

Quadrille

For Alumni & Friends of Bennington College

June, 1984
Volume 16, Number 5



Photograph by Nancy Hertzberg

*Dean of Faculty Michael Rock
prepares for a Fulbright in Thailand*

DEVELOPMENTS

A remarkable collective effort

By Theodore W. Milek, CFRE
Vice President for Development

As this issue of *Quadrille* goes to press the Development Office finds itself in that "in between" time frame in which this issue will reach its readers after the end of the fiscal year. Further, the development report on Bennington's fund-raising activities for the year reflects the gifts received as of April 30, 1984. Thus the challenge of communicating creates artificial deadlines as we near the end of our fiscal year on June 30.

Each contributor to Bennington College this year can take great pride in the collective effort reflected to date:

* Gift receipts are 42 percent ahead of last year. This year's ten-month total is a spectacular 21 percent ahead of total receipts for last year's twelve-month fiscal period.

* Contributor participation is 12 percent ahead of last year as of April 30. Parents of current and former students lead the way with a 30 percent increase in numbers of contributors.

* The Annual Fund is 26 percent ahead of last April's receipts and well on its way toward the \$800,000 goal for this fiscal year. The Annual Fund is of critical importance to the educational program of the College because it provides revenues to support a level of education not

financed through student fees.

* By the June 30 deadline, trustees will have established an all-time record of support for the current operations of the College.

* Alumni participation is up 8 percent over last year for the comparable period, and is well on its way to matching the achievement of 1979.

An additional service to alumni and friends will be added to the development program in July. A Planned Giving Newsletter will be established on a quarterly basis to inform members of the classes of 1936 through 1955, and selected parents and friends, of the charitable-gift opportunities that exist for persons with a philanthropic inclination toward Bennington College. Others who would like to be added to the mail distribution list should simply write the Development Office and ask to be added.

Several individuals have inquired about methods for including Bennington in their estate plan, or in a charitable remainder trust arrangement that serves a particular family need. The tax-planning newsletter will cover such topics on a selected basis four times each year. Because Bennington is a relatively young college — which has not yet celebrated the fiftieth anniversary of its first graduating class — such forms of deferred giving are just becoming an important part of its development program.

TEN MONTH REPORT OF PHILANTHROPIC SUPPORT

| Constituency | Current Year | | Last Year | | Percent of Change | |
|--------------|--------------|------------------|-----------|----------------|-------------------|---------|
| | Donors | Dollars | Donors | Dollars | Donors | Dollars |
| Alumni | 1,528 | \$1,069,785.06 | 1,415 | \$890,925.39 | 8% | 20% |
| Friends | 170 | 599,993.16 | 142 | 365,205.34 | 20 | 64 |
| Parents | 316 | 99,487.25 | 243 | 67,961.85 | 30 | 46 |
| Foundations | 13 | 165,723.86 | 8 | 37,752.58 | 63 | 339 |
| Corporations | 7 | 3,840.00 | 2 | 410.00 | 250 | 837 |
| Grand Total | 2,034* | \$1,938,829.33** | 1,810 | \$1,362,255.16 | 12% | 42% |

* A 12% increase in donors

** A 42% increase in dollars

DONOR DESIGNATED PURPOSE OF CONTRIBUTIONS

| | THRU APRIL 30, 1984 | | 1983-1984 | | 1982-1983 | |
|-----------------------------------|---------------------|--|----------------|--|----------------|--|
| | April 1984 | | Year to Date | | Year to Date | |
| Unrestricted Annual Support | \$27,912.25 | | \$ 863,501.06# | | \$ 526,137.16 | |
| Restricted Annual Support | 4,515.00 | | 122,210.51 | | 51,056.44 | |
| Bridging Capital Program | 28,931.25 | | 640,633.19 | | 754,853.40 | |
| Unrestricted Capital Support | 330.00 | | 12,461.65 | | 19,108.16 | |
| General Purpose/Endowment Support | .00 | | 256,064.43 | | 11,100.00 | |
| Unallocated Gifts | .00 | | 43,958.49 | | .00 | |
| Grand Total | \$61,688.50 | | \$1,938,829.33 | | \$1,362,255.16 | |

Excluding a one-time \$200,000 gift, the Annual Fund is ahead by \$137,164 or 26%

New alumni directory readied for '85

If you have had no success in tracing the whereabouts of your freshman roommate — last seen in Pago Pago, or was it Topeka? — relax. Help is on the way. A new and more comprehensive alumni directory is in the works and scheduled for release in May, 1985.

The new directory is being planned as a reference volume for alumni who wish to know where their friends are and — for a change — what they are doing now.

It will be divided into four sections. The first part will contain interesting photographs and information about Bennington, and will be followed by an alphabetical section with individual listings on each alumna/us. Entries will include name, class year, degree, and professional information such as job title, firm name, address and telephone, as well as home address and phone. The third section will list alumni by class; the fourth geographically by city, state and country.

All information in the directory will be researched and compiled by the Harris Publishing Company (3 Barker Avenue, White Plains, New

York 10601). The updated information will be obtained through questionnaires sent to alumni in August and will be followed up by telephone verification late in 1984. Everyone's cooperation in providing updated information will insure the success of this fascinating and comprehensive directory.

Each alumna/us will be given an opportunity to order a copy of the directory when their information is verified by phone. And only Bennington alumni will be able to purchase a copy.

The entire project will be undertaken at no cost to Bennington College. The Harris Company will finance the operation through sales of directories to alumni. Though the College will not benefit from these sales financially, it will benefit substantially from the newly updated alumni records.

The previous time gap between alumni directories was eight years — from 1972 to 1980. This gap will be only five years. So for those who have wondered "where are they now?" the chance is coming. The new directory will include all classes through 1984.

Reunion '84 varied, vigorous

An unusually festive and lively weekend of reunion events was planned for June 22-24. According to Hudas Schwartz Liff '47, treasurer of the Alumni Association, this reunion was another in a step toward establishing a five-year reunion cycle for all classes and a "first" in housing alumni on campus.

On the agenda was an opening of a new show of alumni art; old movies of Bennington College in different eras; a panel presentation of Bennington's past, present and future by the chairman of the board, the president and the dean of faculty; faculty presentations; a tennis tournament; a two-mile fun run around the campus as well as a "scenic tour in the Vermont tradition"; meetings to select new class agents and reunion chairs; and an annual meeting of the Alumni Association — in addition to considerable socializing and personal reuniting.

Class agent Jane Vanderploeg Deckoff '59 and Ellen Count '59 prepared a special presentation of alumni speakers addressing the topic "The Bennington Inspiration."

The 1984 reunion was planned especially for members of graduating classes ending in 4 and 9, but as usual, of course, the Bennington reunion includes all alumni and former students. □

Voluntary subscriptions sought for Quadrille

With this issue, *Quadrille* carries on a venerable tradition, that of the "voluntary subscription." Enclosed in this issue is an envelope asking for the return of a contribution of \$12 to support publishing costs for 1984-85. Last year more than \$3,000 was received in this manner, exceeding the \$2,000 contributed the first year it was instituted, in 1982.

Just when a college first started asking for a "voluntary subscription" would be difficult to research. But it is known that Johns Hopkins University started doing it back in the 1950s. The campus magazine was sent free to all alumni — and would continue to be — but each recipient was asked to send a subscription then of \$2 to support the communication.

One of the more successful colleges to pursue this technique is Brown University, whose distinguished *Brown Alumni Monthly* brings in revenue approaching the \$100,000 mark each year by this means.

As its cover states, *Quadrille* is "for friends and alumni of Bennington College," and it will remain that way. But to help make the communication a two-way matter, and also to provide important financial support for this means of communication, please consider our request. If an envelope is not included in your copy, you may send the subscription to *Quadrille* Subscription Office, Bennington College, Bennington, Vermont 05201. □

QUADRILLE is published bimonthly for friends and alumni of Bennington College. Michael K. Hooker, President.

Editor: Tyler Resch, Director of Publications. Student Editor: Michael Shari '84. Contributors to this issue besides those credited, Nancy Hertzberg, Marie Parker, Florence Burggraf.

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Student paper is launched

A student-produced campus newspaper made its appearance this spring for the first time in several terms. Called *Tool & Die*, the paper shows signs of determination to survive into the next year.

Tool & Die started when student Lisa Schnelwar approached Deborah Harrington, associate director of student affairs, with an idea to "revamp" the periodical known as *Community Life News*. The next step was to submit a budget of \$1,600 to the Student Council to launch the newspaper and keep it going for the spring term. A budget of \$1,000 was approved, but it proved sufficient to finance at least two issues of *Tool & Die*.

Why the name *Tool & Die*? According to Schnelwar, who is its editor, the title was intended "to add a Bennington industrialness" to the paper because many people in the town are employed in factories.

As editor, technically, still, of *Community Life News*, Schnelwar draws a College Work-Study salary, along with two other students, Merritt Mulman and Philip Brown, who write for *Tool & Die*. Also on the editorial staff are students Richard Leitner and Jesse Katz, while other student writers — Sue Dimm, Paul Beyer, Michael Goldstein and Michael Shari — have contributed articles on community events, critiques of student art, and essays on contemporary literature.

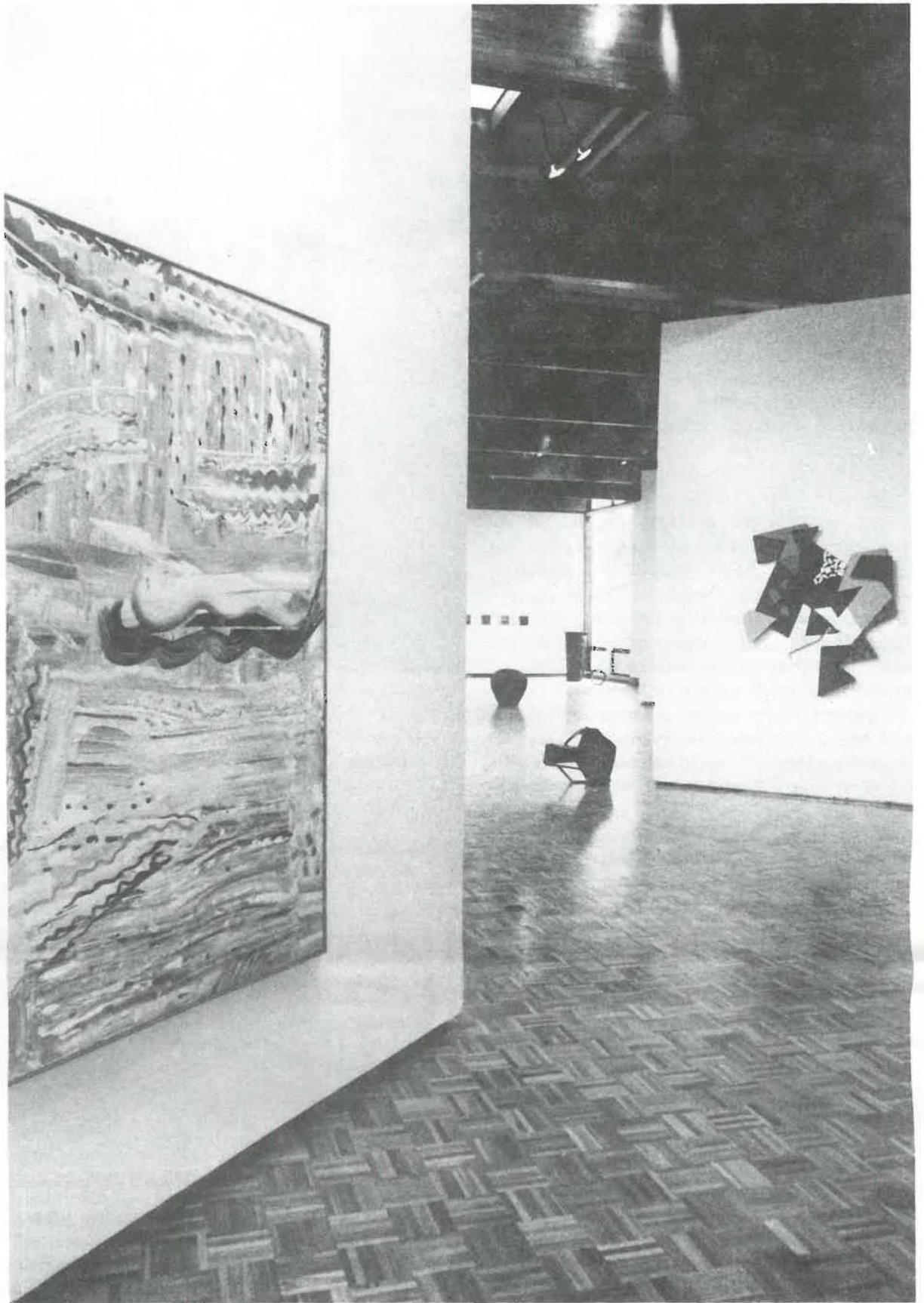
Requests for contributions have been circulated, but no overabundance of submissions has ensued.

To the question of whether advertising revenue could be obtained, Schnelwar said the problem thus far is simply time. She does the layout herself, and advertising would mean doubling the workload. But she said that is a possibility next term.

"We like to be clear, concise and objective," she said. "We've had pieces in the last two issues that were not that, but ... we're constantly trying to upgrade it." The issues addressed, she said, are meant to shed light on the more ambiguous ways in which the campus community is developing, thus diminishing the reliance of students on rumors to know what's going on. To this end, the third issue of *Tool & Die* was planning an interview with faculty member Rush Welter, veteran of the Social Science faculty, elucidating his historical perspective on Bennington College.

The strength of *Tool & Die*, said Schnelwar, is that it is "initiative-based, which I think is very much in keeping with the 'Bennington idea.' Its main goal is to foster communication among students, administration and faculty ... in the sense that they are working toward the same goals..."

Comments from students were predictably varied, but in general all saw *Tool & Die* as a necessary addition to the Bennington campus and wished it well. □



Alumni art exhibited

A month-long exhibit of the works of more than 35 artists who were graduated from Bennington in the last 15 years was held during May in the Suzanne Lemberg Usdan Gallery. The show was curated by Sidney Tillim of the Visual Arts faculty and sponsored in part by the Elizabeth Reed Keller Exhibition Fund, a memorial dedicated to a member of the class of 1938. Copies of a catalogue from the show are still available at \$3 each to those who wish to write to the Visual Arts Division at the College.

Commencement

By the time this issue of *Quadrille* is delivered, Bennington's 49th commencement and also its annual reunion will have been held. The senior-selected speaker for graduation this year is poet Howard Nemerov, a member of the literature faculty at Bennington from 1948 to 1966. He is now a distinguished professor of literature at Washington University in St. Louis, and a former teacher at Brandeis University, Hamilton and Hollins colleges, and the University of Minnesota.

Nemerov is a graduate of Harvard and holds both the Pulitzer Prize for Poetry and the National Book Award for his 1978 book *The Collected Poems of Howard Nemerov*. He was also Bennington's commencement speaker in 1966.

An unusually large class of 131 seniors was to receive bachelor's degrees this June.

Valued book collection loaned to library

A collection of American imprint books, valued at about \$250,000, has been placed on long-term loan with the Crossett Library at Bennington College. The collection includes about 800 works by such authors as Benjamin Franklin, Henry James, Thomas Paine, John Steinbeck, Washington Irving, Gertrude Stein, F. Scott Fitzgerald, T.S. Eliot and more recent writers such as Alex Haley, Norman Mailer and John Updike.

Many of the first editions are signed; most are valued at \$150 to \$200, but a copy of *The Education of Henry Adams* is appraised at \$5,000.

The collections will be on loan to Bennington for five years. The lender is Michael Friedenberg, a New York collector and friend of former Trustee John G. McCullough. Friedenberg was said to be interested in seeing the collection in the hands of a

small college where the books would be accessible to students as well as scholars.

Library director Toni Petersen said the books will be exhibited and that groups of faculty and students would be allowed to examine them by appointment. The books are shelved in a secure room on the upper floor of the library.

Although the books have relevance to the Bennington curriculum, students will actually read paperback editions. The value of the volumes, as with any prized collection, derives largely from the pleasure of being able to hold a historical document in one's hands and to examine the first presentation by prominent authors. "There's no excuse for the College not to maintain excellence wherever it can," said Petersen.

Newcomb's 'Bennington study' funded anew

Ronald L. Cohen of the Social Science faculty, specializing in social psychology, has been awarded a two-year \$240,000 research grant by the National Institute on Aging to conduct the third in a classic series of studies of Bennington alumnae. It will focus on women who were Bennington College students during the years 1936-42, when the College was in its first decade. Statistics and data gathered by Theodore M. Newcomb, who taught psychology at Bennington during those years, will be used to provide a better understanding of the development of political and social attitudes in adult life.

The new research will be conducted by Dr. Cohen in collaboration with Dr. Newcomb, who is now professor emeritus of sociology and psychology at the University of Michigan, and Dr. Duane F. Alwin, an associate professor of sociology and an associate research scientist at the Institute for Social Research in Ann Arbor. Assisting in the research will be Judy Cohen, a doctoral candidate in social psychology at the University of Michigan.

Newcomb's early research involved interviews with nearly 400 women, and twenty-five years later he continued the research by contacting many of the same women. Newcomb's "Bennington study" has become internationally known as a classic in social psychology; it was among the first studies in which it became possible to trace social and political attitudes over a quarter-century period.

The new project will attempt to locate as many of the original participants as possible. Cohen explained that other studies attempting to understand attitude development over the life course have been inadequate because the data are customarily provided by people of different ages at the same time rather than being based on sustained participants by the same group of people.

"Such research," he said, "cannot accurately assess the relative impact of several factors thought to influence the development of attitudes: characteristics of the human developmental cycle, specific historical events or processes, and the emergence of new political and social issues." Thus information collected in the third Bennington study will be crucial to social psychologists in trying to

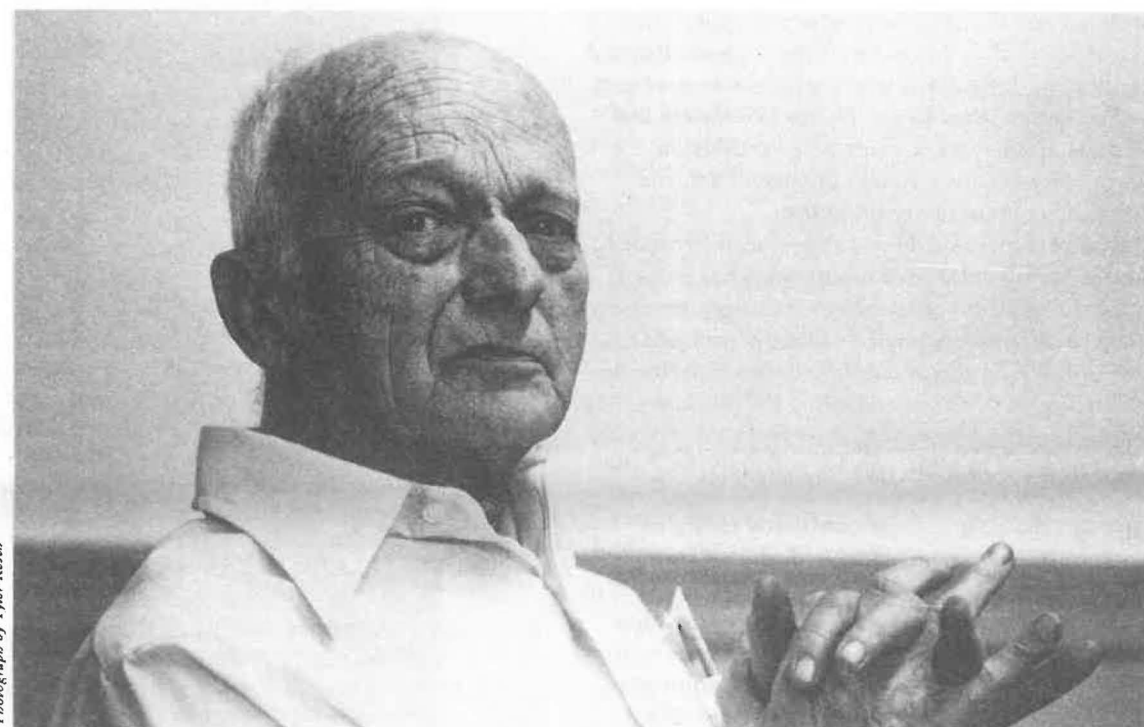
understand the factors that interact to affect the development of people's attitudes. In addition to several articles describing various

specific aspects of their fundings, the researchers expect to write a book summarizing the results in their entirety.



