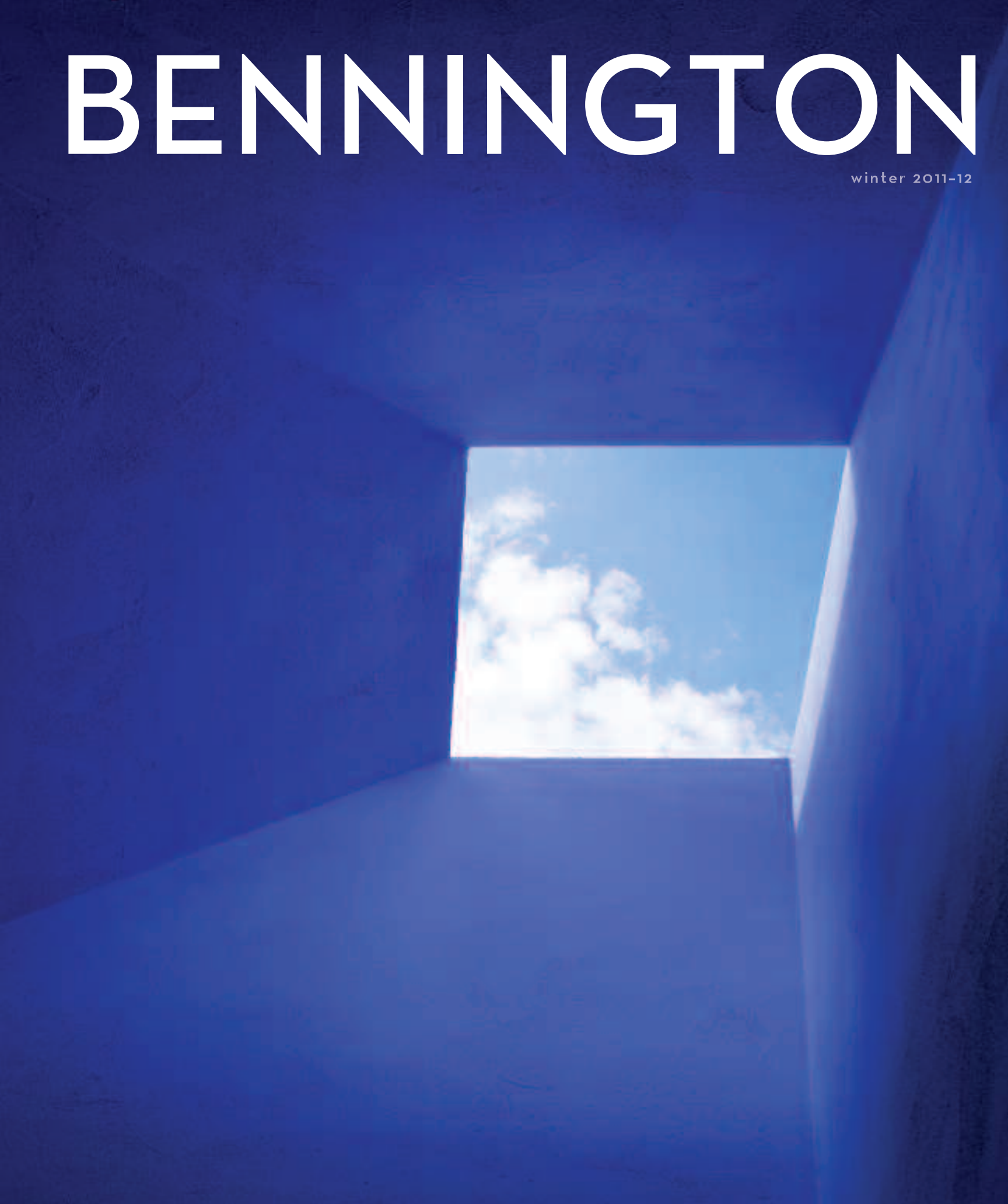


BENNINGTON

winter 2011-12



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Bennington is published twice a year
for alumni and friends of
Bennington College.

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Bennington Magazine
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www.bennington.edu

Bennington magazine is the
recipient of a University College
Designer's Association (UCDA)
Excellence Award and a Council for
Advancement and Support of
Education (CASE) District I
Publication Honorable Mention.



ON THE COVER
Interior view of the ceiling of the
Lens, one of three buildings that
make up Bennington's new
Center for the Advancement of
Public Action (see pages 22-27).
Photo by Michael Moran.





Throughout this issue, we share the favorite campus spaces and places of Bennington alumni, faculty, and students. Share yours at www.facebook.com/benningtonalumni.

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commencement 2011

The day was bright and warm, much like the event itself—Bennington’s 76th Commencement—which saw 164 students from the Class of 2011 reach an educational milestone. The graduates were addressed by actor, producer, director, and activist Tim Daly ’79 and senior speaker Keenan Walsh ’11. Their remarks are excerpted here.

TIM DALY ’79

“When I was asked to speak here one of the first things to cross my mind was: What tiny sliver of the Commencement address universe has been left unexplored? What possible wisdom, or humor, or pithy advice could remain untouched by the collective minds of speakers who have come before me?

[It seems to me] the thing that people talk about ad nauseam around the time of college graduation is the “real world.” Are you ready for the “real world”? What are your “real world” skills? And I imagine that part of my job today is to tell you about what to expect and to assure you that Bennington does, in fact, prepare you for the “real world.”

But here’s the thing: There is no real world.

Sure, I think that people should get jobs and find a way to support themselves, but it’s *all* real. Whether you’re writing poetry in a field, changing brake pads, or sitting in a cubical at Goldman Sachs. There’s just one world and nothing in it is realer than anything else. Einstein said, “Reality is merely an illusion, although a very persistent one.” Well, I have worked with Donald Trump as an actor—*twice*. Was that real?

What I’ve discovered after 30 years of being a professional actor is that I have absolutely no use for reality whatsoever. I have played an astronaut, a cowboy, a soldier, a doctor, a lawyer, a cult leader, a priest, a lifeguard, a writer, a musician, a pilot, a drug addict, a policeman, a murderer...a man, a woman, gay, straight, bi, and, needless to say, Superman. I think it’s pretty obvious that I have done quite well avoiding reality. I could never have been all, or probably any, of those things in my lifetime, but as an artist, I have pretended to be all of them. So, do I live in the “real world”?

It’s been one of my missions as the president of The Creative Coalition to get Americans to understand and acknowledge that art is in our lives every day. That art is part of our “real world.” But trying to define the “real world” doesn’t even matter. What matters is the truth. Not what’s real, but what’s true for you. And that’s a lifelong task, and one that should be taken on with everything you’ve got.

That is what art is. It’s taking things that exist—whether they are pigments or sounds or stories or movements—and framing them in a way that makes them emotional and accessible, that puts them into the context of truth. So that when you are standing in front of a painting or watching a dance or hearing a song or sitting in a dark theater—and tears are running down your face, or you’re laughing uncontrollably—you realize that you have been

struck by the truth of what being a human is. I have no use for reality, except as it serves as a tool for pursuing what’s true.

[Before I arrived here], there was something that my daughter suggested to me about making a Commencement speech. She said I shouldn’t be afraid to be sincere. So, here it goes: Love is pretty much the whole thing. Love is the truth.

So, go out there into the real world and hunt love down like a ruthless, snarling predator. Give love away like a drunken pirate on shore leave. Love your friends. Love your parents. Love your children. Love your brothers and sisters. Love your man. Love your woman. Love what you’re becoming, not what you are. Put a frame around it and put it on the wall and every once in a while ask yourself how it looks, and if you don’t like it, change it.

My greatest hope for all of you is that you will look back on your time here, not as an escape, when you were avoiding the “real world,” but as preparation for a passionate, ongoing journey to frame your lives, to pursue what is true, and to know love. ”

Tim Daly ’79 is an Emmy- and Screen Actors Guild-nominated actor of stage and screen. His films include Basic, Diner, and Bereft, which he co-directed and produced; he currently stars in ABC’s Private Practice and was the lead actor on the long-running NBC series Wings. Daly recently produced the Barry Levinson-directed film Poliwood, a documentary on the collision between celebrity, politics, and media. He received the Peabody Award and the Humanitas Prize for the film Edge of America, and produced and starred in Showtime’s Execution of Justice, for which he won a GLAAD award in 2000. Daly currently serves as co-president of The Creative Coalition, an organization that educates leaders in the arts on issues of public importance.

KEENAN WALSH ’11

“[Jorge Luis] Borges once said that the work of a poet never ends. “It has nothing to do with working hours. You are continuously receiving things from the external world.” Even our dreams, he said, are part of the work.

By these standards, let’s say we’re all poets here tonight—if we all share a common experience at Bennington, I think it’s that the work is never-ending.

Bennington has taught us that there’s always more to be done, always room for growth. I used to laugh and tell people that you can’t even separate the dining hall from our work here; the electricity of this place is so all-encompassing that, for most, the “work” becomes the lens through which this world is refracted.

That never ends.

I'm bringing this up in light of this ceremony, this weekend, this year built around a feeling of having finished something, of crossing some threshold into the "real world." But from where? From the fake world? Let's be honest: These past four years have not felt all that fake.

Do you remember first arriving? I was so scared. It was like I had been shoved off a bed into a furnace. And the worst part (which now seems the best part) was that I had shoved myself. In fact, I had fought to be here, then for months dreamt of what it would be like. I remember, even in the airport, I comforted myself with the Bennington of my imagination; the Bennington I'd conjured up and pieced together from idyllic images of ponds under sunsets, blue mountains in the distance, a quiet winter morning. Four years ago I was crying on an airplane while flipping through the Bennington viewbook, repeating in my head the mantra: "I've made the right choice."

Of course, when I arrived, the Bennington of my imagination fell apart. And I'd be lying if I told you it wasn't a terrible feeling. I felt so entirely lost; I had never felt that before. Without everything I had known so well at home, I didn't know who I was.

I don't know if, today, I am any less lost. But what separates today's feeling from that feeling four years ago, is this: How could that feeling be anything but okay? I say that, but I'd be lying if I said I wasn't scared to death to walk across the stage tomorrow.

We have no idea what awaits us. Just as we had no idea what Bennington was before we saw it. The truth is this: Tomorrow, we have to walk across the stage. And next week, we'll be all over the world. And I think we all know it's easy to strive for the comfortable. But let's not forget the tension of reflection and creativity—let's not forget what kept us (what keeps us) awake at night. Let's not forget what wakes us up.

There's a saying that goes, "Do what you love and the rest will follow." My family can attest that that was my argument for coming to Bennington. About a year ago, though, somebody pointed out to me that there's a flaw in this line of thinking: What we love is overcome by "the rest": the rest being fame, fortune, success, comfort. And that traps us.

What I mean is this: Do what you love, period. Don't let the carrot become the cage. And don't forget that what we've known here these past four years could never be anything less than the very "real world" we've all been waiting for. We've been here all along.

So, let us cross the barrier that never existed, trust in the work we've done, and never let it become anything less than the lens through which we are always working—the lens that we are always reshaping, resizing, readjusting—but the lens that enlivens what we do, be it at "work," at the kitchen table, or in a dream.

Congratulations. ””

Keenan Walsh '11, who is from Gainesville, FL, concentrated in literature, writing, and drama at Bennington. ●



"...when you are standing in front of a painting or watching a dance or hearing a song or sitting in a dark theater—and tears are running down your face, or you're laughing uncontrollably—you realize that you have been struck by the truth of what being a human is. I have no use for reality, except as it serves as a tool for pursuing what's true."

—Tim Daly '79

For highlights from Commencement 2011, visit us on Flickr (www.flickr.com/benningtoncollege) and YouTube (www.youtube.com/benningtoncollege).



MR. CHAIRMAN

In July 2011, **Alan Kornberg '74** took the helm of Bennington's Board of Trustees. The first member of the alumni body to serve as Chairman in more than 25 years, Kornberg's sights are informed by the past, shaped by the present, and laser-focused on the future.

Bennington: Let's start at the beginning. What drew you to Bennington as a student?

Alan Kornberg: Bennington was quite popular at the time—it was very much in the news because it had just gone coeducational. But, what I found appealing was the idea that you had to figure things out for yourself. It was not just about attending lectures and taking exams at the end of the term. It was something a lot more immediate, a lot more personal, more intimate, and where you had to be responsible to a much greater extent than was true at most schools in those days. You had to figure out what you wanted to study and how you were going to do it.

BC: What prompted you to re-engage with Bennington as an alumnus?

AK: I always thought that being at Bennington was an incredibly important experience for me. There's a certain courageousness in Bennington having a—I won't say unique—very specific view of what education should be, and that always intrigued me. So, even though it is a very small school, I thought what it had to say about a liberal arts education was

important, and I suspect (and I suspected back then) it was important to a lot of people. That is confirmed every time I meet people who have gone to Bennington or know people who have gone to Bennington or talk to the parents of students who have gone to Bennington.

BC: What does it mean to you to be leading the Bennington's Board now, at this moment in the College's history?

AK: First of all, it's incredibly exciting because there are so many potentially transformative things going on at the College—transformative yet very true to the College's fundamental purposes. Aside from the curricular innovation, which has been a very exciting process to watch unfold, CAPA (Center for the Advancement of Public Action) has the opportunity to bring to campus extraordinary people and offer extraordinary experiences to students.

BC: Which reminds me of different periods in Bennington's history, when the College was an enclave for renowned figures of all kinds...

AK: In a certain way this completes the circle.

There is also a real sense that the resources of the College are profoundly richer—and I don't mean just from a financial standpoint but also the diversity and strength of the student body, the faculty, the administration.

BC: What do you hope to bring in your role as Chairman?

AK: I would hope to be an additional resource to Liz and others who are running the College to achieve the objectives that have been articulated recently. To make sure that the right questions are asked, that all the ramifications of proposed action are considered. To make certain that we stay on course. And also to help explore the possibilities for growth and ensure that the College has the strongest foundation possible so that it can continue to be at the cutting edge in thinking about what a liberal arts education should be.

BC: Sounds like a pretty good list. You are the first alumnus Chairman in 25 years—what does that mean to you?

AK: I do think I understand a lot of what is special about the institution and perhaps less than obvious. I understand

NEW TRUSTEES

Under Kornberg's leadership, two new trustees—distinguished businessmen both—joined Bennington's Board this fall: **Bruce Berman '74** and **William Derrough**.

RON P. JAFFE



Berman



Derrough

Executive producer of *The Matrix*, *Ocean's Eleven*, *Sherlock Holmes*, and their sequels, among many other hit films, **Bruce Berman '74** became chairman and CEO of Village Roadshow Pictures (VRP) in 1998. Prior to taking the helm of VRP, Berman started Plan B Entertainment, an independent production company based at Warner Bros. Pictures, where he was president of worldwide theatrical production. During his more than a decade at Warner Bros., the studio produced such titles as the Oscar-winning *Driving Miss Daisy*, *Goodfellas*, and *JFK*, among others. Berman began his career in the film industry working at the Motion Picture Association of America in Washington, DC—while earning his JD at Georgetown Law School—and then at Casablanca Filmworks and Universal Pictures. Berman attended Bennington and the California Institute of the Arts Film School; he received his BA from the University of California, Los Angeles.

