I was spurred to take Art 101 the next semester, already with the intent of switching my major. Not insignificant was the fact that chemistry was looming on the horizon and I knew a sidestep out of zoology would be quite timely.

And so my junior year found me in my first art class with Professor McCloy, the second semester with the influential Messrs. Lukosius and Smalley, and I still have not returned to zoology. Within the multiple choice of pursuits in art, I found a fascination in printmaking and continued my studies at the University of Wisconsin, a fortunate choice not only for its specialization in the print mediums but for the Big University Experience that complemented the coziness of the years at Connecticut.

Currently I am a professor and head of the printmaking area, a subdepartment of art at California State University, Long Beach (part of mega-Los Angeles). The overview

that the invitation to write for this issue provoked led me to a rather humble conclusion: I do not see myself primarily as an artist or as an educator but as a tinkerer. I do, in the end, take after my father who was trained as a toolmaker, and we both like to fiddle with the “parts” and take pride in overcoming the “directions” to make the “piece” come out right—or at least convincing. The same can be said for my involvement with printmaking, a discipline that has enough process to madden the best of artists, but which rewards us stubborn types with the chance of great surprise and satisfaction with the results.

My art imagery, however, is not very process oriented: I am still drawing as I did in that zoology class, and to me the images are just as important as “Figure 13: Jumping Appendages of the Water Strider.” In the print included here, Misfit, I am still concerned with found objects, which appeal to me as used and therefore experienced images. I hope they carry an appealing poignancy, but as far as an art critique is concerned—I’ll leave that for the afternoon class.

Misfit, lithograph/silkscreen/crayon, 24” x 18” 1984
Having agreed to write a few words on painting, I have to start by saying too much is always being written about it and this space would be better taken with reproduced artwork. I certainly feel more comfortable communicating in paint than in print. This statement stirs a memory of a not dissimilar protest I recall making 25 years ago to William Ashby McCloy, then chairman of the art department, about the written thesis I had to produce for senior honors. I said the time would be better spent on another painting. Mr. McCloy in his unwavering wisdom knew the requirement had merit and assigned it anyway. I, in unwavering obedience, wrote. Here, a quarter of a century later, I find myself still protesting—and still writing.

He was right, of course, and one invaluable lesson I learned about painting as I struggled inadequately to put into words what I had struggled more successfully to consummate on canvas, was that the essential experience of a work of art has no verbal equivalent. With that profound realization, I have continued to make art with an urgency that has at times baffled me. Only through hindsight, when a work has long been finished, have I come close to understanding the imperative that drove me to create it. For me, painting clearly is a necessary means for crystallizing and communicating experience.

Two years ago at Berkeley, while delivering a slide talk on my paintings, I suddenly had the giddy feeling that my life was flashing before my eyes. Knowing the classic occasion for that phenomenon, I was momentarily shaken, and then stunned by the thought that in a real sense my life was always flashing before my eyes since it materialized, visually, in the form of my paintings. Standing in front of a slide from an early series of paintings entitled *The Valley of the Queens*, which had explored the subjects of women and myth, I was in the process of explaining the symbology that had developed. The words began to sound pretentious, cumbersome, and in some way truth-evading. The only importance those paintings really had for me was in the passionate process they
reflected the wrenching changes our lives were undergoing at that moment with children growing, leaving, striking out on their own.

I saw all the following slides as if for the first time; the Hathor paintings about the sacred cow goddess of the ancient Egyptians, (but also, I saw now, about my need to recreate the archetypal Mother); the Ark paintings referring to the Biblical myth of survival (but just as important, symbols for my own threatened world); and the storm-tossed, abandoned lifeboats whose solo voyages, I suddenly could see, all can brilliantly elucidate how we feel to ourselves. This isn’t accomplished by understanding the artist’s intentions, however, but by responding directly, by experiencing the work. Although reading this may be entertaining, I recommend without further delay, the paintings.

Sue Miller’s work has been exhibited extensively, including many one-woman shows in New York and California. Most recently, she has had shows at the Jewish Museum, the Women’s Caucus for Art, Rutgers University, and the Hudson River Museum. She has a master’s degree in teaching from Harvard.

Ararat IV, acrylic on canvas, 50” x 66”, 1986.

Boat IV, acrylic on arches paper, 8” x 11”, 1985.
Back in the late 1960's and early 1970's, my generation had a vision of a new Renaissance person. We grew our hair long and took art and philosophy in reaction to what we perceived to be an overly materialistic and technological society. We were idealists who dreamed of supporting ourselves through our creative pursuits. Connecticut College's liberal arts education suited us perfectly, for it allowed us the luxury of time and the discipline to develop our talents.

With graduation came the reluctant realization that it is indeed difficult to survive as an artist. I vividly remember a meeting of the senior studio art majors called by Mr. Lukosius shortly before graduation. Gently, he told us not to be too disappointed in ourselves if we gave up our pursuit of being artists. “It’s hard to make it as an artist in the world out there,” he warned. And so I earned a K-12 teaching certificate and went on to graduate school to qualify myself for a college position.

Now, in the mid-1980’s, my generation is passing through their thirties and forties. We find ourselves financially secure but lacking in our old vitality. Success in business does not satisfy us fully. For the sake of a healthy bank account, some of us have gone emotionally bankrupt.

Like many other women, I abandoned teaching and my studio for several years in order to raise a family. When I returned to my studio, distracted by motherhood, I discovered that being creative does not have to be an all-or-nothing situation. I learned to carpe diem, using snatches of time in my busy life to create. It was a bit frustrating at first, not having the endless time to immerse myself in projects I enjoyed during my undergraduate days. To finish a piece now takes more patience because of the interruptions of children and housework. I doubt I would have the confidence to persevere had it not been for my training at Connecticut College.

I returned to my art for myself. The satisfaction of completing a new piece is enough in itself, but the experience of reaching an audience adds an even deeper dimension. My first acceptance in a juried show was a real thrill. Eventually, the owner of the Greene Gallery in Guilford, Connecticut, called to ask me to show regularly there. This relationship has produced a number of sales, and it seems finally I am on my way as a professional.

Each year my Renaissance ideal—that one can be self-supporting and artistically creative—becomes more real. A while back when I spoke to a seminar of art students at a private school, I tried to share with them this vision. I encouraged them to develop their creative talents as well as the tools for a lucrative career. Does this mean they must relegate themselves to being amateurs? Perhaps, but “amateur” is derived from amare, to love, and amator, lover. In its highest sense, it refers to “one that has a marked fondness, liking, or taste.” In other words, a devotee. There are many writers, musicians,
and artists who labor as lawyers, doctors, or teachers. And many have found, to their surprise, success on both accounts. The balance is there to be struck.

The pity would be not to develop one's talents and habits of self-expression when the time and means are most available. That is the priceless opportunity offered by a liberal arts education. At a school like Connecticut College, one can develop those talents and habits through exposure to a variety of disciplines and professors. Later, if one must set aside creative pursuits for a period of time, one can always return to find the skills and materials still there.

Those who labor only for material success often lose touch with their creative and spiritual dimensions. Those who live only for creativity often suffer hunger and deprivation. It is possible to strive for the Renaissance ideal in the 1980's, particularly with the aid of a Connecticut College liberal arts education. It is important to honor the creative spirit in oneself, for it can nourish one's soul for a lifetime, bringing satisfactions that wealth cannot buy.

Matthew Geller '76
Sculptor & Filmmaker

Being a visual artist in the United States is an enigma. In the social fabric that describes success, artists are deviants. To most, what a visual artist does is a mystery. Perhaps it's because we never have contact with artists doing their jobs, as we do with, say, a doctor. We don't learn about their jobs in school, as we do about congressmen. These things are also true of writers. For the most part writers and visual artists create in an environment where they have sole access. We have, however, all sat down to write something; we read the written word every day. Perhaps most important, and a clear reflection of their perceived social role, we have seen literally hundreds of writers talk about themselves and their work on television. Being a visual artist, it seems, is the least experienced, observed and television documented occupational activity.

This relationship between worker, work process and product is especially strange when one considers that the products (works of art)—which strictly speaking have no utilitarian function—are in almost every household, regardless of cultural background or economic status. The art might be school kids’ drawings on the refrigerator, or a velvet painting in the bedroom, or an artist friend’s painting in the dining room, or a religious work in the hall or a Warhol reproduction in the den, or an original Matisse over the mantel.

American culture might allow artists more freedom and eccentricity than some other cultures, but it also forces them to seek fulfillment, satisfaction and economic solvency outside the cultural norm. In the short run this can be a very isolating struggle, but perhaps in the long run it’s a blessing.


Cecilia C. Moffitt '75, M.F.A., Pratt Institute, 1981, is a sculptor who teaches at the University of New Haven. Her stone sculptures can be seen at the Greene Gallery in Guilford, Connecticut.
This is a brutal book. And also a very tender one. It is about dying in America, and also about living with dying in America. It is a chronicle, a day by day account of the death of one young woman named Elley, rendered in agonizing detail by all of the formal documents filed each day by the battery of attending physicians, nurses, hospital administrators, even the dietician. All this arcane, antiseptic, and minutely detailed medical jargon, this recedes like so much background music before the singular fact of the chronicle, the fact that no one, including the subject herself, can grasp until the very end: the slow, inexorable movement from life to death of one single human being.

What little narrative there is suffices. For the author is Elley's closest friend. And the little fragments from their daily encounters are enough to place the human face of this story in clear relief. Geller's documentary style is affecting. It constantly juxtaposes the personal and the impersonal, the particular and the general, the relevant and the irrelevant. He forces us to follow Elley's story from both without and within, as if we are both observer and observed . . .

In the end what affects us are the simple things: the daily ritual of tearing the day off the calendar, making plans for the future, Matthew walking Elley to the commode, or bathing her, photographs of her mugging in clownish wigs after her hair falls out. These are acts of courage and love. At last, exhausted, Elley cries “I've had enough. I'm sorry.” Matthew gives her permission to die, contemplates a mercy killing, decides against it, and in the end simply stays by her side.

Milton Mayeroff wrote, “In the sense in which a man can ever be said to be at home in the world, he is at home not through dominating or explaining, or appreciating, but through caring and being cared for.” Matthew Geller's Difficulty Swallowing is a remarkable evocation of the truth of Mayeroff's statement. The very act of sharing this story with us is itself a witness to its truth, and I am deeply grateful to him for having the courage and grace to have done it.

— The Rev. David J. Robb
CCAM, Winter 1983-84
One of my graduate advisors mentioned that learning technique is easy; finding one's image takes a lifetime. How true! My own work has been consistently abstract but evolves constantly. My earlier works were of biomorphic forms and inner worlds, then moved outward to abstracted western landscape. The western influence continues in a current concentration on totemic images derived from Northwestern and Southwestern Indian cultures. In an abstracted non-literal imagery, I try to capture the sense of awe and mystery of relics that have endured through time. To contemporary eyes, the ritualistic significance of these objects may be unknown but there is a very real sense of ancient meaning in these monoliths. Technically, I work in the tradition of the biomorphic surrealists, finding images from random marks made on the canvas. I have returned to the use of oil paint, learned at Connecticut College, after seven years of exploring acrylic stain painting. Always, the challenge of change.

Before entering the art world, I studied fine and liberal arts at Connecticut College, married immediately after graduation, and became a traditional housewife, mother and volunteer. During my husband's 20-year military career, I took art courses wherever possible. I was unemployed until my 40's, when I simultaneously became a secretary and began graduate school in art. As with most late bloomers, I feel an urgency to catch up or make up the time spent outside the profession. Art education and theory have changed incredibly since my days at Connecticut. The new young emerging artists obviously see differently, are trained differently and reflect a world that is not my own frame of reference. Thankfully, there is room for many visions.

Although I often wonder about "other worlds"—more rewarding financially, possibly less competitive, less lonely, with more cheerful surroundings than my slum studio; about professions in which blue jeans are not a necessity—I know I am what I am. Finally at one with myself, with paintbrush in hand, I begin yet one more journey into the empty canvas and the world I will create.

Cynthia Myers Young's awards include graduate honors in painting, a fellowship at the Virginia Center for the Arts, and serving as artist-in-residence for the National Park Service, among others. Her work has been exhibited widely in the Washington, D.C., area and is in the collection of the Sheraton International. She was awarded a commission for an eleven-foot painting for the Overseas Private Investment Corporation. She teaches at Northern Virginia Community College and Marymount University of Virginia.
Stephen Frerichs '78
Sculptor

When I think back to the years when I was an art major at Connecticut College, the first image that comes to mind is trudging up three flights of stairs to the top floor of Bill Hall. There was no Cummings Arts Center in those days. I too, (as I recall someone once saying) felt somehow that the top floor, with its commanding view of the Thames River, was special, as though an artist were entitled to an important and far-reaching view. It was a view both beautiful and at times frightening—as life would prove to be—for we could so well observe the occasionally battled-scarred submarines limping home to port. This was World War II.

Another image, curiously enough, is the memory of a glass case in the corridor containing a display of clay pieces of sculpture by former students. It always evoked a sense of wistfulness in me, for at that time there were no sculpture courses offered. “Later,” I used to think. “Some day.” It was a very small art department, but I had chosen Connecticut College because it offered a studio major in art, and I was determined to make the most of it, without sacrificing the broader spectrum of a first-rate liberal arts education. If the view from Bill Hall seemed expansive and far-reaching, I was soon to discover another view from Marguerite Hanson, then professor of art, who with stern determination taught the rigors of criticism—of one’s own work, as well as of others. Hers was a view never-ending in its demands, sometimes capricious, and sometimes “opening on the foam of perilous seas.”

Never in those years, or for years to come, would I have imagined that I would have a son graduate from Connecticut College, let alone a son choose to pursue art as a career! Despite parental pride, I always feel uneasy about too much emphasis on family “traditions” in educational or career choices, especially in fields of creative endeavor. Individualism and independence of mind are matters of pride too, and “copycat” is, for the artist, the ever-dreaded insult. If anything, I think what Steve and I share as a legacy from Connecticut College is that very respect for independence of mind. We are, indeed, two very different people, and our work shows it. It is as if we stood, eyeing each other, opposite in sex, from opposite edges of a vast canyon—our own generation gap—lively debate being our favorite means of communication, and disagreement, as often as not, the measure of our mutual respect. The contrasts of temperament and mind are as vital to us as the connections of kinship and college.

—Ruth Colcord Frerichs '47

Ruth Colcord Frerichs '47
Painter

Stephen & Ruth with Compression 1 by Stephen F. Frerichs, concrete, steel and bronze, 1984, commissioned by Arizona State University in honor of its Centennial Celebration
After graduating from Connecticut College with distinction in anthropology, Stephen Frerichs worked under Paolo Soleri at the Cosanti Foundation in Scottsdale, Arizona. Spurred by his experience working in the bronze-casting foundry at Cosanti, and also by an earlier summer art program at Connecticut College, Stephen enrolled in the art department at Arizona State University. His anthropological interest in primitive art soon began to surface in his work. After further study, he was accepted for a Master of Fine Arts degree program in the department of sculpture, and later held a teaching assistant appointment as director of the Harry Wood Gallery at Arizona State. In 1984, Stephen won the ASU Centennial Sculpture Competition, and his work entitled Compression was commissioned by the University in honor of its Centennial Celebration as part of a permanent collection of sculpture installed on the campus. In his dedication speech for the sculpture, Arizona State University President, J. Russell Nelson noted that it was the first time the University had ever purchased a work by a student. Stephen’s works have been exhibited in numerous juried and invitational shows throughout Arizona. Stephen is currently completing work for his master’s thesis exhibition.

Ruth Colcord Frerichs graduated with honors from Connecticut College and was the recipient of the Jane Bill Prize in Fine Arts as well as the Joan Connell Prize in Dance. After graduation, she worked in commercial art in New York City and studied lithography at the New York Art Students League. In 1954, she moved with her husband to Phoenix, Arizona, and continued to pursue her interest in art while raising her family. Ruth has concentrated primarily on water-media, but also executed a series of stone lithographs in collaboration with master-printers from Tamarind Institute. Ruth has won recognition for her versatility and boldness of style. She has received various awards, and her paintings are included in numerous private and corporate collections. In addition to one-artist shows, Ruth has participated in major regional and national juried exhibitions throughout the United States. Now divorced, she maintains a studio at her home in Phoenix.
The photograph includes books designed for Yale, two Summer Hill Books projects, and some book jackets designed free-lance for the publishing house of Ticknor & Fields. One of the latter is *Mabel*, a biography of Mabel Normand, the early silent film comedienne, by Betty Harper Fussell, who came with her husband, Paul Fussell, to the Connecticut College English department in 1954. My classmates and I fought over who would get to babysit for the Fabulous Fussells.