Photograph by Nancy Hertzberg

Ron and Judy Cohen



Photograph by Tyler Retch

Theodore Newcomb (on a visit to Bennington, 1982)

Exxon grant will launch community studies program

The Exxon Education Foundation has granted partial funding for the development of a Community Studies Program at Bennington. Described as "seed money" for faculty release time, the \$28,000 grant will support faculty members in the development of a curriculum for the program.

Gail Russell of the Social Science faculty will take a leave during the spring of 1985 to develop teaching materials and to research sources in community studies intended to provide students in the arts and social sciences with "a shared intellectual concern."

The program is designed primarily for juniors interested in combining disciplines in studying the Bennington community in such a way that will benefit the community itself.

Russell estimates that the program will take full shape in the fall of 1985. "That's a very conservative estimate. It may be available before then." Once fully funded, the program will involve a house to hold a library of reference materials and resources to aid students and members of the community in research projects, an archive of compiled research, a conference room for discussions and lectures, and living space for

students participating.

The program is intended to attract students who have done previous work in the social sciences and to provide them with a sustained research experience prior to writing senior theses.

"I hope this program will provide a model for a lot of liberal arts colleges," said Russell, who noted that most undergraduate institutions stress testing and reading assignments as opposed to independent research.

The Community Studies Center is meant to be situated in the town of Bennington, and because students would live at the center as well as interact with members of the community in their research, the program should allow for considerable improvement in relations between Bennington College students and residents of the town.

Research projects would be geared toward community problems in health, education, poverty and other aspects of life common to any municipality. Because students' projects would combine a variety of disciplines, the Community Study Program would also entail a re-evaluation of the existing undergraduate curriculum by taking advantage of the College's interdisciplinary

strengths.

The atmosphere the program hopes to create, explained Russell, is analogous to that shared by the faculty of the College, in which scholars and artists of varying disciplines are self-motivated toward the functioning of a liberal arts institution. Also in evidence is an attempt to include faculty as well as members of the community in student research efforts; this should overcome one of the shortcomings of many small liberal arts colleges: that faculty have little energy left to further their own work.

Russell draws attention to the fact that the Social Science Division at Bennington began in the old days as a community-studies program that aspired to integrate the college with the surrounding community. "So in a sense," she points out, "it's getting back to part of the original idea of the place." □

profile

Visiting faculty

Starr Ockenga, photographer

By Michael Shari

Starr Ockenga, a visiting faculty member in photography, became a photographer virtually overnight. At the age of 32 she had a vivid dream one night — a dream that she was a photographer — and the next morning she bought a camera. On the evening of that day she went to an antiwar demonstration on the green of Ipswich, Massachusetts, the town where she lived with her son, and photographed children in a candlelight vigil. For some reason the local newspaper had neglected to cover the demonstration; the editor borrowed her film and published the photos in a two-page spread. "So I figured," she recalls, "a dream and a sign in twenty-four hours. That's it. I'm going to do this. And it's been a love affair ever since."

Ockenga had never been an artist before. "I guess I suffered under the delusion that in order to be an artist one must paint," she says. "I became very quickly very serious about photography as a personal language through which one can express oneself."

She was educated at Wheaton College in Illinois as a student of English literature. "Most 'nice girls' of my generation were English literature majors," she says. Several years passed in which she taught English literature and started a family.

After discovering photography, she set up a darkroom in her home and proceeded to teach herself the technical side of the medium. She attended the Rhode Island School of Design, where she studied with Harry Callahan and Aaron Siskind, and earned a master's degree in photography in 1974.

Directly after graduate school she worked for two years as photo editor and chief photographer of the Eagle Tribune in Lawrence, Massachusetts. After showing her work in Boston she was invited to apply for a teaching position at the Massachusetts Institute of Technology. The photography program had all but died, and she was hired to revitalize it. She was promoted to associate professor and director, and for the next five years she ran both graduate and undergraduate programs and a professional gallery. She organized and edited a graduate student magazine called *Positive* for which she raised the funding from Polaroid. In August, 1983, she taught a workshop in Arles, France, and in the fall of 1983 she came to Bennington.

She is teaching a workshop titled "The Contemporary Photography Roundtable" in which students at the advanced and independent levels are creating a study archive of contemporary American photographers' work. "I felt that this is something very important to initiate here," says Ockenga, "because the location is three and a half hours from New York and three and a half hours from Boston, and while the program here is very strong in the history of photography it's just very difficult for students to ... keep up with the range of contemporary work that's going on."

She has a list of more than 130 photographers and, at the time of writing, at least twenty different trends that are to be included in the archive. These include the constructive still life, the altered landscape, photography as vision or "the way the camera sees," travel as subject matter, the "extended photograph," the contemporary revival of antique developing processes, and "a whole new era" of documentary photography. Each student in the workshop is responsible for researching and obtaining samples of one of these trends, and in the future students will be responsible for identifying additional trends. "We're limiting ourselves already in that there's more work I'd like to include that we just can't include," she says.



Photograph by Nancy Hertzberg

Starr Ockenga

Teaching, for Ockenga, is a methodical guidance process: "A person has to find his or her own direction. That's the mistake some teachers make. They try to mold rather than guide."

How does she go about it? "First, I try to find out as much as I can about a student, and I have lots of seeing and thinking exercises that give me information. And then I try to listen to what they have to say and look very closely at the pictures. I try to clear my head of peripheral things and really respond to the pictures and see if, in fact, having looked at the pictures very carefully, the student is communicating through those photographs what he or she is trying to communicate."

Where would the confusion lie? "Sometimes there is confusion about what subject matter to be attentive to at a certain point, and that's where I think guidance can come in. I may be able to point to some possibilities which allow choices; the student just may not have thought about those possibilities before. It's an organic process and quite wonderful. And I learn things from it."

The subject matter of her own photography has focused on three areas: intimate portraiture, usually interior spaces appropriate to the subject's environment; the documentation of domestic scenes and family relationships; and, currently, "an

exploration of the nature of childhood." Much of this work is with infants, often lying in velvet, silks, lace, flowers or (in one instance) dead fish. The gorgeous, perfectly formed babies are nude. Her photographs are, in short, a stimulus as insistent to the senses as to the emotions of the viewer.

One would be at a loss to try to title one of her photographs; even she doesn't try. "I would rather people come to them and have some sort of response, and I'd rather not suggest what those responses are," she says. "It's an effort to communicate, but I suppose if I felt I could communicate well verbally, I wouldn't need to make photographs at all."

Ockenga, in fact, refuses to discuss her own work; she suggests that one read the critics for a discussion. T.B. Brazleton, M.D., a pediatrician, writing in the winter, 1983, issue of *Polaroid's Close-Up*, expresses an urge in reviewing her photographs of nude infants "to pick them up and save them from the violations of their innocence implicit in their settings." Continued Dr. Brazleton, "The work was producing a reaction, increasingly typical of our times, that we refer to as ambivalence. Positive balances negative; attraction coexists with revulsion ... Ockenga's use of babies as symbols of contrast, no matter how central they are to her theme, is likely to evoke a lively feeling."

Her work was also praised in the *Boston Globe*: "Grandmothers might worry about some of the oddities here, but I applaud the originality and adventure of these photographs ... Unquestionably, they celebrate life," wrote Kelly Wise. But would grandmothers worry? According to Ockenga, who is the first to admit that her photographs have much to do with the sensitivity of children, the parents of the babies in her pictures have no worries; most of them come to her. Having raised a child as a single parent in Massachusetts, she says, "I'm protective of my own son, and I wouldn't want anyone exploiting him in any way. I have a responsibility. It's inherent with the territory."

Her photographs are virtually as large as life, done in a special Polaroid 20-by-24-inch format at the Boston Fine Arts Museum. She also uses the rare Fresson process, which involves sending film for printing to a small family-owned atelier in Paris. The Polaroid prints are instant; the Fresson prints take months to return. Says she, "I love working with these two opposites in terms of process," explaining that there are also drastic differences in surface and clarity between the two processes.

Some forty-five galleries have exhibited

Continued on Page 18



One of Starr Ockenga's photographs of babies, taken on a special 20-by-24-inch Polaroid in the Boston Fine Arts Museum.

On a Fulbright to Thailand

Dean of faculty will pursue study of Asian rural development programs

By Michael Shari

Dean of the Faculty Michael T. Rock has been awarded a Fulbright Fellowship to teach at the University of Kaesetsart in Bangkok, Thailand, this fall. As Fulbright Scholar-in-Residence, in the university's new doctoral program in agricultural economics, he will teach a course on rural development in Asia emphasizing "the interaction between technology, cultural and ecological conditions and state structure on rural development policies." He will also conduct two research projects on the effect of land titling on agricultural productivity and on rural employment opportunities in the private sector.

"While one should not underestimate the cross-country applicability of general economic analysis," wrote Rock in his proposal, "it also seems clear that that sort of work needs to be leavened by the specific institutional, cultural, and ecological factors extant within a given context."

Rock has taught economics courses at Bennington since 1973 and he describes his area of specialization as "the macroeconomics of rural development." For five years he has been engaged in a series of consulting arrangements with the U.S. Agency for International Development (AID). In 1978-79 he worked for the regional Asia bureau of AID, assessing the impact of AID-funded projects and the feasibility of measuring the alleviation of human suffering. This involved visiting a rural development project in Indonesia. In 1980-81 he was the macroeconomist on a five-member team assembled by the AID office in Washington to assess the effectiveness of U.S. assistance to Pakistan.

Rock's wife Margaret (Maggie), who received her Bennington degree in social science in 1980, will remain in Bennington with their two children, Tommy and Jenny, during the summer. Soon to receive a Master of Science degree in labor studies from the University of Massachusetts at Amherst, she will take a job in September doing research for the American Federation of Teachers in Washington. The children will attend school there and the family will get together in Thailand during the Christmas holidays. Rock expects to return to Bennington in the spring.

Rock's consulting arrangement with AID began in the late 1970s when he worked for a year for the organization, which is an arm of the State Department. "I met a lot of people and apparently wrote some things that impressed them," he says. "And when they needed people they called me. That's literally how it came about."

He says he doubts that the work should be considered "high prestige," adding that "there are lots of academics who do it. I do it partly because it's fun. I do it because I take it to be important."

One of his AID assignments, in January, 1983,

involved going to Thailand, visiting universities and rural development projects, talking to villagers and academics, "reading everything I could get my hands on" and writing two "think pieces" for the AID mission director in that country. The director told him, he recalls, "Look, there's a lot of talk among government officials about rural poverty alleviation. Tell me what's going on there."

Rock then wrote the first of his papers appraising the state of rural poverty and proposing a critical study of government rural development programs. In the first paper he argued that although the rhetorical commitment of the Thai government to the reduction of rural poverty was quite high, no tangible commitment was evident. Successive five-year plans of the long-gone Kukrit regime had been intended to buy political peace in the countryside with promises of better education, sanitation and agricultural production — "standard fillers of development packages used in many Third World nations" — but in time the commitment had waned.

Rock is critical of the Thai government's claim that the bureaucratic approach to development improved in the late 1970s. He cited a recent article in the *Far Eastern Review* depicting the present military regime as being more responsive to the needs of the peasantry than their predecessors. The justification of the argument, said Rock, is that military men have recently "cut their teeth" by working in the countryside. "I just don't think it's true," he said, adding that his view was corroborated by a Bennington alumnus, Bill Leacock '80, who was a Peace Corps representative for four years in northeast Thailand. Leacock related countless stories of corruption and abuse in the villages by local military and bureaucrats.

"That's just the nature of Thai rural life," said Rock. It goes back to the establishment of eleven rural ministries of Thailand in the 19th century, when bureaucrats were posted at the village level to protect the kingdom from foreign influence. Thailand was never colonized, he pointed out; it functioned as a buffer between the French forces in Vietnam and the British in Burma and was spared much of the devastation caused by war throughout Southeast Asia.

Mistreatment of the rural Thais, said Rock, is due in part to cultural and linguistic differences among ethnically distinct populations of the eleven regions. Thus rural development has been most successful in the central region where Bangkok is located and interaction between government and peasantry has been limited to a distinct group of central Thais. Rock witnessed the alienation of remote populations not only in Thailand but also on the island of Sulawesi, Indonesia, where agents of the government favored a "top-down" approach to rural development. To train farmers in the use of such techniques as high-yield seed and low-cost fertilizer, they built modern classrooms in remote

locations, with air-conditioning, tiled floors, desks and blackboards. "It looked like you were in SUNY-Albany," said Rock, describing it as a manifestation of development bureaucracy.

In contrast, the AID worker responsible for organizing a farming cooperative on the island, who was a former Peace Corps volunteer, worked at the village level. "He lived in the villages," said Rock, and he, "unlike many of the Indonesian counterparts in this project who didn't like to leave either their air-conditioned jeeps or air-conditioned bunkers, this guy was constantly out on the road. And you could see the difference that it made in terms of having an impact."

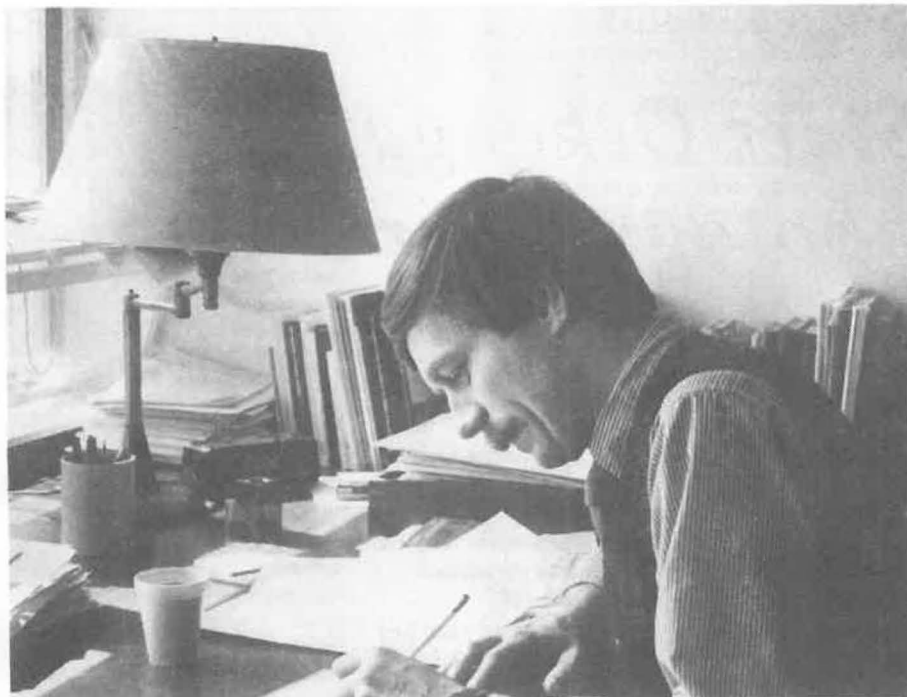
Rock contends that he is not necessarily an advocate of AID, but he respects it as "part and parcel of the American foreign policy arsenal," asserting that "it's just not a question of being for or against it, because it's just going to happen."

He concedes that foreign aid is capable of filling resource gaps. "I think its productive contribution to growth is much less than almost anyone believes, and that it may in fact at times be almost negative, that it tends to fit into the existing power structure so it frustrates reform, and it tends to be so tied up with foreign policy considerations and military considerations relating to anti-communism that in some ways we would be better off without it."

Born in a town forty miles from Pittsburgh on a street of company houses that overlooked the roof of a steel mill, Rock is the son of a steel worker, the grandson of a coal miner. The neighborhoods of the town were divided ethnically — east European, Ukrainian and Russian — and there was a separate church and a bar for each group. Rock obtained financial aid to attend Duquesne University, then went on to earn a doctorate in economics from the University of Pittsburgh in 1972. He married his high-school sweetheart, Maggie. He taught at Mount Holyoke College and the University of Denver, then joined the Bennington faculty in 1973. In 1978 he received a fellowship in residence for college teachers from the National Endowment for the Humanities.

"It's all Small Town Boy Makes Good," he mused.

Rock believes that it was the economic growth of the United States during his youth that was largely responsible for his "upward social and economic mobility" and he attributes his interest in macroeconomics to his personal experience. "I'm one who's absolutely convinced that in the absence of growth, people at the bottom of the socioeconomic spectrum have absolutely no chance. I'm also convinced that I happened to be exceedingly lucky." One of his fears for the future is that opportunities for members of the younger generation are narrowing, and he thinks that had he been born when his children were, "it would be much more likely that I'd end up the son of a steel worker who's a steel worker." □



Michael T. Rock

Photograph by Nancy Hertzberg

Kim Kafka '80 wins Michigan creative-writing award

A graduate of 1980, Kimberly Kafka has been awarded second place in the Hopwood Awards of the University of Michigan at Ann Arbor, where she is a graduate student in creative writing and a graduate assistant. The amount of her award was \$1,500, equal to that of the National Book Award.

Kafka, who is the grand niece of the immortal author of the same surname, submitted three short stories under the category of "major fiction," titled "Pickled Eggs," "Come Like Shadows"

and "Patchy Fog." In a letter to President Michael Hooker she wrote "... for the first time in my life I really won something. And a big something at that."

Nicholas Delbanco of the Bennington literature faculty was one of the judges for the fiction awards. Yet because her work was signed with a pseudonym he was not aware it was hers. In his comments he wrote, "She has a great deal of range and a supple ranginess of tone; the voice is equally authoritative in each of the three submissions, yet

suitable in each. (I mean by this that the raunchiness of 'Pickled Eggs' is importantly distinct from the child-like breathy narrative of 'Patchy Fog' and the more austere discursive 'Come Like Shadows'.) In some sense this author seems therefore the hardest to pinpoint of the candidates; I think it possible she'll someday produce major prose."