Bill Derrough has been in the investment banking industry for 20 years and currently serves as a managing director and co-head of the Recapitalization & Restructuring Group at Moelis & Company. From 1998 until joining Moelis & Company in July 2008, he co-founded and co-headed the Recapitalization & Restructuring Group at Jefferies & Company. Prior to joining Jefferies, Derrough was a principal with the San Francisco-based private investment firm Doyle & Boissiere. Derrough sits on the board of directors for The American Bankruptcy Institute as well as Lambda Legal, a national organization committed to achieving full recognition of the civil rights of lesbians, gay men, bisexuals, transgender people, and those with HIV through impact litigation, education, and public policy work. He formerly served on the boards of Strategic Partners, Inc.; Scott Cable Communications, Inc.; and Maitri, a San Francisco-based non-profit AIDS hospice. Derrough received his BA from the University of California, Berkeley.

its culture and its language. We have a diverse Board that includes many people who have come to know the institution inside and out, but I think I have an immediate, personal experience that helps me understand where the place has been and, hopefully, where it is going.

BC: So, when you're talking to people who haven't been to Bennington in a while or aren't familiar with it, what do you tell them?

AK: Well, I'm always shocked because it seems like everyone knows about Bennington.

BC: True!

AK: It is amazing. Its reputation and renown are extraordinary when you consider, relatively speaking, how small it is. People always want to know 'what's going on at Bennington these days?' And, of course, it's always great to give such a glowing report—that it's in a terrific position to continue to innovate in a way that the founders of the school envisioned it would. In my view, Bennington has remained remarkably true to its mission.

Alan Kornberg entered Bennington in 1970, at which time he studied social science; he received his BA, magna cum laude, from Brandeis University in 1974 and his JD from New York University in 1977. A practicing attorney, Kornberg is a partner at Paul, Weiss, Rifkind, Wharton & Garrison, LLP in New York City, where he serves as chair of the Bankruptcy Department and as a member of the firm's Management Committee. Beyond his casework, Kornberg has served as the Second Circuit Regent of the American College of Bankruptcy and is the chair of the Committee on Bankruptcy and Corporate Reorganization of the Association of the Bar of the City of New York. He has been a trustee of Bennington College since 2004.

my
favorite
spot

“My favorite spot on the Bennington campus is the stone wall in front of Jennings. Just looking over that landscape—with the transformation of VAPA and the construction of CAPA—it really is an extraordinary panorama.” —**Alan Kornberg '74**



"I think if Martha Graham came back to Bennington, she would see just how distinctive we've kept the program. Our mission is still intact. We're committed to producing new work and developing the individual."



pas de deux

This past summer, only two American colleges were invited to France's prestigious dance festival Centre Nationale de Danse Contemporaine (CNDC). One was Julliard. **The other was Bennington.**

The days were intense: classes in the morning, focused workshops in the afternoon, discussions in the evenings, and performances throughout CNDC's five-day program known as SCHOOLS. Offered only once before, in 2009, SCHOOLS repeated its successful dance festival this year by inviting 16 colleges and universities from 10 countries and involving a total of 150 students in an international exchange on current ideas, styles, and aesthetics in dance.

"We got a phone call from the CNDC director in the spring," says **Susan Sgorbati '72 MFA '86**, co-leader of the trip with fellow dance faculty members **Terry Creach** and **Dana Reitz MFA '94**, "who basically said they were seeking the highest quality programs in the dance world, especially those programs that were experimental, like Bennington's."

Thrilled by the honor, the faculty then selected four dancers, a mix of current undergraduates and alumni. "We've all worked with each other to varying degrees for the last three or four years," says **Niko Tsocanos '11**, one of those selected. "Of course, this was a whole new experience, with new challenges, but it was just great fun." Tsocanos was joined by **Marie Blocker '10**, **Emily Climer '12**, and **Lydia Chrisman '12**.

"We were the only liberal arts-focused program at the festival," says Creach. "The other programs were primarily 'con-

servatory style,' where students expect to move directly into an artistic career. I think we were a little unsure how our students would compare to other dancers at the festival—since they do not take hours of technique classes each day—but for sure, our students were on par with their European peers. [Especially] in the more exploratory realm, they seemed to be quite at home."

Sgorbati agrees. "The conservatory approach can leave room for a suspicion that if you don't spend your time dancing then you won't be proficient. Bennington's approach is that the more educated you are and the more multifaceted, the better dancer you'll be. Our dancers were beautiful, physically as strong as any of the dancers there and absolutely as creative."

Chrisman, who co-led a workshop on duet forms with Blocker, discerned that difference in approaches while at SCHOOLS. "Bennington's dance program is unique because its focus is on the creation of new work from day one. And, like the Plan Process, it's student driven, which is mostly unheard of in Europe. Another difference is the interdisciplinary nature at Bennington: We don't only take dance-related classes, we have a broad curriculum to choose from and many opportunities and support to pursue other interests and questions that may relate to dance."

No matter the differences, the SCHOOLS experience became an affirmation of why the students pursued dance in the first place. Tsocanos, who describes gravitating to dance after playing sports,

says the workshops in France made him reexamine his practice. “[They] posed many new questions about the work, questions that I hope to explore for quite a while.”

Chrisman echoes that. “The exposure to different work made me look at the work I make more critically. I questioned my intention and why I make certain choices. What do I want to communicate to my audience? What do I want them to receive and leave with? What is my responsibility as a performer and choreographer? It also made me appreciate my education and my practice of creating work. My practice has become more grounded and reflective.”

SCHOOLS does not operate as a competitive forum, and so the gathering ended up being more connective than anything. In fact, for Sgorbati and Creach, one of the most significant outcomes of attending was how the festival gave them and their students, past and present, an unprecedented engagement with the global dance community. In thinking about how to sustain that, Sgorbati has proposed building a website that would further what began in France. “We’re thinking about an online network for all young dancers in the world where we could share curriculum development, match students with opportunities that will enhance their work, offer up research and contacts, and essentially tighten this small culture of dance.”

For Creach, the workshop’s dividends were an interesting combination of the personal and professional. “My teaching

reography is just not that thought provoking. I think if Martha Graham came back to Bennington, she would see just how distinctive we’ve kept the program. Our mission is still intact. We’re committed to producing new work and developing the individual. After 32 years, even the dance workshop is still meeting every Thursday.” ●

is from a Western tradition and in the lineage of the early modern dance pioneers, but I can now say that I have a better sense of where my approach resides in the wider world of current practices. I think I can now bring a more informed perspective to students about current approaches in Europe, how the American scene is similar and different, and how all these approaches and explorations are available to them.”

Bennington’s history in dance—which boasts early involvement by such luminaries as Martha Graham and Martha Hill—has long distinguished it, but Sgorbati says that the College’s pedigree in the field is less about names and more about one ongoing value: creating new work. Particularly in an era that has begun to see a layman’s interest in dance—as represented by such television shows as *Dancing with the Stars* and *So You Think You Can Dance*?—Bennington’s abiding emphasis on originality, rather than memorization or stunts, remains noteworthy.

“In the world of pop culture,” says Sgorbati, “dance is about celebrity, or doing 10 or 15 turns and then landing in a split, but the cho-



TERRY GANNON



Marie Blocker '10, Emily Climer '12, Lydia Chrisman '12, and Nick Tsocanos '11 rehearsing in the Bennington College dance facilities.

my
favorite
spot

“My favorite place on campus is in my office looking out at the pond. I get to see great blue herons, and one time a bald eagle was perched in a tree right in front of my office.” —faculty member **Susan Sgorbati '72 MFA '86**

“The Secret Garden is a somewhat private place inside the public campus. I love the brick walls that enclose the space with the two entrances and exits. It invites movement and stillness at the same time. A lot of memories come with the Secret Garden: music concerts, dance pieces, sculptures, and long conversations while looking at the stars.” —**Lydia Chrisman '12**

EXCELLENCE. INNOVATION.

Laura-Lee Whittier Woods '48 honors beloved former faculty member **Peter Drucker** with a \$10 million gift to Bennington in his name.

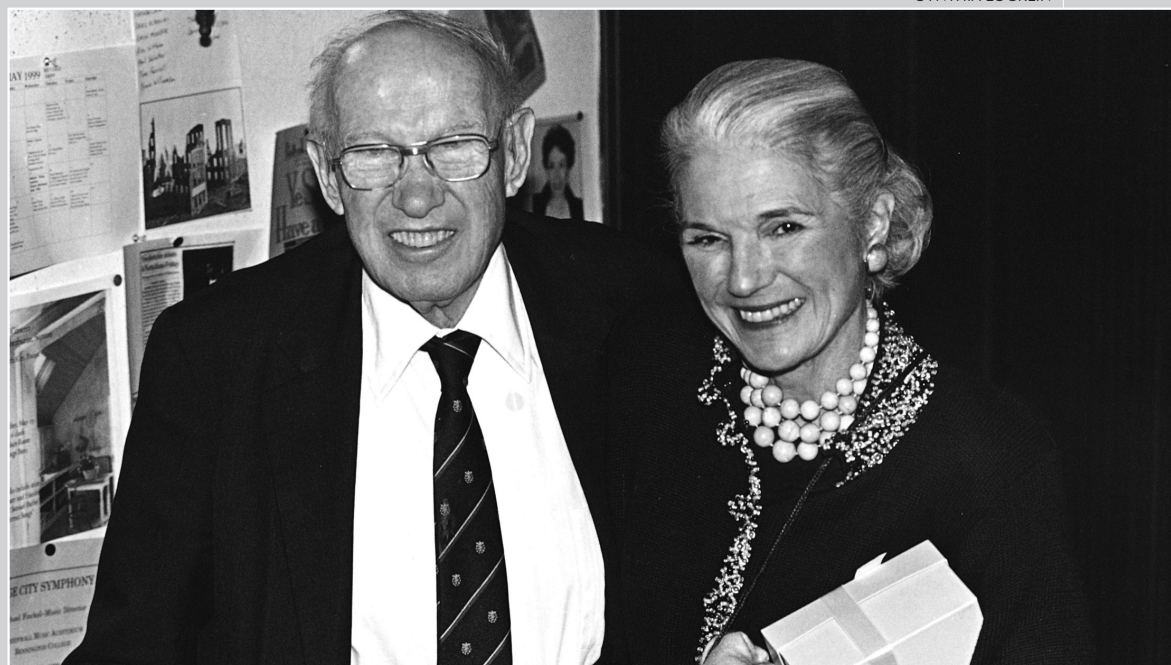
CYNTHIA LOCKLIN

Bennington College has received a remarkable gift from alumna **Laura-Lee Whittier Woods '48**, made possible by the L.K. Whittier Foundation, to continue the foundation's leadership support of the **Peter Drucker Fund for Excellence and Innovation** over the next five years. Drucker, who died in 2005, was Whittier-Woods's teacher at Bennington and considered by many to be the father of modern management. He embodied the principles that this fund honors.

Established in 1999 to honor Drucker, who taught at the College from 1942 until 1948, the Drucker Fund has played a vital role in supporting the College's extraordinary progress in a number of priority areas. It has enabled the development of Bennington's new public action initiative, which aims to address the most pressing issues of our time. At the same time, it has allowed Bennington to sustain its deeply held commitments to the arts and to outstanding faculty while supporting key academic resources and facilities. The Drucker Fund's support has made it possible to enrich and enhance the values of excellence and innovation in every part of the Bennington experience.

The Drucker Fund has also helped to fuel a sustained period of growth for Bennington College: The student body, at 822 (686 undergraduate, 136 graduate), is the largest in decades; in 2007, Bennington's 75th anniversary, the College exceeded a \$75 million campaign goal, raising \$92 million; and significant capital projects in the past five years have included extensive renovations to academic buildings, a new student center, and the Center for the Advancement of Public Action, designed by architects Tod Williams and Billie Tsien, which formally opened earlier this month.

"Laura Lee's extraordinary generosity has played a vital and transformative role in Bennington's recent history and, for that, we could not be more grateful," said President Elizabeth Coleman. "The College has resumed, if not exceeded, the place in the vanguard of undergraduate education that it held while Peter Drucker taught here, both through its capacity for inspired innovation, and its unequivocal commitment to intellectual rigor, imaginative range, and ethical intensity. The Drucker Fund has given Bennington an extraordinary opportunity to extend and expand this."



Over the next five years, the Drucker Fund will continue to develop the College's ability to attract and retain the most accomplished faculty, including a new cadre of faculty capable of developing the capacity of students to be active participants, rather than passive spectators, of democracy. In addition, the Fund will continue to invest in strengthening core fundamentals of the College—sustaining the excellence of the faculty; investing in the library and academic facilities; and improving technological resources.

HAZARD

Longtime faculty member
Gunnar Schonbeck's
handcrafted instruments
score an encore performance—
and a new audience—at
MASS MoCA's all-star
music festival

MOCA



When he retired from the College, longtime faculty member **Gunnar Schonbeck** (1946–1998) left a legacy in a garret of Commons—a garret that is still sometimes referred to as “Gunnar’s World.” And Gunnar’s World is where this treasure trove—of exotic, whimsical, and highly innovative musical instruments—remained, collecting dust until 2006, when music faculty member **Nick Brooke** decided that was no place for them.

“Gunnar’s instruments invite people to play with them. To get involved,” Brooke says. “His instruments are truly legendary. I mean, I’d say 50 percent of the students in my classes have broken into Commons just to see them.”

Brooke met Schonbeck in Williamstown, Massachusetts, in the late 1980s, when Brooke was home from college and an aspiring musician. “I read an ad one summer for a program he was running for experimental orchestra,” Brooke says. Joining it, he became hooked. Inspired in part by Schonbeck, Brooke “went to Indonesia and got into instrument building, and that do-it-yourself aesthetic Gunnar represented.” Years later, when Brooke arrived at Bennington as a faculty member and discovered Gunnar’s World, he recalls saying, “Wow, they’re still here!”

“They” are some of Schonbeck’s most intriguing creations, instruments constructed of common, and yet also unusual materials, such as airplane-fuel tanks, truck springs, flowerpots, sewer pipes, and fire extinguishers. Perhaps Schonbeck’s most famous piece was a nine-foot banjo, but there have been other quirky finds, such as the “Schonphone,” a cross between a clarinet, a French horn, and a trombone that, its inventor once conceded, “shouldn’t work, but does.” It had a range of more than seven octaves.

“In 2006, I offered a Field Work Term to two students: **Sam Clement ’08** and **Trevor Wilson ’09**,” says Brooke, “and they took the instruments, cleaned them up, and tuned them.” What they also did was save them from oblivion. “The instruments offer such different sounds. And I think their power is how they invite a different type of audience.”

Schonbeck would agree. As a teacher, he used to organize a concert once a term at Bennington in which he offered up his creations and encouraged students to play them. It became a notable campus tradition, and one that further demonstrated the democratic principles behind his music and, in many ways, his life.

Schonbeck’s musical ability was fostered by Swedish parents who had formed a family orchestra in their hometown of Springfield, Massachusetts. At only 16, the young man joined the Boston Symphony Orchestra as a clarinetist. During World War II, he put professional music aside to work at a tool factory, which may have been where unconventional materials first introduced themselves as potential instruments. Schonbeck is reputed to have said that “everything has a sound; you just have to bring it out.”

During his Bennington years, Schonbeck created a workshop in the basement in his Hoosick Falls, New York, home. There he is said to have created approximately 1,000 handcrafted pieces.

Not much was heard about any of them until the summer of 2010 when Mark Stewart, a guitarist for Paul Simon and a member of the prestigious group Bang on a Can, visited Brooke. Stewart mentioned that he had heard about Gunnar’s World, and sensing a kindred spirit, Brooke showed him the way to Commons and the side room where he and his students had restored two-thirds of the pieces. He also let Stewart peek into the main room, where the rest of the instruments were stored.