Sarah Hargrove Harris '57

Graphic Designer

At Yale University Press each of four designers is responsible for preparing for publication 30 or more edited manuscripts. These titles range from simple monographs to series and editions to complex illustrated or otherwise documented texts, and we must work closely with editorial, production, and marketing departments in determining appropriate format and presentation for each book.

We design page layouts, specify type, and decorative material where appropriate, arrange photographs or other illustrative elements when called for, check proofs and prepare necessary artwork and dummy for a printer, design the binding and select the binding materials, and, finally, design and prepare the jacket to complete the “package.”

I have spent quite a bit of free-lance time on book and jacket design as well, and the accompanying photograph includes a few of those efforts.

Several years ago my husband Chris and I (each with about 25 years or so of experience in publishing/printing/design/advertising) started Summer Hill Books, a professional resource for the design and production of quality books. We provide services to writers, photographers, publishers, and any institution or private group that may wish to produce a book for fund-raising, promotional, or commemorative purposes. This is known in the trade as “packaging,” whereby we assemble words and images and guide through to production a finished work ready for publication and distribution. Summer Hill Books designed and produced Gertrude Noyes’ *A History of Connecticut College*, and, more recently, *The Taft-Thacher Letters*, edited by William G. Nicholson and produced for the Taft School of Watertown, Connecticut, and the Thacher School of Ojai, California.

I will be forever grateful to Richard Lukosius, who came to the art department at Connecticut College the same year I did, and whose keen eye spotted a future graphic designer. He taught me to look carefully at letter forms and to appreciate their intrinsic beauty, guided me through four years of extra-curricular poster designing, and sent me packing to the Yale School of Art and Architecture. And I’m still only three blocks away.
Song of Changes

Excerpts from a poem dedicated to Dick Lukosius, whose influence as friend and teacher continues to resonate.

Growing up

Color and pattern...shape,
red-yellow-blue building blocks:
destruction built into creation.
Papier-mâché,
cut-colored-paper collages...
mobile.

Museum-going:
Matisse and Rousseau early friends.

School

They said I was a primitive
and couldn’t major in Art,
but I did...
a marriage vow I keep sacred,
with changes.

Art/Work

Art and Craft...Craft and Art.
Where does one end,
the other begin?
Drawing flowered into painting, paper-making
cut-paper collages, embossed prints...
PAPER SCULPTURE,

now mixed-media collages and environments to be...
poetry.
Where does one end, the other begin?
It will take a lifetime to give you
my answer.
Then you will see for yourself...
and so will I.

Teaching

Teaches me to keep learning

Business

More questions, such as:
Will “the Public” respond? How?
Who will buy it?
Does it matter?
Is that why I make it?
It will take a lifetime
to give you
my answer.

Yoga

means union.
Body-mind-spirit
aligned
and attuned
to the Song of the Earth
...my song:
resonant and full...
expanding in space,
reaching out towards the light.
I honor the light within you.

Lorraine Schechter does mixed media collages, and designs cards and paper sculptures. Her most recent show was at the Washington Art Gallery in Washington Depot, Connecticut. She is artist-in-residence for the Torrington Board of Education, a visiting artist in New Preston, and a teacher of yoga.

Fall Suite: Dance of the Last Rays of Fall, mixed media collage, 1985.
Claudia Reese ’71  
Sculptor & Potter

A strong image I have of Connecticut College is of trudging through the snow to the art building because that’s where I spent most of my time. Little did I know then of the twists and turns that a career in clay could, and would take me.

Following my graduation, I completed three years of grad school at Indiana University and then taught for six years as a visiting artist at several different schools, including Purdue, the University of North Carolina, Louisiana State, and the School of the Art Institute of Chicago. I enjoyed teaching and the variety of experiences it afforded, but after moving around so much I wanted to stabilize my life. I decided then to direct my energy toward establishing my own business. And what did I know better than working with clay?

So in 1979, I began developing a series of large (20-inch diameter) platters that are both decorative and functional. These platters interested me because I can paint the surface with slips (colored clay) creating complicated and intricate patterns. I thought they had potential, but the true test would be in the marketplace. Fortunately, my first marketing adventure began with the American Craft Enterprises Show in Dallas where my first order was from Frank McIntosh of Henri Bendel. That order, along with others, was enough to keep me going until the next show. Since then, I’ve continued to exhibit with A.C.E., the Washington Craft Show, and the Philadelphia Craft Show.

The platters are currently being sold in galleries and major department stores coast to coast. Most recently, they enabled me to participate in the first American Craft Enterprises/Ateliers d’Art International Salon in Paris, France. Now I’ve got platters being shipped to Madrid, Rome, Biarritz, Paris, and Austria. Working on the platters and earning my living through marketing them, allows me resources and time to work on sculpture, for sculpture is the real reason I work with clay in the first place.

During the late 70’s, my work evolved from wall-hung pieces to three-dimensional heads. Then in 1980, I saw the Qin Dynasty full-sized figures and...
horses in the Chinese Terracotta and Bronze Exhibition at the Field Museum in Chicago. They were powerful, and they communicated. To me, they established a connection with people existing 2,000 years ago and did it on a life scale. That's when I felt the need for greater volume in my own work. My heads began to have torsos, and then full bodies, and finally they became life-sized figures. My interests lie in American folk art, Pre-Columbian art, African, Oceanic, Alaskan, Chinese, and Egyptian art and they all influence my work. Yet I think of my figures as cross-cultural, cross-temporal—neither ancient nor modern and, I hope encompassing it all.

This year my most recent sculptures were exhibited at the Kimbell Art Museum in Forth Worth in conjunction with the Mayan exhibition, *The Blood Of Kings*. In my hometown of Austin this coming spring, I'll be having a one-person show at the R.S. Levy Gallery.

It's been fifteen years since I've trudged across a snow-covered campus to Peter Leibert's classes. Today, with the bright Texas sun flooding my new studio, I find working a pleasure, whether it's platters or sculpture. This really has been some journey, and it's been one that started at the Cummings Arts Center in New London, Connecticut.

Joan Ross Bloedel ’64
Painter

by Marion Miller Vokey ’74

On the top shelf of a bookcase in Joan Ross Bloedel’s large, sunlit Seattle studio is a small painted study of a head. “That was painted by Richard Lukosius in an effort to explain to me the receding/advancing values of darks and lights,” she says. Her college art professor, Mr. Lukosius had a profound influence on Joan, teaching her everything from how to stretch a canvas to how to believe in herself. She fondly remembers the nurturing atmosphere he provided for all his students. Joan has saved several of the written critiques of her beginning work by her Connecticut College professors, a few of which she read to me. Do teachers realize how much students take their comments to heart?

Joan Bloedel, who has emerged as one of the most exciting artists in Seattle, was unsure of herself and her abilities in college. To complicate matters, she was uncomfortable with the then fashionable Minimalist trend in art. From the beginning, Joan’s art has been alive with emotion and human meaning, communicating an irrepressible vitality—the antithesis of Minimalist theories.

Another significant dimension of her college days was Joan’s involvement in the Peace Club, which then had six members. Certainly not in vogue on campus in the early 1960’s, the politically active, controversial group nevertheless believed strongly in their causes. Joan, as the club’s president, vividly recollects an overwhelming desire to “do good” for the world. Perhaps it was that strong humanitarian desire, coupled with her insecurity that art was not really a valid academic discipline, that prompted her to double-major in religion and art at Connecticut and then to enter Yale Divinity School after graduation.

As soon as she began her theology studies at Yale, Joan knew she had made the wrong decision. She enrolled in two art classes that year at Yale, both of which were to have a lasting influence. A color theory class with Bauhaus master Josef Albers fit wonderfully with her intuitive sense and provided a theoretical base she still draws on today. Today her control of color is truly dazzling and has prompted critics to describe her painting as “radiant poetry.” Joan has created a layered light effect, where color is absorbed and at the same time reflected. Printmaking was her other class at Yale. A component of her work has always been drawing and printmaking, but she considers herself a painter and is a proven master at combining materials and techniques. She mixes painting, printmaking, and drawing to build up a rich, layered, tactile surface with sensuous quality.

At the suggestion of Connecticut College Professor William McCloy, Joan entered the master’s program at the University of Iowa the following year to study intaglio printmaking with Mauricio Lasansky. It was at Iowa that her formal education in art was completed.

So why did the Boston-born and bred artist come all
the way to Seattle? "To seek adventure," she replies quickly with a smile. She is happy with her choice. "Seattle has the kind of healthy, invigorating atmosphere that stimulates my work," she says. However, success did not greet her from the moment she arrived in 1968. That year was just the beginning of a long struggle—supporting herself with various part-time jobs, teaching, trying to get exposure for her art, and above all, working hard.

Her early work was figurative and revealed a strong debt to Expressionist Northern European artists like Emil Nolde and Edvard Munch. In fact, in the mid-1970's, Joan went to Norway to immerse herself in the art of the Expressionists. During these years, she received lots of exposure, but little critical acclaim.

It was not until 1981, when Joan was invited to be in the New Ideas exhibition at the Seattle Art Museum, that her career really took off. On the heels of her successful show, Joan was the first woman to receive the annual Betty Bowen Award, which honors Seattle artists. She had begun working in series format, exploring one abstract formal idea in countless variations, turning it inside out, and finally bringing it to a conclusion. Her Play Within A Play series attracted the most attention and rightfully so. She had created a body of work that demanded interest. Using monotype as a base (a printing technique employing paint on an unetched metal plate printed on dampened paper), she would build up layer upon layer of paint, pastels, and pencils, creating what she hoped would be "a visual search for the viewer" with so much going on beneath the surface.

"There is a visual dialogue between being close to my work and stepping away," the artist says. During this period, most of her work had an underlying diptych-like structure of two rectangles which provided an ordered framework for the scattered random touches of rich color, and the shifting layers of light.

Despite the popularity of her work of the early 1980's (all of the Play Within A Play and Shimmer Stacks series have been sold), she had reached the end of her discoveries and began working in new directions. Her new work reveals an increased freedom. No longer using an ordered geometric framework as a tranquil counterpoint to her coloristic explorations, she has unleashed a surging dynamic energy in her new images. The day we met, a recently completed painting commissioned by Seafirst Bank was hanging on her studio wall. Entitled Moving Tribute, the bold colors, densely textured surface, and flowing primitive forms of the six-foot by twelve-foot painting seemed to activate the entire room.

Joan Ross Bloedel's success is no accident. She has taken a natural gift and through hard work and perseverance brought it to maturity. Married with no children, she feels her paintings are like children in that they are so much a part of her. She maintains an intensive studio work schedule. "I put most of my time, energy, and money into the development and growth of my work," she says, and has a healthy respect for the pragmatic business end of art. A businesswoman par excellence, she keeps her office remarkably organized, has learned to be continually alert to opportunities for learning and exposure, and is now represented by Seattle's Foster/White Gallery.

There is, after all, more to being an artist than simply making art.

Joan Ross Bloedel's work has been called "radiant poetry."
Marcia Silverman Tucker ’61 finds comfort in courting ambiguity

THE VALUE OF NOT KNOWING

By Paula Brisco ’86

The office is not what one would expect of a director of a renowned art museum in Manhattan. No palatial executive suite; no sweeping skyline vista; no framed Great Master adorning the wall. At the New Museum of Contemporary Art, the director’s office is a white cube in which desk, typewriter and chairs vie for space on the industrial grey carpeting to the irregular rumble of the subway. Art books cram the shelves; a bulletin board boasts snapshots of a small child. And by the door a marine painting hangs in the most ornate gilded macaroni frame this side of a grammar school art class.

It’s an office that says the occupant means business—but plans to have fun doing it. And perhaps there is no better way to describe Marcia Tucker. Nine years ago, at age 37, she founded the New Museum, the only art museum devoted to showing the work of living artists. Today, as director, she lectures nationwide about contemporary art, traveling half the year with her husband Dean McNeil and two-and-a-half-year-old daughter Ruby in tow. She organizes at least one major museum exhibition a year, serves as a sounding board for the ideas of 25 staff members, and churns out a continuous stream of articles and exhibition catalogs. It’s a strenuous pace—but one she relishes.

“Marcia has incredible energy. She’s always thinking about 30 things at once,” said Mary Clancy, assistant to the director for the past three years. “She’ll be telling me one thing, writing another, and talking to someone else on the phone. It’s a mad circle of information—and yet she always pays attention to detail.”

What keeps the mad circle on center is Marcia Tucker’s continuing love affair with the unknown. “As soon as she starts to get comfortable, she gets uncomfortable,” Mary Clancy said. “I’ve seen it happen many, many times. It’s like it itches. If things are too cozy, she’ll start pushing herself, pounding on the typewriter.”

In particular, Marcia pushes herself to understand unusual and unconventional art. “The question that most offends and irritates artists, ‘Why is this stuff called art?’ is one of profound interest to me,” she wrote in the catalog for an exhibition she organized entitled Choices. Listen to Marcia discuss art, and you soon realize that no statement better explains why her museum shows artists like Tehching Hsieh, whose artwork has included a series of one-year performances such as punching a time clock every hour of the day and night or living entirely outdoors in New York City.

A tall, lanky woman in denim tunic and jeans, black cowboy boots, and silver jewelry, Marcia is perched on a red upholstered chair in front of her desk, as though to ignore for a time the rows of telephone messages marching down her desk. She nutured a cup of convenience-store coffee as she searched for ways to explain the appeal of studying unconventional art.

“One of my museum trustees, Paul Harper, Jr., said something that struck me as very true. He said, ‘I always prefer to be addressed just a little above my head.’ I think that the sense of reaching for something that is not altogether within your grasp gives you a feeling of extension, of pursuit. There may be nothing so appealing to human beings as the idea of active pursuit of something, whether it’s a goal or a lover or a language or a geography. I think the act of stretching or extending yourself is a very pleasurable one to some people; it feels like exercising.

“Another person, an artist named Morgan O’Hara who was in the show I did called Choices, also said something very, very interesting: ‘If you do x, whatever x is, you develop a capacity for x.’ If you read difficult books, you develop a capacity for reading difficult books. If you watch sitcoms, you develop a capacity for watching sitcoms, and on and on, as with love, eating, anything. Although it seems like such a simple statement, it has given me a great deal of pause for thought.”

It is no easy task for any museum person to present the work of artists such as Tehching Hsieh or Morgan O’Hara. O’Hara’s art, for instance, consists of keeping extensive diaries of her life. (She records dreams, people visited, and shopping trips.) She then charts her movements in space and time on maps and graphs. Many museums limit the number of shows they devote to such contemporary art because it can be difficult for people to understand. The general public may become disgruntled and disappointed when confronting art that lacks traditional aesthetic qualities. The disappointment arises, Marcia Tucker acknowledged, when people feel they ought to immediately know what an art piece means.

“But realistically, how possible is it to do that?” she demanded, carving a small arc in the air with a long, artist’s hand. “Something that was made in the past five months or sometimes improvisationally in
the past five minutes is not necessarily going to yield itself to interpretation immediately. Part of the problem is that most people want to interpret something before they experience it. This is not the correct order of things," she said with a mischievous smile. "Experience takes time; experience takes a kind of attention and focus on what it is that you're feeling."

But Marcia believes that the public ultimately likes to be provoked by contemporary art; as she once said, "They enjoy fighting it out on that battlefield that contemporary art can offer because it's a way of thinking, and I think most people like to think." Given the chance, people can learn to relish the unknown. The first step is to recognize that "not
The concept of developing a good eye is an outmoded one. It's more important to think about developing a good mind. knowing” is part of the art process—something that the artist and the viewer share.
"Basically, good artists do things investigatively; artists do things to find out, not to prove what they already know," she said. "That's true about almost anything: good science, good museology. The artist very often doesn't understand what he or she has done in the broader sense until he or she can put it in the context of other work that's been done, of the time and place in life when the work was done, and of the cultural milieu of the entire society. Very often we don't have the perspective to do that for quite some time. So I don't see art as simply a means of self-expression, nor do I see it as a didactic tool or framework, but I do see it as an investigative process for the artist and also for the viewer."
Marcia Tucker has been an investigative viewer since her undergraduate days at Connecticut College. William McCloy, then chairman of Connecticut's art department, remembers her as a studio major who took her work quite seriously. "She spent her junior year studying abroad at the Louvre, which was fairly unusual then. Her work was really quite good, in the manner of Ben Shahn. But I think she took more pride as an undergraduate in being a college rebel," he added. "Rosemary Park remembers her with a sort of twinkle in her eye."
Marcia also remembers people seeing her as an eccentric, although she doesn’t know that she saw herself as such. "I think that sometimes you 'buy' a package," she said, contemplatively twisting a strand of the thick, dark hair unleashed around her shoulders. "In other words: At that age, at that time, if you decided that you weren't going to try to become popular or part of a group or a 'great date', then you were almost bound to read really tough literature; you got involved with civil rights issues—this was before feminism but certainly not before civil rights—or with an unpopular political way of looking at things. "But what I want to say is that if in your life you choose to break away into an area of personal unconventionality, a lot of other things come with it. So you become this champion of the undesirable, the unwanted." Marcia Tucker became the champion of contemporary art.
After a brief stint in the print department of the Museum of Modern Art, Marcia earned her master’s at the Institute of Fine Arts at New York University. She became curator of painting and sculpture at the Whitney Museum of American Art in 1969. Eight years later, she was fired because of a disagreement about the museum’s direction. She wished to continue a strong involvement with contemporary art; the museum wished to concentrate on its permanent collection.
Marcia responded in her characteristically energetic fashion: she started her own museum. The New Museum opened its doors in 1977, devoting itself to showing the work of living artists, particularly those who have received little public exposure or critical acclaim. It is a unique stance for a museum, and one that people like William McCloy applaud.
Inside the museum's home at 583 Broadway in SoHo, Marcia has gained plenty of firsthand experience learning to become comfortable with ambiguity. And she can offer suggestions to anyone who wants to learn about the value of “not knowing.”
"It's a bit like learning to like skydiving," she...
The New Museum is located in the landmark Astor building on Broadway. Artists are encouraged to develop artworks for the display windows, such as this piece by Yura Adams (1984).

admitted with a laugh. “But if somebody is threatened by his lack of knowledge about contemporary art but wants not to be, there’s a real simple way to do it: familiarity. You don’t have to talk, you don’t have to tell the painting how smart you are, all you have to do is look. If you want to educate yourself, you go to more galleries and museums, you look at more.