Norman Mailer was guest speaker at the awards ceremony on April 11. Funds for the Hopwood Awards were bequeathed to the University of Michigan

by Avery Hopwood, an American dramatist and 1905 graduate. All full-time creative writing students of the university are eligible to apply for the awards.

Kafka worked for the Bennington Publications Office the year before she went to Michigan, and expects to return for the Bennington Summer Workshops this July.

Her short story, "Come Like Shadows" is published here.

Come Like Shadows

by Kim Kafka

Sura was kept out as the house servant but Paul and his little sister were locked-up and separated from their mother after the soldiers found them — separated by a stone wall in the wine cellar of their chateau. He never saw his mother again, only heard her, weeping or screaming, only knew she was on the other side of the wall. So he had slept next to it every night, his body pressed to the stone thinking she would surely feel his warmth. He cried out if he woke and realized he had turned away in his sleep, and would cling again to the stone, whispering to his mother for forgiveness, to forgive him for turning away. They never heard her at all after the first two weeks. Sura told them later that Madame had hung herself — there among the brandies and cognacs — by the old bristling rope with which they used to play tug-of-war. In the cellar he learned for the first time in his life to say *bastard*, *bastard* and taught little Flore to say it with him, *bastard*.

Paul remembers their coming as clearly as it happened forty years ago. Remembers old Pauline screaming across the courtyard fanning her apron up and down "Ils viennent, les cochons sales, ils viennent," her apron flashing red, fresh with the blood of her last hen, slaughtered that spring day in honor of his tenth year. Never did see them, at least not then, but watched from the front portico with his mother and sister the dust settling over the entrance to the north drive, three miles straight out in front of them — dust filtering up through the trees like mist rising off the ponds in fall. He remembers the smell of his just-shined shoes and trying to swallow when there was no spit to pass down his throat.

They had been prepared for weeks, yet when the

time came to run his mother suddenly thought of things they should try to bring with them, things that had not already been buried: his father's letters, the diamond brooch she had pinned to his father's picture in the receiving salon, the ivory billiard cues, a gold candelabrum. He and Flore had stood helplessly in the foyer watching her run from room to room until she saw them there, watching her. And saw her drop everything then on the floor of the salon for the soldiers to find. They ran to the rear gardens where the servants huddled, frightened and restless, Pauline whispering desperate, "Madame, we must hurry." And his mother straightening then, becoming their leader again.

They ran, the six of them — Jules the gardener piggy-backing his six year-old sister; Jules' wife, Sura the cook; Pauline the laundress and he and his mother — ran down the riding trails behind the gardens, through the Eucalyptus forest, through the cut barbed-wire fence which was carefully nailed back up behind them, through the stream (he on Sura's back then).

Paul feels again the pride for his mother, hearing her give instructions, encouraging, smiling, making a game of it. Turning to him, the last in line, calling him to stay with her. He had thought of nothing else then but to stay with her. He wanted always to stay with her, never be anywhere else but with her. He did not think of his father then, fighting somewhere on the Front. Did not care either. Now he was a traitor after all the times his mother had told them they would never have to run. Their father was fighting the Germans and he would keep them safe. Years would pass before he

learned his father's fate in the prison camps.

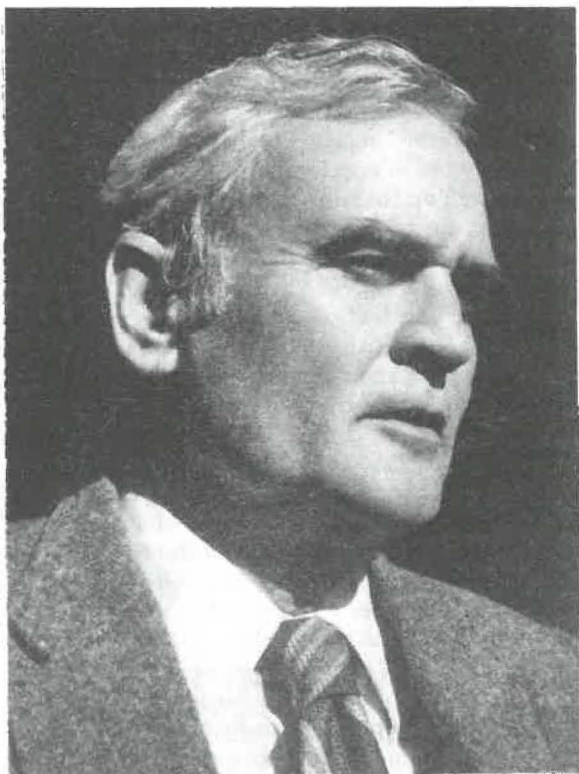
Close by the stream, running parallel to it, was a wide stretch of neck-high grass, criss-crossed with rabbit tunnels. In the past weeks, Paul and Jules had come every day to crawl through one of the tunnels which ended not forty feet from the mouth of their hiding place. They crawled the tunnel, widening it slowly with the lines of their bodies because, Jules had said, it would look most natural that way. His mother said it was the perfect natural barrier to their cave, the only other way in being over a steep out-cropping of rock. When they had first begun shaping it the air was still cold with winter and he had enjoyed getting into the warm grass, protected from the wind. But now, after the running and after he swept away their footprints with the pine branch, he knew it would be like crawling through needles, the blades of grass sawing at his sweaty face and arms.

They had not bothered rising to their feet to make the stretch of soft mossy ground between the end of the tunnel and the opening of the cave but had scuttled across and inside, through the ess-shaped tunnel and into the large cavern which would be their home; all falling and remaining in scattered positions, hearing the soft whistle of Pauline's lungs and listening for the sound of pursuers. No one came that day or the next or the following twelve.

They lived without fire those two weeks. Jules hung blankets at the two curves of the hallway leading back to the big room to muffle any sound they might make. Supplies had been laid in for

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Brown University professor inaugurates Emmet Lectureship



John L. Thomas

Historian John L. Thomas of Brown University inaugurated the Jessie K. Emmet Lecture Series on May 7 in the Tishman auditorium with a talk titled "The Road Not Taken: The Alternative Vision in American Society." The series was created as a memorial tribute to a member of Bennington's Board of Trustees who served two terms as chairman and who died in 1982.

Professor Thomas's "alternative vision" referred to "the classic republican tradition of proprietary democracy — of little people living and cooperating rationally inside a democratic community in ways that are neither purely 'individualistic' . . . nor collectivist. . .

"It is thus a 'vision' or a dream which possesses an extraordinary tenacity from Jefferson's time to (perhaps) Reagan's."

Thomas further described his subject as "an intellectual historian's journey along a social and intellectual route that was abandoned late in the last century but which still seems to be discernible — if only as nostalgia and memory — today."

He is the author of several books including *The*

Liberator: William Lloyd Garrison (and which briefly describes Garrison's short career as an early abolitionist in Bennington in 1828-29 as editor of a paper called "Journal of the Times") and *Alternative America*: Henry George, Edward Bellamy, Henry Demarest Lloyd and the Adversary Tradition. His current research involves a study of American political and cultural thought from 1920-40.

A graduate of Bowdoin College, Thomas holds a master's degree from Columbia and a doctorate from Brown, and has taught at Barnard College, Harvard and Brown, where he has been a full professor since 1964.

The long-range goal of the Emmet Lecture Series is to accumulate an endowment of \$750,000 to create the Jessie K. Emmet Chair in the History of Ideas. □

Ballooning & botanizing

An account of a diversified leave of absence on the island of Crete

By Edward Flaccus

Leaving a still-wintery Vermont in late March, 1983 my wife Sally and I began a four-month leave of absence on the Mediterranean island of Crete. We joined Professor J. Wilson Myers and his wife Ellie and their team who are conducting an aerial survey of the ancient archaeological sites of Crete. This project is a continuation of a three-year program funded by the National Endowment for the Humanities to take low-altitude photographs from a tethered balloon of some fifty sites in Crete. Attached to the balloon by an ingenious gimbal perfected by Myers are a Hasselblad and a Canon, triggered from the ground by radio signal.

My work was a combination of helping the Myers in their ballooning operation and a study of the flora and vegetation of the sites and their surroundings. The Myers, incidentally, pioneered the use of balloon photography in archaeology and are ten-year veterans of this work in mainland Greece, other Mediterranean countries, and now Crete.

After a week in Athens centered at the American School for Classical Studies, we took an overnight ferry to Crete, arriving at sunrise in the harbor of Herakleion, largest city on the island, with the morning sun full on snow-capped Mt. Ida which loomed to the south and west. (I was to climb this highest mountain of Crete, elevation about 8,000 feet, later in the summer when most — but not all — of the snow had melted.)

This was the beginning of four strenuous months of ballooning and botanizing, most of it in the back-country of Crete, camping out or staying in small rural towns. During that time we photographed twelve sites with the balloon: Xondros, Kato Simi, Lebena, the Minoan tombs at Lebena, Platanos, Gortyn, Odigytria — all in south-central Crete — and Monasteraki, Eleutherna, Akhladia, Karfi, and Kavousi, toward the north

coast.

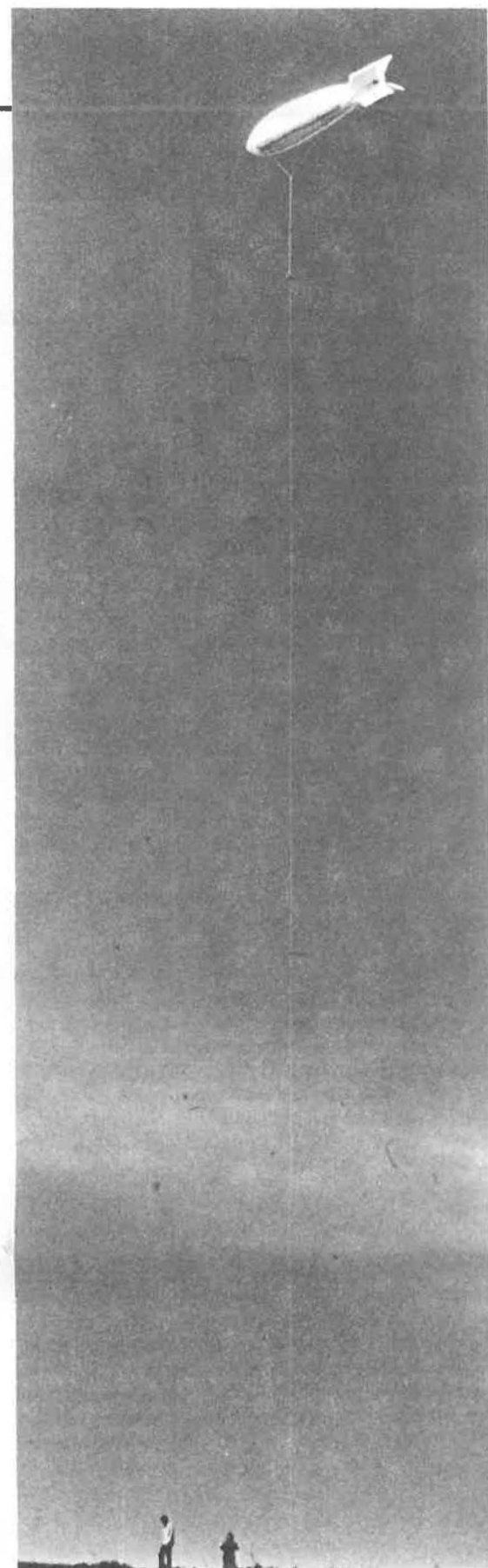
I had hoped to do detailed sampling of vegetation successions on the sites proper, but that proved impractical in view of the number of variables, including the sporadic and informal use of herbicides, and the irregular and unrecorded "cleaning," i.e. weeding, done on the sites, which are under the jurisdiction of the Greek Archaeological Service. Instead, I identified, recorded and photographed the plants both of the sites and the surroundings. Added to those we ballooned, I visited for botanizing several other sites: Knossos, Mallia, Phaestos, Zakros (locations of the four major palaces of Minoan times), and Lato, Gournia, Chrysosolakis, Lyttos, Chamezia, Eleunda, Vassiliki, Agia Triadha, Komos and others, many of them ballooned the previous season by the Myers. And I was able to visit other interesting botanical localities, for instance the Lassithi Plain, the even higher Nidha Plateau, and the top of Mt. Ida.

The archaeological sites we visited or photographed ranged from Prepalatial Minoan (ca. 2400 B.C.) through Palatial and Postpalatial (Mycenaean) Bronze Age, to the Iron Age Dorian, Classic-Hellenistic and Roman periods. Some had remains of the later Byzantine, Venetian and Turkish cultures.

Crete lies midway in the Mediterranean between the Peloponnese and the Aegean Sea to the north and the Libyan Sea and Africa to the south; it is the biggest of the arc of islands that stretches from the southern tip of the Peloponnese southwards and east to Asia Minor. It is a mass of limestone rocks, with much of the central core old hard limestone rocks with karst characteristics. The flanks are mostly younger, fossil-bearing sedimentary limestones of Miocene-Pliocene age. The topography is very rugged, ranging from spectacular eroded coastal cliffs up to the highest mountains. The island is about 150 miles long, ranging in width from about eight miles at its narrowest to 35 miles at its widest. It has an area of about 3,300 square miles, one third the size of Vermont.

Crete shares a Mediterranean Climate with the coastal fringe of the Mediterranean Basin and only four other locations on the earth: southern California (also in the northern hemisphere), part of Chile, southwest Australia, and Southwest Africa. All lie between 35 and 40 degrees latitude, and they show the same climatic characteristics: an essentially rainless, hot, dry summer, and a rainy and mild winter. The typical vegetation of such a climate is evergreen sclerophyll shrub — what we call chaparral in California — or macchia, garrigue, or phrygana in the Mediterranean Basin. Small, hard leaves and stiff and often thorny branches are adaptations to the hot, dry summer season.

In spite of its inhospitable terrain — very rocky, almost soilless — Crete boasts an interesting and diverse flora, from many early spring herbs — orchids, iris, anemones, cyclamens, crocuses, narcissi, tulips, arums, asphodels — to many species of later blooming borages and mints, to a variety of shrubby legumes, to a range of thistles and other spiny composites. There are important tree species, too, but because of millennia of deforestation stands of these are now limited to higher and more remote slopes: Aleppo pine, kerm



The author took this view of the tethered balloon rising about 200 feet above Xondros, Crete. On the skyline are Ellie Myers (sister of Sally Flaccus) and Doug Price.

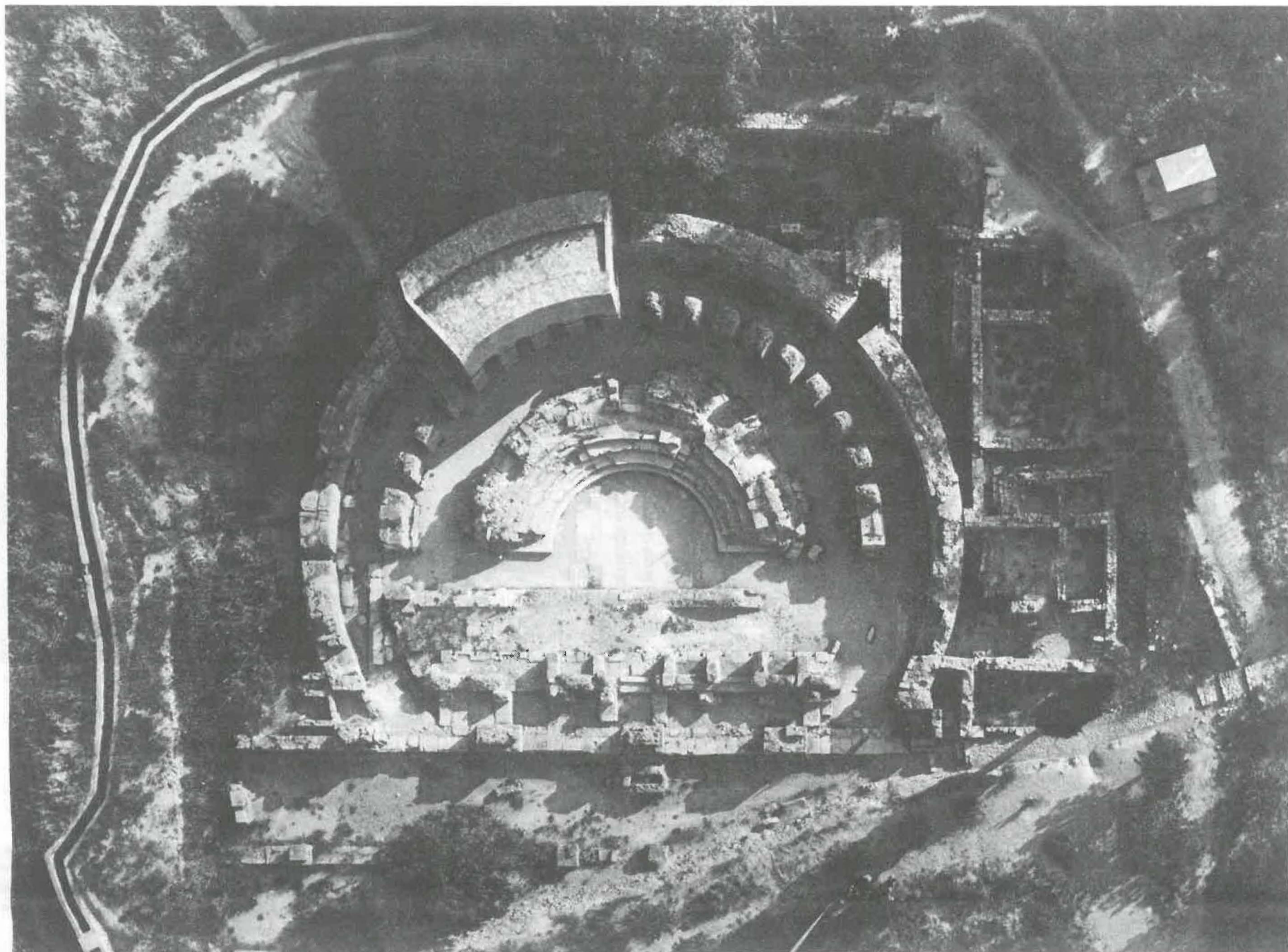


A Cretan endemic plant, the cyclamen (cyclamen cretica) in a photo by the author.

oak, funeral cypress, some junipers, some other oaks. But the most common tree, thanks to many thousands of years of cultivation, is the olive. Olive is absolutely ubiquitous in orchards up to an altitude of about 1,300 feet; there are orchards everywhere, from trees newly planted to gnarled and distinguished ancients perhaps approaching a thousand years in age. Also very widespread on terraces well up the rugged slopes are small vineyards; the grape, grown either for wine or for Sultana raisins, has maintained its honored status from prehistoric times.

Crete, like much of the rest of Greece, has a high rate of endemism. An endemic is a species found only in one area and nowhere else in the world. About 10 percent of the wild flora of Crete consists of endemic species. A great many of these are found at the highest altitudes and on the cliffs of spectacular gorges (for instance in west Crete, which we didn't get to). Even so, I was able to see and photograph quite a number of the endemics.