“Mark discovered heaven,” laughs Brooke.

A year later, this past summer, that sense of heaven was extended at the Solid Sound Festival at the contemporary art museum MASS MoCA in North Adams, Massachusetts. The 2011 festival, which offered audiences a unique opportunity to interact with music, art, performance, and other media in its sprawling warehouse facility, was curated by the band Wilco. As part of the festival, the Schonbeck instruments were presented in the Lewitt Gallery, where Wilco’s percussionist Glenn Kotche and On Fillmore’s bassist Darrin Gray performed 20-minute improvisational sets using the instruments.

“Darrin did an open session with the community,” Brooke says. “We also had David Cossin there, who is a percussionist for Sting, and Nels Cline, the guitarist for Wilco. You really saw how the instruments ask to approach music differently, and also how that becomes contagious.”

The Solid Sound experiment was such a success that Stewart incorporated the instruments during MASS MoCA’s Bang on a Can Festival, the highly regarded summer event that is “dedicated entirely to adventurous contemporary music” with the aim of helping young composers develop professionally.

After that, where the Schonbeck instruments will go remains an open question. For Brooke, the idea that they might find their way into a museum collection that is accessible to the public seems the ideal way to preserve Schonbeck’s creations while honoring the legacy of community he sought through music.

“It’s funny because during that Field Work Term we realized that an enormous banjo had been stolen from the attic,” says Brooke. “And so I told Gunnar’s widow, Gail, about it. She laughed and said, ‘Oh, it’s just the instruments; they just want to get out and be played!’”



Brooke Allen's *The Other Side of the Mirror: An American Travels Through Syria* was published in April by Paul Dry Books and was featured on NPR's *Leonard Lopate Show*. She judged the Ambassador Book Awards and wrote an essay on the revolutionary writings of John Adams, as well as an installment of her semi-annual film column for *The Hudson Review*. She also reviewed several books for *Barnes & Noble Review*.

The New York Times published an editorial on parenting by psychology faculty member **David Anderegg** in its "Room for Debate" series, which calls on experts from various fields to weigh in on news events and other relevant issues. He has contributed a chapter on silence for a book entitled *The Psychology of the Girl with the Dragon Tattoo*, expected out in December. He has also written a short story, "King Toot," which was selected for inclusion in *Made in the Berkshires*, a festival of new works in theater, dance, film, poetry, and short fiction.

Composer/bandleader/vocalist **Kitty Brazelton** performed three cuts from her highly acclaimed CD *Ecclesiastes* at the Bay Cove Contemporary Festival at the Portland Conservatory of Music in Maine. In July, her choral work *O Joy!* was released by British music publisher Boosey & Hawkes. This past March, *O Joy!* received its New York City premiere with New Amsterdam Singers, led by conductor Clara Longstreth, at the Church of the Holy Trinity.

Chemistry faculty member **John Bullock** continued his ongoing collaboration with researchers at Monash University in Melbourne, Australia. Since returning from his 2009 sabbatical at that institution, Bullock and his colleagues have coauthored three papers on Fourier-transformed AC voltammetry, an emerging and powerful electrochemical technique. Their most recent paper was published in the June issue of *The Journal of Physical Chemistry*.

Ronald Cohen will have a chapter "What Is Restored in Restorative Justice?" published in the *Handbook of Social Resource Theory*, published by Springer and edited by K.T. Tornblom and A. Kazemi.

Liz Deschenes participated in a two-person exhibition in Berlin, Germany, this past summer at Klosterfelde Gallery. It was an unofficial gallery exchange between Sutton Lane, in Paris, and Klosterfelde.

Kathleen Dimmick consulted on the film *Monarchs and Men*, by Jan Hammer in Berlin, Germany; in July she directed *The Huntsmen*, a new play by Quincy Long, part of the JAW Festival at Portland Center Stage in Portland, OR.

William Doane co-facilitated a weeklong NASA workshop on bringing astrobiology topics to grades 7–12 curriculum. He also presented tutorials on R—a statistical programming language—at two workshops on computational biology and large dataset visualization and co-developed a visualization package, *granovaGG*, which was recently released to the R community.

In his column in the *Buenos Aires Herald*, celebrated journalist and human rights hero Robert Cox dubbed faculty member **Marguerite Feitlowitz**'s book *A Lexicon of Terror: Argentina and the Legacies of Torture* "the most important book to appear so far on the consequences of the vicious cycle of terror and violence that enveloped Argentina in the 1970s." Since the release of the second edition earlier this year, Feitlowitz has been interviewed by public radio and other progressive news outlets.

Camille Guthrie has two new books of poetry coming out this fall, *People Feel with Their Hearts* and *Articulated Lair: Poems for Louise Bourgeois*. One of the poems from *Articulated Lair* will be included in an Everyman's Library Pocket Poets book *Visions in Verse, Poems about Art & Artists*.

Retired faculty member **Edward Hoagland** was elected to the American Academy of Arts & Sciences, an esteemed honorary society and leading center for independent policy research.

Yoko Inoue received the 2011 President's Award from the Lower Manhattan Cultural Council, which also commissioned her for the 10th anniversary of the September 11th events. She received a \$25,000 grant from the Anonymous Was A Woman Foundation as well.

Jon Isherwood's new sculptures were featured in the first International Sculpture Biennial Exhibition this past September. The exhibition was curated by Peng Feng, curator for the Chinese pavilion at the 2011 Venice Biennale. He also exhibited sculptures and works on paper at the John Davis Gallery in Hudson, NY, and on Governors Island, New York City. Isherwood has just been awarded two commissions by Fidelity International Investments for their new headquarters in London.

Dina Janis completed her second season as Artistic Director of the Dorset Theatre Festival to stellar reviews, continuing to expand on the revitalization begun last summer by implementing her New Play Development program, as well as a newly engaged Conservatory Program and Community Outreach.

Jonathan Kline had an exhibition of recent photographs at Fotosphere Gallery in Tokyo this past summer. Kline also did a series of portfolio reviews in the gallery for 13 Japanese photographers.

Faculty member **Mary Lum**'s mixed-media exhibition at Carroll and Sons gallery in Boston opened to rave reviews earlier this year. A new work is included in MASS MoCA's exhibition *The Workers*, which examines the various ways that labor is represented in the world today. Lum's mixed-media piece, *Tinker Tailor Soldier Sailor*, includes fragments from hand-torn paper bags, each stamped with the name of the person responsible for that bag's production.

Andrew McIntyre spent July at the Korea Institute for Advanced Study doing mathematics research on geometry related to physics, jointly with Professor Jinsung Park of KIAS.

Carol Meyer led a workshop for Spanish and Portuguese teachers of the Five Colleges (Smith, University of Massachusetts, Amherst, Hampshire, and Mount Holyoke). She gave the keynote address at a conference on teaching and learning at the University College Utrecht in the Netherlands and a presentation at a regional conference for language teachers at the Northeast Conference on the Teaching of Foreign Languages in Baltimore.

Aysa Peltz's pottery has been exhibited in several shows: *Many Paths: A Legacy of Karen Karnes* at Penland Gallery; *Islamic Influence* at Crossroads Art Gallery; and *Guess Who's Coming to Dinner* at Clay Art Center Gallery. Her work and studio were published in *Art Markets of New England*, 2011 edition.

Sue Rees designed sets and projections for *Border Towns*, composed by **Nick Brooke** and co-directed by Nick Brooke and **Jenny Rohn**, at HERE arts center in New York. Rees also worked with Brooke on a production of *Double* for the Iota Ensemble Festival in Williamstown, MA. She designed sets for the Hudson Valley Shakespeare Festival and for Dorset Thea-

tre Festival and recently attended a residency at the Orchard Project, NY, and the Odin Theatre, Holstebro, Denmark.

Jenny Rohn acted in *Superior Donuts*, by Tracy Letts, at the Dorset Theatre Festival in June. Rohn co-directed *Border Towns* with **Nick Brooke**, which ran at HERE arts center in New York and received an excellent review in the *New York Times*. She also performed a one-woman show called *When Something Wonderful Ends*, written by **Sherry Kramer** and directed by **Dina Janis** at Dorset Theatre Festival.

Dance faculty member and professional mediator **Susan Sgorbati** was awarded a six-week Creative Research residency at Rensselaer Polytechnic Institute's Experimental Media and Performing Arts Center to continue her research on emergent improvisation, a dance form that she has been studying for more than 20 years. She is currently making a film on emergent improvisation with distinguished filmmaker Elliot Caplan.

Allen Shawn's memoir *Twin* will be released in paperback by Viking/Penguin in January 2012. His new *Rhapsody for Violin and Piano* was given its premiere performance by violinist Juliana Athayde and pianist Joseph Werner in Rochester, NY, in May.

Donald Sherefkin will be delivering a series of lectures for the Osher Lifelong Learning Institute in Brattleboro, VT, on the topic of nature and artifice in architecture.

Bruce Williamson's new CD *To and Fro*, with pianist Debbie Poryes, was released earlier this year to much acclaim. Williamson performed at the Fêtes de Wallonie Stilt Festival in Namur, Belgium. He will perform a series of concerts with renowned jazz pianist Art Lande and Grammy-winning multi-reed player Paul McCandless in January 2012.



☞ I find Crossett to be the most enlivened part of our campus—the garden, the upstairs classroom, the stacks, the people who work there, the whole place inside and out. ☞ —**Liz Deschenes**

☞ Favorite spots: End of the World, the Secret Garden, the glade across the street from the Secret Garden. I also love walking on the road that encircles campus, to see how the views change according to the time of day, the weather, and the season. Always beautiful, calming, and inspiring. ☞ —**Marguerite Feitlowitz**

☞ I do have a favorite spot—actually, it's a moving target—the path around, which Betsy [Sherman] and I try to walk every day when I'm there. It's the campus entire, evolving as you go. Lovely. ☞ —**Rebecca Godwin**

☞ The Kelly Muzzi Memorial Garden is a place I find myself going to often to meditate—a place that represents for me the enduring power of the human spirit. ☞ —**Dina Janis**

☞ I can't think of a more beautiful room to teach in than the 'Rear Crit Room' in VAPA. It has gorgeous north light and a view of Jennings across the field. VAPA itself is an inspirational place to come and work. ☞ —**Jonathan Kline**

alumni & faculty bookcase

POETRY

Mary Meriam '78

The Poet's Zodiac

(Seven Kitchens Press, August 2011)

Edited by **Mary Meriam '78**

Filled with Breath: 30 Sonnets by 30

Poets

(Exot Books, November 2010)

FICTION

J. Carol Goodman '51

Never Lie Down

(iUniverse, January 2011)

Shonna Milliken Humphrey '04

Show Me Good Land

(Down East Books, April 2011)

Chris Huntington '05

Mike Tyson Slept Here

(Boaz Publishing, May 2011)

Roa Lynn '60

Farewell Rio

(Corcovado Press, October 2010)

NONFICTION

Kevin Bubriski '97

Maobadi

(Himal Books, July 2011)

Wendy Call '07

No Word for Welcome: The Mexican Village Faces the Global Economy

(University of Nebraska Press, June 2011)

Omri Elisha '94

Moral Ambition: Mobilization and Social Outreach in Evangelical Megachurches

(University of California Press, July 2011)

Orfeo Fioretos '00

Creative Reconstructions: Multilateralism and European Varieties of Capitalism after 1950

(Cornell University Press, July 2011)

Anne K. Gross

The Polio Journals: Lessons from My Mother

(Diversity Matters Press, January 2011)

Miranda Kennedy MFA '12

Sideways on a Scooter:

Life and Love in India

(Random House, April 2011)

Joan Price '65

Naked at Our Age: Talking Out Loud about Senior Sex

(Seal Press, May 2011)

Betsy Robinson '73

Conversations with Mom: An Aging Baby Boomer, in Need of an Elder, Writes to Her Dead Mother

(Goodreads.com, July 2011)

Elizabeth Swados '73

Waiting: Selected Nonfiction

(Hanging Loose Press, September 2011)

Nancy Ellen Walker '71

Baha'i: A Field Guide to the Faith

(Blurb.com, August 2011)

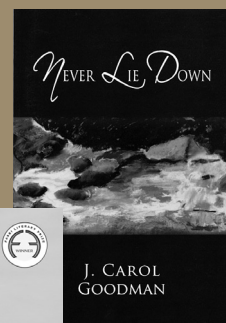
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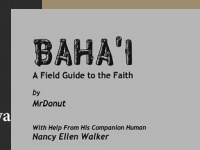
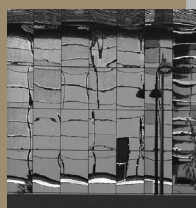
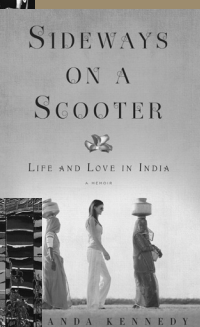
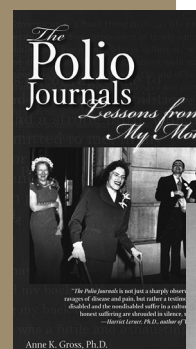
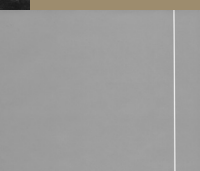
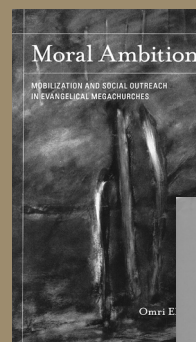
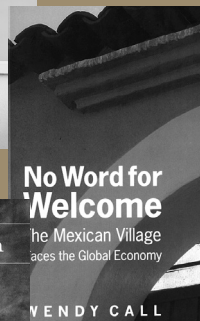
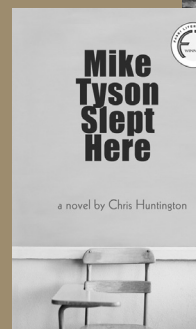
by email at communications@bennington.edu, or send a copy of your book to the

Communications Office, Bennington College, One College Drive, Bennington, VT 05201.

Our deadlines are January 1 to be included in the spring/summer issue and July 1 for the fall/winter issue.



COURTESY PHOTOS



AN ENTREPRENEUR'S APPROACH TO GIVING



- ✓ ENTREPRENEUR
- ✓ ENVIRONMENTALIST
- ✓ SILO SOCIETY MEMBER
- ✓ PHILANTHROPIST



Kristin Martinez '76 has always had a talent for planning ahead; now she's applying that talent with a forward-looking gift to Bennington.

“Like many people in my time at Bennington, I explored things I hadn't before,” says **Kristin Martinez '76**. “But it was also at Bennington where I became anxious to get out in the world and do.”

Do, she has. Currently, Martinez runs Sound Point Ventures, LLC, a venture development company she founded more than a decade ago that identifies and supports green business and clean-tech startups. But Sound Point isn't this committed entrepreneur's only concern. She has been deeply involved as a CFO, board member, consultant, and all-around guiding force for companies that focus on renewable energy, water technology, plastic recycling, and, in the case of Angels with Attitude—her own angel investment fund—advancing sustainability one seed investment at a time.

While Martinez recognizes that not everyone will, or should, become an entrepreneur, she does see the entrepreneurial spirit as valuable for any calling. “The entrepreneur and the artist are aligned. They are creators; they imagine things into existence. They ask: What is the job I'm most passionate about? What is the future I want to create? I think Bennington accommodates taking such responsibility for your passion.”