“However, there’s a lot of art you can’t look at,” she said. “And there’s a lot of art being done right now which is not visually pleasing in the way that we have come to think of art as visually pleasing—that is not, for example, like paintings done by the Impressionists. In that case, you are thrown back on yourself to think and feel about the work.

“It’s sometimes helpful to take an art history course. But if you go and look at more and more and more, you usually develop this capacity for looking more and more and more. And then you get really curious. And you go read a book on art history or you begin to read the trade journals, like Artforum. And you read what makes sense. You don’t wade through most articles—I wouldn’t—that are incomprehensible. There are some wonderful critics, some wonderful books and articles written, that are not difficult to read, or ones where wading through is worth it.

“As with other fields, generally the more you explore, the more enjoyable and richer the initial experience becomes. You can appreciate a Bach cantata without knowing anything about music; but were you to listen to a lot of music, were you to know something about Bach, were you to find out something about the cantata form and how it evolved, you would go back to that same piece of music with no relinquishment of the original enjoyment but with a kind of additional structure.”

The ability to recognize your own ignorance and then move on to educate yourself is a quality of what Marcia calls a good mind. “I’ve been saying in lec-
CONTEMPORARY ART

ures recently that everyone is concerned that they need to develop a 'good eye'. I think the concept of developing a good eye is an outmoded one, because it essentially assumes that works of art consist of formal components that can be analyzed; that there is a standard of quality against which all things can be measured. That standard of quality is culturally determined. And it's a very provincial view to assume that it's a white upper middle class standard.

"So I have said in my lectures over and over again that it's more important to think about developing a good mind. And a good mind will look at works of art with an openness that it brings to bear on all fields of investigation."

To help others develop a good mind, Marcia places a strong emphasis on scholarship, said Mary Clancy. "This is why the New Museum is a museum and not a visual arts center. We have an education program, catalogs, books, and a lecture series. Marcia is interested in getting people thinking and not just looking. She's interested in art that promotes ideas, promotes thought, as opposed to art that is exclusively formal. "I'm a painter myself," Mary added. "I still paint what might almost be old-fashioned, formal concerns—painting as an object in itself. Working with Marcia has helped me broaden my horizons. For instance, I used to think of exhibition catalogs as souvenirs, and I only looked at the pictures. But now I read them, and they do enhance my understanding."

That focus on ideas has met with some criticism from people who claim that Marcia Tucker is only interested in the verbal aspects of the visual arts: symbolic artworks or pieces that have words in them. She is the first to admit that some artwork doesn't interest her, particularly work done for commercial success or work that is purely academic. And some members of the New York art community have labeled Marcia a 'pluralist' because she doesn't see art as having one fixed standard of quality. She responds by pointing out such a view unnecessarily narrows the field.

"I think that what we're seeing now is a new academy," she said a little sadly. "A lot of the work which uses appropriated images, or which critiques the way imagery is presented in our world, is so obscure as to not be recognizable as a critique by the general public. That poses an interesting problem, because then the art reads the same way the original images do. Let's say you have an image taken from women's magazines, that is supposedly a critique of how women are presented. But the image is so close to the original that unless you knew the artist's work you wouldn't know that the image is a critique."

That kind of "insider's" art almost begs to be misunderstood.

"I also think today's climate in which young artists are making art is very unhealthy. It holds out the promise of fame and fortune rather than of a kind of, oh, I think it used to be an intellectual and spiritual quest. A lot of people today see what I do as career counseling. I go into the studio and the artists say, 'Where should I take this?' instead of asking for the kind of dialogue and exchange between curator and artist that people craved in the old days. And I'm not a career counselor."

Who is she, then? A very complicated person, say her colleagues. There's the disciplined director who loves wrestling with unconventional ideas. And then there's the creative person who hangs a picture in an absurd macaroni frame in her office, dresses boldly, and gives staff members gifts of earrings in the shape of leaping monkeys.

"She has a real gift," Mary Clancy said. "She can be so personable and very informal, and yet extremely aggressive. It's a strange combination. I know, but she accomplishes a great deal."

"The message I've wanted to share about Marcia is that she's too modest about her artistic talents," added William McCloy. "Now she pooh poohs the suggestion that she has any ability at all." He laughed as he recounted his favorite comment: "I keep threatening to take her undergraduate prints down to her museum, show them at the desk, and ask them what they think of this talented young person!"

But Marcia Tucker has a more modest view of the source of her energy: "If you do x, you develop the capacity..."" Marcia laughed, sipped her coffee, and became contemplative again.

"The way I stay enthusiastic is that I don't seem to be able to think in the mainstream, because somebody else is already doing it. I think that like anything, in my own life I've had periods in which I was more impassioned and periods in which I called into question the enterprise I was engaged in. I think you have to ask yourself over and over again: 'Why am I doing this, what is it I'm doing?' You have to be critical of yourself and the enterprise.

"But one of the things that keeps me interested is that the museum is such an extraordinarily flexible place. You know, in a period of rigorous self-examination," she said, lowering her voice melodramatically, "I started asking why we were doing exhibitions, whether we were different from any other museum. And I brought the questions to the people who work here. The result is that we're embarking on a year of real radical experimentation, accepting proposals from artists for the complete transformation of the museum's space and perhaps more—things that go outside the museum's walls, things that are interdisciplinary." Her eyes sparkled at the thought of the challenges ahead.

"I feel that I have to regenerate myself as a museum person in the same way artists need to regenerate themselves—and that is by reaching into an area outside one's own area of knowledge. I always know when I'm frightened, that something really interesting is happening."

Paula Brisco '86 majored in art history with a special focus on art criticism. She is an editor at the Bureau of Business Practice, a subsidiary of Simon & Schuster in Waterford, Connecticut.
In the Vangarde

With a little help from their friends, artists have carved out a dashing new gallery in downtown New London

By Susan Baldwin Kietzman '82

The one thing they have in common is Connecticut College.

Some taught in the studios there, others drew from models; while still others continue to mold the college-aged minds of young artists. And all acknowledge that connection as the stepping stone to the initiation and construction of the new Vangarde Gallery in downtown New London.

The idea for a gallery started in the minds of Professor David Smalley and Helen Langfield, MA '70, when they saw a large space in the old Garde Theater building on Captain's Walk, the pedestrian mall that was long known as State Street. Both had a commitment to the building; Langfield's was initially financial—her husband Raymond wanted to purchase and renovate the building. And Smalley's, more emotional—his father used to be the manager when the Garde was a movie theater.

"Raymond got together with several businessmen and purchased the building for $300,000," said Langfield. "Money came from trust funds, primarily from George Swift at the Connecticut National Bank. He's in charge of trust funds to be used for community work, and gave a considerable amount."

Soon, the American Musical Theater came into the new Garde and "rented spaces to art people—printers, photographers, art studio spaces," said Langfield.

"The money gained from rentals pays for the maintenance and upkeep of the building."

"When Helen and I saw the place," said Smalley, "we thought it would be just perfect for an art gallery." The meetings started in earnest in the fall of 1985, Smalley said. Connecticut College teachers, graduates, students, as well as other area artists were very interested. "It happened pretty spontaneously," Smalley continued. "We found a volunteer architect, Rick Gipstein, and started the renovations in the early winter."

"David did a lot of the physical work," said Langfield. "You should have seen it. It was a big barren room with no walls. I guess they just stripped the entire thing." The small room in the back of the gallery was Smalley's idea; she added. It provides a means for more artists to show their work, while the main artist on display uses the entire front of the gallery.

And that front is very impressive. Walking up Captain's Walk, a visitor is taken aback by the gallery's sheer starkness. Huge panes of glass draw the visitor inside to see a somewhat small space made large with white walls and a black ceiling—the perfect backdrop for any work of art, whether on the walls or in front of them.

Artists own the non-profit, co-op gallery on Captain's Walk.

People are uncomfortable with galleries, Langfield pointed out, because they're not used to them. "They don't know if it costs anything. They don't know what to say when they enter, and they don't know what to say if they don't like what they see," she said, "which is why the process will be a slow one." For
now, however, the artists are pleased with the nearness of the gallery, saying New London is a perfect place.

"I'm really pleased to have one so convenient," said Martha-Jane Wakeman, an art instructor in Connecticut's evening division. Wakeman spent ten years in Italy, where she exhibited her work, and met her husband, Robert Proctor, who teaches Italian at Connecticut. "It's nice for New London to have a gallery for contemporary art," Wakeman said, "and I enjoy the idea of everyone working together and creating together. We all contribute towards rent, and I find that quite exciting."

The Vangarde is a cooperative gallery, which, as Wakeman explained, demands rent payments from the artists. In exchange, the artists can decide the prices of works rather than letting a gallery owner determine the value.

"When artists show in big cities like New York," said Langfield, "the gallery owners ask the artists what they want, and then they add on 100 percent for themselves, usually. But if an artist wants $1,000 here, the gallery will charge just that. There's no overhead because the gallery is non-profit."

Professor Emeritus of Art William McCloy said art cooperatives are geared primarily for artists without a reputation. "I've been around for a long time, and when I was 25 and 30 I was working very hard to get a reputation," he said. "And here I am...." 78"

McCloy said local artists have often had problems in smaller cities. "There have been other attempts in this area, but they've all failed in one or two years," he said.

"I know these artists are serious," continued McCloy, in reference to his Vangarde colleagues. "They want exposure, like all cooperative artists, but they want more than that."

What they will want, McCloy added, is to sell their work at their own price. Many of the Vangarde artists know that success is not guaranteed.

"We need some time," said Alida Ferrari '74, who now teaches art part-time at the University of Connecticut Avery Point campus. Her husband Arthur teaches sociology at Connecticut.

"You have to get established and have people know that we're going to be there on a permanent basis if we want any hope for sales of the future," she said.

However, Smalley said a lucrative future may not be too far away for some artists. "We do have a cultural audience in New London. Yes, it's measured in the hundreds rather than the thousands, but it's a very dedicated audience. And several of us," he added, "have a local audience, but I really think we're fighting that Yankee antique mentality. Art work is hard to sell....there's no economic framework."

The opening of the gallery July 2 showed the degree of local interest in art, with 500 to 600 people flowing in and out of the front door. A local band played in front of the gallery, which added just the right touch to the evening, noted Langfield.

Working with other artists is a new experience for most of the artists involved in the Vangarde, Langfield said. "We all know each other, but we all had our own studios and were trying to do our thing separately. But now, we've become a cohesive group of artists. We've all been involved with the arts and now with each other."

The artists seem to relish the idea of learning from each other, of exploring the work of others. All work with different mediums to produce unique results.

Ferrari is concentrating on painted wood, lattice sculpture right now, even though she majored in ceramic sculpture. After school, she sold pottery in the area and made sculpture in her spare time. But moving to Arizona in 1978 changed all that.

"It was a very different visual experience," she said, "and my art was influenced by the Indians. I started to primitive fire my pieces, which leaves flashes of smoke on the surface. And then I switched to ladder pieces." Her ladder pieces are alternations of space and forms. "It's a huge change from ceramic sculpture, that just happened gradually." Ferrari's show is in October, but her part-time status with UConn gives her plenty of time to work, she said.

Wakeman, who teaches night school so she can paint during the day, as well as care for her two children, won't show for two years. Her show will consist of canvases covered with pastels in addition to paint. "I wanted to be the last one," she said, "to give me time. Two years is a good amount of time to have a show of good quality."

Langfield's show will grace the gallery next May. She works with paints, pastels, charcoal and cutouts of various materials—paper, canvas, "Anything I can set my hands on, really," said Langfield.

And Smalley works with stainless steel sculpture. Although his show is not until next October, he has many of the pieces ready.

People associated with the College and also with the Vangarde Gallery number about a dozen. In addition to those mentioned above, Lynne Stone, Barkley Hendricks, Don Eccleston, Charles Raymond, Peter Leibert and Janet Shafner have been or are involved with the Vangarde.

Inquiries about membership can be addressed to Smalley at the College, but, he warned, just because the gallery would like more people does not mean it's any easier to get it.

One look at the new Vangarde and you know he's not kidding.
In September 1915 when our class entered C.C. we numbered 101. On this summer day of 1986, we number 19. The significant records were the British/American cooperation in relief and rehabilitation of civilians in liberated countries as we advanced. The outstanding experience was a trip via Concorde from NY to London and her chance to continue helping her friend and housemate Jane Ebbs in exercise. Good for her! Her wild flower garden is in full bloom and she makes an arrangement for church each Sunday. Joyful news from Priscilla Ford Schenke. A cataract operation has restored her vision so she can now get to the pool for her regular swim and do so many things she has been unable to do for a long time. A blouse she thought was too hot in summer and too cold in winter to walk outside for exercise. Good for her! Whole world has brightened. I understand it as I have both eyes operated and implanted.

Marenda Prentis, too, is recovering from a cataract operation and is looking forward to reading again, one of Fren's great joys.

Esther Batchelder writes that this has been a very happy year. The outstanding experience was a trip via Concorde from NY to London and her chance to continue helping her friend and housemate Jane Ebbs in work over there on the book she is writing. It concerns the British/American cooperation in relief and rehabilitation of civilians in liberated countries as we advanced in World War II, when Jane worked for the Army and later the Defense Dept. The important records were SECRET until 1975 and even this year more very valuable material became available. They started the work in London eleven years ago and this was the ninth year they have spent 10 to 12 weeks on the research. As always the London theatre gave them some fine entertainment.

We are sad to report the deaths of Marion Kofsky Harris' husband Frank who had a long and distinguished career as a college professor of economics and the field of labor relations in both the public and private sector. He served as an arbitrator on the National Labor Relations Board in D.C. and the U.S. Mediation Service where he trained the commissioners. The class extends its sympathy to Marion.

In Memoriam

Ruth Wells Sears
Aileen Fowler Dike
Isabel Newton
Amy Ferguson Crouch
Dorothea Quigley
Helena Corinethe Chidey
Edith Schneider MacGlashan
Elizabeth Way Williams
Mary Seabury Ray
Dorothy Richardson
Filomena Arborio Dillard
Annette Rapin
Judith Baillie Kateman

who attend private schools in Summit, N.J. Laura Jo is a sophomore at Kaul Place which has two CC alumnae on its staff. Both girls are interested in amateur theatricals. Thanks to good health, Henrietta has been able to be a part of their doings.

Marian Lambro is feeling much better after spending a year in bringing her heart and system up to par. She enjoyed the summer at her camp in M.E.

Betty Leeds Merril and Barbara Tracy Coogan drove to the College in time for the May 31st Commencement. They sat with Frances Joseph, Sally Pithouse Becker, Emily Warner 25, and some of the class of '34 and '36. Betty and Barbara see Jean Howard and Betty Allen 25 lives with Jean. Betty also talked with Connie Palmer.

Sallie Barber Pierce recently had a cataract operation. Mildred Beardsley Stiles planned a trip to Scandinavia with her eldest daughter Nancy last summer.

Thistle McKee Bennett is still a practising doctor and busy with State Board of Health. Her family has been enlarged by one great-grandson.

Winifred Maynard Wright has had a very inactive year following a complete knee replacement last December. First her operating was in May when she attended a CC luncheon with Margaret (Peggie) Rich Raley and Madelyn (Maddy) Tucker 29.

Ruth Mothersill Jones had 16 glorious years of retirement in Guadalajara, Mexico moved back to the States to be nearer to her children. The Joys now live in a retirement village. Their travelling is limited to a week away, usually to a different state. They have one great-grandchild, a new baby, and a second grandchild, a young boy, both live in New York. They keep very busy with their two granddaughters.