It has been estimated also that a third of the flora of Crete has been introduced by man. Certainly by Minoan times (about 4,000 years ago), and perhaps much earlier, Crete was an important trading center for most of the Mediterranean world. "New" peoples repeatedly came to the island to settle, no doubt bringing with them plants and seeds, both by design and accident, and no doubt



An aerial view taken from a camera attached to the balloon. Surrounded by an aqueduct at left, this shows the Roman "chamber theatre" site of Odeon at Gortyn, which has been cleanly excavated by archeologists to a depth of eight or ten feet. The modern structure at left houses the famous Law Code inscribed by the Dorian Cretans at Gortyn.



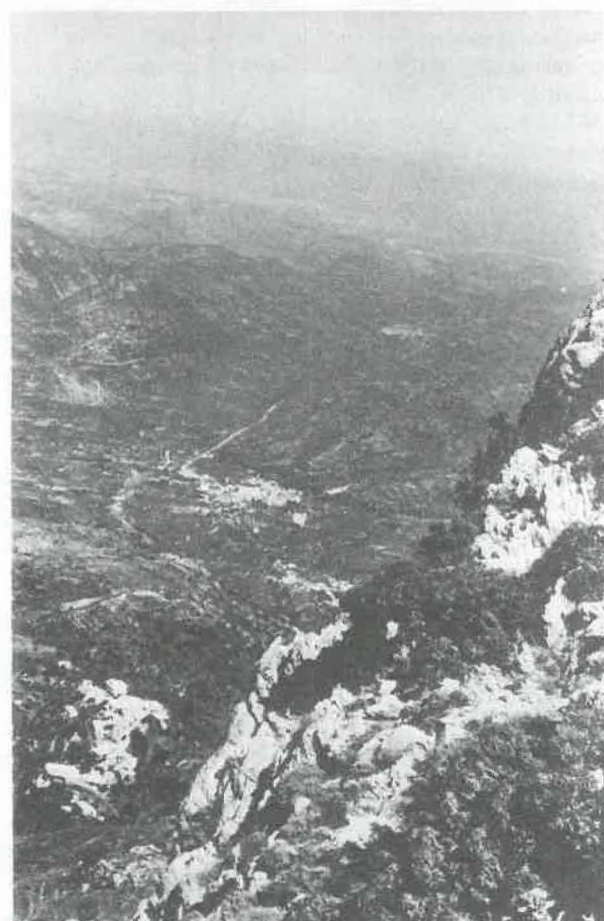
Cretan villagers turn out for a Sunday balloon flight at Eleutherna. The backpack arrangement at right shows how the balloon is tethered to a crew member on the ground. Cameras are fired by radio control.

many became naturalized.

Many questions arise as to the profound effects man has had on the biota here. Dwarf versions of deer, elephant and hippopotamus evolved on Crete, persisting into the Pleistocene (last period of glaciation); all became extinct. Was early man to blame? In the mountains there are still remnants of forests; pine and oak stands were almost surely more widespread before deforestation by man. Cypress and cedar, as well as pine and oak, were used in Minoan buildings, for the great fleets of ships, for charcoal production and smelting of ores

carried on in the ancient Mediterranean. And the role of perhaps 7,000 years of grazing by sheep and goats is no doubt considerable; such grazing has surely contributed to the shrubbiness and spininess of today's vegetation.

In mountain valleys and near snow-fed streams higher up are towns where cultivated trees such as the almond European walnut, carob, mulberries, cherries, apples and pears grow. It is on the narrow coastal plains and on the bigger Plain of Messara that the Cretans grow oranges, lemons and other fruits such as watermelons, apricots and even



A view from high up on Karfi ("the needle") looking toward the town of Ano Kera, with Mirabello Bay in the background.

bananas. Here also they grow potatoes and a full range of wonderful vegetables: onions, cucumbers, squash, beans, lettuce, tomatoes, etc. Many of these are grown now in plastic greenhouses, and they are irrigated. Wheat is planted in October and

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Brockway Volume II, continued

Remembering Burke and Hyman

Photographs by the author

By Thomas P. Brockway

When Kenneth Burke joined the Bennington faculty in 1943 he had no academic degree because late in his senior year he had left Columbia in alarm when Professor John Erskine asked him to be his graduate assistant the following year. As already reported, Burke concluded that the surest way to avoid the assembly line to a master's degree and a doctorate was to flee The Village without a B.A., and start his career as a writer. Years later he did not balk when Bennington made him an honorary doctor.

By the time he came to Bennington Burke had been a music critic on *The Dial* and *The Nation*, a lecturer at the New School for Social Research and the University of Chicago, had written six books and translated three including Thomas Mann's *Death in Venice*. He had no intention of interrupting his career as a writer and he limited his teaching at Bennington to every other week and every other year. This brilliant solution to a common dilemma may yet sweep the country.

Burke taught a single course, "Language as Symbolic Action," for advanced students. In it students became familiar with "the principles that underlie the theory and practice of literary criticism," and received training in dialectics and in the "techniques for the placing and characterizing of literary works."

What Burke was up to was not universally understood. In May, 1944, Glory Erdman, a freshman, wrote home that she had just attended Burke's lecture on "The Language of Unification" and said it was "another of those deep philosophical numbers. Pat (Beck) said she didn't understand a word of it and Connie Payson overheard Drucker and Mendershausen talking about it afterwards and they didn't either." Glory admitted that she didn't understand much, but then reported that he had discussed the "unity of the individual physically, psychologically, etc., and he wound up with unity in the world order... he spoke of practically everything — art, religion, peace, education, dialectic and bureaucracy. Whew! At

least I can say I attended a lecture by THE Kenneth Burke."

Eleanor Rockwell Edelstein '47 was tutored by Burke in her senior year and never "really understood what Burke wanted" as she wrote a thesis on Jonathan Swift. But otherwise, and in his course in literary criticism, "Burke opened up avenues of new ideas for me. Even today I read the newspaper, particularly editorials and syndicated columnists with his yardstick for rhetoric at my side. Burke was a detective and he taught us to look out for clues, find the smoking gun, establish motives, and ignore the false trail."

Flora Bond Hollinger '45 asserts that "the most important Bennington person for me then and still is Kenneth Burke. He prodded and argued and pushed and encouraged me to work the hardest I ever did. There was a while when he claimed to be fighting Peter Drucker for my soul, but I can't for the life of me imagine why. I think I happened along in the middle of a quarrel that was brewing between them, and I am delighted to have unwittingly afforded Kenneth the satisfaction of an ideological victory."

Burke was an eager backer of the College farm during World War II. He wrote recently of his "entrancement with the farm program," and still believes in "the primal identification of woman and the soil." With this thought he would take his class out to weed carrots or spinach. Though he said his students could exercise their minds and their fingers at the same time, the class would soon



Stanley Edgar Hyman and Kenneth Burke.

disperse for either lecture or discussion. Lucien Hanks recently recalled that some of his counselees confessed that they had not profited from Burke's remarks as they weeded, and it is likely that students who tried to keep their minds on Burke's message often mistook carrots and spinach for weeds. When at a faculty meeting Burke extolled the practice of weeding while discussing literature, Barbara Jones remarked wryly that gardening was a joy of middle-age and it was no wonder students didn't display much enthusiasm for it.

Burke also had a stake in music, and though he was a fair pianist he had no hesitation in composing music that he could not play. His magnum opus was a piano number called "The Siege of Stalingrad." It was played by Carlos Buhler at the Jones residence on VE Day. In recalling the event, Barbara Jones insists that the work was "as long and noisy as the real thing."

Burke had his fans and his critics among the faculty. Glory Erdman reported that at Burke's lecture Karl Knaths, who taught painting, sat in the front row and shook his head violently whenever Burke said anything about art.

John Forbes, who taught history, used to meet Burke at lunch in the Commons. He recalls him as "an old man, very agreeable but ... given to the regrettable practice of inventing new meanings for perfectly well-defined English words, which made for obscurity." The creative practice continued, and Burke sometimes invented words as well as meanings. Years later he added "dramatism" and "logology" to his stock of "overall terms."

Recently Lucien Hanks remarked that Burke's "unpretentious manner left the impression that he knew what he was talking about and gained the respect of this colleagues and students."

In his *Journal of Rehearsals* Wallace Fowlie admitted that students were sometimes puzzled by Burke's line of thought but "were bewitched by his ardor, his wit, his evangelical zeal. He came bringing good news of how to look at literature, of how to read a book ... Kenneth had a way of turning his students into co-workers for the discovery and the revealing of mysteries."

In *The Armed Vision*, published by Knopf in 1948, Stanley Edgar Hyman discussed twelve literary critics, ending with "Kenneth Burke and the Criticism of Symbolic Action." In that essay Hyman characterized Burke as critic on the basis of past writing and a promised trilogy of criticism. If his writing has "seemingly had a lack of focus ... it has had the compensatory virtue of endless fertility,



Hyman tending his bar

suggestiveness, and inexhaustible throwing off of sparks." At another place Hyman remarked that Burke had tossed off "in footnotes enough suggestions regarding things he has never had a chance to investigate to keep a flotilla of critics busy for a lifetime." While noting Burke's "anachronistic resistance to progress," Hyman wrote that Burke has "done everything in criticism's bag of tricks including several things he put there." Hyman considered Burke's literary criticism to be "almost unequaled for power, lucidity, depth and brilliance of perception ... literary criticism constituting a passionate avowal of the ultimate and transcendent importance of the creative act."

We give the last word to Burke's colleague, Catharine Osgood (Kit) Foster, who once referred to Burke as "a great teacher of us all."

Stanley Hyman joined the literature faculty in April, 1945, resigned after three terms, and returned for good in 1953. In 1940 he graduated from Syracuse where he and Shirley Jackson, his future wife, had acclaim as literati. He was briefly on the editorial staff of *The New Republic*, and almost immediately became a staff writer on *The New Yorker*, a position he held throughout his Bennington years. Needless to say that put him in a higher tax bracket than his colleagues and enabled him to decline teaching positions that paid more than Bennington. At Bennington his education began as he taught the basic course in literature with four colleagues. He also taught "Methods of Literary Criticism" and "Folk Literature and Folklore," the course that brought him his greatest local fame.

In his first year, one of his students sent her father a paper Hyman had commented on. Her father, a conscientious teacher, went over the paper with great care, wrote a lengthy critique and pointed out errors Stanley had overlooked. Hyman admitted that he might have done better "if she were my daughter and I didn't have 26 other daughters."

Hyman's course on European and American folk material gave music a break and attendance grew beyond its enrollment. Doris Corn Muscatine dropped in from time to time, "heard several lectures, very spirited, and lots of good jazz." Eleanor Mannucci credits Hyman with "stimulating classroom sessions" and an analytical approach. Later she attended a class of "a gifted Joyce critic at Harvard" whose lecture on *Portrait of the Artist* lacked critical analysis, and she felt that the contrast with Hyman was dramatic.

Eleanor Edelstein was in Hyman's course on literary criticism as he began teaching at Bennington. In her opinion he "he was a born teacher, making us want to work hard and showing his pleasure when we did. He also had a rare imagination and a rare wit. I am sure he was aware that Phyllis Bausher and I had invented an imaginary student named Trixie O'Donnell who turned in papers to his class... but he never let on and returned her papers to the mailbox we had taken for her with his comments."

Eleanor suspected that the only time Hyman regretted his "comic bent was when a gaggle of writers from *The New Yorker* came to Bennington for a panel discussion on humor." They arrived in an open car with a dog and were already feeling no pain. In the Commons theater they continued to drink, lay on the floor with the dog, "scratched the microphone or made vulgar noises through it. It was a dreadful fiasco and Stanley as moderator finally had to call a halt on it." Glory Erdman wrote her parents, "You can imagine what a disgrace that little evening was to Bennington College." Humor indeed.

Wallace Fowle once wrote that Hyman was "the most striking, the most learned, and the most wilfully enigmatic" of all the Bennington teachers he had known. "For ten years ... I watched him grow into an almost legendary figure, into one of his own mythic heroes, surrounded by mystery, revealing only what he wished to reveal, separating himself from the rest of us in order to maintain some private integrity."

Stanley and his wife Shirley Jackson contrived a

full and rich life in Bennington. They had both established themselves as writers while in college and neither ever stopped writing even as four children joined the family. What is astonishing is their productivity. Each week Stanley taught and counseled, mailed off his packet to *The New Yorker*, worked on his book column for the *New Leader*, and forged ahead with his next opus.

Stanley avoided household chores but he took pride in mastering a tiny hot-water heater and in informing me that his heater, unlike mine, never went out thanks to his skillful stoking and crafty draft maneuvers. On his way to becoming a real Vermonter Stanley discovered that one of the trees in his yard was a sugar maple and excitedly he circled it with spiles and in time boiled down enough sap to fill the house with steam and a pint jar with maple syrup.

From time to time Stanley journeyed to New York to have a few drinks with other *New Yorker* writers. One of them, Brendan Gill, recalled that whenever Hyman came to New York he carried a magic briefcase which weighed the same when he arrived and when he left, "though the contents would have changed utterly. He would leave Bennington with the briefcase full of whiskey and he would return to Bennington with the briefcase full of *New Yorker* stationery... Stanley loved to drink and he loved to write and I smile when I think of how that briefcase helped him make his avocation and his vocation one."

While Stanley was occupied in his various roles, Shirley was bearing and rearing two sons and two daughters, keeping house, getting meals, chauffeuring Stanley and writing. Among her books were two hilarious volumes about her children, *Life Among the Savages* and *Raising Demons*. Doris Muscatine recalls Shirley: "how marvelously well she wrote, and how her mind seemed so well put together in contrast to the rest of her."

In their household everything serious occurred before dinner because the Hymans kept their

evenings free for their friends who regularly dropped in for drinks, poker, bridge, chess, pingpong, TV, baseball, Indian wrestling, singing, conversation and argument. To save himself trips to the kitchen Stanley had installed a bar in the living room which Shirley kept supplied with ice. Most nights they were able to retire by 1 O'clock.

Hyman's *The Armed Vision* is evidence that he was capable of sustained work the morning after. His scholarly analysis of the writings of leading contemporary critics made it clear that he had carefully read not only the criticism but also works criticized. Phoebe Pettingell Hyman, Stanley's second wife and widow, has agreed with a critic that Hyman was not a speculative man, but thought that his strengths lay "in the excellence of his taste and judgment, and in his witty and incisive style."

Three of Hyman's Bennington colleagues are among the critics he dealt with. Burke, already mentioned, is given the full treatment in some fifty pages. Hyman credited William Troy with having achieved "a fully developed literary criticism working from the basis of myth and ritual," and noted that Troy "has made brilliant use of Marxian insights within a larger integration." Francis Fergusson he thought of as "the only important American critic centrally concerned with the drama." He consistently read drama "in terms of the ancient sacrificial pattern exemplified in Sophocles' *Oedipus the King* and he had attempted to read poets and novelists like Dante, James and Lawrence in the same fashion."

Stanley dedicated *The Armed Vision* to his wife, "A critic of critics of critics," and thanked her for doing "everything for me that one writer can conceivably do for another and whose patience and kindness in regard to it are worthy of a far better work." Shirley's patience and kindness were not always in evidence. Being a faculty wife was not her favorite role and she wrote about it in the *Alumnae*

Continued on Page 18



Jean Brockway and Shirley Jackson, c. 1958.



... and Burke his.

class notes

LOST ALUMNI

Bennington's Alumni Records Office has compiled a list of "lost" alumni. *Quadrille* will publish a few names with the hope of re-establishing contact. Persons who know a current address for any of the individuals listed may wish to notify either the "lost" alumnus/a or the Alumni Records Office at Bennington.

'36

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Hanover, New Hampshire 03755
603 643-2187

Gladys Ogden Dimock and her husband Marshall were to be honored on May 31 at a meeting of the Vermont chapter of the American Society for Public Administration for their contribution to the "Advancement of the Science, Processes and Art of Public Administration." The ceremony was to be in Montpelier, Vermont, at a meeting of the association, with the guest speaker Elmer B. Staats, comptroller general of the United States and chief of the United States General Accounting Office.

'42

Mrs. Susan Hedge Hossfeld
3 Pine Court
Kentfield, California 94904
415 453-8243

Charlotte Watson Cole sent news of her activity. She and John have enjoyed another park service winter at Organ Pipe Cactus National Memorial in Ajo, Arizona (they live in Green Valley). "This time as volunteers for the resource management division, which has rapidly expanded under a new, very energetic, Chief Specialist — (all kinds of research projects getting started on wildlife, water and air quality, international cooperation, plus the ever-present cactus problems.) Quite a change from our other seasons as regular campground and visitor aides, and even more interesting."

This past year they've welcomed two new grandsons (the first one is almost 16). "So our son and two daughters each have a boy to keep things humming... I've given up on any little girl to do smocked-dresses for!"

An extensive article in the May 3 issue of the Boston Globe pictured Joan Hinton and Erwin (Sid) Engst relaxing in their home on a commune outside Peking. Joan went to the Orient in 1948; Sid was

Obituary

Jane Burke Betts '45 died April 3 at Carle Foundation Hospital, Urbana, Illinois. She is survived by her husband Edward; two sons, Peter of Cambridge, Maine and John of New York City; and her daughter Wendy of Cambridge, Massachusetts. Her father and a brother also survive. Jane had earned a bachelor of fine arts degree in 1946 and a master of fine arts in 1950 from the University of Illinois; and she had also attended the Art Students League in New York. She had instructed in the art department at the University of Illinois from 1948 to 1950, and was a color expert with Norcross Greetings Cards in New York. Her works were exhibited in a variety of national and regional art exhibitions; as well as solo exhibitions and joint exhibitions with her husband. Many of them were reproduced as Christmas cards by the American Artists Group. She also executed several commissioned farm paintings.

Memorial contributions may be made to a charity of the donor's choice.

'Cally' Cochran honored by Population Reference Bureau

Caroline Sizer Cochran, '39 coordinator of the Urban Life Population Education Institute in Baltimore, Maryland, was given a special award from the Population Reference Bureau at its 54th anniversary annual awards dinner at the University Club in Washington, D.C., in October 20, 1983.

"Cally" has worked in the field of population education for more than 20 years, 18 of those in the Baltimore city public schools, according to a biography provided by the bureau. Early in her career she prepared a teaching manual titled *Resource Unit on Population Pressure*. It was not widely used because there was little knowledge of the subject matter. In 1970 she organized the Manresa Workshop, bringing together school teachers with first-hand

experience in population education, usually in courses they had designed. The Manresa conference provided the impetus for the establishment of a population education program at PRB. Cally proceeded to help organize a committee of Planned Parenthood and Baltimore city educators to design a workshop model for city teachers. She collaborated in the organization and the inception of workshops, a film and education for educators from 30 foreign countries as well as elsewhere in the United States.

With Cally's encouragement the Population Institute was formed in 1978. Six faculty members from different disciplines together with Cally and her longtime colleague, Lester C. McCrea, now offer periodic workshops on

population education. She has traveled and written extensively throughout the United States on population education and has obtained numerous grants. The *UNESCO Bulletin of the International Bureau of Education* calls the Baltimore Program "the most comprehensive and systematic population education project in any city school system in America."