Since graduating, Martinez has watched the College continue to reinvent itself and to challenge its curriculum and its mission to respond to the world we live in now.

“Bennington's founders were focused on something historic when the College began. But, over time, things change, and that [vision] had to expand. What we need now are informed and engaged citizens. Bennington is setting itself a huge challenge because it's asking itself to address that. I can't imagine what the needs will be in 100 years, but by giving to the College, I can trust that thoughtful people will focus on the best education possible, and that whatever will be developed will be developed in the Bennington way.”

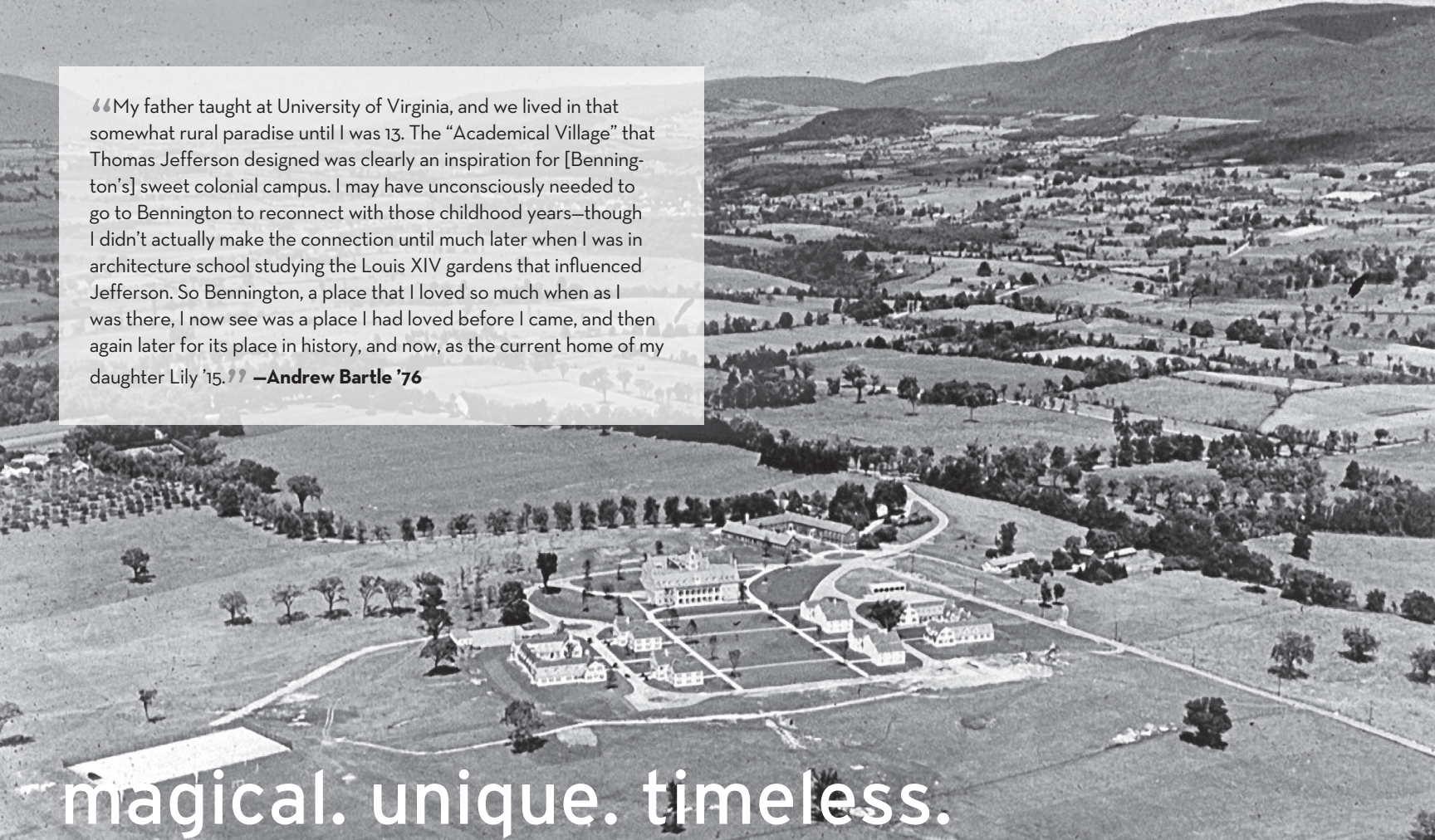
To that end, Martinez has tied her success with Bennington's. By naming the College a beneficiary of both a retirement account and the returns on selected investments, what is sown now will be reaped later.

“What I got at Bennington was an abiding philosophy to begin the doing, to take on the mantle. That is a very unique approach for a school, and it made a big impression on me.”

“What we need now are informed and engaged citizens. I can't imagine what the needs will be in 100 years, but by giving to the College, I can trust that thoughtful people will focus on the best education possible, and that whatever will be developed will be developed in the Bennington way.”

Since the beginning, philanthropy has played an important role in providing a Bennington education. Legacy giving plays a vital role in its future.

TO LEARN MORE ABOUT HOW TO MAKE A LEGACY GIFT TO BENNINGTON:
visit www.bennington.edu/silosociety.aspx, call 800-598-2979, or email silosociety@bennington.edu.

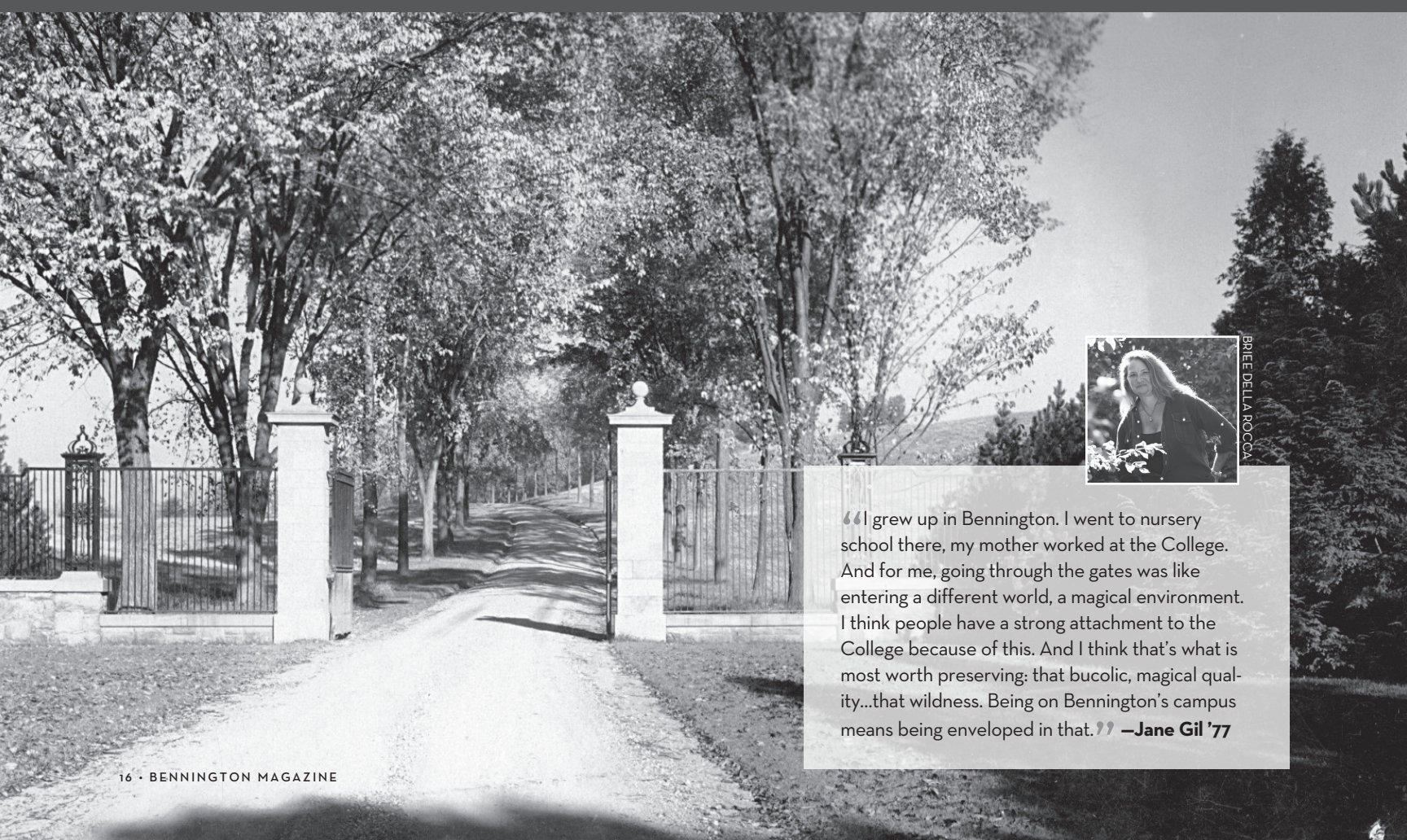
An aerial photograph of the Bennington College campus, showing a cluster of white buildings with red roofs, surrounded by green fields and trees. The campus is nestled in a valley with rolling hills in the background.

“My father taught at University of Virginia, and we lived in that somewhat rural paradise until I was 13. The “Academical Village” that Thomas Jefferson designed was clearly an inspiration for [Bennington’s] sweet colonial campus. I may have unconsciously needed to go to Bennington to reconnect with those childhood years—though I didn’t actually make the connection until much later when I was in architecture school studying the Louis XIV gardens that influenced Jefferson. So Bennington, a place that I loved so much when as I was there, I now see was a place I had loved before I came, and then again later for its place in history, and now, as the current home of my daughter Lily ’15.” —**Andrew Bartle ’76**

magical. unique. timeless.



BRIELLE DELLA ROCCA

A black and white photograph of a dirt road leading through a large, ornate metal gate with stone pillars. The road is lined with tall, leafy trees, creating a canopy effect. The gate is open, and the road leads into the distance.

“I grew up in Bennington. I went to nursery school there, my mother worked at the College. And for me, going through the gates was like entering a different world, a magical environment. I think people have a strong attachment to the College because of this. And I think that’s what is most worth preserving: that bucolic, magical quality...that wildness. Being on Bennington’s campus means being enveloped in that.” —**Jane Gil ’77**

YOU ARE HERE

His past summer, *Architectural Digest* ranked Bennington as one of 10 college campuses with the best architecture. Flattering? Yes. Surprising? No. Since Bennington began, it has emphasized beauty both in form and in function. Perhaps that's why so many acclaimed architects have left their mark on these 440 acres, whether Pietro Belluschi and Carl Koch (Crossett Library), Edward Larabee Barnes (1970s student houses), Robertson Ward (VAPA), or two of today's innovators, Tod Williams and Billie Tsien (CAPA).

Much is often made of the *first* impression a college campus makes: what you fall in love with. Less talked about, however, is the way a campus lingers well beyond the pivotal years spent there. In Bennington's case, first impressions are lasting ones—thanks to the architecture, yes, but also to the spirit that infuses its buildings and grounds, no matter the era or style. In these pages, we asked a handful of alumni about what endures for them and, in the process, discovered why a part of them will always remain here.



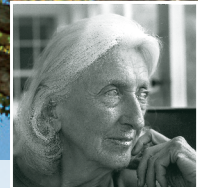
SUSAN P. HUGGINS



BRIEE DELLA ROCCA

“To this day I can picture myself sneaking into the Secret Garden as a student, hidden under the vines and the high brick walls, a little awestruck and full of possibility.” —Penny (Perkins) Wilson '45

comfortable. familiar.



KEVIN BUBISKI/MFA '97

“Recently, I was reading a book by [faculty member] Annabel Davis Goff called *Walled Gardens* about her childhood in Ireland, growing up on a beautiful estate, and it suddenly occurred to me that my sense of Bennington’s campus was not collegiate or institutional, but familial. The campus was, so to speak, home.” —Muriel “Petie” (Cummings) Palmer ’43

“There are so many thrilling spaces in the VAPA complex—from the double-height gallery and studios you encounter when first entering the building to the amazing performance spaces, especially Greenwall, with its light-filled warm wood surround. Last year when I returned to campus to give a lecture, I spent some time in the library and really experienced it anew. It is an incredible gem of a building. The intimacy and simplicity of its clean lines and volumes really took my breath away.” —Alexander Dodge ’93



utopian. transcendental. inimitable.



SUSAN P. HUGGINS



BRIE DELLA ROCCA



BRIE DELLA ROCCA



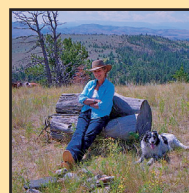
DIVERSE.

“As a student, my favorite place on campus was the Barn—to this day I love barns and their designs. Maybe that’s why the Carriage Barn—with its stunning renovation—has become one of my favorites as an alumna. I appreciate the variety of architectural periods represented on campus, CAPA being an impressive recent example, and am grateful that the College has worked hard to preserve them.” —**Kathleen “Kayo” (Oliver) Parker ’47**



RUSTIC. PROGRESSIVE.

“As an alumna who has made frequent trips back to campus, I have become very fond of Usdan Gallery in VAPA. I hadn’t realized what an extraordinary exhibition space it is until I exhibited my own work there this past summer.” —**Francis (Grossman) Bull ’60**



EARTHY. MAGICAL.

“The Bennington campus reminds me of our ranch in Montana in the sense that no matter what is going on with me, this incredible natural world is huger, and ultimately more permanent, than I am. My favorite place on campus was, day or night, the lawn outside of Commons overlooking a grand Vermont view that always succeeded to fly me across the state or up into the sky, far from my small mind view.” —**Nancy Newton ’65**



SPACIOUS. REFLECTIVE.

“I recall many hours of sitting outside of Commons, looking out toward the End of the World, just thinking—nothing extraordinary necessarily—just being there always made me feel good.” —**Judith (Rosenberg) Hoffberger ’54**

“Bennington’s setting and buildings made me feel that I was being taken care of, while also inspiring creativity in me. I remember spending one Field Work Term on campus, researching and writing my thesis. I’d walk from the houses on Commons Lawn to the Barn each morning. The winter air was beautiful and experiencing the campus in such a tranquil manner prepared me for the work ahead.” —**Charlene (Solow) Schwartz '54**



inspiring. tranquil.



“There is something so special about the grandness of VAPA. Bennington is a one-of-a-kind place.” —**Sofia Alvarez '07**

historic. modern.

THE BENNINGTON FUND

THE PENNY WILSON '45 CHALLENGE FOR CAMPUS RENEWAL

a place as vibrant as its people

As a trustee, Penny Wilson '45 has made it her priority to lead the charge and to invest in the renewal of the Bennington campus and its many treasured spaces. This year, she has issued a special challenge to the entire Bennington community: When the College raises \$2,000,000 for campus renewal and 2,500 donors give to The Bennington Fund, Penny will make her own gift of \$1,000,000.

The College has already received a contribution of \$1,000,000 from Kathleen Oliver Parker '47, and as we look to raise the remaining \$1,000,000, we now extend Penny's Challenge to everyone in the Bennington community.

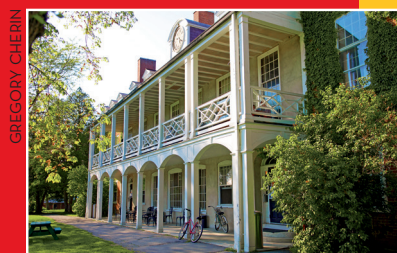
Every gift—of every size—counts. Your support of The Bennington Fund this year will help us meet the challenge and preserve the vibrant character of our campus now and for future generations.