Margaret (Peggie) Rich Raley just returned from Switzerlad and last fall visited Morocco, Spain and Portugal.

Eleanor (Richie) Smith Dickson spends six months in Monroe, OH, and the winter in Green Valley, AZ and this will probably be her last winter in AZ. Last October she stopped in Portland, OR to see three nephews and also saw a grandnephew and grandniece for the first time. Richie still does calligraphy and needlepoint.

Gretchen Snyder Franks spends winters in FL and summers in NC. In August, Betty and Ira went on an Elderhostel trip to Mexico. One week was spent in Mexico City visiting a family as part of the Experiment in International Living. One grandnephew has just graduated from RISD. Gretchen is still interested in garden club activities.

Barbara (Bob) Tracy Coogan has closed her SF apartment and now has one in Newton, MA. She keeps busy responding to notes received in recognition of Peter. Her two year book fund has been established for him at Harvard Law School.

Sarah Tanenbaum Wein is active in various organizations and volunteer work in New London, CT. Each winter she spends three weeks in FL. Her pride and joy are two grandchildren.

Elizabeth (Betty) Tremaine Pierce, after losing her husband in '77, sold her home of 41 years and moved into a condo in a retirement village in Delray Beach, FL. Christmas and every summer are spent with her children in FL and NE. Betty keeps well and busy with church, women's club, college women's club, and the hospice program.

Mary Wilcox Cross has been spending much time traveling. She went to FL in Feb to visit her sister and daughter. April's holiday was a 19-day tour of the Netherlands and in May, she visited WI and in June she visited Baltimore and cruised on Chesapeake Bay. Mary's children are in CT, FL and Honduras and her grandchildren live in various places ranging from Honduras to CA.

Eleanor Richardson Smith winters in Green Valley, AZ and summers at Mt. Pleasant, OH.

Margaret (Pam) Wheelier Wheelier went to Philadelphia for its annual musical festival and to Santa Fe for its summer one. She and her librarian roommate manage the retirement home library.

Minnie (Mitzie) Watchinsky Peck and Harold still live in CA. Harold does accounting and manages property and does other real estate work. Volunteer work, study groups, lectures, sewing, gardening, and musical events keep Mitzie very busy. Part of last winter was spent in FL and they go east several times a year to visit daughter Judy Ann Krupp 58 and husband Alan. Judy and Alan just returned from China where they visited their daughter Karen, Tufts 88 who was a student at Peking U this summer. Peter Krupp was graduated from U of Chicago Law School last June, Larry Krupp, Yale '85, does environmental work in DC, Susan Krupp is a Brown senior. Son Don, a surgeon in San Jose CA, moderated a meeting of The International Society of Colon and Rectal Surgeons this Sept. in Rio de Janeiro. His daughter Mara is attending Santa Clara Law School. Jonathan is a student at OR State.

Margaret Battles Barber is in a nursing home in Norfolk, OH. Hiram died in July. Our sympathy is extended to Margaret and her children.

Correspondent: Madelyn Cline Winklemann, 422 Mill St., Worcester, MA 01602; Minnie Watchinsky Peck, 1351 Saratoga Ave., San Jose, CA 95129
Belaga and Kolb named assistant directors

Heather Belaga and Susan Kolb, the Alumni Association’s new assistant directors, share a corner of the Alumni Office and an avid interest in Connecticut state politics.

Susan Kolb, a 1984 graduate of the University of Connecticut who is charged with nurturing our clubs and Connections structure, was office manager for U.S. Congressman Sam Gejdenson’s (D-Conn.) 1984 reelection campaign. Working at the next desk and responsible for classes, reunion, and advising the new Undergraduate Alumni Board (UAB) is Heather Belaga, whose name should be familiar to Connecticut voters. Heather, a 1986 graduate of Franklin and Marshall College, is the daughter of the Republican candidate for governor of Connecticut, Julie Belaga of Westport. Heather has campaigned for her mother, who is deputy majority leader of the Connecticut House of Representatives and a five-term representative.

Susan, a Waterford resident, has a great deal of experience working with volunteers, both in Congressman’s Gejdenson’s campaign and at Mystic Seaport, where she was an assistant in development. She looked forward to Alumni Council as her opportunity to get to know Connecticut’s volunteers. “I’d like to make sure that all the club presidents and regional coordinators know I’m here and willing to listen to their ideas, thoughts for improvement, enthusiasm, and complaints,” Susan said. “There is a club organization all over the United States, but it needs to be more developed and cared for.”

Heather joined the Alumni Association staff two weeks after graduating as a business management major from Franklin and Marshall. But she was already a veteran of alumni affairs, serving as president of the Student Alumni Association and organizing a convention of student alumni groups at her campus. “I’m very excited about working with the UAB,” Heather said. “They’re brand new and very enthusiastic, and I look forward to helping them grow.”

The two young women succeed Tamara Brown ’84, who left the Association to attend graduate school at Goucher College. Their appointments mark the first time the staff has included two full-time assistant directors, making it possible to focus more energy on the Association’s expanding programs and events.

Caroline B. Rice’s continuing tireless efforts for the College. We spent many nostalgic moments looking through C.B.’s remarkable notebook on the history of the class of 1931. Each member has a page with anecdotes and at least one picture. We all expect to return for our 60th reunion when the book will be just five years more interesting.

Theresa Barmum continues her peripatetic ways. This summer it was a trip to Scandinavia. Winifred Beach Bearce broke her wrist this past winter but has been able to keep up her piano playing. She is teaching two neighbor children who have no piano, so come to her house to practice daily. They are learning with Winnie’s own new teaching method. Winnie has a large family including three grandchildren. Beatrice Brooks Carpenter’s most recent trip was a cruise through the Panama Canal. She’s excited about her grandson’s attending C.C.

Dorothy Birdseye Manning’s oldest grandsons, twins, graduated from college this year; Bruce Howlett with honors in biology and Brian Howlett summa cum laude in government. Her oldest grandson is a college freshman. Dot writes that education has always been a top priority in her family. After five girls Dot’s oldest son has a boy, born 7/18/86.

Wilhelmina Brown Seyfried is best known in her community for her “Billie Coats.” To date Billie has made 989 of the sweeter coats, averaging one a week for the past 20 years! She has given them to relatives, friends and even strangers, including a stewardess who saw her knitting one on a plane. In her spare time Billie serves meals at a senior citizens’ apartment house, is a circle leader for a ladies’ group at her church, program chairman for the Senior Women’s Club and you know what for the C.C. class of ’31. After reunion in June she attended her brother’s 60th wedding anniversary in Martha’s Vineyard and then was off to MI to swim and water ski with some of her grandchildren.

Louise Buenzle Moyer writes from FL that she is recovering from hip surgery and is unable to do any traveling this year, but enjoys swimming in a salt water pool.

Ruth Canty lives in a housing project for senior citizens. She has trouble reading but enjoys gardening. She has grandchildren and nieces in their teens who, she says, are terrifically interesting.

Virginia Carmichael retired as executive secretary in a large corporation. After a dreadful year in which she was robbed three times and beaten up once she was happy to return to her hometown in Hamden, CT.

Anna Cochrane’s Guida has moved to a retirement home. Son Dr. Paul Guida now occupies the old homestead where he and Anna’s daughter, Martha Guida Young ’61, grew up. Anna’s oldest grandson will be entering Syracuse in September.

Isabel Colby enjoys gardening, serves on the church vestry and is an inveterate world traveler. Although she has no children of her own, she has greatly enjoyed the many children she has taught and says she would not have changed her way of life for any other.

Alice Coy Schwenk has undergone hip surgery but it doesn’t keep her from visiting her children and grandchildren. One of her visits takes her from FL to Ansonia, WA.

Lucia Dearden Watt and husband celebrated their 52nd anniversary this year. They have lived in Redding Ridge, CT since their marriage, in four different houses. Lucia was a partner in a private nursery school until 10 years ago when she and the same partner went into the antique business. They feel they are now in Cadillac class of antique shows. She is well, loves what she is doing and does not regret having confined her travels to the U.S. of America.

Bethel Dean Lemmerman and husband Bob have retired and have a home overlooking Lake Erie. Fortunately they are safe from the erosion that plagues many lakeshore residents. They have four exceptional children—three girls and one boy, and six exceptional grandchildren—four girls and two boys.

Olive Driscoll McCreery’s physical activities are limited to short walks but she keeps busy with church work and AARP.

Katherine Dunlap Marsh attends her family reunion at Saugerties, NY and also visits her son in NC. Kit enjoys going to the theatre and dinners with her senior citizen group.

Lois Eddy Chidsey, although she had a broken arm, keeps in shape swimming in their backyard pool.

Katherine Eggleston Wadleigh has moved to a smaller house with a bigger yard. When she isn’t gardening, she enjoys visiting her children and grandchildren which requires traveling to NH, CA, Caracas and Toronto.

Margaret Fitzmaurice Collins has two grandchildren—one at Brown, the other at Lake Forest. Mockie writes that they really are handsome, brilliant and charming.

Dr. Giovanna Fusco-Ripka has one son, a law professor at American U. School of Law in DC. He has four daughters by his first marriage and the list of their accomplishments is most impressive. The youngest, 17, starts college this fall. A second marriage, to a professor of law at the U. of Baltimore, produced another girl three years ago and finally twin boys born 3/1/86. Jennie and husband have traveled extensively through-
out the world but due to his health they feel that their traveling days are over. Jennie had a heart attack last December, has retired from medical practice, but feels fine now.

Constance Ganoe Jones lives in a condominium in FL where she plays golf, swims and goes bowling. Her son lives nearby and she visits her daughter in NM. Her latest trip was through the Panama Canal to AK. Constance does hospital work and delivers meals on wheels.

Grace Gardner Manning exercises with Fitness Unlimited and continues to take active part in AARP, Retired Teachers, DAR, church, etc. Last year she visited a large group in London. Later she spent time at lovely Mackinac Is., MI and recently she toured Nova Scotia and Cape Breton Is.

Flavia Horton Williams is interested in a very successful young businesswoman in OH, dealing in fist matters and helping in the shop when needed. In the summer it’s a struggle for her to take care of her two and a half acres of land. Her daughter and husband live nearby and they sail with them on Lake Erie as well as in FL. Flavia is one of the few members of our class with a great granddaughter.

Dorothy Gould’s patecmaenter has given her the energy to take part in a few hobbies. She is often at the College doing volunteer “unskilled labor.” Several years ago she worked in the Development Office collecting their records with those of the Alfumi Office. Recently she worked at the home of Development Director David Edwards celebrating the success of C.C.’s 75th birthday. She also worked for the public library book sale. She sees Frances Brett daily and plans to make a special trip to see her once a month. She attended two 50th anniversary celebrations: one at Lincoln School in Providence and the other at Westminster School in Westtown PA, where she taught.

Last fall Esther Green Schechter went to Spain with a Hartford Alumni club, followed by an extended trip on their own. Esther’s is a docent at the Museum for Fine Arts.

Dorothy Johnston Imms has two daughters, Linda, married 3/24/88, lives in a garage apartment, Dodie’s home, although not built until 1929, is on Kentucky Heritage and the National Trust. Dodie is also grateful for her two girls and her excellent health.

Jane Haines Biff’s trip to the Far East and to China had to be canceled due to her husband Speed’s illness. We hope for his recovery.

Betty Hendrickson Matlack and Bob are grateful that both are well and able to drive to their house on Lake Megunticook near Camden, ME. While there Betty does a good deal of walking and swimming. In May she attended a conference in Chicago on aging, and saw her old friends. When vacationing in FL last March they visited Connie Ganoe Jones.

Harriet Hickok Kenyon thinks she has the ideal recipe for retirement living. In the winter she is in her husband’s NYC apartment and in the summer in her Galena, OH country home. She and new husband Houston, a widower and Harvard friend of her late husband, met on a cruise to AK with mutual friends. Since their 1988 marriage they have had four exotic trips plus winter vacations in Bermuda.

Virginia Hinman Linden is the proud great-grandmother of three! With 12 grandchildren we expect that number to grow. Ginny is offered invitations to host Christmas at her church and also does hospital work.

Mary Louise Holley Spangler is grandmather of two more college graduates. Tara’s grandson, Mike Davies, graduated from Kenyon in OH in April and, as soccer coach and chemistry teacher at Baylor Academy in Chattanooga, TN. His twin sister Susan, after graduating from Yale with a double major in microbiology and philosophy is now business manager of a summer theatre. Cliff Spangler is lead to a career in that field. Fortunately, a college education offers more than job training.

Ruth C. Johnson has moved to a retirement village and recently decided to travel to places nearby. She is proud to be the great-aunt of 10.

Alice Kindler spent part of July at the Cape with C.R. Rice. While there they had lunch with Peggy Marrin Barnes. Al had to give up golf because of a bad shoulder but otherwise seemed very well.

Jane King Busch’s husband has Alzheimer’s disease. He is now in a nursing home as Jane is no longer able to care for him. She has sold their home and moved to Green Valley, AZ. She feels it is the best place for them and she has two children living in nearby Tucson. In August Jane returned to Cleveland to visit their other two children as well as friends and classmates.

Josephine Lincoln Morris has been a number of a number of broken bones, does a good deal of walking and swims almost daily. She and her husband live in an apartment in Cleveland but spend five months each year in Exuma, Bahamas. She’s homebound but manages to take part in many activities. She is often at the public library book sale. She sees Frances Brett daily and plans to make a special trip to see her once a month. She attended two 50th anniversary celebrations: one at Lincoln School in Providence and the other at Westminster School in Westtown PA, where she taught.

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Eriska Langhammer Grimmiesen and husband Erwin are active in AARP, garden and teacher retirement clubs and have many hobbies. Nine grandchildren keep them running to graduations, plays, and recitals. They are very proud of their 10 grandchildren and are President of Ortho- pedic National American Chiropractic Assn. Both daughters are busy in their jobs; Marie is now director of nurses at Holyoke Hosp. Eriska and Erwin visit their two girls and a special treat is their annual cruise and trips to a Caribbean island.

Jean Marshall Simpson has finished writing the history of the British Benedictine Society of S.F., Founded in 1844. In mid-Aug. she moved to her parents in CA. Helen Peasley Comber and Bill were hosts to Betty Kunke Palmer and Hop in May when the Palmers were en route to a wedding in OH. Helen wrote that she’s falling apart since turning 75 in June. She took a leg mucle and keeps it up. They spent the summer at home enduring the intense heat and drought that hit the southeast. Now Helen is recovering from surgery and hopes to be back soon into her regular activities including painting.

Margaret Ray Stewart won’t be traveling now as Jack had a stroke last Sept. and is home using a walker. Sunny has a nurse’s aide part-time so that she can get out some.

Margaret Royall Hinck and Edwin are spending three months at Lake George where they will see their daughter and son and also Kay Hammond Engler. Pegy and Kay are doing a 4500 mile 88 reunion and would welcome any ideas from classmates so don’t hesitate to send suggestions to them.

Virginia Schaner Porter’s son married a lovely girl from WV and they had a beautiful wedding couple in June. They will be living and working near her. The wedding was a time of reunion for family and friends, who came from far and wide. Ginny had houseguests and also planned the rehearsal party, right up her alley since she has worked in the country club business for 21 years. She still works to keep young in body and spirit. Ginny keeps in touch by phone with Winnie DeForest Coffin and Kathleen Jackson Evans, both of whom are housebound but manage to keep their minds sharp.

Dorothy Stokes writes that she is still on the same old track enjoying life and her music and was planning to visit a friend in Scotland in Autumn.

Jessie Wachenheim Burack traveled in March with brother Edgar to visit Edgar’s son and family in the S.F. Bay area. In May she went to Troy with the family to see her brother Edgar to visit Edgar’s son and family in the S.F. Bay area. In May she went to Troy with the family to see her brother Edgar to visit Edgar’s son and family in the S.F. Bay area. She spent a few weeks in CA with friends in Burnham, Bucks, England. On a rainy day our house by drove Subby to Chelmsford Cathedral, where a plaque honoring Thomas Hooker, founder of Hartford, CT, was to be unveiled.

Correspondent: Sabrina (Subby) Burr Sanders, 133 Bodley Road, Wethersfield, CT 06109
On May 1, 1986, 53 students occupied Fanning Hall. Many other colleges, including Dartmouth, Brown, and Smith, had seen protests last year, for the most part, over South African investment policy. But at several colleges, demonstrations centered on issues closer to home. The students at Connecticut—the majority of whom were white—wanted the College to “improve the quality of life for minority students.” At Dartmouth, according to The New York Times, an attack on a group of shanties built to protest South African investment policy “led to a counterdemonstration in which the administration building was occupied, and then to a daylong moratorium on classes for discussions of racism.” And at Brown, The Times reported an outside committee (appointed after a protest last year) advised the university “to do more for minority students after they are admitted and more to combat racism on campus.”