Her special award states the PRB owes Cally Cochran a debt of gratitude because she guided the process which resulted in a new affirmation of PRB. She remains a member of the Advisory Committee. In her final report as chair of the Executive Committee of the Board, she said, "I believe passionately in the essential uniqueness and mission of PRB. I've relished every moment of my involvement with it." □

already at work near Mao Tse-tung's dusty Yen-an headquarters in northwest China when she showed up. They were married in the cave-pocked hills that sheltered Mao's Liberation Army and have lived in China ever since. "They raised three children in the People's Republic, have worked for decades as agriculture experts in China's countryside and have seen their English grow rusty with years of disuse," wrote Tom Ashbrook of the *Globe* staff. "Hinton's faded blue Mao cap seldom comes off her gray, short-cropped hair. Engst ... talks to his cows in Chinese. They have outlived Mao. Now it seems they have outlived

education, and nearly everybody got it."

Sid said, "I never planned to stay this long, but here we are ... happy with our work. We've got some fine new calves. Come and see us again sometime. We'll be here."

Mary Hammond Rodman sent a new address and added: "In July we moved to an apartment near the university where I am enrolled in the fine arts department, painting and drawing. Have been active in United Nations Association and helped form Milwaukee Friends of UNICEF to benefit from the donated sale

been an author, a lecturer, a vanguard in establishing psychiatric nursing practice, and a promoter of nursing research. She is the only nurse to have served as both executive director (1969-1970) and president (1970-1972) of ANA.

The award announcement reads: "Dr. Peplau innovated direct, one-to-one nurse-patient relationship studies while an instructor and director of the advanced program in psychiatric nursing and instructor in nursing education at Teachers College, Columbia University, from 1948 to 1953. She encouraged student nurses to individually monitor and study nurse interactions with patients at a time when nurses were discouraged from talking with patients. The method led to major changes in undergraduate and graduate curricula.

She is the author of *Interpersonal Relations in Nursing*, and of numerous articles and pamphlets; participated in the production of ANA's position paper on nursing education and of its first statement on psychiatric and mental health. She was a member of the Task Force of Specialization. The task force prepared a statement for the Congress of Nursing Practice that was published in 1980 as *Nursing: A Social Policy Statement*. It was endorsed by the ANA Board of Directors. The congress expressed its particular appreciation of contributions she made to the task force. For ANA she has served as chairperson of the division on Psychiatric and Mental Health Nursing Practice, as consultant to the advisory council of the National Institute of Mental Health, and was admitted to the American Academy of Nursing in 1974. Among the national and international groups she has served are the World Health Organization's expert advisory panel on nursing, the National Institute of Mental Health, and the International Council of Nurses.

'44

Mrs. Adelaide Rubin Perloff
972 Frazier Road
Rydal, Pennsylvania 19046
215 887-7199

Bessie Hevenor (Acker) does commissioned portraits in pastel; and one of a young girl, titled *Amy Joslin*, was recently reproduced in the Keene, New Hampshire, Sentinel. Bessie studied privately for ten years with Ethel Paxson; as well as with Paul Feeley, and Austin Purves (both ex-faculty, Art Division); and Robert Brackman, William McNulty and George Bridgman at the Art Student's League. She is a full member of the Pastel Society of America, and has received the People's Choice Award at Sharon Arts Center's 1982 and 1983 juried exhibitions; the National Arts Club award for exceptional merit at the Pastel Society's 1983 juried exhibition; and was accepted for the Allied Artists of America's 75th annual juried exhibition.

Gathering news about alumni

News for Quadrille and updating of alumni records comes either from the source directly or else is compiled at the College from a national clipping service which picks up any printed reference to Bennington College.

The clippings are a marvelous public relations boost for Bennington, and alumni who know how the system works can help the College by mentioning Bennington in some way when they are interviewed by the print media. If the article mentions Bennington it is likely to be picked up by the service; if it doesn't, there is no way it can be clipped.

It has been Quadrille's contention that using clippings in addition to information supplied by the sources themselves resulted in a lively, substantive and more consistent level of reportage. Quadrille is open to suggestion and criticism.

the revolution they came for as well.

Hinton told the reporter, "People are saying now that nothing happened in all those 30 years after liberation, that it was all a dead loss. But they are forgetting. It just isn't so... There was a lot achieved in that time." The two started their association with China a long way from the agriculture research station north of Peking where they now spend their days designing dairy farming equipment for China's Institute of Agricultural Machinery."

Joan studied nuclear physics under Enrico Fermi at the University of Chicago during World War II, and was tapped to help develop the atomic bomb at Los Alamos, New Mexico, under J. Robert Oppenheimer. She was among those scientists who believed that once developed and demonstrated, the bomb did not actually have to be dropped on Japan to force an end to the war. Late in 1948 she slipped out of nationalist-held Peking and west to Yen-an, and within weeks she was marching back into Peking with the advancing Communist Army.

The two have spent nearly 30 years working with livestock and farm mechanization since then, first in inner Mongolia then in Xian and finally on the outskirts of Peking. In 1966, just as the Cultural Revolution began, they left the countryside to spend six years editing English language magazines and films released by the Chinese government for distribution abroad. They are proud that they were part of the years that saw China's grain production double and its citizens become "reasonably well-fed, housed and clothed. We had health care that got down to the peasants and that the peasants could afford. We had

of my collection of children's paintings from Haiti. Vietnamese refugees sponsorship [is] one of the activities of our Bahai community's projects, which my husband and I have worked on; deeply rewarding. Tom retires April 1. We plan to move to mountain area of Arizona for a year or so beginning in September, going to northern Michigan in the summer...

"We suffered a tragic loss in May, 1983. Our beloved granddaughter, Tracy Breceda, age 17, was killed in a car accident in Austin, Texas. Her 'paternal' grandmother is also a Bennington alumni, Nora Perkins Breceda '41."

Mary and Tom live in Shorewood, Wisconsin (until September).

Lost alumni: Mrs. William N. Chambers (Susan Bottomley), Mrs. Sarah C. Hannah (Sarah Choate), Mrs. John Debesche (Lucille Farnsworth), Mrs. Richard Day (Mary Hewitt).

'43

Mrs. Ruth Green
37 West 12th Street
New York, New York 10011
212 929-8597

Hildegard E. Peplau is one of two distinguished nurses who will receive the honorary recognition award to be presented during the 54th convention of the American Nurses' Association June 22-28 in New Orleans at the opening night ceremony in the Rivergate Convention Center. She is an internationally recognized pioneer in the development of theoretical and practical psychiatric and mental-health nursing. During a half-century of service she has

Outdoor sculpture by Doria Higgins and fourteen other Ithaca, New York, artists were exhibited May 12, 13, 19, 20 in that city. In "A Note on the Exhibition" Doria wrote:

"Looking back now it seems that, given the current high level of creative activity in sculpture in this small upstate New York town an exhibition of outdoor sculpture by Ithaca artists was inevitable. The way in which the many factors involved progressively came together until the exhibition was a reality reinforced this sense of inevitability.

"Different sculptures placed together in a certain area can coalesce to become a new unity, a new sculpture. In this show I think it is possible to view the beauty and uniqueness of each piece of sculpture as increasing the beauty and uniqueness of the other sculptures, to see difference as enrichment, to let the understanding of one work open the door to another that might otherwise have remained closed; to see the parts, whole in themselves, as another whole. Tom Leavitt (director, Herbert F. Johnson Museum of Art) has noted in his introduction the spirit of generosity involved in the artists' coming together to make this exhibition. I think that spirit has indeed cast its light on 'Outdoor Sculpture 1984 Fifteen Ithaca Artists.'"

Lost alumni: Mrs. William H. Kershaw (Josephine Alter), Mrs. Louis P. Dautremont (Nancy Bickelhaupt), Margaret Cuddy, Ann Donaldson.

'45

Ms. Edith Dinlocker Kuhn
2315 Walton Road
Bethayres, Pennsylvania 19006
215 947-1229

Edith Dinlocker Kuhn is working nine-to-five, five days a week as a tennis coordinator at a very prestigious country club. Imagine! Hard work but I love it. However it doesn't give me much time 'to play' — tennis or otherwise." Edie lives in Bethayres, Pennsylvania, and she sent *Quadrille* a newspaper clipping about Ella Russell Torrey '47, Girl Scouts and etiquette.

Doe Lang (Dorothy Caplow) was one of 100 Women of Achievement included in the exhibit of Bachrach portraits at Trump Tower which was mounted during January. Her book, *The Secret of Charisma*, has been translated into Japanese (*Transforming Weakness into Strength*) and will be published this spring. She conducted intensive workshops, "Success Through Confidence," during a weekend in January and a weekend in February, and in March there was a workshop in body language. "For more information contact Charismedia, 610 West End Avenue, New York, New York 10024, (212) 362-6808. Ask for free list of cassette tapes available."

A brief note from Doe this month said, "I've been accepted in the Union University Ph.D. program; so it was not for aught!"

Aurelia McIntyre Klayf graduated from the Art Academy of Cincinnati on May 20, 1984. The ceremony was held at the Cincinnati Art Museum and awards and diplomas were given by the president and trustees of the Cincinnati Museum Association.

Lost alumni: Mrs. William S. Morris (Jeanne Adler), Mrs. George R. Bond (Patricia Anderson), Helen-Brauns Stanton, Mrs. William M. Linton (Barbara Deming).

'47

Mrs. Ella King Russell Torrey
134 West Highland Avenue
Philadelphia, Pennsylvania 19118
215 248-2590 (hm)
215 823-7262 (wk)

Roslyn Long Udow has been appointed to the Nassau Community College Board of Trustees. The nine-year appointment was made by New York Governor Cuomo. Roslyn is the New York regional director of People For the American Way, a non-profit, non-partisan educational organization committed to preserving the right of all Americans to think, speak and worship freely." She has held the post since 1981.

Other civic responsibilities include former president of the Great Neck Board of Education, director of government policy affairs for Planned Parenthood of New York City, executive director of the New York State Coalition for Family planning, the State Committee for Legal Abortion, chair of the Great Neck Village Planning Board and secretary of the Great Neck Regional Planning Board. She is a founding member of the Great Neck League of Women Voters and voter service chair, and editor of the league's first Nassau County Voters' Guide. She has received the Margaret Sanger Award for distinguished service, given by Family Planning Advocates of New York State, and the Eleanor Roosevelt Award of the North Shore division of the American Jewish Congress.

In her capacity as executive director of the Philadelphia Council for International Visitors, Ella Russell Torrey was called upon to tutor a group of eight Girl Scouts in luncheon receiving-line etiquette in preparation for lunch with President and Nancy Reagan at the White House. She instructed, course by course, during an invitational luncheon at the Franklin Plaza Hotel and which the girls, who ranged in age from 12 to 17, accepted. Every conceivable situation was explored — the breaking of a roll, talking without food in the mouth, talking with the people on either side, spooning soup away from you, cutting broiled chicken, greeting the President. Guests at the luncheon were to include 25 Girl Scouts from throughout the United States, members of the President's cabinet, and 50 "famous formers" — former Girl Scouts — among them Jeane J. Kirkpatrick, U.S. ambassador to the United Nations, and Sally Ride, the astronaut. Ella's instruction even covered use of the finger bowl after the main course.

Lost alumni: Mrs. Horace D. Nalle (Ethel Benson), Mrs. Ann B. Schubert (Ann Brown), Mrs. James V. Chabot (Patricia Curtis), Mrs. Paul Streeten (Andrea Higgins).

'48

Mrs. Grace Russell Wheeler
3824 Darby Road
Bryn Mawr, Pennsylvania 19010
215 525-4179

Sonya Gutman Rudikoff sent a list of recent publications: *American Scholar*, summer, 1983; *New Criterion*, January, 1984; *American Scholar*, spring, 1984 — articles on Kate Greenaway, E.M. Forster, and the Pearsall Smith family.

Lost alumni: Mrs. Michael M. Schneider (Marilyn Carlson), Mrs. Ugo A. Bottini (Isabella Caruso), Ruth Deoliveira, Mrs. Edwin R. Vandeusen (Natalia Doolittle).



A Pup Grows Up

SALLY FOSTER

Photographs by
the author

DODD, MEAD
& COMPANY

Author's first

This is the bookmark from the first book for children written by Sally Foster '69, who notes that Bennington is mentioned on the jacket. The publisher describes it this way: "Meet fifteen different breeds of dogs... See them first as pups and then in action as adults, doing the jobs that they were bred to do. Stunning photographs by the author capture the spirit of each breed..." Sally is a free-lance photographer and writer and lives in Baltimore.

'51

Mrs. Sylvia Canova Lukens
323 North Pitt Street
Carriage Square South
Alexandria, Virginia 22314
703 836-8561

Nancy R. Smith has a new job as head of the department of art education at the University of Oregon in Eugene. "It is a big change. I miss my friends a great deal but am enjoying my colleagues very much." Her new book for teachers and parents, *Experience and Art: Teaching Children to Paint*, was published recently by Teachers College Press, from whom it may be ordered at P.O. Box 1540, Hagerstown, Maryland 21740. "I would love to hear from Bennington folk in this area."

Lost alumni: Mrs. Gayle Bowman Gevas (Gayle Bowman), Mrs. Bruce Llewellyn (Jacqueline Brown), Mrs. Howard Brake, Jr. (Anne Chisholm), Priscilla Dolloff.

'52

Mrs. Nanette Offray Rich
90 Olmstead Hill Road
Wilton, Connecticut 06897
203 762-7313

Charles Czarney's *Concerto Grosso* was introduced at the performing arts center in Milwaukee by the Milwaukee Ballet.

The work was commissioned by the Netherlands Dance Theater in 1970, which danced it on a world tour during the '70s. "Perhaps the source movement — sports — has something to do with its popularity," wrote Tom Strini of the Milwaukee Journal. "Inspired by a Japanese film of the 1968 Olympics, [he] drew on athletic warm-ups, boxing, karate, tight-rope walking and soccer for his movement ideas." Czarny told Strini he has great love and admiration for sports. "Sports people have to be just as disciplined as dancers. And I've always collected sports pictures as ideas for movement." He watches football and other sports, particularly to study the "pure movement" when he is in the United States. In Europe he watches rugby: "Rugby is my favorite ... rugby never stops — it just goes and goes, with practically no breaks. The only thing about rugby is, I just can't stand to see my favorite team lose."

Lost alumni: Mrs. Daniel Lynch (Sara Chancellor), Mrs. William H. Bryant (Nancy Chew), Mrs. Victor Hakim (Suzanne Coblentz), Mrs. Joyce E. Phillips (Joyce Edberg).

'55

Helen Burgin Buttrick
90 Elm Street
Canton, Massachusetts 02102
617 828-2812

Alan Arkin will be seen this season, teamed with Peter Falk, in *Big Trouble* and *The Return of Captain Invincible*, an Australian comedy about a retired superhero who, after a 30-year alcoholic bender, is summoned by the president to fight the forces of evil. His first theater break was the play *Enter Laughing*, and his film debut was in *The Russians Are Coming, The Russians Are Coming*. Other notable films include *The Heart is a Lonely Hunter*, *Catch 22*, *The Seven Percent Solution* and *The In-Laws*. Alan is married to writer Barbara Dana and they have three sons.

Bud (Vernon) Hayes is a registered representative of the National Association of Securities Dealers and has recently joined the firm of Chesley and Dunn as an account executive. The investment banking firm is a member of the Midwest stock exchange. The announcement reports that the firm "specializes in the unique and sometimes spectacular opportunities offered by low-priced speculations. We do not, however, limit ourselves to the speculative market. Mr. Hayes can assist you with more conservative investments ... will guide you toward the achievement of your financial goals, and will help you to maintain the discipline that is so vital to your success. You may set an appointment to discuss investment strategies, without obligation, by calling Mr. Hayes at (808) 523-0933. Chesley & Dunn, Inc., 841 Bishop Street, Suite 1925, Honolulu, Hawaii 96813.

Lost alumni: Mrs. Elizabeth Williamson (Elizabeth Bergh), Mrs. Stanley Vanderbeek (Johanna Bourne), Mrs. C. Montgomery (Marleen Forsberg), Mrs. Fern Lenter (Fern Galane).

'58

Mrs. Jane Berry Vosburgh
5805 Torreon Drive NE
Albuquerque, New Mexico 87109
505 822-8445

Frieda Rowell Carnell is director of placement at Albany Business College, "a position I assumed when I completed my M.S. in counseling, psychology and student development in August, 1981, at State University of New York at Albany. Prior to that I had served as admissions representative for two years. "Church activities continue an

important part of my life. Will conclude my term as president of the Episcopal Church Women of the diocese of Albany in September after serving 21 years on the diocesan coordinating committee. Have one year to go as president of the Episcopal Church Women of Province II, in which capacity I also serve on the executive committee of the Provincial Synod as well as being an elected deputy to the Synod from the Diocese. Have just served as hospitality chairman for the consecration of our newly elected Bishop Coadjutor and have recently been appointed as diocesan network representative for the Presiding Bishop's Fund for World Relief. I'm also junior warden at my parish in Albany.

"About seven years ago we restored a brownstone that was built by my husband's great grandfather in 1884 and have made our home in the city since then. It is a gracious home that provides space for weekend gatherings of groups like the regional meeting of the Association for Creative Change and the board of governors of the Finger Lakes Conference, bringing together people from all over New York and New Jersey and a few from beyond. It also is a setting often used for a variety of benefit parties — from Dartmouth alumni to Historic Albany Foundation to Cultural Vistas for Youth, and housing for actors in the Capital District Repertory Theater.

"Meanwhile my four children are all adults: my son still a college student studying to be a chef. My daughters are all on their own — the youngest the mother of my 2 grandsons ages 6 months and 3 years. My husband became president of Albany Business College in 1972 upon his father's retirement. The school has been a family-owned and operated business for 100 years. Pren is the fourth generation of the family to serve as president.

"Have occasionally driven through the Bennington campus when going through town, but haven't been back for any activities."

Lilias Moon Folan has been pushing a new pilot for another yoga TV show this winter, called "Health Sense." She has also prepared a new record of stretches and relaxation exercises, aimed at people who have trouble sleeping. An article in the Houston Chronicle states unequivocally that "At 47, she is still beautiful in a natural and fresh way. She still is as limber as a rubber pencil." Most exercises, she said, "leave out psychological aspects. But yoga involves your body, your mind, your spirit. For me, yoga became my glasses." Her two books, *Lilias, Yoga and You* and *Lilias, Yoga and Your Life*, are still in demand. She says yoga may not be the most trendy exercise in the 80s, but it's not about to fade from view. "We are all in different phases of our lives. Family life, business problems, school responsibilities, everyday living, take our energies. Many long for the simple gift of a restful night's sleep ... others yearn to fit into the size dress or suit that has been hanging unused ... to go into the evening hours full of energy or to waken with optimism would be a gift ... to approach their 60s with confidence, vigor and balance ... Try yoga for 30 minutes every day." Lilias and her family live in Cincinnati.

Christine Loizeaux is teaching at Grand Valley State College as associate professor of dance. She lives in Allendale, Michigan.