2,500 donors to The Bennington Fund this year
+ \$1 million in gifts this year

HOW THE MATCH WORKS: + \$1 million already raised for campus renewal

= \$1 million match from Penny Wilson '45

Make a gift online at www.bennington.edu/give



ALUMNI CONTRIBUTORS

Sofia Alvarez '07 studied drama at Bennington and recently graduated from The Juilliard School, where she was a Lila Acheson Wallace Playwriting Fellow. She is also an alumna of the Royal Court Theatre's Young Writer's Program in London. Her latest play, *Between Us Chickens*, ran at Atwater Village Theatre in Los Angeles earlier this year. She was awarded the Lecomte du Nouy Prize from Lincoln Center Theater and she is currently working on a commissioned play for South Coast Repertory.

Andrew Bartle's '76 work has been featured in *Architectural Record*, *Casa Vogue*, and *The New York Times*. His firm, ABA Studio, specializes in school buildings, child-care facilities, and private residences. In 2001, ABA won an American Institute of Architects Award for Distinguished Architecture for the Gateway School. Andrew studied visual arts at Bennington and received his master's in architecture from Princeton University.

Frances (Grossman) Bull's '60 work has been exhibited worldwide for more than 25 years. She has worked in various media, including photorealism, ink drawings, performance art, sculpture, mixed media, print media, set design, and painting—which she studied at Bennington under Paul Feeley.

Alexander Dodge '93 is an award-winning set and costume designer for theater, opera, and dance. Recent credits include the designs for *Present Laughter* (nominated for a 2010 Tony in set design); *Butley*, starring Nathan Lane; and *Hedda Gabler*, starring Kate Burton. Upcoming projects include the premiere of *All New People*, written by Zach Braff, and *The Circle*, directed by Nicholas Martin.

Jane Gil '77 is the founder of Jane Gil Garden Design, which specializes in the design and installing of large gardens and terraces throughout the New York metropolitan area. One of her recent projects, a three-acre estate in Riverdale, won the Grand Prize award from *Horticulture Magazine*. Her work also has been featured in several publications including *Elle Décor* and *New York Spaces*. Gil attended the New York Botanical Garden School of Horticulture in the Bronx, where she graduated at the top of her class and won the Excellence in Practical Gardening award.

Restaurateur, community volunteer, and philanthropist, **Judith (Rosenberg) Hoffberger '54** has served on a number of boards, including those of the Houston Symphony, Dance Aspen, and her family's foundation. She was a trustee of the College for six years and has supported a range of programs, from the sciences to the music library and sound studio. Hoffberger studied music, science, and social science at Bennington and later earned her master's in hotel management from the University of Houston.

Nancy Newton '65 studied music at Bennington, which she continued at the University of Indiana following her graduation. She wrote music for the theater as well as chamber and piano music. She and her husband, Oscar and Grammy Award-winning composer Dave Grusin, are avid ranchers, and Newton herself is a competition horsewoman.

Shortly after graduating from Bennington, **Muriel "Petie" (Cummings) Palmer '43** returned to the Col-

lege with her husband, who was on the faculty until the 1960s. Following several years in Berkeley, California, Palmer returned to North Bennington, where she became the director of Park McCullough House for 14 years. She started the music series "Sundays at Four" there 25 years ago, which continues to this day.

Now retired from a career in interior design, **Kathleen "Kay" (Oliver) Parker '47** first became interested in building design at Bennington. It was a lecture by modernist architect Richard Neutra that set her on the path of studying architecture. As a philanthropist, she has supported several restoration projects, including the renovation of Booth House at Bennington.

Charlene (Solow) Schwartz '54 is the founder and president of Solow, Inc., a hotel management company through which she has owned and operated nearly 15 hotels. Following her graduation from Bennington, where she studied social sciences, she earned her doctorate from Columbia University.

Penny (Perkins) Wilson '45 studied architecture at Bennington and went on to teach art at Westtown School in Pennsylvania and Union Settlement in New York. She has done extensive work in historic building renovations and now owns The Grand, a hotel in Big Timber, Montana. She serves on several boards, including Bennington's, where since 1986 she has led the effort to preserve the College's historic campus. (See above.)

NOW OPEN CAPA

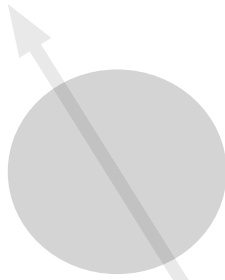


The first weekend in October, the College opened the doors of the Center for the Advancement of Public Action (CAPA)—and the minds of the future.

The CAPA opening celebration was both the unveiling of the breathtakingly beautiful new center designed by Tod Williams and Billie Tsien as well as an introduction to the people and programs that are shaping the initiative's aims to fuse thought and action around the most pressing issues of our time. The weekend was much like the endeavor itself: a mix of thoughtful conversation and meaningful action. And it was just the beginning.



ROUND THE CLOCK



friday 9.30.11

2:00 pm

John Umphlett's installation/performance provided an opening call for the weekend.



2:05 pm

Opening Remarks: Board Chairman Alan Kornberg '74, President Elizabeth Coleman, Vermont Governor Peter Shumlin, and Rebecca Tinsley spoke about the relevance and importance of CAPA and Bennington's role in fostering informed and responsible global citizenship.



3:00 to 5:00 pm

Meta Sessions: Governing and Health

Part round-table and part town-hall meeting, these concurrent sessions brought experts and non-experts into dialogue about two of the most pressing issues of our time.



5:15 pm

Tom Bogdan and a dozen student vocalists animated the Lens with song.

5:45 pm

Community Reception. Local cider, artisanal cheeses, and other tasty treats.





saturday 10.1.11

10:00 am

Reflections on Making and Meaning. Remarks by authors and citizens of the world Loet and Edith Velmans.

Making. Tod Williams, Billie Tsien, Doug Reed, and Joan Goodrich shared their design challenges and solutions.

Meaning. The building is new but CAPA has been happening at Bennington for several years. Fellows and students explained how it has affected their lives and work.

1:15 pm

CAPA CONVERSATIONS

Media—A Conversation. Peter Haratonik and Erika Mijlin discussed strategies for shaping the media to the needs of a fully engaged citizenry.

Aphorism v. Slogan: The workshop that will change your life! James Geary '85 and Matt Kohut led a rousing conversation about rhetoric and action.

Fighting Fatalism—Reconstructing healthy living using new models of community engagement. Suzanne Brundage '08, Veronica Gunn, and Nigel Jacob challenged the odds that today's youth will be the first in generations to have lives shorter than their parents'.

How Complex Policy Gets Done—Educational reform through national standards. David Coleman, Jason Zimba, and Crystal Barrick '11 talked about developing the standards, lobbying for their adoption, and their plans for implementation.

The Power of Infographics—How to turn an overwhelming amount of data into meaningful information. Gong Szeto showed how to convert data into knowledge, a critical capacity necessary in demystifying complexity for a broad audience.

8:00 pm

Piano Concert

Amy Williams '90 and Winston Choi, with Yoshiko Sato and Allen Shawn.



PARTICIPANTS

Claire Barber '13

Crystal Barrick '11, Student Achievement Partners staff

Tom Bogdan, Bessie Award-winning vocalist and music faculty member

Suzanne Brundage '08, CAPA Fellow, global health policy researcher, Strategic and International Studies' (CSIS)

Brian Campion, Vermont State Representative
Barrie Cassileth '59, Chief of Integrative Medicine, Memorial Sloan-Kettering Cancer Center

Winston Choi, international concert pianist

Emily Climer '12

David Coleman, founder and CEO of Student Achievement Partners

Elizabeth Coleman, President of Bennington College

Richard A. 'Buz' Cooper, Professor Emeritus of Medicine and Senior Fellow of Health Economics, University of Pennsylvania

Annabel Davis-Goff, author, editor, screenwriter, and literature faculty member

Jim Douglas, 80th Governor of Vermont

Mansour Farhang, former Iranian ambassador to the U.N. and international relations faculty member

James Geary '85, former editor of the European edition of *Time* magazine, and current editor of *Ode* magazine

Kevin Green '13

Joan Goodrich, former Vice President for Planning and Special Programs, Bennington

Veronica Gunn, CAPA Fellow, Medical Director of Community Services, Children's Hospital of Wisconsin

Peter Haratonik, CAPA Fellow, Media Studies Chair and Associate Professor, The New School for General Studies

Robert Hartwell, Vermont State Senator

Nigel Jacob, CAPA Fellow and Co-chair of Boston's Mayor's Office of New Urban Mechanics

Matt Kohut, CAPA Fellow and strategic communications consultant

Steve Lakis, President of the State Legislative Leaders Foundation

Jack McMullen, 2004 Republican nominee for the United States Senate from Vermont

Erika Mijlin, producer, editor, writer, and visiting CAPA faculty member

Robert Ransick, digital artist and visual arts faculty member

Doug Reed, landscape architect

Deborah Richter, family practitioner, former president of Physicians for a National Health Program

Yoshiko Sato, international concert pianist

Emma Schmelzer '13

Richard Sears, Vermont State Senator

Allen Shawn, award-winning composer, author, and music faculty member

Peter Shumlin, Governor of Vermont

Gong Szeto, CAPA Fellow, strategic design consultant and one of *I.D. Magazine's* Top Forty Innovators

Rebecca Tinsley, journalist, author, and human rights activist

Billie Tsien, architect

Ben Underwood '13

John Umphlett, sculptor, installation artist, and visual arts technician

Edith Velmans, author, psychologist, and gerontologist

Loet Velmans, former CEO of Hill and Knowlton, WWII veteran

Amy Williams '90, composer and pianist
Tod Williams, architect

Jason Zimba, mathematical physicist and co-founder of Student Achievement Partners

ABOUT THE BUILDING



Designed by renowned architects Tod Williams and Billie Tsien, CAPA offers a new example in Bennington's long tradition of bold, innovative architecture. Here are some of the building's notable features:

- The exterior cladding is reclaimed Vermont marble—marble that comes from quarries that have supplied Arlington National Cemetery, the Library of Congress, and the United States Naval Academy.
- The building is heated and cooled geothermally, giving off zero emissions.
- The Symposium seats up to 100, employing state-of-the-art technology for recording and webcasting events.



MICHAEL MORAN



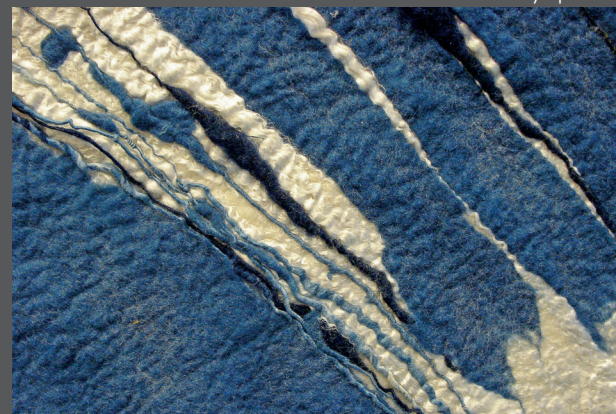
Design Lab



Lens



Symposium



Jongstra wall hanging (detail)

MICHAEL MORAN

MICHAEL MORAN

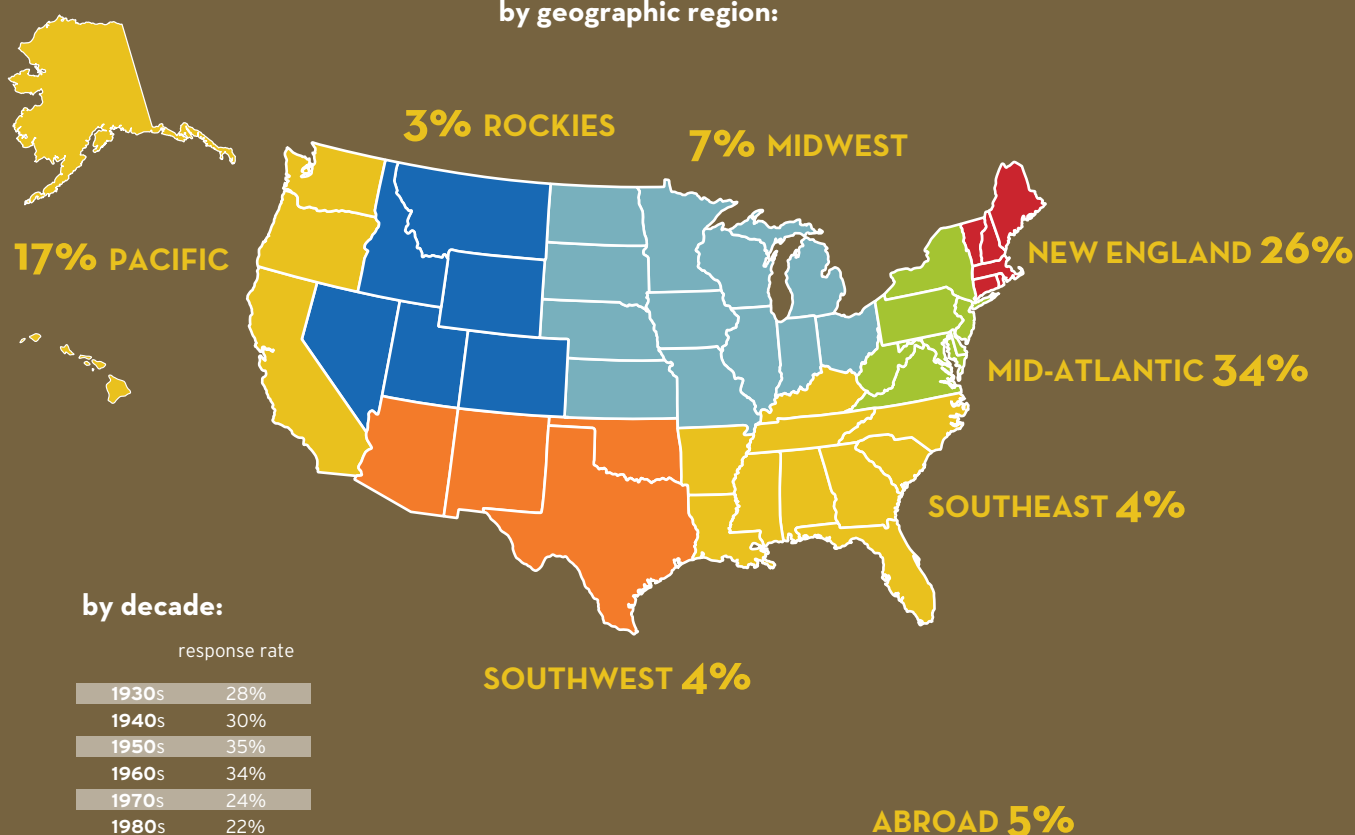
- Carved into the granite floor of the Center's atrium are Adlai E. Stevenson's words: "As citizens of this democracy, we are rulers and the ruled, the law-givers and the law-abiding, the beginning and the end."
- All the art in CAPA's residences is from the College's collection.
- The intentionally low-tech Lens is designed for contemplation. Its manually operated hatch offers views of the sky.
- The fiber wall hangings in the student lounge area were designed and fabricated by Dutch artist Claudy Jongstra. Jongstra is an advocate for sustainable agricultural practices: she raises her own sheep, grows plants to make dyes, and then uses a felting technique to achieve her designs. Among those who have commissioned her work are Lincoln Center and the Barnes Foundation.