We asked four participants to explain the background of the protest at Connecticut. Karen Quint is vice president of SOAR (Society Organized Against Racism), Frank Tuitt is former president of UMOJA (the black student organization), Eduardo Castells is vice-president of La Unidad (the Hispanic student group), and Richard Greenwald is president of SOAR. All are student leaders and active in many campus activities; all are serving as housefellows this year.

It was not just another SOAR meeting on April 30, 1986. There was a palpable sense of anticipation as concerned students met with members of SOAR, La Unidad, and UMOJA and expressed frustration over their continual attempts to explain what it is like to be a minority on a predominantly white campus.

For many minority students, coming to Connecticut College is a radical change. “Every student has a different college experience. But because blacks, Hispanics and Asians are in the minority, their problems are accentuated,” explains Frank Tuitt ’87, former chairperson of UMOJA. Eddie Castell ’87, vice president of La Unidad, adds, “Many minority students feel foreign in a homogeneous community like Connecticut College. Many have feelings of isolation and abandonment because of lack of support in terms of staff and counseling, the small number of role models, the need for more courses in black and Hispanic studies, and the reinforcement of stereotypes and social and cultural differences.” The poor rate of retention of minority students is clear proof of the problem. According to Tuitt and Castell, unless the College makes a commitment to change, the problems minorities face will continue to increase as more minorities are accepted.

Richard Greenwald ’87, president of SOAR, explains how SOAR began. “White students found inspiration from these minority students who had been working together for years and who had been continually fighting to be heard. Once SOAR was organized two years ago, and majority students began speaking out to bring attention to minority concerns, things began to change.” SOAR began with a core group of students petitioning to add some Afro-American studies courses to the curriculum. SOAR is now the largest club on campus, with over 70 students attending weekly meetings. Comprised mainly of white students, along with members of the black, Hispanic and Asian communities, SOAR works toward raising racial awareness through forums, discussions, and guest speakers.

The students meeting on April 30 were not a reactive group, but one aimed at problem solving. However, students were frustrated and tired of always taking the initiative. The trustees were coming in two days. Should we make another presentation to them in a plea to have them recognize that racism must be addressed on this campus? Representatives from SOAR, UMOJA, and La Unidad had met with the trustees in May of 1985 and believed they were successful in getting their point across, but unsuccessful in getting any commitments.

Students had written numerous letters to the president and administration, including a 27-page “statement of expressions” submitted by UMOJA. This letter made an attempt to summarize and highlight the Connecticut College experience for minority students. It offered solutions and explained that it was their last reasonable attempt to get the College to listen. SOAR endorsed this letter and said they would follow any UMOJA action. “We did get a response from the president,” Frank Tuitt says, “but we felt it was inadequate and unacceptable.” Should we write another letter to the president?

At that April 30 meeting, we also considered contacting the press, hoping that the publicity would eventually reach prospective minority students. Another option was to call students directly. Should we make these calls?

After carefully considering our options, we realized there was only one thing we could do to force the College to confront the problems. The risks involved were high, but we were all willing to accept the consequences of our actions. We made the decision to occupy Fanning at another meeting in Unity.
MAY 1ST: The Future

Since May, substantial progress has been made in many areas. The affirmative action committee is close to completing a final proposal. "We have a draft of a plan and of procedures for both faculty and for administration and staff," says Bonnie Stern, Director of Career Services and committee chairman. Minority enrollment in the freshman class is 11 percent, up from 9 percent last year. In November, minority freshmen weekend attracted over 50 students—a record. "It went marvelously," says Annie Scott '84, assistant director of admissions. "We had more counselor referrals than ever, and the quality of the students was very high."

Carolyn L. Buxton '71 was named Acting Assistant to the Dean for Minority Student Affairs and Director of Unity House in July, shortly after receiving her master's in education from Harvard. She is former Associate Dean of Students at Franklin and Marshall College. We asked Carolyn to write about the future of minority affairs at the College.

By Carolyn L. Buxton '71

August 1, 1986. 1:00 P.M.

Oh my God! What have I done? I have just completed my first day on the job. My first full day at Connecticut College—my first day in over 15 years. My goodness, the sense of déjà vu I felt as I walked around this ever beautiful campus with Tony Sheridan '74 (Director of Personnel). While so many things have changed, so many have remained the same. The dormitories look smaller, Cro looks different, the Palmer Library is the Blaustein Humanities Center—so noiseless, bright, cheery—and the new athletic complex sits majestically across Route 32. But all day, as one person after another welcomed me, or I heard a desperate plea for help in their greeting, "welcome back," "we need you," "your presence can make a difference," "things have really gotten out of hand," I thought, "What's wrong? What happened in the short period I've been away from the College?" When I was a student we worked very hard to bring about change on campus.

I thought we had made an impact. I chose to remember that we had some input with the presence of the Black Cultural Center, increased minority enrollment, black studies courses, etc. What happened? Did time and distance serve to alter my recollection of my experiences at Connecticut? Are my memories of my days here more positive than the actual experience?

Well, C.B., you are here, you committed yourself to give ten months service to C.C. It's too late to back out. There is a Gargantuan task in front of you—to make this a better community for everybody, not just minority students, by helping all people to identify, appreciate, and celebrate individual cultural, ethnic, and racial differences. Oakes Ames had said, "We became a stronger community yesterday..." What can you contribute to keep this a strong and viable community? The task is great, the road is long, your time is short. You need a good plan.

But right now, it's off to the Crystal Mall for some R & R.

September 6, 1986. 2:30 P.M.

Boy, I'm so tired. I feel as if I've been here forever. Everybody thinks I'm the authority on minority issues. I am so frustrated. In general, things are going well. I have received a great deal of support from the senior staff, middle managers, and of course, the students. But everybody wants a quick fix. Impossible! I must not allow myself to fall in that trap. What is my goal plan? For the administration my message must be long-term, far-reaching change—no cosmetic alteration:

- **Relocation** of the Minority Cultural Center. Current location (down the hill and across the highway) sends several negative messages.
- **Restructure** the Office of Minority Affairs to include (a) A minority person at the dean's level, who would also oversee minority affairs, (b) Director of Unity House, (c) Assistant to Director of Unity House, and (d) clerical support.
- **Increase** resources for minority students on campus.
- **Increase** minority student presence on campus.

C.B., do you realize what you've done? You have created a list of impossibilities. You have not included one thing on your list which could be accomplished in one academic year. You know what the physical, financial, attitudinal constraints are on campus and elsewhere. Can't you come up with at least one thing that is do-able? No! I will spend my time and energies crusading for these goals. After all, we are all talking about the future and things that will bring about permanent change— not just cosmetic and token gestures. But what about the over 100 black, Hispanic, Asian, and other students who need you in their corner daily, to be their advocate, guide, and friend?

Major points of the statement included establishing an affirmative action policy, a series of awareness workshops for faculty and staff, and a minor (and if there is sufficient interest, a major) in Afro-American and Black African Studies; setting a goal for increasing minority student enrollment; and increasing the budget of Unity House and the Office of Minority Student Affairs.
What about student programming? If you go off on a crusade to change the administrative bent of the College, you won't have any time for your students.

Yes, I know, but, my Lord, what must I do? The need is so great. Too much for any person.

September 20, 1986: 7:30 P.M.

During the last couple of weeks I've had to attend so many meetings, leaving me little or no time with students. They are anxious now. The honeymoon is over. They want to see the stuff I'm made of. A few students are still challenging my authority. There are signs of lack of harmony, back-biting and resentment. Sometimes these feelings are directed at me, but I'm concerned because most of the time they direct them at each other. I've had a few conversations with minority student leaders. We have decided to have rap sessions, small lunches and dinners, and anything else we can think of to get students to talk to each other and to us. We must establish some sense of community among ourselves or, why bother talking about the future?

... I've had the opportunity to talk with Gene Gallagher (Acting Dean of the College), Ed Brodkin (Professor of History), the trustees, and everyone who wanted to know my feelings about needed changes (from the location of the Unity, physical condition of Unity, to staffing patterns). People smile and appear to be receptive and sympathetic. The proof of the pudding is in the tasting—in other words, I won't know how much I've been heard until I see next year's budgets.

September 28, 1986: 3:00 P.M.

I met with the Alumni Association Executive Board this A.M. But was I out of it. Not enough sleep this weekend, the Parents' Weekend program yesterday and the SOAR meeting in Boston on Friday took a lot out of me. I'm not as young as I used to be.

The President heard my goal plan during the Executive Board meeting. He did not terminate my contract on the spot. As a matter of fact, the report that he gave to the Executive Board about minority affairs was so upbeat and positive. I felt it was only appropriate for me to say, "and, well, folks this is what we must do during the next year, three years, and five years to honor the commitments which were made in that May 1st statement.

All in all, I believe the Executive Board heard what I was saying. I sensed a great deal of support from them. After all, so it seems, we all want this place to be as great as, if not greater than, our memories. After all, we are talking about the future.
Jean Ellis Blumlein, while visiting NY from S.F., and Middie Weitlich Gieg most recently in Nantucket in her beautiful historic house. Betty is deeply involved in public TV and preventive medicine—“Fascinating.” She has four fabulous grandchildren. Husband Phil is v.p. of Recording for the Blind and they both are busy and happy.

Peg and Cate Cheeen Skimmer’s sister and brother stayed with her for the summer on Little John’s i.s., ME. Son Mark and wife have bought a house in Chatham, NJ and will visit Peg in Sept.

Virginia Taber McCamey visited England and Scotland with her last summer’s family. She is involved with women’s conferences in the United Church of Christ and is on the diaconate of her local church. Her grandson graduated from the U. of VT and works in D.C. by choice. Another six grandchildren range from six to 18. She is interested in government policies and spends considerable time writing to politicians and business executives concerning current changes.

Helein (Peggy) Wiles Platt lives in Tom’s River, NJ and has been confined to her home for some time due to ill health and would love to hear from classmates, especially those from Lacey House and Blackstone. Fortunately her daughter and grandchildren live nearby.

Margaret (Mogs) Robinson Loesh is busy in Maggie Valley, NC with her Copper Kettle restaurant. Mogs broke her arm in May, but is fine now. She’ll be heading back to Tequesta, FL “When the witches fly at Halloween!”

Elizabeth Mulford DeGroff looks forward to moving from her town house in Ft. Lauderdale to a house on the Intercoastal Waterway. Libby and husband Ed had a fun trip to England and drove all around Wales. They now have two homes and live in Scarsdale from June to Sept. and San Diego from Nov. to April.

Carol Lehman Winfield had a mini-reunion in Pinehurst, NC with Jean Friedlander Schwartz and Carolyn Kenyon Donlon. Carol is a freelance writer and specialist on aging, and gives “old age pep talks” around the Eastern seaboard area. Anyone interested in scheduling her lectures should call her. Special C.C. rates.

Betty Holmes Nichol spent six weeks Elderhosteling in Harwich, MA. Daughter Anne moved to Amarillo, TX in June where she trains cutting horses, so couldn’t join the clan. Hope to get out that way soon.

We regret to announce the death of Harriet Mendel Wirth on April 25. Daughter Ginni is trying to keep busy. Betty’s sympathy is extended to her husband David and family.

Correspondent: Madeline S. Hutchinson, R. O., 4 Ox Hill Rd., Newtovnt, CT 06470

41 Reunion ’86 has come and gone, but 54 of us will long remember it. We enjoyed reunions with old friends but also enjoyed getting to know new people we didn’t know before. A summary of our activities shows that golf, travel, grandkids, volunteer work plus sweet domesticity take up most of our time. Most of us have had careers and are now retired. Now, let’s plan for our 50th?

Pres. Virginia Newberry Leach keeps extremely busy with family in Attleboro, MA and Fairlee, VT. She is chair of the park commission and had exhibited flowers for the first time in the Garden Club Flower show. Ginny and Phil met Sally Schley Manegold and Bob at Dartmouth Center where they were planning their 50th. [Katherine Ord McChesney’s husband Mac and I were in that class, too.] Ginny knew where we Newmans were spending the summer and engineered a mini-reunion for freshman roommates Sally and Jane, who hadn’t seen each other in 44 years.

Katherine (Kay) Murray had lunch with Janet Petio McLean in L. Jolla, CA. Who wouldn’t enjoy the Maes trip from Hong Kong to Cafton, Indonesia, Bangkok and Tokyo?

Natalie Sherman Kleinlauf summers in Sun Valley, ID where she is on the museum board. She is also pres. of the Quakers chapter (antiquing and historic restoration) and a trout fisherman.

Sally Kinkade bought a house and still like to swim and read, among other activities.

Janice Reed Harman and Jerry ski and Jane Whipple ice skate.

Elizabeth (Lit) Morgan Keit is a member of the town meeting in Needham, MA and chairperson for the Boston unit of Universalist Universalist Service Committees.

Margaret Steecker Moseley, retired from her position as exec. secretary for a financial consultant, and writing a bridge column.

Elizabeth (Betty) Brick Collier is exec. secretary for their insurance agency in Cumberland, NJ.

Bette Smith Twaddell is president of her local garden club. Zone V and has been attending. She is an ARC blood aide, and greeter and lay reader in her church.

Peggy Patton Hannan helps at Old Ladies’ Home and Hospital. She was Gene McRae and Nancy Butler Finley when in Deilray Beach for the winter. They spent a week in Yorkshire doing an art experience and then went to Paris and the Riviera.

Nancy Van Houten McFall works on “saving the town” through houses and antiques in York, PA and is a board member of the historical society.

Barbara Yohe Williams was director of a nursery school in Pittsburgh for twenty years and now works with Meals on Wheels.

Mary Farrell Morse tutors 6th. D.S. and volunteers in computer tutoring.

Ethel Moore Will and Ted are retired but very busy in their communities. Northport, on Lake Michigan. She has four grandchildren and enjoys good health and spirits.

Marjorie Johnston Rawls writes that her summer has been very hectic as she moved from her house in Ports- mouth, N.H. and returned there (address is the same). Two weeks later she moved to New London, NH where she has bought a condo in Hilltop Pk. The welcome mat is out for any and all who may be in the area from June to Sept. and she will return to Portsmouth for the winter months.

Your correspondent was delighted to have daughter Sara and three-year-old granddaughter fly East from Albuquerque, NM for two weeks in ME and Cape Cod and to visit brother Henry in Concord, MA, who regaled us with tales of his 50th Harvard reunion. Son Mark and grandson (also Mark) shared a house with us in Harwich, MA. Daughter Anne moved to Amalfi, IT in June where she trains cutting horses, so couldn’t join the clan. Hope to get out that way soon.

Professor Betty Garber (Gilmore and Betty Lindsly) has made recent trips to India and Africa.

Carole Joyce Remillard has spent two weeks in Hong Kong and recommendations we all go before it is gone.

Sarah Kohr Gregory works on auxiliaries of the Polish Union, Italy, France, and a trip to China and recommends we all go before it is gone.

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Katharine Bard Wollman writes from Santa Barbara that she works for the art museum eight months of the year. She spent the other four months doing other work. She says her family is a hodge-podge melting pot with a variety of jobs as long as nothing interferes with concerts, lectures, etc. She reminds her “kids” that now she is doing what she likes as nothing interferes with concerts, lectures, etc. She says her family is a hodge-podge melting pot with a variety of jobs as long as nothing interferes with concerts, lectures, etc. The Anders have a summer house in Sebago, ME where they are neighbors of Evelyn Park, Unit 43, 4600 State Rd, Punta Gorda, FL 33950.

Carolyn Merchant Arbonies attended the dedication of the Hood Museum of Art at Dartmouth, NH; her architect son was involved in its planning and building. Carolyn and Tom's planned reunion with Connie Haaren Wells was cancelled when the Welleys were blown off course by hurricane Gloria. Debbie Burton Adler visited the Arbonies in Huntington, NY a year ago and Carolyn says that Debbie looks wonderful and hasn’t changed a bit.

Margot Harrington Walker lives in Winter Haven, FL and made the rounds of the Midwest last year. Margot lost her husband several years ago but stays busy with golf and bridge and a visit from two grandchildren this spring. She is in touch with Sally Wagner Wagner and her retired Navy husband in Miami. Katharine Johnson Anders has been volunteer, board member, and paid worker in Madison, NJ for the Morris County Welfare, Southeast Morris County Red Cross, Junior League and YWCA. Her involvement with the Red Cross won her an award and prominent mention in the annual report of the Geraldine R. Dodge Foundation. When she applied for a grant, Executive Director Scott McVay noticed a CC coffee mug on her desk, mentioned his enthusiastic reception as an address on whales before the CC students, and gave her the grant! Her husband Harley is retired but active in the Lafayette College Alumni Association. Their son, a Cornell graduate, manages facilities at Hearst Castle in CA. They have two granddaughters. Kackie sees Sal Silvers Daly, and Jane Summers Wenneis, all nearby New Jerseyites. The Anders have a summer house in Sebago, ME where they are neighbors of Evelyn (Flit) Silvers Daly.