Anne Fulton Magai: "Five Bennington students did their NRT at the Cleveland Playhouse, where they were in the cast of the *Three Musketeers*. Three of them camped out here their first three days in town while they searched for a place to live. I had some trepidation about this; but they turned out to be wonderful ... to



An occasion in Cleveland

Bennington alumni and NRT students held this social occasion in Cleveland during January, and the photo was provided by Anne Fulton Magai '58, shown wearing the Bennington T-shirt. The occasion was to meet three current students, Doug Gerlach (seated, right), and Abrin Misban and Steve Nunns (both standing, left), who worked at the Cleveland Playhouse. Hostess was Connie Mather Price '40 (standing, center), who majored in drama at Bennington. Also attending were Michelle Murrain '81 (seated, left) and Marjorie Handwerk Duncan '43 (next to Murrain), another drama major, and Gail Gardner Newman '51 (standing, right, with husband Artbur). With Mrs. Magai is her son John, who will attend Bennington in the fall.

the extent that friends of my son who met them last weekend are ready to transfer to Bennington! We're having a gathering for the admissions office next week, and later this month an alumnae party with the NRT kids.

"I spent three weeks studying at Teachers College, Columbia, last July ... a nice evening with Kay Crawford Murray '56 and spouse, who live just off campus. I've seen her quite recently over the years because her mother lives here. "I see Linda Schandler '55, also from Cleveland originally, and correspond with Franny Galbraith Corliss '54, who now lives in Houston. Arlene Ludlam McNeilly '57 teaches science at Mt. Anthony Junior High in Bennington, and I've seen her a few times. My most regular class contact is with the Van Der Lindes [Roz '58], who run a piano camp which I have attended, my daughter has attended twice, and our teaching philosophies are similar, so we have a lot in common ... We now have a summer place in Chautauqua. We rent it during the season, and until we finish college!

"I'm planning to spend a couple of weeks in Grand Junction, Colorado, this summer, visiting my sister."

Margaret Beckwith Parsons sent a bit of verse and said she had the trip of a lifetime last spring — to California to see her five-year-old grandson. "David, my son, lives on an estate below San Francisco. Have a lovely spring. I can't wait to get in the garden." Bunny lives in Litchfield, Connecticut.

'59

Mrs. Jane Vanderploeg Deckoff
1060 Park Avenue
New York, New York 10028
212 534-6191

Carole Lewis Bovoso hopes to make a film of the life of her great-grandmother, Francis Anne Rollin (1847-1901), and seeks both historical information and financial help. The film is based on her ancestor's 1868 diary, the earliest diary of an Afro-American woman, which reveals a passionate story of a young writer at the center of antebellum political and cultural life, both in literary Boston and

in the revolutionary atmosphere of South Carolina during Reconstruction.

The diary also inspired Carole to work on a screenplay, titled *A Diary of Reconstruction*, and a film for public television. She has been awarded a grant of \$25,000 by the South Carolina Committee for the Humanities to complete research, develop the play, and package the project (find a director, actors, prepare a production budget, etc.).

Carole says her mother gave her the diary of "Frank" in 1973, and she wrote articles about it for *MS. magazine* and the *Village Voice* "My aim is to make a dramatic film while retaining historical fact and detail. I am seeking primary source material of the period, including photographs that may exist of black families of the 1860s and 70s in Boston and South Carolina."

She may be reached at *A Diary of Reconstruction*, 89 Chambers Street, phone is 212 732-0475

Quadrille was permitted to share a letter to Lucien Hanks from Barrie Cassileth, living in Wynnewood, Pennsylvania, who with her husband Peter had just read Hanks' review in *The Sciences*. They have two daughters at the University of Pennsylvania, and two sons, one of whom at 13 is still at home.

Peter is a professor of medicine at U of P, specializing in adult acute leukemia; Barrie is associate professor of medical sociology in medicine, also at U of P. She also runs the psychosocial programs unit at the U of P Cancer Center.

Barrie tells of her continuing interest in archeology and anthropology: "My clearest and fondest memories of Bennington," she wrote Hanks, "are your classes and field expeditions looking for arrowheads." She said her daughters have read notes from her classes with Hanks and her older daughter was intrigued enough to take courses at Penn.

Ellen Lapidus wrote that she was home for the winter with her entire family and during that time became a member of the New York Artists Equity Association. "My daughter Raquel was married in Brooklyn on March 21. The reception

was held a week later in my parents' home.

Now, again, in Israel I am enjoying a glorious summer. My daughter Celia will be graduated from Brooklyn College in June and is planning to immigrate to Israel in the fall. My daughter Allison is in second grade religious school. Daniel Doos, my son-in-law, is studying film at Brooklyn College on a scholarship from his native Luxembourg. My parents are well and still enjoy receiving news from Bennington College."

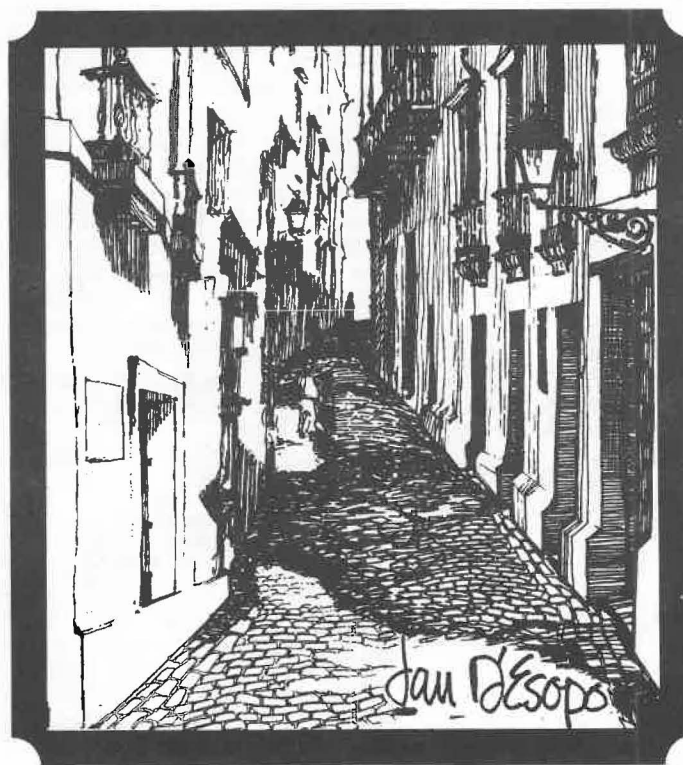
Lost alumni: Mrs. J.W. McCloskey (Jacqueline Delles), Mrs. Desmond K. Horton (Mary Earhart), Mrs. L.T. Rand (Dorothy Edwards), Mrs. Blaine W. Parker (Nancy Graves).

'60

Mrs. Virginia Weed Smith
Golf Course Road
Washington, Connecticut 06793
203 868-2502

Tita (Martha) Terrell McCall is the new manager of the Menlo Park, California, office of Coldwell Banker Residential Real Estate. She is also an accomplished musician who has played the cello with leading symphony orchestras. According to the Palo Alto, California, *Peninsula Times Tribune*, she finds the professions quite compatible. She and Marsh, a professor at Stanford University, had three children and were in debt when they arrived there eight years ago. "I knew getting a musician's job meant going into the city ... with three little kids at home I could not do that. I had taken some real estate courses in Berkeley and passed the test, and I liked it."

She became a member of the Manzanita Quartet, a group that has received numerous favorable reviews. Her partners have equally interesting backgrounds — the violist recently retired from the Santa Clara County Superior Court bench, the violinist is a Palo Alto psychiatrist, the pianist is a professor of religious studies at Stanford University and author of a book on the history of the piano. Tita told Myron Myers, a staff member of the newspaper, that Coldwell Banker is one of the few



Las calles de Puerto Rico

A collection of the art of Jan D'Esopo '56, who lives in San Juan, Puerto Rico, and who is preparing for a solo show at the Bronx Museum of the Arts in January, 1985. Jan wrote to fill an information gap of several years, and to recall her high opinion of Bennington's Non-Resident Term program. She describes her work as follows: "My compositions, which at times have an abstract quality, bring together the challenge of absolute realism to form meticulous texture. By juxtapositioning sharp and muted focus, an abstract play on the eye is created. My challenge as an artist lies in applying these artistic concepts to encompass the familiar form and shapes which generate that particular feeling of Puerto Rico."

companies with non-competing management. "Managers don't compete with sales people. That's one of the main reasons I came with this company. Having the support of a manager who does not list and sell or take referrals meant a lot to me... I enjoy real estate ... Because I live on the Stanford campus, it is fun to have something off-campus to do that enables me to know so many people in the community. I've made lots of friends..."

The McCalls have three children: Marsh at Stanford, Thomas at Gunn High School and Ross at Wilbur Junior High School.

Phyllis Baron Plattner, "whose work has transformed a gallery at the St. Louis Art Museum into a place resembling a tropical jungle, has not always had the blessing and acceptance of her peers," wrote Robert W. Duffy, arts editor for the St. Louis Post-Dispatch on April 11. Her work formed the 23rd Currents Show at the museum; such exhibitions

were begun in 1978 as a way of presenting new trends in contemporary art to the public, and of bringing the work of St. Louis artists to the attention of the museum-going public. Eight of her pictures were included in this show.

Early on, even at Bennington, the way she wanted to paint was considered, if not reactionary, at least strange in those days. Her style is representational — in the late 1950s the prevailing artistic philosophy was abstract. At the Claremont, California, College's graduate school, there was a more comfortable artistic environment for her. Figurative painting was not regarded with the kind of hostility she had encountered elsewhere. Richard Diebenkorn, a leading practitioner of the style, was a tremendous influence on her work at the time.

Since about 1969 she has based her work directly on things she observes, beginning with objects near to hand — cups, water glasses and so on; but not necessarily domestic subject matter. Gradually, her paintings have become

bigger and more complex. She works in oil and in watercolor. The pictures at the museum were mammoth watercolors produced in 1983, some of them mounted in curved frames, having the effect of drawing the viewer into them. She believes that as her pictures grew larger they took on an environmental quality. To accentuate that quality, she first tried mounting the pictures on a flat, hinged screen then decided to "take it one step further. To make it more enveloping, we used the curved frame."

Scenes such as these became familiar in the early 1970s when she and her anthropologist husband, Stuart, began making trips to the highland areas of Mexico and Guatemala. They moved to St. Louis in 1971, where Stuart had taken a teaching position with the University of Missouri, and that same year began making annual trips to Mexico and Guatemala.

Marian Zazeela continues to show her concert series, "Light for Raga Cycle," in the Brooklyn area. The four light

environments include Light for Morning Ragas, Light for Afternoon Ragas, Light for Sunset Ragas and Light for Night Ragas. The most recent showings were May 1 through June 23.

'62

Mrs. Barbara Marcus Sprafkin
941 Comstock Avenue
Syracuse, New York 13210
315 422-7753

Timmy (Thelma) Bullock, former associate director of admissions and financial aid at Bennington College, has been appointed assistant director of financial aid, with primary responsibility for the Language Schools' financial aid programs, at Middlebury College.

Patricia Johanson, nationally prominent landscape designer, was in the San Francisco Bay area in mid-March for the opening of an exhibition of her designs and drawings at the Philippe Bonnafont Gallery. Eighteen alumni joined a crowd

of spectators, including several of San Francisco's most notable artists, at the reception, and later, at a small no-host Bennington dinner alumni had an opportunity to talk with Pat and get an update on the College. Her visit to the area included discussions with both private organizations and public officials on future projects in which she may be involved. The San Francisco Bay Area will be graced, as is Dallas, New York City and other parts of the country, by her work."

Alumni Sue Heller Harris '41 (sculptress), Carol Rowan '77 and Joan Emerson '72 were among those involved in this occasion.

Harriet Joseph Ottenheimer, her husband Martin, and their family have lived in Manhattan, Kansas, for 14 years. Harriet has a Ph.D. in anthropology and she teaches at the University of Kansas.

Lost alumni: Mrs. Janice B. Cooper (Janice Bell), Patricia Malkin, Josephine Marston, Mrs. Michael S. Falk, Gay Newell.

'63

Mrs. Jeane Pavelle Garment
Nine Murchison Place
White Plains, New York 10605
914 428-4393

Lost alumni: Mrs. Janet C. Blue (Janet Craver), Jana Dreiman Goodman (Jana Gail Dreiman), Mrs. Barbara Ewald (Barbara Dula), Mrs. Lewis C. Austin (Susan Fogg).

'64

Mrs. Barbara Alrich Wichura
5450 East View Park
Chicago, Illinois 60615
312 684-2941

Cora Cohen's painting style was the subject of an essay by William Zimmer in *Arts* magazine, March, 1984. "*Sacagawea* and *Moluch* are titles of new paintings by Cora Cohen. They are ringingly apt. Both paintings go steadily through uncharted territory ... are terrible in an awesome sense ... deal with the dark side of things... One might have thought nothing more could have come out of all-over painting, that the attitude about surface being everything brought to

prominence by painters such as Jules Olitski and Milton Resnick had been played out" All her recent paintings are essentially a rich brown, "with colors that comprise the brown sometimes showing through ... in the way that Rembrandts are brown... The image is the subject, the painting's content... De Kooning opined that content is 'a very tiny thing.' But it works as a drawing card. It rivets the viewer to the surface with its accomplished brushwork; yet there is still mystery and elusiveness along with definition... Traditionally, when a painter finishes a canvas, he or she signs it. Cohen's sign forms a more resonant ... function, that of tying up the painting ... often like a small bow. From painting to painting we begin to anticipate it. It has become a signature that can go directly in the middle."

'65

Jill Underwood Bertrand
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Weston, Massachusetts 02193
617 647-5288

Susan Crile exhibited new canvases in a two-woman show at the Ivory/Kimpton Gallery in San Francisco, April 26 through June 2. Her oils on canvas deal with geometric divisions on space, and what occurs at the juncture points of overlapping hard-edge shapes. The recent canvases have developed these concerns to a greater degree and the most recent canvases have a heightened sense of three-dimensionality and atmosphere. "While the oil paint was applied densely and smoothly on earlier canvases, [she] now scrubs on thin dry areas of color allowing the ground to be seen through the surface image. This technique not only creates a more interesting tactility, it also allows a sense of light to come through."

Susan's recent gallery showings were at Nina Freudenheim Gallery in Buffalo, Janie C. Lee Gallery in Houston, Van Straaten Gallery in Chicago and the Lincoln Center Gallery in New York.

The social page of the May 19 New York Times carried an announcement of the marriage the previous day of Susan Crile and former Bennington President Joseph S. Murphy, performed in Murphy's Manhattan residence by Carl McCall, the

New York State Commissioner of Human Rights, who is a United Church of Christ minister.

Alice Ruby Travis is chair of the Democratic Task Force of the National Women's Political Caucus. "Women have the power to elect the next president and vice president of the United States," she told Will Thorne, staff writer for the Torrance, California, Breeze. She wants to see a woman nominated at the Democratic National Convention in July in San Francisco. Two separate surveys in October demonstrate what she calls "strong public support" for a woman vice presidential nominee. She referred to the Gallup Poll result that women, by a ration of 2 to 1, are more likely to vote for a Democratic ticket with a woman on it; and the Harris Survey showed 66 percent of all voters are for a woman nominee, compared to 24 percent against. So far all she has been able to extract from any of the candidates is a promise to "consider" such a move—but it's still a long way to San Francisco.

She was born while her father was doing World War II service at Fort Benning, Georgia, grew up in New Jersey, and was raised in a home which brought the youngsters into the most serious conversations. "Dinner was never boring at our house. We would fight over who was greater, Gandhi or Churchill... It was a matter of social consciousness ... somehow or other ... a part of our way of life should be caring. I believed it then, and I still do, some way or another, or I wouldn't keep banging my head against a wall... My first experience in politics was when I was about 13 and Adlai Stevenson held a campaign rally in Westchester. [My stepmother] had us all out there with leaflets."

Alice married Larry Travis one week after she graduated from Bennington. "Two weeks later I was in Asia." Larry was working then for the TV news team of Cher Huntley and David Brinkley, sending film back nightly to U.S. audiences. A year later she had her first child, David in the United States; she finished graduate school and became involved in the civil rights movement. She started teaching at the Foundation for the Junior Blind, in Los Angeles, tutoring for Head Start programs, and gave birth to her second child, Abigail. In 1972 she began to get seriously into

Democratic politics. She ran for what was then called the "women's chair" of the state Democratic party in 1976 and won, and was elected four years later as Democratic national committeewoman from California. She really thinks America may be ready for a woman vice president or president. "You've got Thatcher in England. You've got Gandhi in India. You've had Golda Meier in Israel. Some of their ideas of government were very American. If three countries as diverse as those can be led by a woman, it shouldn't be a problem here."

'66

Ms. Karen McAuley
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New York, New York 10025
212 749-4646

"Heidi Gluck eschewed canvas or paper support for this exhibition," wrote Stephen Westfall for *Art* magazine, March, 1984, "in favor of working directly on the wall. In order to get all four walls to work together, she wound up taking charge of the entire environment. Each wall was painted in a light value of green or gray-green except one which was closer to an off-white. The green ... wall covered the shades and radiator as well. Even the floor was painted gray. In the center of each wall Gluck floated a network of painted lines that coalesce into an open, horizontal, rectangular structure ... painted in a white-to-black range of greens... With each wall [she] gives us three paintings: the painting of the hidden planes, the ones outlined by her drawing; the ghost of the actual canvases hovering in the rectangular outlines... To pull the whole thing off, Gluck had to make her superimposition of various modes of perception ... explicitly for the viewer. She succeeds admirably but goes further. For all her rigor she remains a lyrical artist. She just works harder than most." from *Arts* magazine, March 1984.

Anne Waldman sent word of the publication of two books of poems recently: *First Baby Poems* (expanded edition), called by the Village Voice "the most passionate verse of her career;" and *Makeup On Empty Space*, elegantly printed by the Toothpaste Press in Iowa ("The suspicion that this ultra-contemporary incantator is a most

College chorus makes a recording

The Bennington College Chorus and the Sage City Symphony joined efforts and musical forces this spring to make a professional recording of contemporary choral music by Vermont composers. The recording, to be a 60-minute cassette, includes new works by Louis Calabro, Barney Childs, Edwin Lawrence, Vivian Fine, Henry Brant, Randall Neale and James Tenney. Each of the composers is related to Bennington in varied ways: Calabro and Neale teach at Bennington and are musical directors of the two performing groups, Fine is a faculty member, Brant a retired faculty member, Lawrence is a local composer and conductor, Tenney is an alumnus, and Childs wrote his work specifically for the chorus.

Resolution Inc. of Burlington, Vermont, is producing the cassette. Headed by Bill Schubart, a former president of the Vermont Council on the Arts, Resolution is the largest national producer of cassette recordings. It also has a strong interest in new serious music and has worked with Composers Recordings Inc. of New York, the contemporary music firm.

The Bennington College Chorus began rehearsals for some of the material as long as 15 months ago, leading up to recording dates on Long Weekend 1984. A relatively new group, its 35 members have achieved a professional quality under the direction of Randall Neale, who also teaches them ear training. Neale received his M.F.A. from Bennington in 1980.