SURVEY SAYS!

The results are in. Nearly 1,200 of you shared your opinions on a range of topics—from how you prefer to hear from us to the kinds of events you would be interested in attending to the ways you would like to engage with the College—in an online alumni survey this June. We surveyed everyone who has shared an email address with us, about 5,000 of you, and heard from Pioneers to our most recent alumni—an impressive 23 percent return. In the coming months, we will rely on survey feedback to help shape our alumni programs and opportunities to connect with classmates and the College today. **Following are a few highlights from the survey.**

WHO RESPONDED TO THE SURVEY?

by geographic region:



by decade:

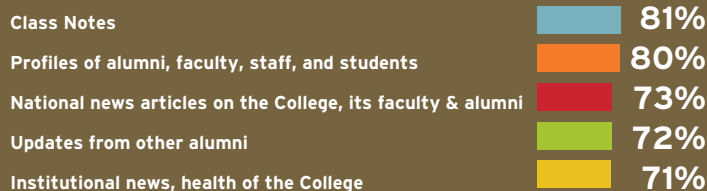
	response rate
1930s	28%
1940s	30%
1950s	35%
1960s	34%
1970s	24%
1980s	22%
1990s	19%
2000s	20%

**we
heard
you!**

in response to the survey:

- 1. Bennington gear is now available online.** You can now shop our e-store www.campuscustoms.com/bennington for official Bennington sweatshirts, tees, mugs, and more.
- 2. We have launched 2 new volunteer programs.** Many of you want to serve as a career mentor to students and alumni or help with admissions. Contact alumnirelations@bennington.edu to find out how.
- 3. The conversation continues.** Responses to the survey will provide a framework for ongoing alumni engagement.

What kinds of content are you most interested in receiving from the College?



92.6%

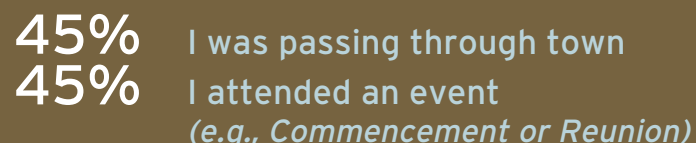
YES



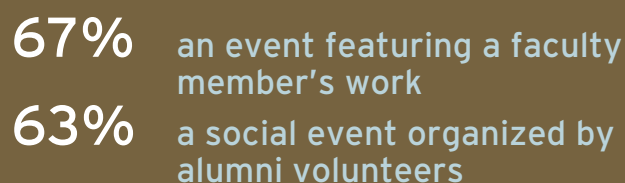
53%

of respondents said they would be likely to return to campus for a mini-reunion of their friends, staying at Davis Alumni House

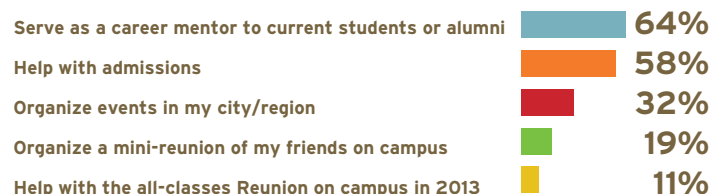
IF YOU HAVE BEEN ON CAMPUS SINCE YOU WERE A STUDENT, WHAT BROUGHT YOU BACK?



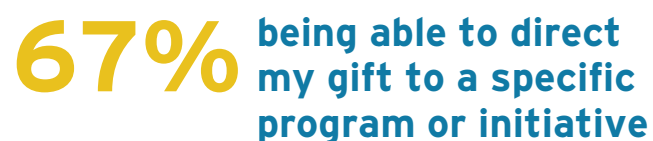
WHAT KINDS OF REGIONAL ALUMNI EVENTS WOULD YOU BE LIKELY TO ATTEND?



In what ways would you like to be involved?



WHAT WOULD MAKE YOU MORE LIKELY TO GIVE TO BENNINGTON?



36%

of respondents told us that Bennington's impact on their life is critically important in their decision to give to the College

40_s

Ruth (Annis) de Lascoutx '41 asks, “Do you work for a matchmaker? Ask Carol Channing! Greetings to classmates. Life is good!”

Enid “Nikkie” (Klauber) Dillon '42 writes about the “Bennington Mystique”; “I am one of those feisty early pioneers who relish the reputation of “those wild Bennington girls” and who continue to believe in progressive causes and life-long learning. I’m extremely fortunate to have younger friends (30–60 some-things) who fill my life with stimulation. I still drink Beefeaters on the rocks but abandoned my 37-year-old VW Beetle a couple of years ago. Although now wheelchair bound, I do get out for entertainment—San Francisco abounds in great restaurants and jazz clubs. And I try now and then to be “outrageous.” I salute my fellow alums who’ve earned fame as artists, writers, actors, and other admired public figures.

50_s

Frances (Smith) Cohen '53 is still directing the Center Dance Ensemble, the resident modern dance company of the Herberger Theater Center, with 16 professional dancers and four major performance runs a season, after 22 years. She is the director of Dance Theater West, a private dance studio, teaching children and adults. She is still the regional director for the Arizona Wolf Trap Program, which places professional performing artists into Head Start classrooms to help teachers use the performing arts as teaching tools. The program is part of the Vienna, VA, National Wolf Trap Foundation’s program—Early Learning Through the Arts—founded in 1981 in Washington, DC. Cohen was the original movement

artist for the pilot program and brought it to Phoenix in 1986. Frances’s husband, Marvin, passed away in June 2009. Their children are Sam, Jeff, and Rachel and their grandchildren are Andrea, Eliana, and Jeremy.

Anne Adams '54 spent eight adventurous days in NYC with **Frances “Madi” (Springer-Miller) Kraus '54** “doing non-museum things, like going to seven thrift shops (uptown and downtown); four gourmet food stores; Bloomingdale’s and Macy’s; Picasso exhibition (best ever) at Gagosian and other galleries; excellent and nostalgic *Midnight in Paris* movie; great dinner and conversation with **Tina (Takayanagi) Barnet '74** (daughter of my friends of 60 years), who served her famous cold mint soup and basil-parmesan-garlic pasta in her fabulous apartment; an entire day at the Museum of Natural History; and a local street fair! We walked miles, took a few taxis and buses, got caught in the rain, had a wonderful time, and didn’t even go to a bar!”

Hadassah (Houtz) Hoffman '57 writes that in September 2010 she presented her paper “Dancing with The Selves,” at the International Voice Dialogue Convergence in England and has just completed editing the *Voice Dialogue Anthology*, which contains 20 articles from practitioners throughout the world, exploring the ways in which they have integrated voice dialogue into their professional work. After recently returning from teaching in Mendocino, CA, she commissioned a fabulous musician (and Bennington graduate **Jay (Knapp) Cavallero '90**) to compose the original music for the CD *Dancing with The Selves*. This will be for any voice dialogue practitioners who

wish to expand their work and add movement into their sessions. “Not too bad for a 1957 graduate, huh? And of course, the private practice in NYC and the teaching of voice dialogue for mental health professionals, which we hope to resume in the fall.”

W. Leonard Taffs '57 writes: “I plan to outlive my pacemaker battery!”

60_s

Roa (Roskin) Lynn '60 and her husband, Bernard Kripkee, a Harvard man, enjoy living in Washington, DC, with its rich cultural offerings. They especially enjoy getting together with Bennington alums at delightful potluck affairs organized with enthusiasm by **Margot Hoerrner '91**, **Mary Early '97**, and **Rebecca (Cross) Mackensie '78**. Roa has a new blog at farewellrio.wordpress.com, has published the novel *Farewell Rio*, and has two more in the works. *Betting on Brazil*, her first novel’s sequel, is in the editing phase. She is at work on a third novel, *Dangers to Navigation*, also with a Brazilian theme and which is based partly on a true story—the murder of the mayor of a small Brazilian city.

Susan (Weiss) Katz '62 reports on her private practice in New York City; best recent read, *Eight White Knights*; two grandsons in Hong Kong (with daughter and her husband); one granddaughter in Boston (with son and his wife); one husband in house; and two cats in house. “We are all healthy, with the exception of one vomiting cat, who’s going to depart this world if he doesn’t shape up soon!”

Susan (Pickering) DuMond '63 has written a short story that was selected

THE ACTIVIST

Since leaving Bennington, **Ella Russell Torrey '47** has not stopped working at becoming a better global citizen.

Talking with Ella Russell Torrey, one can be forgiven for being both surprised and unsurprised that she was, at one time, on track to becoming a Rockette. Surprised because, after abandoning her audition for the famed troupe to come to Bennington, Torrey pursued a path that led to becoming, among other things, a fashion writer, a reporter at the United Nations, and Eleanor Roosevelt's assistant. Unsurprised because only a potential Rockette might possess the stamina to have led such a life.

In fact, it was Torrey's incomparable, almost restless energy that nearly prevented her from coming to Bennington. After years of buttoned-down private schooling, she wanted freedom. "My father introduced me to Bennington and when I agreed to go he agreed to sign a paper promising no problems if I decided to leave the College after three months," she says. "But I came alive at Bennington."

Torrey cites two reasons for her four happy, instrumental years at Bennington: its liberating structure ("I finally could choose to study what I was interested in") and the faculty. Martha Graham, for one. "That woman taught every class, every freshman. She did not just sit around. She told me, 'Ella, you have the ability to be a dancer, but you don't have the heart.' And she was right."

For some aspiring dancers, that might have been discouraging news. But for Torrey, it merely shifted her focus. She took courses with Erich Fromm and Peter Drucker, whom she says developed in her a proclivity for political action. "I saw participating in the world and taking responsibility as my duty as a citizen. The teachers at Bennington, many of whom were refugees from Europe, definitely made you feel that it was your responsibility to prevent further holocausts."

There was another reason Torrey gravitated toward civil service. "My brother was a Marine fighter pilot and he was killed in the war. That experience made me grow up a lot. I wanted to prevent that sadness for others. I don't believe war solves many problems. It really isn't the answer. I always say 'brains, not bullets.'"

After graduation, Torrey attended graduate school for a time before emigrating to Paris to become a writer for *The Chicago Tribune*. She covered fashion at first, but ever restive, soon took a more political post at *Al Masri*, then Egypt's largest newspaper, finessing the copy of her male peers in a culture that didn't exactly welcome it. "Oh, this was 1949, so there was a lot of sexual

harassment," she says. "People chased me around the couch. But you just laughed it off."

Some interactions, however, were not so problematic. It was out of social gatherings with journalists that Torrey was recommended to the State Department, specifically to work for the U.S. mission to the U.N., where she was eventually appointed as Eleanor Roosevelt's public information officer (Mrs. Roosevelt had been assigned to the U.N. by President Truman as a U.S.

delegate). "She was an incredible woman," Torrey says. "She once asked me, 'Ella, am I the first Democrat you've known?' I said there were a lot of Democrats at Bennington. She laughed at that."

Torrey is quick to point out that, in those days, there was a friendliness among Democrats and Republicans, a "camaraderie" that she misses deeply today. "I worked for Mrs. Roosevelt, but I also worked for Henry Cabot Lodge and Adlai Stevenson. Things have become so much more fractious, and I don't know why. I've thought about it a lot because it's tragic for the country."

Indeed, part of what makes Torrey's life so compelling is the degree to which it has been about striving to take meaningful action with unusual grace, openness, and civility. At the U.N. she covered the transfer of power from colonial rule to self-rule in many African nations and the early days of the Arab/Israeli conflict. Even when she left the U.N. in 1954 and moved to Evansville, Indiana, she became a leader in integrating the city's public schools (all while raising four children).

"I've given lectures on global citizenship, and I try to tell young people that it is about getting involved. There's a protectionist impulse now because the world has become so large. It's scary, and we want to go inward. But we shouldn't. I recognize that the younger generation may feel they have no influence, but it's essential to involve yourself, to participate, to vote, to call your congressional representative."

Torrey is still applying her irrepressible energy. After retiring from her positions at the World Affairs Council and the International Visitors Council, she has become president of an international youth hostel and on the board of the Global Philadelphia Association, which promotes access and trade for profit and non-profit organizations.

She says she even still follows dance, although no Rockette is likely to have kicked up more for the common good than Torrey.



my
favorite
spot

“My favorite place was waiting on tables in the faculty dining room. Martha Graham preferred mashed baby food...[I gained] a different perspective on a wonderful group.”

—Ella Russell Torrey '47

as a Top Ten Runner-Up in the Wow! Women On Writing Flash Fiction Contest. “I am so proud of my connection with Bennington—every time I see the ‘Dr. Susan Pickering DuMond’ address coming my way, I know I’m in store for a vibrant and heartfelt surprise. You continue to do a terrific job at staying in touch with all of us out here.”

Priscilla (Mader) Wiggins ’63 reports about a recent show in Marfa, TX, at the Greasewood Gallery in the Hotel Paisano. Of the interview on Marfa Public Radio she writes, “I dedicated the show to Hallie Stilwell (1897–1997), famous woman rancher on whose ranch I have camped and painted for years. She is still camping out year-round and painting her surroundings. Also **Elinor “Tigie” Lancaster ’54** lives in Marfa. She has great stories about George Holt, his dogs and her dogs, and his hiring her to train his horse. “Wishing you all the best—”

Joan (Kassman) Price’s ’65 new book, *Naked at Our Age: Talking Out Loud about Senior Sex*, has been published by Seal Press. Joan says, “If you had asked me in 1965 what I thought I’d be doing 45 years later, I never would have guessed writing and speaking about senior sex! It’s my mission to normalize this topic and show people my age and older that solutions exist for the sexual challenges that face them now.” She invites you to visit her award-winning blog about sex and aging at NakedAtOurAge.com.

Sharon Powers ’67 is the artistic director, flutist, and founder of a concert series called Winds in the Wilderness in Copake Falls, NY (not far from Bennington), where she lives. Now in its second year, it’s a great success.

Lindley (Greenough) Thomasset ’68 reports that as of September “I will have three grandchildren in college: SUNY New Paltz, Ithaca College, and University of Delaware. So a new generation emerges into adulthood. Life is great!”

Nora Wilson ’68 has served as town clerk in Marlboro, VT, for 22 years. She gardens extensively, naturalizing in the woods around her home just a little way from the old farmhouse where she spent childhood summers. Nora’s dear companion Fred keeps her dancing and does carpentry. “My daughter Cathlin lives nearby in Greenfield and my son Boomer and his wife Melissa and my wonderful granddaughter McKenzie, born last September, live in Stratton. Fred’s two daughters are a bit farther away but we see them often. Life is beautifully ordinary. I sometimes see **Jane (Elkington) Wohl ’68** when she visits Brattleboro.”

Virginia Creighton ’69 is curating *From the Page’s Edge: Water in Literature and Art*, a traveling art show of contemporary paintings inspired by literature on the theme of water. The show was at Lake Champlain Maritime Museum and Albany Institute of History & Art this past summer.

70s

Gretchen S. Langheld ’70 is living upstate now, retired from the city but still making art and music.

Constance Richardson ’71 is finishing her memoir *Swimming Upstream*, seven years in the making. I have five lovely grandchildren, two of whom are college age. The three youngest are Canadian. My son Hans is Chair of the Math Department at MacMaster University.

Christopher Bishop ’72 is still working at IBM Corporate Communications. The Rockefeller Foundation recently awarded him a practitioner residency at the Bellagio Center, north of Milan. He will be working on his concepts around metacognition and reinvention in a presentation titled The 21st Century Career Paradigm.