Margaret Grout Tambke shuttles from their Hilton Head house to Tom’s business in Atlanta. Following successful cardiac surgery, Tom flies a small plane to and from work, and hopes to start retiring soon. They attended a clan reunion in Nantucket with 21 Grout members present, including Peggy’s brother, a 35-year victim of multiple sclerosis, recently honored by President Reagan as Father of the Year. Peggy and Tom have a married son, grandson, and a daughter in DC.

Mary Lou Shoemaker Turner is a part-time physical therapist in St. Louis Park, MN. In children’s classes, she tries to equate art with science, using the method of experimentation, knowledge, and logic and she says that it works! After completing six portrait commissions this year, Ranny is rejoicing in some free-form work that doesn’t have to look like or please someone. Their physician son lives in San Diego, architect son in Minneapolis, daughter CC’73 in Clinton, NY, engineer son in S.F. The Mittendorffs have seven grandchildren, two nearby.

Ask to provide news and witicisms. Frieda Keniger Lopatin, responded that her funnybone is out of joint, out to lunch, just not “witting” the mark.

Duck-billed platypus, the Great Barrier Reef, and a performance at the Sydney Opera House are among the many attractions for alumni participating in an upcoming seminar in the Land Down Under, August 22-September 12, 1987.

The visit to Australia will be the third joint Alumni Seminar Tour for Connecticut College and Wesleyan, following the 1984 seminar in Ecuador and the Galapagos Islands and the 1986 seminar to Kenya and Tanzania.

For reservations ($300) and additional information, write the Alumni Office, Connecticut College, New London CT 06320.
Our 40th reunion is still on the minds of many classmates, some noting how great it was, others regretting they did not make it.

Lois Parissette Ridgway writes from Garden City, NY that she still has good thoughts re reunion, and misses Constance Barnes Mermann and Edna Hubulor quite often.

Louise Parker James recalls our splendid reunion and marvels at the amount of planning and work the committee did to put together such a memorable event. No grand events since then but for Zeewe, but pleasant travel: two weeks in Jamaica, then two months in Samibel, FL, two weeks in the U.K., and a Down East summer in Portland, ME, her home.

Charlotte Service Church spent most of last winter in FL visiting friends and family. A Pensacola grand-daughter just graduated from 5th grade and a new grandson was born in CT. The church is busy with flower and home and improvements on their Avon, CT home. "Has it really been over a year since reunion?" Charlotte wonders.

Cornelia Wales Reeder spent a week in ME with her son, daughter-in-law and grandson, then stopped to see Patricia Hancock Blackall and Steele in their new Providence, RI house. Connie wrote her CC hand-painted Lois (Toni) Fenton Tuttle reunion hat. Connie, her husband and new small house in the country small town of Hopewell, NJ. She is a million dollar real estate producer in Princeton.

Wilda (Billy) Peck O'Hanlon was so sorry to miss reunion, but she reunited with her son at Patrick Air Force Base last spring. The O'Hanlons took grandson, 10 and 6, on a VA farm vacation and traveled to Ireland in the fall. Billy volunteers at the Women's Center and extends a trip to the CT shore to the NJ PA NY area. They've had it with dust, pollution, 117th heat and the "cowboy mentality," so it's back to civilization, last stop before the nursing home.

Louise leaves behind her very good piano pupils, although she plans to continue her lessons. The Delisles will be happy to reunite with their married daughter who lives in NYC and is an editor in the research dept. at Paine Weber.

Son is a CBS TV director in Okla. City.

Patricia Wells Caulkins and Jack have moved two miles to a smaller home in Grosse Pointe Farms, MI. Last year, for the first 33 years, they lived in a 3750 sq. ft. home. The Caulkins sons live and work in other cities. Getting their new yard in shape is one of Pat's current projects.

Mary Ang Pott and husband moved to a condo in Stonington Springs, CT summering in West Simsbury, CT ministry last June. The Potters' new abode is near their summer home in the Adirondacks, so they see lots of their children and grandchildren during the summer. After 23 years in the same house and lots of sorting, the Potters are slowly getting organized.

Mary Elizabeth Power Lubish and husband reversed the trend by moving to a much larger house in Weatherly, PA. Mary is increasing various community activities—a hospital board, board of a retirement/nursing home and a musical group— sends compliments to all the '45ers who did so much so well on the reunion and the post-report updated those unable to attend.

Elizabeth Payne Shannon, a full-time paralegal in CO, had a family reunion last summer in Edgartown, MA, with her two bachelor sons, married daughter, 3. Youngest son graduated from the U of CO in '86.

Marjorie McClenan Feeney has begun her 30th year teaching mathematics at the MacDuffie School in MA. Marjorie has been a student in computer programming courses at Westfield State, figuring one is never too old to learn something new.

Allee McEwan Perkins in Waipole, NH, has no advanced degrees but has made the globe report. The Perkinses are very busy in retirement, cutting wood, running a sugaras operation, and doing large-scale gardening, with the pleasures of boating and golf thrown in.

Mary Ann Riegel Lockhart in Orange, CA is proud of her CC family. Daughter Joan Lockhart Gardner, 66, enjoyed her 20th reunion last June, and grandson Jamie Gardner won the freshman chemistry prize and was on a winning crew. Daughter-in-law Carolyn (Cricket) Zoepfel Lockhart '72 works hard for the college in Darien, CT.

Louise Schwartz Allis and Jack went salmon fishing in Norway for a month last summer. They love to travel and spend most of the winter skiing and summer playing golf. Mugsie enjoyed a Miami visit with her daughter and grandson, 2, who live in Paris.

Mary Meyers Blitzer and husband have been doing a lot of traveling from NYC these past few years to ME, MT and a wonderful trip to New Zealand last April. The Blitzers drove on both the North and the South Islands, saw everything, including Innsley's Comet. They have a grandson, born 5/27/86, and a grandson, 5, both courtesy of eldest son David.

Jane Oberg Rodgers and Don returned to Potomac, MD, this spring from the most enchanting trip of their lives, visiting daughter Holly Weizen re husband, both 74, in Zambia, Africa, where they will be living for two years. Holly plotted safari trips for them and her sister in Botswana, Kenya, and Zambia. The Rodgers were swamped with impressions—geological, political, and sociological—heartening and otherwise. Their ten days in Paris paled by comparison though they want to go back. Jane-O said Holly and Tom came back to the States to be in two weddings, one of Peter and Pauline Connors-de, the other in Dallas.

Marjorie Curme. The Jablonsky's in Barre, VT, have been enjoying life in their beautiful "Peaceful" in Barre. MARE. Margaret did the plans. It is a wilderness lodge (where a black bear tried to come to dinner) and sailing into Glacier Bay where we watched the "calve" and puffins bob among the bergs and growlers. The food, service and activities shipboard were topnotch. Pat and Dorsey often meet Elizabeth (Bett) Brown Leslie and friends to tag along to Yale football games or dine out in the City. The Whites, who is a paralegal for Dewey, Ballantine in NY, is making a major addition to her Old Greenwich house. Pat is still doing PR and the company newsletter for a computer system maintenance firm. The Whiteshuttled with Midge and Lou Safford on their most recent trip down from Williamsport, MA to visit Midge's Laurel campus, Jean Harris, in the Women's Correctional Facility in Birmingham, AL. Correspondents: Patricia Feldman Whitestone, 73 Perry Lane, Chappaqua, NY 10514, Elizabeth Brown Leslie, 10 Grimes Road, Old Greenwich, CT 06870.

Married: Betty McKey Hulbertto Dr. Charles D. Marlier on 3/29/86.

Betty McKey Wife, husband and son, a professor of philosophy and education at the U. of DE, live in Newark, DE during the academic year and will summer in ME at Betty's house on Mt. Desert Island. Betty is the executive director of the local elementary school. She still lobsters in the summer, swims, and sails in Bailey Island, ME where she lives.

Mary Spencer Ransom welcomed a new grandson in April (number 9) and shares retirement with her husband and a computer.

Joan Rosen Kemler writes of her son's wedding a year ago, 1, your correspondent, spent a delightful weekend with Joan and her husband shortly thereafter. Joan is now the treasurer of the State of CT—filing an unexpired term until 1/87.

Sally Radosky Linni had to travel to England this year with three weeks of classes at Trinity Hall, Cambridge. She says that one of the great things about traveling more than 25 years is the opportunity for travel during the summer months—including trips to Spain and the Galapagos Islands. Son Mark is a recording engineer and son Brian is a rhythm tech Tambourine in the design collection at the Museum of Modern Art.

Connie Walker Thompson lives in Towson, MD and has converted her home into a retirement center. She is on the road a bit traveling to see one child in NC and another in Dallas.

Joan Perry Smith welcomed a new granddaughter in May. "She is our number 6 and shares retirement with her husband and a computer.

Jodie Murdock Donaldson is in the process of moving to Punta Gorda, FL, a fun place to live. Ann McBride Tholfsen is reading and language arts. 
Wald Named Chief Judge

Patricia McGowan Wald '48 became chief judge of the United States Court of Appeals for the District of Columbia Circuit in July. Judge Wald, who was mentioned as a likely Supreme Court nominee during the Carter administration, is well known for her work in public interest law and is co-author of the seminal work on bail reform. A native of Torrington, Connecticut, she is the first woman to head a federal appellate court.

'It's similar to being head of an administrative agency,' Judge Wald said. Although the work is primarily administrative, there are also many ceremonial duties. Judge Wald, who is 57, was assistant attorney general for the Justice Department during the Carter administration and has served on several presidential commissions. A Winthrop scholar at Connecticut, she has served on the College's board of trustees. She graduated from Yale Law School in 1951, where she was case editor of the *Yale Law Journal*.

Grace Smith fell and fractured her hip last winter, and has been slowly learning to walk again. She hopes to get back to her activities of tutoring jail inmates, working for the Red Cross Blood Bank, guiding at the local historical museum, and playing golf.

Doris (Dodie) Stone Foster has been a production manager in the movie business for ten years. In April she finished *The Color of Money* with Paul Newman. In late summer she will run the Murder She Wrote episode Angela Lansbury will be doing with Tom Selleck. Dodie is a veterinarian in northern CA. Sue is an attorney in DC. Husband Bennett just finished his latest feature screenplay. Grandchildren, ages 3 and 6, are growing "like CA weeds."

Josephine Parisi Beebe, living in Niantic, is a psychologist and private practice owner. Fortunata Storace, in her first office condo in the New London area. Daughter Susan completed her Ph.D. in clinical psychology, and works at the Temple U. Rehabilitation Hospital. Son Edward is finishing his Ph.D. at Cornell in engineering physics.

Mary (Stech) Stecher Douthit sent greetings to all but reported no new developments, no marriages, and all children out of school (momentarily). Following a NYC reading, daughter Lura '78 hopes to get her latest play produced.

Lauranne Thomas Freyhof finished the school year with her second graders, housecleaned like mad, and then flew to France for the wedding of her sister in Biarritz! She attended a four-day organ symposium as a non-performer, and then toured France. A week after her return, daughter Anne was married, with two brothers and a niece in the wedding! Lauranne's two brothers, nieces, nephews and spouses came from Cincinnati and all had a wonderful time.

Gretchen (Dutch) Van Syckle Whalen spent the summer as box office manager for the Glimmerglass Opera Theater in Cooperstown, NY where she and husband Ed live. Dutch worked alone, with an occasional aide, processing the tickets for all 18 performances.

Judy Kohn Johnson's real estate business in Somers, NY keeps her busy seven days a week. However, she did manage to squeeze in a happy business-pleasure trip to Expo '86 recently, and plans to attend the international real estate convention in Denmark in early '87.

Jean Pierce Taylor enjoys her six young grandchildren who live near her in Deerfield, IL. She and Cal vacationed in lovely Saugatuck, MI. They spent a week of skiing at Lake Tahoe in Jan. '86. In June, son Skip was married. He and wife Karen will be making their first home in Italy, where Marion hopes to visit them, although she still works at the DAR National Headquarters. Daughter Barb, an RN, and husband Carl, an Episcopal priest, have a young son. Daughter Ginny is a veterinarian in PA and has been on TV several times with a horse in which she implanted a pacemaker. She is quite a celebrity.

Marilyn Viets Davis is a receptionist for Health Stop, a walk-in medical facility. Youngest son Rick is in med. school at St. Louis U., Jane's in CA, Jim's in W. VA, and Tom's in NH. The whole family plans to meet in UT to ski this winter. Marilyn went on the "Cest/Wesleyan East Africa safari that we all read about—"super trip."

Mary Elizabeth Stone flew to NY for Memorial Day weekend and a wonderful family reunion on Long Island where she and her sisters, Robert Stone, son of Sally How and Wadsworth Stone. Stoney spent April in England with three friends, where they lived a week in each place: a 17th century Cornish cottage, a boat on the River Aven, and an Italianate water tower on Queen Elizabeth's Sandringham Estate. They drove 1600 miles without incident, and plan to go to Wales and Scotland next year.

Janet Regottz Bickel lives in her "deacaying old farm house" in Lawrenceville, NJ with eldest daughter Jean, a lawyer like her sister. Janet teaches English at Mercer County College. In El Paso recently, she missed Betty Ruth Williams Wakefield, but did see her daughter and grandson living with a horse in which she implanted a pacemaker. She is quite a celebrity.

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Nancy Noyes Copeland teaches physically impaired children in Venice, FL, but lives on Siesta Key. She plans to move to a mobile home in the near future, teach a few more years, and at last have a chance to travel. Jane Engbretson teaches Spanish and Algebra in West Orange, VT. She has put the pieces back together after a severe woodstove fire last April. Everything inside the house had to be replaced, plus a new roof, new windows, etc. Now they are dreaming about a “perfect” house that will be designed by their architect son for a few more years, and at last have a chance to travel all three in NH during these recent months.

Estelle Markovits Schwartz has four grandchildren, three within a short distance of her new Bondville, VT home, and the fourth, a new one, lives in New York, NY. Markie still works at the Queens regional office of the NYC Board of Ed. as a supervisor of special ed. We are sad to learn that her 93-year-old mother of 110 years is in NH. It has been a great help having all three sons in NH during these recent months.

Sandra Strotz Keifer lives near Chicago. She has been teaching at a college in Elgin, IL for 40 years. She is looking forward in early 1996 to a trip to Canada, Expo ’86 and rail tour. Son John is in pilot training in Columbus, MS, where they visited them. They’re busy planning for the Nov. wedding of daughter Susan, a chemical engineer. Marjorie Cook lives in Lakewood, CA. She is a pharmacist at a VA Med. Teaching Hospital, lives in Davis, CA.

Marilyn Watson Babich moved back to Glens Falls, NY where she lived during the ’70s. Last Christmas she flew to L.A. and had a fine time, but also had a chance to see the summer in the Lake George-Saratoga Springs area.

Barbara June (BJ) Pinchback Carter spent July visiting family in D.C. and has returned to teaching at the Ponaganset Middle School. Husband Judson, a psychiatrist in Providence, RI, is now in the Air Force. Their daughter Susan, a chemical engineer, has been a great help having three grandchildren in NH during these recent months.

Mona Gustafson Affinito continues as full-time professor of psychology at Southern CT State U and also maintains a flourishing private practice with son Doug, now with newly formed Edmunds, CT office in computer science, works for General Mills in Minneapolis and daughter Lisa finds that her job with ITT keeps her on the move more than the Air Force did.

Joy Kern McCormack sent me a brochure about her new All-Day Nursery School in Battery Park City, a few blocks from the World Trade Center in Manhattan. Joy has long been a teacher and administrator in early childhood education. Now she and the school “want children to learn to love and love to learn” is designed to meet the child care needs of career men and women. A brochure photo shows a trim, attractive Joy holding an adorable baby. Her five-year-old daughter Julie is a senior at Hamilton, and older daughter Lisa works for Calvin Klein and has two children.

Since Judy Adaskin Barry and husband Nate retired from their jobs a few years ago, they have traveled extensively and enthusiastically. The most recent trip in May was to China, Hong Kong and Japan. Judy seems delighted with her new roles as mother-in-law and grandmother.

Annabel Beam Custer and husband bought a new house in Stuart, FL, and consider themselves full time FL residents despite a couple of summer months in Perryburg, OH which was home for many years. Their grandchildren count 12, and will reach 13 in September.

Joan Campbell Phillips and husband moved to South Harpswell on the ME seacoast near Bowdoin in ’82. On 6/13/86 daughter Cynthia married an Egyptian doctor whom she met during her three year teaching stint at the American U. of Cairo. Older son Peter manages the family business outside Boston and is married to a political scientist. Son Bruce has an import business which necessitates twice yearly trips to India and Nepal while Janet is a glaciologist at the Yosemite Institute.