String players from the Sage City Symphony join the chorus in Louis Calabro's *Missa Brevis*, the largest work to be recorded. Written and premiered in 1983, the composer describes it as his means of "settling an emotional debt incurred at the age of 9 when, soon after the death of my mother, I was placed in a Catholic orphanage. The work ... conveys the dichotomy of emotional strife to be expected from such a singular traumatic episode."

In the other choral works, diverse musical forces come together. The Williams College Handbell Choir performs with the chorus in Edwin Lawrence's *Gathering Together*. Bennington faculty member Nicholas Delbanco serves as narrator in Vivian Fine's *Mourning* which takes its text from Thoreau; in the same work Peter Calabro '85, assistant to the choral director, plays a harmonium loaned by Rein and Rosamond van der Linde (science faculty and alumna respectively). In the work by Barney Childs, *An Endless Autumn*, Maria Lattimore, '76 plays solo french horn.

The J-card, which takes the role of a record jacket in a cassette recording, was



The Bennington College Chorus rehearses under the direction of Randall Neale. String players visible from left are Jane Hanks, Nora Stevenson, Lou Tavelli, Gail Robinson and Michael Finckel.

designed by Leslie Morris, a native of Bennington who played violin with Sage City Symphony for many years before her career as a graphic magazine designer in New York. She will be remembered as the winning designer of Sage City Symphony's bicentennial record *Voyage* in 1976.

The recording is funded in part by the Woolley Fund of Bennington College. An additional \$1,200 is still needed to complete the budget. Under the aegis of Sage City Symphony, the project is eligible for tax-deductible contributions.

Copies of the recording will be available early in the fall. For more information, or to order copies at \$7.50 each, contact Christine Graham '69, producer, at Box 258, Shaftsbury, Vermont 05262, or Bennington College Chorus, Bennington College, Bennington, Vermont 05201. □

dedicated poetry traditionalist slowly becomes a certainty" — The Baltimore Sun). About her anti-nuclear new wave single, Uh-Oh Plutonium!" Allen Ginsberg writes, "A strong joyous jump from poetry to music." Anne was also featured in Ronn Mann's poetry documentary *Poetry in Motion* released last year.

Anne and her husband, a poet, Reed Bye, with their son Ambrose (3 years old) recently returned to New York City from a Buddhist Seminary in Bedford Springs, Pennsylvania, under the auspices of Chogyam Trungpa, Rinpoche, a Tibetan lama. They will be moving back to Boulder, Colorado, where Anne will direct the poetics department at Naropa Institute, as well as teach fulltime there with her husband. She has been travelling extensively to colleges in the United States reading and performing her work. She will participate in a poetics intensive at Naropa this summer along with Allen Ginsberg, William Burroughs, Diane diPrima, Amiri Baraka and others.

'69

Ms. Kathleen Norris
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Laurie Eliscu hopes for the day when people are no longer surprised to learn she is a woman director. She likes being a director but doesn't like being labeled a "woman director" — "I'm a director ... A director doesn't need big muscles; a director needs a good literary sense, a good eye, a sense of music, technical knowledge and the ability to communicate with people. All these things can be done by either a man or a woman." Why so few women directors? "A director also needs to be a leader. That's where the prejudice lies."

Laurie is one of nine women directors of *Adam's Prime Rib at Work*, a series of dramas written, directed and produced almost entirely by women. She also teaches American musical theater at Mercy College in Dobbs Ferry, and directed two plays by Edna Morris, *234 & 235* and *Foxy and John*, in the series.

Laurie attended Washington University, St. Louis, after Bennington, received a B.A. in theater from the University of Bridgeport, and an M.A. from Sarah Lawrence College. She and her three daughters live in Hasting-on-Hudson, New York.

Lost alumni: Cordelia Duke, Deborah Choate, Ms. Sarah Longacre (Sarah Cook), Mrs. Carl Johnson (Lucia Deleon).

'71

Ms. Nancy Glimm
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617 547-3950

Jo Ann Rothschild's comments about the statistics and plight of women artists, excerpted on pages 24-25 of October, 1983, *Quadrille*, were the subject of a column by Bruce McCabe of the Boston Globe, April 13. "Is art immune to sexism? An article written by a woman artist for publication in *Art in New England* magazine argues that it is not ... Rothschild's perspective is the Boston art scene." She told McCabe that "The average New England woman artist earned only about one-third of what male artists made in 1981." Women artists, she said, "receive fewer grants for less money, show less, and are written about more rarely and with greater hostility than are our male colleagues."

Women artists are also in the minority of artists carried by the fashionable Newbury Street galleries, she pointed out. "Biases are now stated as if they were objective judgments." McCabe said that forsaking Boston for New York is always an option, and quotes Pam Allara, Boston correspondent for *Artnews*: "A large

percentage of committed full-time artists are wives and mothers who simply can't leave. More men want to move on (to New York) and do. They like the larger audience and the greater feedback. It's the women who are staying and making a go of art in Boston. It's a constant source of frustration that they can't get their art seen."

Jo Ann, Rebecca Laughlin and Steven Forrest showed their "Private Landscapes" at the Van Buren/Brazleton/Cutting Gallery in Cambridge May 3 through 27.

Jennifer Blatchley Smith works with her husband in his performances as a magician. While she assists on stage, her major role is as programmer. Landis (Smith) and Company is an award-winning magical theater troupe. In April the troupe brought a new kind of magical theater to Schenectady, New York; the "Mad Russian" magician Fiefniefsky treated the audience to dozens of big-scale illusions mixed with mime, dance and musical comedy, aided by magician Thomas Baier. Jennifer and Landis live in Philadelphia.

'72

Mr. Samuel Schulman
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Chestnut Hill, Massachusetts 02167
617 232-9891

An announcement from Barbara Chvany tells of her marriage on April 28 to Kenneth Gilbert, a lawyer representing labor unions in San Francisco. She continues her own practice of labor arbitration — a neutral person resolving disputes between companies and unions ("No, I don't accept cases with my husband or his office.")

She reports gaining two 15-year-old stepsons (twins) in the marriage; her husband is also the uncle of Jill Goldman '84.

"Best wishes to and would love to hear news of Coleen, Polly, Vicki, Spaceman, Roberta and others. If in S.F., my office is in the book."

Randie Denker sent her contribution and said, "Please tell *Quadrille* to print that I am still in Tallahassee, Florida, (over 200 miles from the nearest Bennington alum!). Husband Paul and I are running our own law office, Lehrman and Denker, and pioneering in the embryonic area of plaintiff's hazardous waste injuries or 'toxic torts.' Unfortunately, there's a lot of work. Daughter Gaea (age 15 months) is being raised in a law office, reading *corpus juris secundum* instead of Dr. Suess."

Katherine Dierlam and Ned Sonntag were married January 28 at the First Parish Church in Brewster, Massachusetts. Ned, a graduate of Pratt Institute, is a commercial artist and operates the Ned Sonntag Studio, specializing in free-lance art work. Katy is the assistant manager of a theatrical company in Greenwich Village. The company has been performing *The Life Of Maris Callas* this winter. Katy and Ned live in Manhattan.

Joan Fitzgerald (McClelland) was a member of the *Boston Globe* team which put together a special local reporting project called "Boston: The Race Factor," and won for the newspaper a Pulitzer Prize. Editor Thomas Winship commented, "I hope the series will continue to have an impact in City Hall, the State House and boardrooms across the city." Joan was one of seven writers who wrote the series of editorials which was commended. The Pulitzer jury called it "a notable exercise in public service that turned a searching gaze on some of the city's most honored institutions, including the *Globe* itself." Joan has since then moved to California.

Caren Pert Pearson told Terry L. Murphy of the Cape Coral, Florida, Breeze, that graphic design "is what I do, an artist is what I am." "She shuns the label Renaissance woman. But to capture the real Caren Pearson," Murphy wrote, "you'd have to look to the canvas, the stage, into song, dance and science. There's very little the 33-year-old commercial artist has yet to explore." She started her art firm with her children in mind, using a 9-by-11-foot bedroom as her studio, and she will keep her business on its part-time level until 4-year-old Molly begins kindergarten next year. Alex, at 7, has already started school. "I wanted to find a way to do my work so that I didn't have to put [the children] in a day care center ... for me it was important to be there when they were small, to give them those extra things — like fingerpainting together and making things with Play-doh, and going places." The creations of all three share wall space in the studio.

Caren's training grounds have been New York City, Minneapolis, Washington, Europe, Africa and Iceland. She was born in New York, attended high school in the District of Columbia, and became an illustrator for the Smithsonian Institution while at college. At Bennington she majored in art, with a minor in science. She became the chief designer for the Minneapolis Public Library Museum. Then she met Jesse Daniels, and they were married. They had a four-month sojourn in Europe, North Africa and Iceland: "We didn't have house payments, or kids, or car payments or anything. It was really wonderful." In 1976 Jesse's career dictated a move to Lee County, Florida, and they decided to give the area six months to a year. Things began to change. Caren drew on her knowledge and interests: "the dance council was her first outgrowth; the artists' co-op at the Bell Tower her second."

Murphy inquired whether "the artist, singer, dancer, wife, mother, gourmet cook, and school volunteer" has any regrets. "I think my life could have been different in a lot of ways and very exciting if I had pursued a single career and stayed single and gone up through the big cities. I'm confident I would have made it big that way... Sometimes I get 'well you're just a mommie,' and that hurts. I certainly don't think of myself that way and even if I were 'just a mommie' that's a good thing to be, too. There's a lot of very worthwhile things going on in being just that. I think there has been a tendency to put down people who choose to stay in the home. That's a shame because their choice is to be respected."

"Sometimes I wonder what it would have been like if I hadn't gotten married and had children. I certainly wouldn't be in Fort Myers."

"I think I made the right choice, and even though it's been tricky to balance everything it's worth the effort."

'73

Ms. Susan Dangel Geismer
17 Prince Street
West Newton, Massachusetts 02167
617 969-1316

Sean Daniel was appointed president of World Wide Production at Universal's Motion Picture Group early this year. He joined Universal in 1976, became a production vice president in 1979, and served as executive vice president since January 1983. Among the films he has supervised are *Animal House*, *Coal Miner's Daughter*, *The Blues Brothers*, *Fast Times at Ridgmont High* and *Missing*, along with the upcoming releases *Streets of Fire* and *The River*. Before joining Universal he worked on documentary films and as an assistant director on feature films. Sean has a bachelor of fine arts from the California Institute of the Arts Film School and lives in the Los Angeles area.

"I visit Suzanne Joelson's studio at the extreme western end of Canal Street," wrote Robert Pincus-Witten in *Arts* magazine, March, 1984. Her work, he said, continues to explore a path mainly trod by Salle, "though a stray perch of Schnabel is there ... as are soupcons of Stephan... She still is most interested in figments of illusion that function abstractly ... Joelson's talk is compelling... Of New Painting's democratic appropriations ... she notes that its key terms are consciousness and escape." "We are in for a concise, poignant art," she told him, and concluded, "I like to work things out that are not popular in the Land of Basquiat."

Steven L. Keefer is one of three graduate students awarded a Delyte and Dorothy Morris Fellowship at Southern Illinois University, Carbondale, on April 13. Each will receive \$8,500 a year for three years and tuition waivers. After earning a master's degree in geography from State University of New York at Buffalo in 1981, Steven worked as a staff sedimentologist and soil geographer for the Emeq Hefer Regional Archaeological Project in Israel from 1981 to 1982. Before that he had been a horticultural aide at Pennsylvania State Agricultural Extension Service, Philadelphia. He will begin work in the doctoral program next fall.

Yasmin Aga Khan met with news media in New York in April to pursue her work with Alzheimer's disease and how it has afflicted her mother, Rita Hayworth. News accounts described how she broke into tears, saying, "Words can hardly describe the pain of seeing a loved one degenerate into a state of utter helplessness. To watch a once proud, beautiful, independent, dignified human being transformed into a dependent, mentally disabled person is terrifying."

Lynne McTaggart details the life of Kathleen Kennedy in her book titled *Kathleen Kennedy: Her Life and Times*. In preparation for the book she uncovered historical information and facts from old newspapers and interviewed Kathleen's family, Rose Kennedy, Eunice, Shriver, and members of the English aristocracy. "I liked Kick," Lynne told the Palm Beach, Florida, News, "She was frivolous, nice, spunky, brash, but loving and caring, eager to please and especially independent." Kick lost her brother Joe Jr. and her husband Bill Hartington in quick succession: not long after she died in a plane crash while traveling to the French Riviera with Peter, the eighth Earl Fitzwilliam, whom she was planning to marry.

Lynne's earlier book, *The Baby Brokers*, was published in 1980. She lives in London and New York and says she loves to write non-fiction stories. "I'm drawn to the truth," she says.

'74

Ms. Susan Still
Mr. Peter Bergstrom
15 Sellers Avenue
Lexington, Virginia 24450
703 463-6684

Lori Barnet is the principal cellist with the Augusta, Georgia, Symphony; and with the Augusta Symphony String Trio which was formed three years ago to perform a regular chamber music concert series through the auspices of the symphony. The trio performed at the Gilbert-Lambuth Memorial Chapel in Augusta on February 22. Lori, who is recorded on Orion records, moved to Augusta several years ago.

Virlana Tkacz sent a rundown of her activities: "I graduated from Bennington in 1974, moved to Manhattan that fall and started working in the theatre. I usually work on staff as assistant director, stage manager etc. In the past four years I've worked on over 25 shows with

George Ferencz, including production of Sam Shepard's *The Tooth of Crime* at La Mama. I've also assisted Andrei Belgrader, worked on Peter Hall's production of *Amadeus*, interned with Michael Bogdonov at the National Theatre in London and stage-managed Andrei Serban's production of *Uncle Varga* at La Mama this fall. I recently received a master's in fine arts in directing from Columbia University. This March I will be directing an American Indian play, Tino Juarez's *Three Moons* at La Mama. Currently George Ferencz and I are forming a new theatre group —Cement."

'76

Edith "Ish" Bicknell Finckel
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New York, New York 10032
212 923-4092

Susan Beth Braus and her husband Lindsay Rand are both practicing attorneys in their home town of Braintree, Massachusetts. "We're happy to have just returned to New England last week with our now one-year-old, Emily Lauren, who was born in South Carolina February 4, 1983."

Cynthia Chevins and Lloyd Lander were married January 1 at Harkness House in New York City. Jean Kotkin, a leader of the Ethical Culture Union, presided at the ceremony. Cynthia received her master of business administration degree from New York University and is employed by *Scientific American* as marketing manager of medicine. She uses her own name professionally. Lloyd received his bachelor and master of business administration degrees in finance and economics from New York University. He is a precious-metals trader with Golman Sachs Inc. They live in Riverside.

Claudia Shwide and Fred Slavin were married at her parents' home in New Rochelle, New York, August 27, 1983. "We met in 1979 at Cummington Community of the Arts, Massachusetts. Fred is a commercial photographer and also a self-employed artist."

Claudia also wrote that she and Akiko Busch '75 are "working professionally together."

'77

Ms. Elisse Ghitelman
68 Freeman Road
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617 362-3096

Ariel Ashwell sent a new address from Mexico and the latest news of the Comediantes Pantomima-Teatro group with which she has long been associated. The company is touring Europe this spring, ending in Vienna where they will offer a week of masterclasses. They will perform in Heidelberg and Sardinia also. In June the group will be at the International Mime and Clown Festival in Elkins, West Virginia, after which Ariel and Sigfrido will be master teachers at the School for Movement Theatre. Performance tours for the fall include Argentina, Cuba, France and Canada. They are organizing the annual National Encounter and International Festival of Contemporary Mime, Clowning and Physical Theatre, now in its seventh year.

"We offer national intensive workshops to which students receive scholarships to study with us for 6 weeks during the summer... In general, the work of the Estudio has been to bring contemporary theatre and performance art to the people ... the 10-day festival offers concert performances, masterclasses, conferences, etc. by some of the most important international artists in the contemporary mime/physical theatre field."

She extends an invitation "to all who are working in this field: dance/theatre, contemporary mime or theatre clown, etc. who might be interested in participating or studying at the Festival or in the Estudio workshops ... we've had a number of Bennington students over the years, during NRT."

"I think of Bennington with warmth. I miss the green mountains, the mud season, the snow. Obviously I feel good about what I've accomplished as an artist since leaving Bennington — I've learned so much and I'd like to share it with other Bennington students. I'd like some of my old teachers to see what I'm doing — and all that kind of sentimental mush ... I'd [like] old friends to know where I am." Ariel Ashwell, Estudio Busqueda de Pantomima-Teatro, Apartado Postal 51, Guanajuato, Cto, 36000, Mexico.

"Deborah Gladstein and Dancers" were presented in the premiere of *Burning Through* March 29-31 and April 1-2 at the Bessie Schonberg Theater. The Dance Theater Workshop performances were made possible in part with a grant from the National Endowment for the Arts. Music and video were by Sam Kanter, lighting design by Dave Feldman, costumes by Denise Mitchel. The dancers, besides Deborah, were Suzanne Stern Freedman '65, Jennifer Lane, Dorothea Rust, Robbyn Scott and Julie Simpson. Deborah lives in New York.

Lost alumni: Priscilla Heine, Terry C. Jamison, Gordon M. Knox, Ralph Z. Mason.

'78

Ms. Heidi Stonier
304 West 107th Street
New York, New York 10025
212 316-1709

Larry Jacobs is finishing his second year of law school at New York University, where he was recently elected senior articles editor of the law review. This summer he will shift from Houston Street, where he has been doing freelance windshield washing, to Wall Street, where he will intern with a law firm. He is looking forward to holding a job that won't make his hands all pruney. (Direct quotes.)

'79

Mr. Howard Gross
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416 920-3111

Linda Bouchard composed *Circus Faces* for flute, viola and cello last December at MacDowell; it was to be premiered in April at the Microtonal Music Festival in New York City. During the winter and early spring she was getting a lot of attention: The New Music Consort performed *Pourtinade*, for viola and percussion; she composed *Icy Cruise*, a mixed quintet, to be premiered in June at Carnegie Recital Hall by Musician's Accord (the work received a Canada Council for the Arts Commissioning Award), and she has been commissioned by Tafelmusik to write a quartet for them to premiere in April at the St. Joseph church.

In December Linda conducted a performance of *Angels and Devils* by Henry Brant at Bennington College.

Cathy (Beaner) Marker wrote to change her mailing address (she's still in Wolfeboro Falls, New Hampshire) and to bring us up to date on her activities. "It's quite beautiful here [on the eastern shore of Lake Winnepesaukee] year-round: foliage in Fall, excellent cross-country skiing in winter (the town maintains miles of trails), the lake in summer, and of course just nice scenery in spring — great for running and biking! We are just an hour's drive from the coast of Maine ...

"I made a tough decision to leave my public-school music teaching position and recently opened my own studio in my home. Wolfeboro is a fairly arts-oriented community, so I expect to do fairly well. In July, I bought a new Yamaha (motorcycle or piano?), I hear you say! Actually, my motorcycle is a Honda.) I am continuing piano and composition study at the University of New Hampshire. Last November, I played a concert with Peggy Richardson '78 and sisters up in Bradford, Vermont. She is still in fine voice. We had a lot of fun

working on the concert.

"I live with a less-than-clean cat named Oliver, a 'gift' from some of my students, and a very good-natured roommate named Diana, who is a legal consultant for Blue Cross in Boston. (She was not a gift from my students.)