Francesca Lyman ’72 notes that there has been a lot of talk lately about environmental journalists becoming endangered species, as newsrooms cut budgets and staffs. But Francesca Lyman is still on the caper, a veteran having covered Three Mile Island. “I recently drew on my background as a literature major at Bennington to do a profile of Mark Twain and his relationship to nature for the *Journal of the Society of Environmental Journalists*; that led to another profile of Twain in the Far West for *The Sacramento Bee* (fellow alumni may even recognize a quote there from another one of our own! I’m giving no hints).”

Geraldine “Geri” (Vroman) Griffin ’73 has a wonderful job at Double Impact Services in Nottingham, supporting people recovering from substance misuse problems and training some of them to be mentors. “And they are training me. I also have a wonderful family. May Bennington keep giving: open doors, great friends, and an awe-inspiring landscape.”

Betsy Robinson ’73 has just published a new book, *Conversations with Mom: An Aging Baby Boomer, in Need of an Elder, Writes to Her Dead Mother*. The title says it all. “Not exactly ‘Letters to a Young Poet,’ but an epistolary work of merit, I hope. Also funny.”

Dedra Hauser ’74 is living in Palo Alto, CA, working as a landscape



Pictured (left to right) above: Ali Khwaja '14, Maria McPartland '12, Sofie Sherman Burton '12, Michael Pollan '76, Bryan Markhart '13, Hannah Duffany '13, Amelia Vottero '12, and Evan Braun '13.

Michael Pollan '76, *New York Times* bestselling author and widely acclaimed expert on food, agribusiness, and the environment, met with Bennington students before his talk at nearby Hudson Valley Community College. They talked about their time at Bennington, Pollan's career, and their shared interest in sustainable agriculture. The illustrated edition of Pollan's latest book, *Food Rules*, was just released.

designer. "My daughter Chloe is off to Berkeley in the fall and my son Adam will soon return home from law school at the University of Michigan. He will be working at Mayer Brown, less than a mile from our house. I've been happily married to David Lischinsky for 25 years. I'd love to hear from classmates. My e-mail is Dedra@pacbell.net."

Polita (Cohen) Glynn '75 continues her work as manager of the Pew Fellows Program in Marine Conservation with the Pew Environment Group, the conservation program of The Pew Charitable Trusts. She was recently featured on the organization's website in the "Meet the Experts" section. She also continues writing and producing media projects, receiving recognition for her feature film script, *Dupont's Mound*,

from the Moondance and International Family Film Festivals, as well as writing and producing the video to introduce the 2011 Pew Marine Fellows, featured on the Pew Environment Group website at pewmarinefellows.org.

Andrew Bartle '76, parent of **Lily Bartle '15**, recently completed a project that was featured in the October 2011 online addition of *Architectural Record*. His work on the Cliff/Bersani residence, a homestead in South Egremont, MA, has spanned more than a decade and two generations, the most recent addition being a children's wing and pool house.

Tina Davidson '76 completed a residency at The MacDowell Colony last

winter and was selected as a Norton Stevens Fellow. This past August at the 2011 Cabrillo Festival of Contemporary Music, Tina's work, *The Selkie Boy*, was performed. Grammy Award-winning violinist Hilary Hahn has commissioned Tina to write a new piece for acoustic violin and piano. The work will be performed on tour over the 2011–12 and 2012–13 seasons and then recorded. She was also the composer-in-residence with the Musicopia String Orchestra during the fall of 2010 and composed four new works for them.

Llewellyn Worldwide published **Shawn MacKenzie's '76** book *The Dragon Keeper's Handbook* in September, and it's already garnering good press from *Publishers Weekly*. "My second book for Llewellyn is slated to come out next

TRUE GRID

Bill Scully '94 has built restaurants, re-energized a store, and singlehandedly revitalized North Bennington. Now he's poised to deliver electricity in a way that could, well, change the world.

“You gotta hate yourself a little to be this busy,” laughs Bill Scully, a man who, if that were true, would have to be the most self-loathing guy on the planet. Think we’re kidding? In the last 18 years—since Scully left the College—he has: worked as a dishwasher; been a student of sculpture and architecture; assisted well-known artists such as Jenny Holzer and Maria Westerland-Roosen; apprenticed at a local café; graduated to executive chef at the well-known Cambridge Hotel; opened the popular, award-winning restaurant, Pangaea, in North Bennington; enlarged it with Pangaea

Lounge; bought and revamped the much-loved Powers Market across the street; launched a second restaurant, Allegro, in downtown Bennington; returned to the College as its director of dining services, which oversees not only the food for the whole campus but its numerous events as well; and, oh yes, took ownership of a dilapidated, vacant paper mill, in order to orchestrate a hydro-electric project that is likely to become the poster project for green energy across Vermont and possibly the country.

“I like to joke that in 18 years, I’ve moved two blocks...but that’s all I needed.”

Scully is a force, one whose diversity in his résumé is matched



PHOTO PROVIDED BY BILL SCULLY

only by an unusual sincerity and humility of purpose. Each project he undertakes has, at its core, a deep desire to learn, to understand, and to do good. He remains, in the best sense, a consummate student. Take this latest power plant idea:

“I guess it started when I was talking with Liz [Coleman] in 2008,” he recalls. “I think we were having a glass of wine at Pangaea, and she basically said to me that she felt she and her peers had spent their lives educating an entire generation to dis-

believe in government. It upset her, and it moved me. I decided right then that this conversation—what became The Democracy Project and now CAPA—was one I needed to be a part of.”

Scully, who had for years been wooed to come back to the College in a culinary capacity, finally agreed. But the opportunity for him was much more than food related. “I was starving to be part of the Bennington conversation again.”

As it turns out, for Scully the “Bennington conversation” did not stop at the campus edge. One year later, while driving home from his in-laws’, the chef tuned into an NPR report that was discussing the skyrocketing price of oil. “I had an epiphany,”

year. I’ve also had stories in the *Skyline Review* and *2010 Shires Press Anthology*.”

Jill Nathanson '76 is in New York, still fascinated by color in painting and still painting colors. She had a solo show in Chelsea last season (Messineo/Wyman Gallery). “I married Alan Astrow somewhere in my 30s and we have two kids. This year I helped to

start the pre-college program at the New York Studio School of Drawing, Painting & Sculpture in Greenwich Village. I’ve thought a lot about my Bennington education and am excited to be involved in teaching the basics.”

Lorca Peress '79 has sent this sad notice; **Peter Joseph Janis '82** died peacefully at the age of 51 on March 17, 2011. As

director of programs and *mayordomo* for the nonprofit organization Professional Women in Construction (PWC) for 25 years, Peter’s unique style, professional coordination of events, and interaction with members greatly assisted PWC’s growth. A talented theater designer, he designed costumes and sets for Off-Broadway and Off-Off Broadway productions, and was an alumnus of

he says. “We live in a mill town in Bennington; why aren’t we using water and gravity to naturally power this place? By noon the next day, I had set up an e-mail account to collect information on hydropower. I began looking at potential sites, and I started educating myself on the physics of this natural resource.”

But like everything Scully does, playing the student—whether in food, business, or green power—never stays a theoretical exercise for long. In 2009, he purchased the former, and very ramshackle, Vermont Tissue Mill, which sits above the Walloomsac River in Bennington, with the intention of restoring it as a hydroelectric power plant. What some might have seen as folly, he saw as the future.

“For a state that prides itself on being so green, it had been more than 25 years since Vermont had licensed hydro anywhere. It had become such a divisive issue that even though 97 percent of residents in Vermont supported it, no bill ever came out of committee because the fishing lobby, and key officials in government who supported them, would block it. I mean, it was so bad that neither side would even talk to each other.”

Many had come before Scully and given up, assuming their dream of using Vermont’s water sources to create a carbon negative—not just neutral, but negative—power supply was unattainable.

“Not giving up; well, I think that’s a classic Bennington quality,” Scully says. “When I want something, I’m not going to stop.” In pure CAPA form, he continues, “It became my goal to get everyone to the table.” And so he began the arduous process of bringing together the fishing lobby, which believed building dams would ruin profitable ecosystems, and local environmentalists, for whom green energy was a sacred cow.

“Look at it this way: The vast majority of the electricity used in Vermont is generated by two sources, Hydro Quebec and Vermont Yankee. Neither are Vermont companies. Less than 15 per-

cent of Vermont’s electricity is generated by Vermont companies. That’s 85 percent of our energy dollars going out of the country when we’re the ones who own the natural resources. Does that make any sense?”

After months of stops and starts, visits to the Vermont legislature, promising speeches and daunting conversations, and a curious blend of activist dedication and Zen detachment, Scully and his team got the go-ahead to pursue hydro in Bennington. Although there are still hoops to jump—a permit from the Federal Regulatory Commission, not to mention the renovation on the mill itself—when all is said and done, Scully’s plant will generate 1.3 million kilowatt hours per year. With a standard home requiring 12,000 kilowatt hours per year, that equals more than 105 homes every year powered by nothing more than water and gravity.

“I like to tell people that this particular paper mill predates even the state of Vermont, and in fact, the document outlawing slavery was drafted on the paper this mill produced. So, compared to that, this doesn’t feel that revolutionary.”

And yet it is. Not only for those 105 homes but because the ultimate significance of Scully’s mill might just be how easily it becomes the prototype for the next generation of green energy.

Would that be enough for the man to take a rest?

“I guess we’re all motivated by some deep-seated psychosis,” he says. “I told my wife recently that mine goes all the way back to my first year at Bennington. My friend Andy, who lived with me and my mother, and who always wanted better for me than I wanted for myself, told me before I left for school, ‘If you screw this up, don’t come home.’ Six months later, when I was at school, he drowned in an accident. So maybe that’s why I never think I’m done. I am still trying to fulfill a promise to an old friend. I like to keep filling my head with possibilities.”

my
favorite
spot

“Hands down, my favorite place when I was a student was VAPA, specifically the visual arts side. Though I haven’t had the opportunity to use it in many years, I think it still is my favorite place and I would love to work there again some day.”

—Bill Scully '94

Rumsey Hall, CT, Bennington College '82, and Fashion Institute of Technology, NY. He is survived by his loving family: mother **Lenore Janis '55**, brother John, sister-in-law Lisa and their children, Rachel and Matthew. A memorial service was held on March 29 at Gramercy Park Memorial Chapel and was attended by Bennington alums **Laura (Shelton) Bassin '81**, **Maryann Mazzacaro '81**, **Dion**

Birney '79, **Peter Zinam '81**, and orchestrated by **Lorca Peress '79**. Donations in Peter’s name may be made to the PWC Scholarship Fund and Bennington College.

80s

Aimee (Chappell) Hertog '84 won Best in Show in the Wide-Open Arts Show in Brooklyn for her mixed-media

sculpture, *Mother of the Bride*, which she created as part of her MFA thesis dealing with feminist issues at Montclair State. There were 1,594 entries, with 141 selected for the exhibition. Nathan Trotman, Guggenheim Museum curator, was the juror for this show.

Teresa (Booth) Brown '85 had a solo show of her work, *Insoluble, an exhibi-*

tion of paintings, at RULE Gallery in Denver. She was awarded an artist's residency from the Ucross Foundation, Clearmont, WY, in the fall of 2010. She lives and works on a farm in northern Colorado.

Kimberly Hart '89 has studied at Indiana University for a master's degree in Central Eurasian Studies, then for a doctorate in Social-Cultural Anthropology. She has worked in the U.S., Central Asia, and Canada. She is now at SUNY Buffalo State College and is finishing a year at the Institute for Advanced Study in Princeton, NJ. The years have been taken up with ethnographic fieldwork in villages of western Turkey; a dissertation on one branch of the DOBAG carpet-weaving cooperative; the Yunt-dag Cooperative, the oldest women's cooperative in Turkey; publishing this research, and soon research on Sunni pluralisms in the same rural region but expanding into Manisa, Balikesir, and Bamberg, Germany; two ethnographic films, *A Wedding in the Yuntdag*, which won an award from the Society for Visual Anthropology in 2004 and *Yapak/Winter Wool*; and she is planning research on transnational Turkish Sunni Islam. "Being at Bennington provided me with the freedom to study intensely—just as I am doing now at the Institute for Advanced Study. Bennington created an inner intellectual freedom and inspired academic creativity. I always draw on this sense of inner intellectual liberty when I am in less inspired settings."

90s

Peter Dinklage '91 won Best Supporting Actor in a Drama Series Emmy award for his role as Tyrion Lannister in the critically acclaimed HBO series *Game of Thrones*. Of the 13 nominations *Game*

of Thrones received, Dinklage was the only winner.

Omri Elisha '94 has had a new book, *Moral Ambition: Mobilization and Social Outreach in Evangelical Megachurches*, published by the University of California Press as part of their Anthropology of Christianity series ("Anthropology was my major at Bennington!").

A. Cybele Paschke '98 has recently received her master's degree in English Literature from Chungju National University in Chungju, South Korea. She is seeking a publisher in the U.S. to publish her dissertation entitled *Mary Oliver & Li-Young Lee, God's Neighborhood Poets: Infusing Spirituality and Connection into the Contemporary World*.

Catherine "Katie" Young '98 and **Jason Smith '98** had an 8 lb. baby girl, Hazel Madeleine Young, in November 2010. Zoe Harvey, daughter of **Hillary (Hoffman) Harvey '99** and **Owen Harvey '96** chose Hazel's middle name.

00s

Marni (Horwitz) Majorelle '01 began a landscape design company, Alive Structures, in 2007 after becoming sick of the art world and falling in love with plants. Alive Structures is committed to creating natural habitat in the urban environment by designing and installing green roofs, ecological gardens, and green walls. Marni works with her husband Eric Majorelle in the company. They enjoy working with schools and public projects and hope to make New York City a slightly more sane place to live by creating more gardens to be enjoyed by its inhabitants. In addition, Marni looks forward to maintaining her connection with beautiful Bennington College and possibly being invited up there one day

to install a very cool green roof or rain garden with the students.

Chris Zubryd '01 writes: "Over the past few years I've worked in the industry in LA, and far west Texas at *The Big Bend Sentinel* (a local newspaper), and lived in New Orleans, all the while running my company, Galahad Productions, which I founded in 2004. Having had a great deal of viral video success (featured on MTV, Time.com, and FOXNEWS) I began to make viral videos for a living. I also returned to Bennington College for a short time as the catering manager and recently became a government contractor making videos for the U.S. military. Currently I am focusing more on writing for the big and small screen. Also I enjoy hang-gliding and banana daiquiris with my cat named Low-Fat."

Katherine Bicknell '02 got married to Will Sacks in August 2010. "We're living in Brooklyn and are continuing our work on Kindara Inc. Kindara is a natural fertility management system that helps women practice effective, hormone-free birth control, or plan a pregnancy naturally, without medical procedures or side effects. We recently graduated from the New York spring 2011 semester of the Founder Institute and are in the process of raising an angel round of funding."

Allegra S. Horne '02 left NYC this past summer for Boston to start a master's degree at Eliot-Pearson Department of Child Development at Tufts University.

Krissy Smith '02 lives in Brooklyn with **David Cariddi '00**. She is the production coordinator for St. Ann's Warehouse, a nonprofit performance space and presenting arts organization located near the Brooklyn Bridge waterfront.

Megan Madland '03 writes: "My husband Graham Petersburg and I welcomed a son—River Madland Petersburg—in May 2010. We are thrilled with life as parents."