A letter from Anita Thoissen Mullen said she and husband Jim retired in Rapid City, SD after years in the military because of his for health reasons. Their two daughters are now seniors at Wake Forest University opening a bridge player, traveling to regional and national tournaments. Son John, ’83 Annapolis graduate, is in naval air training. Her letter closed with a heartwarming paragraph, “The real reason I’m writing now is that before it is too late to assure you and all other class members that silence does not mean disinterest. In reading the Alumni Magazine Class Notes I find myself recoiling at the good news and grieving at the bad, just as if each person I read about had been a dear friend. The fact is that over the years, by sharing their lives in the printed word, they become dear friends. And I’m sure other feel the same way.” Thanks, Anita. For future Claire Bar, Chloe, Sue, M.M., Jeanne, Paula, Pavvy and me.

Correspondent: Roldah North up Cameron, 15 Brook Court, Summit, NJ 07901

Elaine Frillust Lester made a career change, and is now in the trust dept. of one of Pittsburgh’s leading banks. Daughter Nancy made law review as a 3rd year student at Pace U. Law School in White Plains, NY. Son Pete lives in Cohasset, MA where he’s marketing rep for Car Conceptions, a firm that matches buyers and sellers of used cars through a computer system. He’s a former professional tennis player, vocalist and guitar. Elaine is proud of Pittsburgh’s being named by Rand McNally the “most livable city in the U.S.”

Joan (Susie) Bloom Collins enjoys her many volunteer activities in and around Bethesda, MD especially her work for Mother Teresa. Summers are spent in Annandale when she and Jerry can get out there. It’s a perfect retreat for the whole family. Older Laurie has two children and lives outside NYC. Fred is a lawyer in DC and Jody works for a real estate firm. Jeremiah is in 10th grade and keeps his mother very busy.

Harriet (Sugar) Kane Pashman and husband Howie both retired to Jupiter, FL after 31 years in NYC. She left her job as travel agent and looked forward to lots of free time and playing golf 12 months a year. After a year she realized this was not for her and is a full-time resident loan officer for a local savings bank. Howard has taken over some of the household chores and does volunteer work. Sugar finds time for golf once a week and still maintains a 12 handicap. They cruise the FL and Bahaman Islands every year on their houseboat. Several times a year they get together with their two sons who live in Wichita Falls, TX and S.F. Sugar sees Judie Goldenoff Goldfarb during the winter months. She very much enjoyed the 75th anniversary of our city’s 1920s over white gloves when we went out! Advantageous Brewer and Bill moved into a Chester County, PA farmhouse, the oldest part dating back to 1740. It needs does but they are enjoying the restoration.

Catherine (Rae) Ferguson Reasoner and Bud are first-time proud grandparents of Ryan Addison Reasoner whose parents, Andy and Holly, work at the family nursery in Bradleyton. FL. Daughter Beth is married, lives in Colorado Springs, teaches special ed in a rural school and takes courses for her master’s. Last Christmas the whole family gathered to celebrate Rae’s mother’s 80th birthday. Bud keeps busy at the nursery and also is a director of a local bank. Rae plays tennis and bridge and does a lot of gardening and horseback riding.

Joan Rudberg Lavin’s daughter, Janet is at Stanford in a master’s in education administration program. Your correspondent’s son, Chris, is also at Stanford in his third year of law school.

Dorothy Boron Fehlau, 5152 Wedge Road, Lynchburg, VA 24503

55

Necia Byrle Doyle and husband Dick have lived in Westport, CT for over seventeen years, and now have only two twins daughter and son. Zeroina and Mary Catherine are seniors at Staples High School. Their sons are: Richard Jr. (called Jim), a Fairfield U. graduate who works for Prudential Bache; Michael, a Trinity College senior, and Timothy, a Providence College sophomore. Necia returned to work last Feb. as a legal secretary for a local law firm.

Dorothy Curlicle Hartwell really enjoys being old enough do to only what she wants to do and watching her children as they do their thing. She and Hugh’s three children are a daughter in Denver who is a travel agent, a married daughter in New Orleans, and a son who is a Lake Forest College co-op student. Georgia (Ricky) Gsell Littlefield received a M.B.A. in May from St. Thomas College in St. Paul, MN and has started her own business specializing in planning and organizational development for small entrepreneurial and not-for-profit businesses. Ricky traveled this summer to England, and to MN Boundary Waters Canoe Area with Son Tony, who lives in Minneapolis. Daughter Jennifer, married two years ago and recently moved from Portland to Chicago, plans to work in her...
field—interior design. Ricky is proud to have stopped smoking, and happy to have moved into a condo in downtown Minneapolis on historic Nicollet Island, in the Mississippi River.

Jane Grosfeld Smith lives in Weston, MA and is in her tenth year as a guidance counselor at Hingham High School. Oldest daughter Lisa is married and in her third year at Boston College Law School. Tracey is a master's program in physical therapy at BU; son James is beginning a Ph.D. in physics at M.I.T. All three are Brown graduates. Janie now roommates with Anita Wolmar this summer on Nantucket—is—a reunion they have regularly.

Sue McCoy MacMillan and husband Alex moved back to their native CA in 1966 and have enjoyed her retirement there ever since. Sue serves on the board of a small residential treatment center for women alcoholics and on the alcohol advisory board for the county.

Polly Milne Budidge and Bud are landlocked in Wichita, KS after spending all of Bud's Coast Guard career in coastal locations. Youngest daughter Christie entered the U. of KS this fall, and oldest daughter lives in Seattle and is mother to their two grandsons. Bud retires August and hopes to do more for Sperry System. Polly is office coordinator for the air ambulance service for Wesley Medical Center, the largest hospital in Wichita.

Correspondent: Henrietta Jackson Schoeller, 80 Lancaster Drive, Tewksbury, MA 01876

Correspondent: Elaine Diamond Berman, 59 North Wyoming Avenue, South Orange, NJ 07079

Hardy is New Commissioner of Social Security

Dorcas Hardy '68, who first worked with Ronald Reagan when he was governor of California, has been sworn in as commissioner of the Social Security Administration. Described by the Washington Post as a "conservative Reagan administration loyalist" with a reputation as a tough administrator, Ms. Hardy controls an agency with 75,000 employees that sends $206 billion in Social Security benefits to 39 million Americans, plus another $10.5 billion in Supplemental Security Income to the needy aged, blind and disabled.

Dorcas Hardy's first political job was a summer internship with Senator Clifford P. Case (R-N.J.) during her undergraduate days as a Connecticut College government major. She joined the Reagan administration in 1981 as assistant secretary of Health and Human Services for Human Development, and has sponsored numerous internships for Connecticut College students. She is chairman of the President's Task Force on Legal Equity for Women and holds an M.B.A. from Pepperdine University.

Almost everyone attending reunion had interesting news about beginning or continuing careers in many different areas. Developing their work in education were C.C. Dean of Student Affairs Marg Watson, whose 18 years at the college have included the transition to coeducation, which she feels has only enhanced the school. Newly-married Lee White Brown is a school counselor in Plainville, CT, while husband Bob comes back to his old stomping grounds from Boston, where he is with Travelers Insurance Co. Also in Boston is Nancy Cozier Whitecomb, our hard-working class agent. Nancy and family recently gave up country life for the big city, where she does financial aid and college counseling in five high schools.

Active in the business world are Leslie Pomeroy McGowan, working in real estate in Ann Arbor, MI; Julie Emerson Pow, who enjoys part-time employment at the Falmouth Book Review in Greenfield, MA; Ann Harwick Ankrum, living and working in the DC area with Blue Cross and Blue Shield; and Sandy Kass Eskenzai, who acts as chief assistant to the president (her husband, Irving) of Massachusetts State Restaurant Group in NYC. Both Anne Moriarty Nichols and Denise Bofelt Graham work as systems analysts—Anne in Middletown, RI, and Denise at Petro-Canada in Toronto. Denise also teaches fitness classes during her lunch hour! Janice Cook Williams is also in real estate, but far away! She traveled from CA for the reunion and reported it was worth every mile. Travelling for a living in Shanghai, a senior group sales supervisor for a company that offers high school tours to Europe and South America and ski tours to Austria and Switzerland.

Reporting interests in the legal/political arena are Gaele Mandell Barthold, now the deputy for law at the Philadelphia District Attorney's Office; Madron Haber Lang, employed as a paralegal in Stamford, CT and Laura Cohen Roskind, now known as "Duchess," who is a political activist, and hopes to attend the Kennedy School of Government in the fall.

Classmates in the art world include Lynn Kony Porter, busy with a bonsai studio in New Hope, PA; Susan Cameron Schultz, a self-confessed greeophile, spending summer in Paris and Cyclades in Greece, Emily Ann Andrei, whose principal avocation is restoring Victorian homes; Susan Altman Miller, whose paintings were recently presented in a one-woman show at the Honolulu Museum in Honolulu, HI; and Sandy Kass, who is a political activist, and hopes to attend the Kennedy School of Government in the fall.

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Nancy Bulde Nightingale and husband Robert, chief financial officer of the N.R.M. Corp., live in Salem, OH. Her most recent projects have included oil painting and skating in CO.

Elana Brown Anderson, a registered nurse, and husband William, an attorney, have been renovating a hundred-plus-year-old house in Englewood Cliffs, NJ. Their children are: Jake, 25; Eliza, 23 (both teachers); Mayair, 14 and Spencer. 6. Elana recently traveled to the deserts of San's, Bermuda, Switzerland, and France, and sailed on the tall ship "Shamrock" in NYC on July 4th.

Katherine Converse Schelter, an interior designer, and husband Craig, an architect, live in Philadelphia. Their four children are: Jennifer, 20; Kristin, 17; Graham, 15 and Kate. 10. Katherine's hobbies include a wide variety of sports and renovating houses. The family vacationed in the southwest this summer.

Nancy Cooper Rustici received an M.A. in '73 from U.R.I. and is an English and math high school teacher. Sheand Joseph, owner of Elmhurst Golf Course, live in Pawcatuck, CT. They also have four children: Larry, 37; Jeryllyn, 33; Eric C.C.'88, 50 and Alain CC'85, 22. They have four grandchildren. Nancy's most recent projects include putting her husband's business accounts on an Apple HE and golfing. She visited England in '84 and spends each Christmas at Disneyland.

Betina (Tina) Bauer Hinckley, a yacht broker and bookkeeper, and husband Bob, president of Hinckley Yacht Brokerage, live in Southwest Harbor, ME. Their three children are Jill, 23; Barry, 20 at U. of CO, and Liz, 17 at Middlebury. Tina has been very active in helping with a pony club, riding, skiing, sailing and entertaining.

Susan Albio Sheehan received a MAT from Yale in '84 and now teaches English at Castilleja School in Palo Alto, CA. She is also the coordinator of Hospice Ministry, a volunteer home care for the ill, aging, and accident victims for St. Mark's Church. Prior to her husband's death in '83, they both spent several sabbaticals in Europe. Susan would like to know what happened to Sara du Ross, last known to be living in Paris, France. Marian Bingham Hubbell is self-employed with husband Bill, a freelance corporate photographer, in Greenwich, CT. Their two children are Dricca, 24 and Jonathan, 21. Marian enjoys farming and is in the continuing education program at CC. She was in Paris in June to visit Joan Weisberg Keiser, who now lives there with her family. She also sees Linda Stark Parker often in NYC. Linda has two college-aged sons and is completing an M.A.

Nancy DiMatteo Hall, v.p. of Hancock Lumber, lives in Casco, ME. Children are Jeffery, 24; head of personnel at Hancock, and Jennifer, 18, at U. of ME. At least once a year she sees Sue McGauley Gay who works with senior citizens in Montgomery County, M.D.

Cynthia Maysie Brown is a school psychologist in a school social worker with deaf children in a Chicago public school for the past three years. About a third of the children she teaches are Hispanic, so in addition to using sign language with her students, she uses her Spanish with their parents. During summer '85 she and a friend spent seven weeks driving throughout Europe and one of the highlights was visiting the small town where Cynthia's great-great-grandfather was born.

Barbara Thomas Chenev is the rector of St. Gabriel's Episcopal Church in East Detroit. She enjoys having her own parish and feels very fortunate as such a position is not common for women clergy. Husband Dexter also has a new position as diocesan administrator and in addition does supply work on the weekends. In their spare time they are working, as well as having fun, painting, decorating, and gardening at their new home. Barbara's daughter Diana is living and working in Ann Arbor, and son Lee is in his second year at the U. of PA.

Correspondent: Judith (Jo) O'Donnell Lokmann, American Embassy, P.O. Box 5006, Ogden, NY 13559; Roberta Stone Smith, 16 Greene Drive, Lawrenceville, NJ 08648.

The class extends sympathy to the family of Judy Bailen Katenman, who died on 8/15/86. Judy's son is a C.C. freshman. A scholarship has been established in her name.

Correspondent: Carol Murray Kim, American Embassy, Seoul, Korea, APO San Francisco, CA 96301.

MARRIED: Marjorie Singer to Edward Joseph, 10/12/85; Bahira Sugarman to Shelly Isenberg, 4/6/86; Carol Cohen to Leonard Freifelder, 7/3/86.

BORN: to Wayne and Ruth Connette Gray, Martha, 1984; to Werner and Margaretann Hart Roberts, Emily Claire, 9/8/81; to Michael and Sidney Wheeler Watras, Tyson Ames, 8/13/84.

Nancy Birkett White has lived in the Netherlands for the past three years. About a third of the children she teaches are Hispanic, so in addition to using sign language with her students, she uses her Spanish with their parents. During summer '85 she and a friend spent seven weeks driving throughout Europe and one of the highlights was visiting the small town where Cynthia's great-great-grandfather was born.

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MINORITY CELEBRATION II

Come back to Connecticut for the second great minority celebration, June 26, 27, and 28, 1987. Plans are underway for a dinner dance, picnic, art show, rap sessions, workshops on the minority professional, sports and recreation, a chapel service, and more. Join together for camaraderie, nostalgia, and a look at the future as we organize a mentor program for Connecticut students. Reservation forms and more information will be mailed in the spring.
involved in private education and health care.

Kenner Hart Myers is teaching in Clark U.'s education department while husband Winslow is head of the art department at Bancroft School. Children Anna, 8 and Chase, 7 are happy and well.

Margaret Ann Hart Roberts moved in August '85 from MA to Rockville, MD. Husband Werner now works with the Federal Reserve Board of Governors in D.C. Children Kate, 8 and Emily, 4 are busy in school activities, while Mom keeps busy decorating the new house and taking care of her family.

Gita Hunter Matthews and Bill celebrated 20 years at St. Paul's School and 20 years of marriage by taking all three boys to Europe. Son Billy is a junior at St. Paul's, Bobby a sophomore at St. Mark's, and John, a seventh grader at the local school in Concord, NH. Martha has been teaching nursery school for 10 years and loves it.

Elizabeth McCaslin Passela has been living in Germany for four years and works for the Bank of America while husband George is with First National Bank of Boston. Son Chris Battles is in the U.S. at Hill, but daughter Hadley is still happy at the International School in Germany. Elizabeth was instrumental in founding an international business women's network, The Frankfurt Forum, last year, and their success has recently been published in NY.

Marcia Walker Dubois lives in Weycoek, NJ with husband Bill and children Randy, 15 and Stephen, 12. She is part owner and manager of Walker Travel Agency in Ridgewood and is enjoying traveling and sailing at Normandy Beach Yacht Club at Barnegat Bay.

Wendy Wiener Wolf spent most of the past year traveling, working and playing. On a business trip with husband Richard to London, Madrid and Paris, she went to the old apartment house where she lived while spending junior year in France. Much has changed. Combined with the substitute teaching of French and Spanish at the local high school in NJ, and the activities of her two boys, 11 and 14, she is kept extremely busy developing relationships. A certified instructor of the Aika Institute, she is also an apprentice teacher in the School of Traditional Healing Arts currently serving as faculty member and consultant.

Terry Taffinder Grovenor lives in Newport, RI with husband Rick, Amanda, 5 and Andrew, 2. She is trying to continue a career in real estate sales and is still writing music—a song was recently published in NY.

Mareia Walker Dubois lives in Weycoek, NJ with husband Bill and children Randy, 15 and Stephen, 12. She is part owner and manager of Walker Travel Agency in Ridgewood and is enjoying traveling and sailing at Normandy Beach Yacht Club at Barnegat Bay.

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Bonnie Woodward Christen had lunch with Fran Wattenberg Klingenstein '68. Both are enjoying their lives of tennis, aerobics and caring for their children. Bonnie just finished her degree in medical technology and Fran has started courses to become a real estate broker.

Elyne Zweifler Cardstein escaped NY's winter this year with a family trip to Arizona. She has been editing a book and has joined the CC Club of New York. Husband Hank, Tracey, 15, Betsey, 10 and Elyane visited the College this past spring.