Robert Cole (**Ryan C. Tittle '05**) announces his first national publication. His translation of Henrik Ibsen's *A Doll's House* is forthcoming from Eldridge Plays and Musicals, a leading publisher since 1906. The translation is dedicated to former Bennington faculty member Gladden Schrock.

After graduation **Ryan S. Johnson '06** lived on the road for nearly four months, including time spent in a junkyard in Alaska. He also worked in construction until he flew off to France to spend time with **Amanda Gray '08**. "We traveled through eastern Europe for a while, and when we returned we moved to Seattle for a cold depressing year, where I ran the deli at a small corner market in Capitol Hill. Pale and tired of watching crystal meth and heroin destroy life after life we moved to sunny New Mexico, where I started work on my PhD in theoretical and computational chemistry." Johnson completed all the requirements: coursework, qualify exams, and a dissertation proposal and its defense to achieve PhD candidacy. "With any luck my dissertation will help change the way we power our modern world, using hydrogen and fuel cells in place of gasoline. I have two dogs, a garden, and a giant telescope, which costs me what little sleep school affords me."

Zachary R. Lifton '06 writes that after three years of stage management at Portland Center Stage in Oregon, he returned East in 2009 to start his graduate studies. He is kind of stunned that he managed to survive these past two

years of New York City without a mental breakdown and is quite proud to have gotten his master's degree in Historic Preservation from Columbia University. Lifton will be working for the National Park Service in DC this summer, but first he's off to present at a cultural heritage conference in Jamaica, "which had better involve a lot of sand, a lot of sun, and a lot of tiny umbrellas." He sincerely hopes this year will bring a dog into his life, maybe a three-legged one. Maybe named Jeff Tripaws. He's not quite sure what comes next, but he's excited to find out.

Kathryn Furby '08 writes: "I'm going to grad school! I was awarded the NSF GRFP to fund my graduate studies. I chose to attend Scripps Institution of Oceanography to pursue a PhD in marine biology. I start this fall." Furby has spent the past three years since graduating from Bennington as

a research assistant at Woods Hole Oceanographic Institution, primarily involved in a coral biochemistry project. After the first couple of years, she initiated a coral ecology project that is almost ready to submit for publication. She traveled to the Red Sea several times for fieldwork and helped colleagues tag whale sharks! The project was recently featured in *Desert Seas*, a National Geographic film. "I'm moving from Cape Cod to California. I'm looking forward to kissing New England winters goodbye, but it will mean being farther from many of my friends here. I hope to visit Bennington soon."

MFA_s

Amy Jenkins MFA '06 reports that The Council for Wisconsin Writers has awarded her book *Every Natural Fact: Five Seasons of Open-Air Parenting* the Ellis / Henderson Outdoor Writing award.

keep us posted!

Bennington loves to hear about what alumni are doing. Send us your updates by **January 1** to be included in the spring/summer issue and by **July 1** for the fall/winter issue.

You can submit your Class Note in one of three easy ways:

ONLINE at bennington.edu (click on "For Alumni," then "Class Notes");

BY EMAIL to alumnirelations@bennington.edu; or

BY MAIL to the Office of External Relations, Bennington College,
One College Drive, Bennington, VT 05201-6003.

Please visit www.bennington.edu for more recent updates on classmates and friends.

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

MAKING MUSIC,

OVER THE PAST FEW YEARS, a small movement has emerged at Bennington, one that has contributed a number of new and moving voices to the contemporary music scene. At the center of it are singer-songwriter **Will Stratton '09**, whose sense of craft is exceeded only by his sense of artistic integrity; the hauntingly beautiful vocal trio Mountain Man, comprised of **Amelia Meath '10**, **Molly Sarle '12**, and **Alex Sauser-Monnig '09**; and the ethereal BOBBY, who has teamed up with a number of Bennington talents at different times: Meath and Sarle plus **Tom Greenberg '10**, **Julian Labat '12**, **Roby Moulton '10**, **Martin Zimmermann '10**, and recently **Maia Friedman '10**.

OTHER VOICES, OTHER ROOMS

It's a steamy July night, and the line at the famed Iron Horse Music Hall in Northampton, Massachusetts, extends a block—a surprise when you consider that it is nearly 10:00 p.m., and the acts people are lining up for are not yet household names.

Inside the post-and-beam venue, the roadies turn out to be the young musicians themselves, assembling mics, doing sound checks, and making small talk with the fans now beginning to take their places at small tables around the small stage. In every way, for both the musicians and the audience who have come to see them, this scene is very much the moment before the moment.

Joining in what could be called the Bennington music mafia are two intriguing acts, both on the bill tonight at the Iron Horse: Mountain Man and BOBBY. Mountain Man consists of three young women—**Amelia Meath '10**, **Molly Sarle '12**, and **Alex Sauser-Monnig '09**—who sing a cappella harmonies, sometimes accompanied by very spare guitars, that feel at once backwoodsdy and sophisticated. Their songs are dolorous in tone and a bit mysterious. They would be highly appropriate accompanying a widow narrating her correspondence to a lost Civil War soldier.

Tonight, Meath and Sarle do double duty as members of BOBBY, which is a quite different endeavor. The group also features the contributions of **Tom Greenberg '10**, **Julian Labat '12**, **Roby Moulton '10**, **Martin Zimmermann '10**, and Paolo Menez. What Mountain Man is to plaintive folk, BOBBY is to ethereal mood. In fact, BOBBY's songs seem wholly devoted to creating mood—the effect is hypnotic. It could be said that one enters BOBBY's songs but it is rather hard to exit, as the rhythms and sounds fold into one another, disappearing like waves, only to reemerge later just as the mood changes. Phrases are heard but they, too, ebb; voices become singular with volume or quirks such as gentle yells, before retreating back into the gestalt of the song.

Both groups have been featured on NPR. Its *First Listen* program described BOBBY's music as "quiet but not ambient [it] provides relief from rock and dance records built around insistent, thumping beats." Mountain Man, profiled on Weekend Edition, was given

equal kudos:

"[The group] has perfected a bare, unadulterated sound composed

of little more than three-part vocal harmonies ... their typically unaccompanied voices have a timelessly traditional feel."

Both bands were formed at Bennington: BOBBY as a senior project and Mountain Man from across hallways. Meath says that one day, she heard music coming from the living room; it was Sarle singing one of her own songs, and she was drawn to the tune and knew what she had to do. Meath says, "I had her come up to my room, and I had her sing it about 13 or 14 times until I memorized it, and then I taught it to Alex."

These days, both groups have recent albums—Mountain Man's *Made the Harbor* and BOBBY's self-titled *BOBBY*—and tour dates. They are making the most of both, but, in the best sense, there is still a wonderfully unpolished presence to the acts. They are clearly there for the crowd, there for the music, and there to give something. No ego, no pyrotechnics, no "brand" to speak of.

It is a refreshing change from a culture where gimmickry seems more important than substance. And the Iron Horse crowd seems to know it. The appreciation for the bands seems unabashedly sincere, a hopeful indication that this is the type of mafia that traffics in authenticity and integrity.

For more information on BOBBY and Mountain Man, visit their websites: bobbytheband.com and mountainman.bandcamp.com.



Mountain Man



BOBBY

MAKING A SCENE

TROUBADOR

Will Stratton '09 is the type of artist who can be free-associative and on point all at the same time. Even his blog—willstratton.com—meanders from e.e. cummings references and the reductive power of “best-of” lists, to explaining which guitars serve to enhance his singular finger-picking style. It is the same with his music: a style that is both intimate and far-reaching, casual but lofty.

Stratton, née Will Lulofs, has most often been compared to such voices as Nick Drake and Sufjan Stevens. These are apt observations given the skillful poetry behind Stratton’s lyrics, and the degree to which he innovates around tone and rhythm, taking from such diverse musical traditions as minimalism and folk. But a Stratton song is also specific, one marked by a potent brew of wistful nostalgia and haunting melancholy.

Listening to his albums, one gets the sense that the young artist lost something many years ago and music is the quest to regain it. One also hopes—perversely and for the sake of the searching emotions he evokes—that he not succeed.

Stratton has been working at a fast clip, producing three albums in the past four years. One emerged after he arrived at Bennington (2007’s *What the Night Said*), one just as he graduated (2009’s *No Wonder*), and in the summer of 2010, his latest, *New Vanguard Blues*, was produced. Each is marked by specific explorations and experimentation, but they all seem part of a piece, united by a seriousness of craft not often encountered in music today.

We talked with Stratton about all those subjects—the albums, the craft, and music today—and also what’s next. Visit Bennington.edu/AfterBennington.aspx for the full interview.

Bennington: You said in one of your blogs that music emerges for you from “vague discontent.”

Will Stratton: My motivation for making music is always baffling and elusive to me, like an itch that never goes away. The only thing that makes the itch temporarily disappear is trying to expand and improve on the music that I have already made, by replacing it with something that, to my ear, sounds better or more profound. In a general sense, I think that all art comes out of some sort of dissatisfaction with the world, and it is that impulse that I think I was referring to.

BC: Did your four years at Bennington shape your musical sensibility?



Will Stratton

WS: I mostly studied music at Bennington, and mostly with Allen Shawn and Nick Brooke, along with a few classes with Kitty Brazelton. Allen was supportive and managed to be pleasantly surprised by nearly everything that his composition students brought to him. Watching him pore over my classmates’ scores was nearly as instruc-

tive as working with him one on one. Nick was constantly putting disparate ideas together in class, and keeping up with his capacity for synthesis was mind-bending (in a very good way). And Kitty had a propensity for deconstructing everything, even her own syllabus, within a single class, and then calling on the class as a whole to put it back together with her. Studying Schenkerian Analysis in her Advanced Theory Intensive was like stumbling around in a room with a bunch of feral animals (again, in a good way).

But, of course, Bennington was great for lots of non-musical reasons. Coming from New Jersey, the Light Pollution State, it was the first time I could recall seeing so many stars in the sky on a silent winter night, which likely made a deeper impression on me than anything else.

BC: We’ve noticed that a school of musicians has emerged at Bennington recently, between you, Mountain Man, BOBBY, and others. Do you have a sense of why?

WS: I do think that we all share a pretty specific perspective about what music means and has the potential to mean. And it was really great to watch them develop when we were in school. I am flattered to be in the company of the bands you name, as both are favorites of mine right now and I have made some music with them. Other favorites who I first knew from Bennington: **Anastasia Clarke '10**, who now goes by the name “Silent Isle.” Real Estate, which counts one Bennington alum, **Alex Bleeker '08**, as a member. Horse’s Mouth, who I play around with quite a bit in the city; Flower Orgy; and **Trevor Wilson '09**, who I tend to think of as the spiritual heart of the music scene from my time at Bennington. **Amelia Meath '10** (of Mountain Man), **Michael Chinworth '08** (of Horse’s Mouth), and I have been singing in Trevor’s new vocal ensemble, and I think he is writing some very singular, striking music. As far as why the music scene was so rich during our years at Bennington, I have no answer—maybe that’s the norm; I’m not sure. I feel very lucky that it was.

Will Stratton is currently working on a fourth full-length album, tentatively called Post-Empire. You can learn more from his website, mentioned above.

BETTY FORD

Former First Lady Betty Ford died on July 9, 2011, at the age of 93. Born Elizabeth Anne Bloomer in Chicago on April 8, 1918, Ford discovered Bennington by way of her passion for dance, which she began studying at the age of 8. She attended two summer sessions of the Bennington School of Dance (1936–38), at which time she met Martha Graham; afterward, she continued to study with Graham for two years in New York. She eventually became a member of the Martha Graham Concert Group until an injury sidelined her career. Although most known for her political life, Ford was perhaps more influential as the founder of the Betty Ford Center in Rancho Mirage, California, which has served as the model program for treating addictions and dependencies since 1982. Ford's honesty about such issues became her hallmark, both in office and out of office. Her candor extended beyond addiction struggles to her battle with breast cancer and views on abortion, sex, gay rights, marijuana, and the Equal Rights Amendment. Ford is survived by her sons Michael Ford, John "Jack" Ford, and Steven Ford; daughter Susan Ford Bales; grandchildren and great-grandchildren.

EDWARD HARTE

Dedicated journalist and civic leader, Edward Harte died on May 18, 2011, at the age of 88. He was married to **Janet Frey Harte '44**. Harte and his family owned Harte-Hanks Newspapers, which dominated the media market in Texas before the family left the newspa-

per business in the 1990s. Harte was vice chairman of Harte-Hanks and publisher of *The Corpus Christi Caller-Times* from 1962 until he retired in 1987. He was also president of *The San Angelo Standard-Times* from 1952 to 1956. Known for his excitement for the newsroom, Harte was equally enthusiastic about charitable giving. He was an early champion of environmental causes, leading a successful campaign in 1962 to declare 67 miles of Padre Island a national seashore, thereby protecting the longest stretch of undeveloped barrier island in the world. In 1985, Harte and his brother donated their 66,000-acre ranch to The Nature Conservancy, and in 2000, he donated \$46 million to establish the Harte Research Institute for Gulf of Mexico Studies at Texas A&M University. He also served as chairman of the National Audubon Society in the 1970s. Harte is survived by his brother, Houston; his sons, Christopher and William; two daughters, Elizabeth Owens and Julia Widdowson; nine grandchildren; and a great-grandson.

CORRECTION

KATHLEEN "PUFF" (HARRIMAN) MORTIMER '40

The editors of *Bennington* deeply regret omitting Mrs. Mortimer's dedicated service on the Bennington College Board of Trustees from the obituary that ran in the Spring/Summer 2011 issue of the magazine. Mrs. Mortimer was a tireless Trustee, serving several consecutive terms following her graduation from the College, including as Vice Chairman of the Board.

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

Adele Alsop Howard '36
Emily Hornblower Earley '37
Barbara Saul Jacobson '37
Ruth Magnusson Wathen-Dunn '37
Elisabeth Zimmermann James '38
Barbara Sapinsley '39
Marjorie Brown Jump '40
Florence Lovell Nielsen '40
Millicent von Kienbusch Kelley '41
Elizabeth Plimpton Tilton '41
Janet Walker '41
Margaret Klaw Tenney '42
Mary Jane Meyer '43
Elizabeth Haas Pfister '43

Margaret Dunn Siebens '45
Kelita Boas Dinsmore '46
Gertrude Gray Yourke '46
Gertrude Henry Conner '47
Mary Sherwin Nevin '48
Victoria Harrington Loring '49
Cynthia Moller '49
Mary LaChapelle Doyle '50
Ann Irwin Bourgois '51
Elizabeth Clement Weidlein '51
Ann Loeb Bronfman '54
George G. Zilzer '54
Suzanne Thomas Dolloff '55
Maryan Forbes Hurtt '55
Jane Martin Ginsburg '56, P '82

Betsy Ravit Chase '61
Karin Schmuck Wartofsky '62
Linda Chase Broda '63
Marcia Green Gardère '67
Stephen D. Mueller MA '71
Laura Jailer Jansen '79
Marina Ricciardi '85
Philip Hellriegel '88
Nick S. Scheer '91
Kyle R. Whelan '09
Emily R. Kassier '14
Lael Mann P '78
Ruth Currier, former faculty
Edward Rosenthal, friend

*Notifications received by November 23, 2011.



**"MOST BEAUTIFUL
CAMPUS"**

— *The Princeton Review*, 2009

**"TOP TEN CAMPUSES WITH
THE BEST ARCHITECTURE"**

— *Architectural Digest*, 2011

"GREENEST COLLEGES"

— *The Princeton Review*, 2011, 2010

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