Carol Cohen's marriage to Leonard Freifelder was attended by Carol Morosoy Bell, Debby Gammons Kaufman '68 and Candace Mayeron '68. The couple, who met on a ski trip, then honeymooned in Australia and New Zealand.

Debbie White Corr has lived in CA for the past 12 years, although she gets back to New England as often as possible. Their three children are Jonathan, 16, Sarah, 14, and Andrew, 7, and she is involved in their schools. She accompanied the Sacramento High Marching Band to NYC in April and managed to track down Jane Gullong, with whom she had a wonderful visit though much too short. The Class of 1967 sends its deepest condolences to Barbara Sachnev Boyle and her children Kate, Trip and Elizabeth, on the death of Patrick Boyle, 39, who succumbed to TB over Memorial Day weekend.

Correspondent: Robin Frost Dawson, 800 Hoydens South Street, Brielle, NJ 08730; 609-265-2991

Susan Sinsky Tresemer, 13 South Street, Braintree, MA 02184; 617-774-3566
The Definitive Rockwell

Nearly a decade in the making, Norman Rockwell: A Definitive Catalogue, by Laurie Norton Moffatt '78 was published in September. The massive 1,152-page, two-volume work illustrates and describes nearly 4,000 works by Rockwell. "The scholarship is stupendous and thorough," Arthur C. Danto wrote adding, "it lacks the ingratiating text of the coffeeetable book."

Ms. Moffatt, who has been curator of the Norman Rockwell Museum in Stockbridge, Massachusetts, since 1981, was recently named acting director of the museum's new facility being built at Linwood. She spent over six years researching the Rockwell book, then faced the arduous task of organizing the material and typing the manuscript. Published by the museum, the book costs $170, a fraction of the price an ordinary publisher would charge.

An art historian major at Connecticut, Laurie Norton Moffatt is treasurer and finance chairman for the Alumni Association's Executive Board.

Arturo David Guzman is still teaching eighth grade in the South Bronx at Sacred Heart Middle School. He coordinates a federal food program that provides food supplements to senior citizens, delivered monthly by the grade school children. He works with the homeless of the parish and teaches English as a second language at night to adults. Throughout the school year he coaches basketball and track. During the summer he does volunteer work in Wheeling, WV with the poor, hungry and homeless at the 15th St. Center. He continues his art work in stained glass and says that his job bring him great happiness.

Linda Havens Moore, husband Paige and children Maren, 6 and Justin, 3 live in Stepenville, TX where Paige is a senior scheduler for General Dynamics in Ft. Worth. Linda teaches special ed. high school age students for Stephenville I.S.D. and spare time is spent breeding, raising and training Morgan horses.

Susan Munday became the executive assistant of the SC bar in '84 and was a trust officer in Columbia with The Citizens and Southern Nat'l. Bank of SC until her marriage to Bill. Now she is a trust new business development officer with the same bank on Hilion Head.

Betsey Brininger has been appointed director of the Arnold Bernhard Center for the Arts & Humanities by 43
the U. of Bridgeport.
Diane Pike lives with sons Kyle and Kiernan and husband Stephen Willett in St. Paul, MN where she is an assistant professor of sociology at Augsburg College. She had a great time at our 10th reunion with Chris Neiman and Penny Howard.

Miriam Josephson Whitehouse is a lab technologist at a hospital in ME. Husband Jonathan builds boats and they have a 15-month-old son, Cameron. Any C.C. visitors are always welcome!

Anna Gurrerini and husband Michael Osborne live in St. Paul, MN. Anna teaches history of medicine at U. of MN Med School, after spending a year in Paris and receiving her medical degree from Indiana U. She is active in the Sierra Club, and published her first article last summer.

Jackie Cameron works in NYC at McCann-Erickson in advertising as a v.p. and account supervisor on Alka-Seltzer.

Patricia Johnson received her Ph.D. in reproductive physiology from Cornell in 1983 and is a research associate at the U. of IL.

Anne Fowler received her Ph.D. in psychology from Penn in 1984. She is now a post-doctoral fellow at Haskins Labs in New Haven, where husband Michael Schmidt teaches physics at Yale.

Polly Gillett Means lives in the DC area with husband Duff and their seven children, 9, 6, and 4. She completed her master's in economics and is doing bookkeeping and math tutoring at home.

Darcy Gazzu Love keeps busy playing tennis once a week, working on the mortgage of her family's real estate business, and running after five-year-old Tommy.

Penelope Howell-Heller is the project leader on a study of L.I. Sound's Marine Fish Resources for the CT Dept. of Environmental Protection. She's the first woman to be hired as a project leader!

Nina Cardin Reisner has returned to school and is a second year rabbinical student at the Jewish Theological Seminary in New York.

Eileen Buckley lives in Boston and is an assistant vice president at Boston Safe Deposit and Trust Co.

Walter Thomas will soon complete his tenth year with Globe Security Systems as a regional nuclear operations manager. His sons Tremayne, 10, Timothy, 8, and Thomas, 7, are happy now they have a sister.

Richard Van Glas is a former assistant professor of history at C.C. He began teaching Chinese history in September 1986.

Beverly Hindinger Krizanovic and family have relocated to L.I. due to husband Gary's transfer as Communications Director of a company in Germany.

Van Brimer to Adam Goldfarb, 9/86.

Barry Gold and Jody purchased a condominium in North Easton, MA. Barry is in his third year as an associate at the Thayer Tyrones & Levinson in Boston. Jody recently started a private counseling practice in Brookline specializing in obesity, eating disorders and weight management.

Pam Crawford Mosenthal and husband Scott live in Pleasantville, NY. Pam teaches first grade at the Bedford Road School in Pleasantville and is working on a master's in counseling and guidance at L.I.U. Scott is chairman of the English department at Livingston High School and also coaches football and track. Pam and Scott have been doing some East coast traveling and took a trip to the Dominican Republic last winter.

Mary Wright moved back to NYC from Princeton to begin work with Financial Guaranty Insurance Co., a rating agency that insures municipal bonds. Mary's new position is asst. v.p. for general obligations, leases and educational issues.

Michael Levine received his DMD from Temple in Philadelphia and is in private practice in Norwich, CT where he and wife Barbara Lynch have purchased a house. Barb is working in the adolescent program at the child guidance clinic in New London, CT.

Pamela Shafer recently completed her MBA degree at the Kellogg School of Management, Northwestern U. in May. After living in Chicago for two years, Chip and Liz moved back East and bought a house in Califon, NJ which they share with their son, Peter. Chip is a computer consultant for a major firm, but feels that the strong background he received in English and art has been an invaluable resource in his work. He and wife Kathryn are also kept busy with their 15-month-old son, Ian. It is midst-boggling to Mark, who watched the Camels' first stumbling steps, that the team is now a feared opponent.

Lucille M. Showalter is still active in the Second Congregational Church, New London. She is a former deacon and state delegate of the church and is proud of sons Craig and Douglas, who are the first two members raised in the Second Congregational Church to be ordained at the church in its 150-year history. The Rev. Douglas K. Showalter is minister of the First Church in Bristol, MA.


79 MARRIED: Suzanne Melhado to Philip Bolduc, 5/23/86; Hilary Henderson to Tyrone Stephens, 5/31/86; Amanda Marshall to Christopher Zingg, 6/7/86; Emily Stimson to Paul Sugg Jr., 6/28/86; Maria Hoyt to Stephen Cashin, 8/2/86.

BORN: to Robert and Kathleen Finn Malkowski, Thomas Robert, 8/10/86.

Hilary Henderson Stephens is an assistant director of international development for the Special Olympics in DC. Husband Tyrone is a v.p. and assistant branch manager of Paine Webber in DC.

Maria Hoyt Cashin recently received a master's in public administration from NYU.

Suzanne Melhado Bolduc is enrolled in an MSW program at Simmons College in Boston.

Emily Stimson Sugg recently received a master's in social work from Simmons College in Boston.

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Lucille M. Showalter is still active in the Second Congregational Church, New London. She is a former deacon and state delegate of the church and is proud of sons Craig and Douglas, who are the first two members raised in the Second Congregational Church to be ordained at the church in its 150-year history. The Rev. Douglas K. Showalter is minister of the First Church in Bristol, MA.


81 MARRIED: Nancy Ropes Pettengill to George F. Bushnell, Jr., 6/28/86; Anne Elizabeth Behrens to Matthew Cianfrone, 5/17/86; Christine Saxe to Charles C. Easton '82, 6/28/86; Jay Revelly to Julia Gruen, 5/17/86; Linda W. Grout to Thomas Wyman, 5/25/86; to Wayne and Karen Laphein Malkowski, Deborah Danforth, 2/27/86.

Attending the wedding of Susan Russell Roehrig and Jay Revelly were Ann Behrens Cianfrone, Cris (Bev) Revaz, Joan Voorhees, Susan Barker, Carol Henry, David Zief, Benny Goldstein, Rick Gersten, Becky Imhoff Shepard '80, Alyssa Roth '93, Maria DiMartino '82, Eric Macon '80, Rocky Damiano '82, Howie Finn '80, Beth Larson Roettel '80, and Susan Golden Jacobson.

Wayne and Karen Laphein Malkowski's new daughter provides a sister for son Nathaniel, 21 months.

Correspondents: Kenneth M. Goldstein, 261 East Street, Lexington, MA 02171; Christine Saxe to Charles C. Easton '82, 6/28/86; to Wayne and Karen Laphein Malkowski, Deborah Danforth, 2/27/86.

Randy Bangs got married in Oct. and has bought a small home. He works at the Park Ridge Foundation in Kingman, AZ.

Michele Beaulieu worked for the Peace Corps in Gabon, West Central Africa for two years. She returned in Oct. 86, after spending three months in Europe. She is teaching grade 8 at Maplewood School in Cornwall, CT.

Barry Gold and Jody purchased a condominium in North Easton, MA. Barry is in his third year as an associate at the Thayer Tyrones & Levinson in Boston. Jody recently started a private counseling practice in Brookline specializing in obesity, eating disorders and weight management.

Pam Crawford Mosenthal and husband Scott live in Pleasantville, NY. Pam teaches first grade at the Bedford Road School in Pleasantville and is working on a master's in counseling and guidance at L.I.U. Scott is chairman of the English department at Livingston High School and also coaches football and track. Pam and Scott have been doing some East coast traveling and took a trip to the Dominican Republic last winter.

Mary Wright moved back to NYC from Princeton to begin work with Financial Guaranty Insurance Co., a rating agency that insures municipal bonds. Mary's new position is asst. v.p. for general obligations, leases and educational issues.

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John Cohen lives in Long Beach, CA working as a police officer. Joann Coppola just got a dog, an American mutt. They’re in S.F.

Barbara Cusmano is an assistant to the marketing director at City Federal Savings Bank of Piscataway, NJ.

Becca Davies left her job at Macy’s to go back to school to get her MBA at Columbia. She and Jeremy Kramer just returned from a CA vacation. Jeremy will also return to school this fall in an MBA program at Harvard.

Jennifer Davis lives and works in DC, where she is finishing her thesis for her master’s in public policy and living in West Village.

Justus Mont Fennel continues enjoying his work as production assistant at WBZ radio in Boston. Jim Fleming works in the trust dept. for Baybanks and lives in Woburn, MA while he finishes up his MBA at Bentley.

Peter Foley is a researcher in Reebok’s R&D department, where he specializes in creating biomechanically advanced couch potato shoes. Kathleen Feeney lived in NYC for the past three years, working at the National Audubon Society. She recently changed jobs, and is now employed at a small public relations firm which counsels non-profit organizations.

Mark Foushee received his MBA from Fuqua School of Business at Duke. He is now at Mutual Life Insurance Co. of N.Y., a senior estate investment analyst. He and wife Sue live in Mamaroneck.

Kristen Frascarelli received her MA in gifted and talented education from U. of Akron in 1984. She is now employed by the Dept. of Defense for Dependents’ Schools. Her teaching assignment is in Bamberg, West Germany, so she has had the opportunity to travel extensively.

Mark Gershman finds that Glacier Bay, AK much different from New London. He “seeks news of the Necromancer and wishes Angelo well among the Brits.”

Sally Blinken Grafslein is a research project director and account executive at Perry Ellis Apparel Fragrance. She just saw Lucia Carpinteri, Jane Wickstrom and Glenn Harris.

Betsy Greenberg has been an assistant director and bookkeeper at the Larry Gagosian Gallery since May.

Jim Hardy now works for Polo/Ralph Lauren in NY. “It’s great, I needed a change!” He and Mike Mombello are still sharing an apartment.

Julia Klett is teaching at the Cabot School in Middletown, VT. She and husband Phil Smith work slowly on the restoration of an 1860 farmhouse they bought. While not working on their own land, they help with farming up the road. They love the lifestyle.

Gigi Hobbs is moving to the Seattle area.

Laura Hoffma lives and works in Boston at Wheelock College on a day care training program and on a special education grant focused on home/school relations. She wants Sara’s address.

Eric Jacobson has entered his second year of the master’s in international business program at the U. of SC. He recently departed on a six-month internship at Commerzbank AG in Frankfurt, Germany.

Mark Jordan is curator of education at the Lutz Children’s Museum in Manchester, CT. After graduation, he spent six months in DC then more than two years at Old Sturbridge Village.

David Kaster, after spending a year in L.A., was last seen selling precious gemstones at the Boston-based jewelry firm of Daniel Seidler and Sons.

Mary Keating purchased a home in Amherst, NY and is a management trainee at Marine Midland Bank. She will return to school in January to work on her MBA, at U. of Buffalo.

Julie Krizman just finished teaching an art history survey course at Chesterfield-Marlboro Technical College in Chedoc, SC. Teaching art history without slides was an experience she will not forget...

Colette Lottor lives in Eugene, OR, works at an elementary school, and with severely retarded adults in a group home. She is also doing crisis counseling at a clinic, as well as Central American solidarity work. She spent last summer traveling in AK.

Charles O’Leary received his degree from the Dickinson School of Law on May 31.

Sara Townsend lives in Anchorage, AK working as a production coordinator for an ad agency and freelance writing. She’d love to know if any CC grads are out her way.

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Correspondents: Karen Neilson Rae, 9 Village Rock Lane, Apt. 8B, Natick, MA 01760; Erica Van Brimer Goldfarb, 239 Summit Avenue, St. Paul, MN 55102

85 Correspondents: Kathleen A. Boyd, 4302 Saul Rd., Kentington, MD 20855; Anne-Marie Parsons, 535 Burnham St., E. Hartford, CT 06108

85 Correspondents: Eleanor B. Read, 4 Skiff Lane, Masons Island, Mystic, CT 06355

Get Syked For Reunion!

Frederick H. Sykes, first president of the College

Call your friends and make plans now to be in New London for Reunion, May 29-31, 1987

GRAD Alice Hall Petry, M.A. ’76, has just returned from five months as a Fulbright lecturer in American literature at the Federal University of Parana in Curitiba, Brazil. She received her Ph.D. in English from Brown University in 1979.

Correspondents: Eleanor B. Read, 4 Skiff Lane, Masons Island, Mystic, CT 06355
Laurels: A Crowning Gift

In ancient Greece, laurel leaves crowned heroes, victorious athletes, statesmen, philosophers and others who had achieved distinction. In time, laurel came to symbolize academic achievement, graduation especially, and beyond this the transition from the sheltered groves of academe to the outside world. These ideas find symbolic expression in the long-standing tradition of the Laurel Chain procession at Connecticut College graduation ceremonies.

It was altogether fitting that "Laurels" should be the name of the College’s first gift club, and that a laurel pin be the symbol of distinguished giving to the College. Founded in 1964, Laurels recognizes alumni who donate gifts ranging from $1,000 to $4,999.

The challenge of designing the Laurels pin fell to Mary Strayer McGowan ’65. "Having participated in the Laurel Chain in my junior year, I knew that the laurel summons up many fond memories for Connecticut alumni," she says. "I also liked laurel leaves because they are a symbol of something alive and growing." The design she created is elegant in its simplicity. "I wanted something that an alum would enjoy wearing," she explains, "and something that could be worn by both men and women."

The creation of Laurels was a great step forward in the development of the Alumni Annual Giving Program (AAGP), which was established in 1938. Laurels was an immediate success and prompted the creation of additional gift clubs—Crest Circle in 1975, President’s Associates in 1978, and Thames Society in 1982—and with these, the steady growth of annual giving. The contribution Laurels makes each year to the AAGP total continues to climb. In 1985-86 it reached $484,665, up from $481,357 the previous year. Chairman of Alumni Laurels is Helene Zimmer Loew ’57. She is also a Connecticut trustee.

Become a Laurels donor! Wear the elegant pin signifying distinguished support of your alma mater. Join the steadily growing number of alumni who are responding to Connecticut’s needs with increased giving.