"Well, I guess I could write for a while about my adventures, but I really have some work to do. Regards to all."

Doug Biow has been accepted into the Johns Hopkins Romance Language and Literature Graduate School Program, was recently married and honeymooned on an island off Sicily.

Kristen Vogelsang completed her work as a graduate student in composition at the Yale University School of Music and received her master's in music in May. She plans to move back to New York City to pursue playing and composing opportunities.

'81

Ms. Donzla Franklin
13 Hughes Place
New Haven, Connecticut 06511
203 777-2888

Peter Susser, a student at Manhattan School of Music, was on campus one April Wednesday evening to perform in concert on his cello, with David Levi at the piano. The two played works by Vitali (1663-1745), Susser (1959-), Robert Schumann (1810-1856), Johann Sebastian Bach (1685-1750) and Claude Debussy (1862-1918). The program was resented by the college's Music Division.

Mindy Tower is engaged to marry James A. Nowik of Manhattan. A June wedding is planned. James is an anesthetist at New York University Hospital. Mindy is living in Merrick, New York.

'82

Ms. Cynthia Kravitz
34 Seaman Avenue Apt. 4A
New York, New York 10034
212 567-7297

Elizabeth "Bit" Branch sent a note with her contribution: "Best wishes to everyone. I'm with the production department at Maryland Public Television. We just finished our March membership drive and I know it's tough to get those pledgers to come through. You've got to keep after us though!" The Branches live in Reisterstown, Maryland.

"Greetings!" wrote Connie Whitman. "Just thought to send word of the incredible — I am on the verge of ending my Undergraduate Career! I'm at Cal Arts in Valencia (L.A.) I won't believe it of course until I actually receive the papers, but if all goes according to the schedule, I will finish in May.

"I'm a double major now — what with 'The Viola in My Life' and all. On my viola recital in January I premiered the revised version of Amy Snyder's '71 *Ozark Brush Meeting* for viola solo and 4 instruments with Amy and David Jaffe '78 in the band. And, on the violin recital this May will be the premiere of David Jaffe's *Bristlecone Concerto* for violin solo and wind percussion ensemble. Can't wait to hear it!

"Hopefully I'll get to the East Coast this summer somehow, but nothing's certain. I do know, however, that I'll be here next year as an MFA student. What can I say? I like the weather and it's a great deal! Box GZ-09, Cal Arts, Valencia, CA 91355. Best wishes to all."

'83

Ms. Jean Maguire
656½ Canyon Road
Santa Fe, New Mexico 87501
505 984-1294

After graduating last June, Susan Kaufer studied directing in the film department of the University of California at Los Angeles. Recently she moved to New York where she is working as an assistant film editor.

Starr Ockenga

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Ockenga's photographs, including the Institute for Contemporary Art and the Museum School Gallery in Boston, and the Frac Forum in Paris. She has published two photographic books, *Dressup* and *Mirror After Mirror*. Her work is, to say the least, unusual, controversial. And because she is reluctant to discuss it perhaps the best way to form an impression of it is to see it, which can be done by perusing the February, 1984 issue of *Life* magazine or the June issue of *Esquire*, where her photographs have recently appeared. □

Burke and Hyman

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Quarterly (Spring, 1956).

She began by saying that she was not bitter but in her ointment there were three big thorns: her husband, her husband's colleagues and her husband's students. She admitted that any husband presents "enormous irritations no matter what he is doing ... but there is no question but that the ego of a teaching husband is going to be more vividly developed, particularly if he teaches in a woman's college." She passed lightly over his colleagues but zeroed in on student parties where "the faculty wives huddle together in a corner and talk about their children and wonder if there is any news of a raise in faculty salaries and when can we go home."

In spite of her boredom at student parties, Shirley insisted on being present if only to see that Stanley got home. At the party she wrote about, Stanley was surrounded by admiring students and Shirley found herself sitting on the floor with a sophomore. There were agonizing silences. The student told her she had had a Non-Resident Term in a museum and Shirley told the student that her little boy was 4. Similar exchanges interspersed with long silences came to an end when Shirley rose, marched over to her husband and said, "You're leaving now or do I have to carry you home." The next day an idea took form. Shirley thought she "might invite in a few of (Stanley's) students and drop them down the well."

One should keep in mind that Shirley Jackson was a writer of fiction but it is true that after dark she seldom let Stanley get out of her sight.

Shirley died in August, 1965. In December, 1966, Stanley married his student, Phoebe Pettingell, a literature major who graduated in 1968. Stanley died on July 28, 1970 at the age of 51. His last work, published in that year, was *Iago ... A Study in Pluralistic Criticism*. Walter Lehrman, then visiting professor at Bennington, ends his review of the book with a few words on Hyman as a teacher: "Giving everything he had, always encouraging the search for knowledge and understanding, even if it led far outside his own territory, and never fearing or resenting accomplishment in his students, no matter how close it came to matching his own." (*Quadrille*, Vol. 5, No. 3).

Writing on Hyman's Bennington, his colleague, Harold Kaplan, was struck by Stanley's loyalty. "He was loyal in a way that went beyond friendship or esteem for any person. He was loyal to excellence and the effort for excellence in thinking, teaching and writing. And when he was close to that activity in anyone else and felt its pressure, he seemed to radiate a kind of love, a real devotion. His students certainly felt this and they would concede that it was stronger than the respect they might normally arouse and deserve. We clucked our tongues at the exaggerated praise he sometimes gave to students, but when we saw what he often drew from them, we felt that it was not error that operated in his judgments but hope, a kind of limitless hope for intelligence and talent which drove him and the students he influenced into transports of work. The ambience was work at the college then, the deeper point being that we all, students and faculty, knew why we were there." (*Quadrille*, Vol. 7, No. 2). □

Come Like Shadows

Continued from Page 7

weeks: three chamber pots — Jules buried the contents after dark — books, games and coloring pads, and skeins of yarn for Sura and Pauline because they could not read. There were twenty jugs of water and one case of wine, jars of pickled fruit and vegetables, cans of meat and beans; enough to last them for weeks.

Paul and Flore were made to study their lessons daily and his mother gave them tests at the end of each day. The tests were written because speaking was kept to a minimum, allowed only in the slightest of whispers. Sura carved tiny wooden animals out of the blocks of wood his mother had brought in for her. She was famous in their province for her carving and took her animals to market twice a year to sell. She often took Paul with her, though his mother objected.

He remembers one market day just before his birthday, discovering in Sura's booth the tiny black pony carved from mahogany into physical grace, one delicate forehoof lifted as if to avoid ever touching the ground, a long forelock swept sideways, framing a black eye; this black pony Sura had promised to him for his birthday because it was an exact replica of the one he wished for his own. A woman came to Sura's stand late in the morning offering fifteen francs for the black statuette. Sura laughed. The woman offered eighteen, then twenty, and finally twenty-five. Sura wrapped the pony in a crumpled piece of tissue and took the money, never looking at Paul. He felt betrayed and refused to speak to her until his birthday when he went out for his daily ride and found in the stable a real pony, blacker even than Sura's carving.

Pauline's lungs never stopped whistling after the long run. She lay in a niche of the cavern, coughing into a pillow, his mother and Sura sitting with her alternately. Their mother told them the old woman had a bad cold and she would get better but they mustn't disturb or go near to her. On the fifth day she grew quiet and did not cough any more. He and Flore woke that morning to find Jules and their mother whispering over Pauline. They had seemed to be arguing. Jules stayed out later the next three nights and then one morning they woke to find that Pauline had gone.

Jules was sent out every night to scout the surrounding area but after three nights it was clear that the cave was encircled by German encampments and escape was impossible for the time being. Jules continued his nightly sorties to keep informed of the troop positions and any activity that may concern the family.

When Jules had first gone out to check on their position, he drew a map the next morning so they could see where the soldiers were. Every morning he had added new details of what he saw the night before. By the second week, the map was full and colored. Jules drew pictures of the soldiers gobbling food in the corners of the map, showing them what he saw. Paul dreamed one night of the soldier camps. *Dreamed they danced naked in firelight, danced and sang and ate things that ran down their chins. Their eyes were white when they looked at me and when I realized that my clothing made me invisible, it began to unravel. First the cuffs of my sleeves, then the collar, then my pants. If I moved one hand to cover a thread, another snaked out to take its place. I could hear someone crying in the ring of darkness just beyond the light and I understood that they were crying for me, slowly unravelling by the fire.* But when he woke the crying was real. His mother was holding Sura in the shadow of the niche where Pauline had slept. Jules had not come back that night.

Paul did not sleep well after that. He would close his eyes and remember something that had happened before that time, something good. On the last night he had not been able to remember anything pleasant but had kept thinking of the pony. Galloping down the jumping lane toward the oak log, the wind watered his eyes and he closed them not far from the jump, trusting his pony to go as she always did. But in the power move of the jump, the moment where her front hooves reached and arced for the other side and her haunches

coiled tight for springing, she stopped. He felt the air go out of her and her muscles go loose under him and, almost in the same action, attempt to go backward. Leaning forward in the saddle he had no control over his seat and was tossed head first at the log.

It is Christmas two years before. His grandmother has made her presence known by piling the piano high with packages from Paris, the city where he is not yet allowed to go. Has covered the glittering mahogany soundboard which Olga polishes so carefully during the year as if the bright dark wood were made to float these gaudy promises. *We are at table, Christmas Eve and Grandmaman shows me the beautiful eggshell china which she promises to my wife when I am old enough to marry. On request, she tells me the tragic story painted in the plates, of the two bluebirds flying away from their cruel captors; flying away because they have been turned from humans to birds. Grandmaman is dismayed at my tears when she helps food to my plate and, thinking I have not yet outgrown my yellow plastic dish with the horses galloping around its edge, has it brought from the kitchen. I do not tell her that I am crying for the forever happy bluebirds she has drowned in a slow tide of Christmas gravy.*

When he came to, his pony was grazing nearby. She had caught one front leg in the circle of rein, snapping the buckle so that the two strips of leather streamed out on either side of her head. He had risen and gone slowly to her, speaking softly so that she would not run away. When he caught up the reins he had doubled them back and strapped her in the face again and again while she scrambled backward, trying to escape him, the tiny pony hooves flicking chunks of earth in the air. He had mounted her then and ridden home at a walk, with her flinching constantly, afraid of his hands.

He woke that last morning, fingers and legs twitching with memory and went to crouch close to the cave opening as they were allowed to do in early morning. He sat smelling the dry must of the rabbit grass and the dark growing earth before it. The sun was baking the morning damp from the rocks, the steam lifting itself sluggishly from the stone. Remembering now, he is sure he could not have known the soldier was coming. He had thought it was the air stirring the grass.

Paul remembers how surprised he was when the head and shoulders poked out of the grass tunnel through which he had come two weeks before. How the eyes held his eyes, sucked into them. Remembers how long they seemed to sit like that, each wondering if the other was real. He had noticed the damp baldness of the helmet and dark-soaked sleeves of the uniform, soaked black next to the gray chest of the jacket. Remembers more than anything wondering why there was no mustache or beard, for he had been sure they all had hair on their faces.

I feel my mouth clapping open and shut with no sound and then finally my voice, over and over, 'Maman, Maman, Maman,' and the soldier never moving, frozen like a rabbit caught in the light. And then not hearing anything else for the crash and ringing in my ear but seeing the soldier's face melt into red and disappear as his head falls forward and rolls to one side, lying very still now, arms tucked under his chest.

Paul remembers that he stopped screaming when his mother tried to drag him back into the cave, holding the pistol down against her leg with her free hand. His sister screamed in the dark of the cavern and he could hear Sura trying to hush her. The other soldiers crashing through the grass then, leaping impossibly high in the air, not stopping to check the one on the ground but running straight toward him and his mother, their rifles running before them. He remembers trying to hold onto his mother until something hit and his eyes flashed inside.

After pulling Sura and Flore from the cave the soldiers marched them off through the path made by their arrival. Paul was slung over the shoulder of one man so that his face bumped upside down into the man's chest as he walked. He remembers trying to stay conscious and being unable to raise his head. They were dragging the dead soldier along somewhere before him and he could see their boot-prints filling with water and thinning blood. He

could hear Flore whimpering and Sura still trying to hush her. And he had never been quite sure but he thought he felt his mother's hand on his leg once, and thought he smelled her perfume.

When they reached the chateau, he remembered seeing the huge ruts the trucks and tanks had made in the gravelled courtyard, and thinking how Jules would grumble and curse as he carefully raked it smooth again.

Botanizing & ballooning

Continued from Page 9

harvested in May just as it was in ancient times —a bit of evidence that the climate then was similar to today's.

One cannot stay any length of time in Crete without being increasingly immersed in a sense of antiquity. The island has been inhabited since Neolithic times. The procession of cultures from pre-Minoan through the Minoan, Mycenaean, Dorian, the Classical and Hellenistic, Roman, Venetian, Turkish (and briefly the German invasion in World War II) to the present, has left imprints on both land and people. For maybe 7,000 years there has been grazing by sheep and goats, growing of olives and grapes. Everywhere are the shards of the sequence of cultures, the broken pots of Minoans and Romans, the remains of stone windmills and forts of the Venetians, and the Turkish bridges.

In the museums lies evidence of the great artistic vigor of the Minoans — in Athens, in Herakleion, Rethymnon, Agios Nikolaus. Visits to these museums are like trips in a time capsule: the gold jewelry, the sealstones, the ceramic masterpieces, many from the sites we had photographed.

New winds are blowing in Crete, some of them disquieting. The old subsistence farming style of life is changing; now there are herbicides and pesticides, air pollution, and refuse (remains of plastic containers instead of clay pots), and Japanese pickup trucks are replacing donkeys. Tourist hotels are springing up as the influx of visitors from western Europe and Japan grows ever larger.

In spite of all that, much of the old village life persists, along with the poverty and hardness of life and the sexist, male-dominated social customs. There is still cheerfulness and incredible hospitality and generosity of the rural people. After dark in almost every village there sounds the soft, quiet yet firm whistle of the Athenian owl, and at dawn the crowing of the cocks and the braying of the donkeys. As the days of June and July grew hotter there remains the wonderful amalgam of smells of mints wafting across the Phrygana — bush thyme and oregano, sage and savory. And the bees, many in the old-style ceramic hives used by the ancients, still make their honey. □

Edward Flaccus, botanist and ecologist, has been a member of Bennington's Science faculty since 1969.

Applicants sought

The Bennington College Admissions Office invites qualified applicants to submit resumes for the positions of Assistant Director of Admissions and Admissions Counselor. A bachelor's degree is required, and salary will be commensurate with experience in the field. Apply to Deborah Corbin, Acting Director of Admissions.

crossett column

Computers energize library research

By Toni Peterson
Librarian



I spent several hours at 35,000 feet over the Atlantic recently. The boredom became so extreme that finally even the magazine provided by the airline held out some hope for a little diversion. Since the articles were far from taxing intellectually, I found myself flipping through the ads. There it was again: the computer revolution. Think about how many ads concerning computers and related technology now appear in magazines compared to three, five, seven years ago. There is hardly a business function untouched by this technology and hardly a respectable home that doesn't at least contemplate the purchase of a personal computer soon.

The computer explosion is actually the information explosion, because a great deal of what computers do is to receive, store, manipulate, retrieve and transmit information. Can you see the analogy to library service here? This is just what we librarians do best: acquire, arrange, and give out information.

At Crossett Library we have been using the Online Computer Library Center's system to catalog our own books and to borrow books from other libraries for the last two years. We are preparing to enter another electronic system which will continue to expand our horizons beyond Bennington.

Online reference or online searching systems are

becoming increasingly available in most academic libraries. What they do is to provide, by computer searching, fast access to the contents of a variety of bibliographic, informational, and statistical files, each of which has a particular subject emphasis. It replaces the laborious hand searches through such printed indexes as *Psychological Abstracts*, for instance, and provides a printed-out bibliography of the citations matching the topic being researched.

Here's how it works. Recently a Bennington Social Science faculty member wanted information on regional inequality in Thailand. We arranged for a computer search at the University of Vermont library since we don't yet have the facilities for it here. A form was filled out which required both a narrative paragraph describing the research topic and a list of key words or phrases to be included in the "search strategy." This phase of the process corresponds to the mental exercise we all undergo as we begin our search through printed bibliographies and indexes.

A reference librarian at the university then decided which databases might have information relevant to this topic, and she queried them via a telecommunication link to a central database vendor. Each database has its own entry rules and subject access system, and the librarian is trained to make judgments and decisions based on these

variations. She must translate the key words provided by the researcher into words understood by the database. The wonderful thing about this, however, is that the entire file of an index is searched simultaneously. It certainly beats looking up your topic or topics one at a time in year after year of paper indexes.

The end result is a printed bibliography of citations to periodical articles, government reports, and other documents.

This is a brief description of only one kind of online searching. The field is expanding at a fantastic rate and new databases are becoming available all the time. One can search a file providing articles from many major newspapers, or one containing patents. Business information of all kinds is now transmitted freely. Europe is ahead of us in one area: home computer videotext systems providing the latest data on news, weather, product ratings, restaurant and theater information. Banking by home computer is also available.

It's a little disconcerting that so much of our time is going to be spent looking at a video screen. I wonder how many of us realized what a portent for the future television was? □

faculty notes

Susan Hurley, writing for the Musicians' Corner of the April/May, 1984, issue of *Symphony Magazine*, says: "What role can a rural community orchestra play in stemming the tide of public apathy towards serious new music by American composers? An exemplary prototype exists in the form of the Sage City Symphony of Shaftsbury, Vermont. It is a remarkable organization, founded in 1973 by Louis Calabro ... in response to a general demand by musicians from the area — primarily amateurs — whom he had assembled for a special performance in 1971."

Louis Carini's new book *Three Axioms for a Theory of Conduct: Philosophy, and the Humanistic Science of Psychology* (Washington, D.C.: University Press of America, 1984) was published in May. About it he says: "It completes and brings up to date *The Theory of Symbolic Transformations* (written in 1963 and published last year)." At the same time it is a very condensed presentation and Carini has more recently completed two much larger manuscripts. In the first, all of the implications of the theory are delineated; and in the second, applications of the theory for the practice of psychotherapy are derived.

Four students from China, who are studying at the State University of New York at Albany, visited Bennington College to observe and play Gunnar Schonbeck's experimental instruments. Their mid-April tour also included Bennington Potters and Williamstown's Clark Art Institute.

Schonbeck also called recently to report that the clock on the cupola of the Commons Building, which has been ailing in recent years, has been repaired and is ticking properly.

His new book, to be titled *The Forbidden City: Los Alamos and the Birth of the Bomb*, was described by Joe McGinniss before a Williams College audience on April 27. This will be his sixth book, scheduled for publication by G. Putnam's Sons in the fall of 1986, and promises to be as compelling as his best-selling *Fatal Vision*. A Bennington-related person who is expected to figure prominently in the book is Joan Hinton '42, whom McGinniss hopes to interview in China.

Brower Hatcher was one of 13 artists invited to take part in the Houston Festival from March to mid-May. His massive sculpture *The Language of Whales*, which was shown in Battery Park in New York last summer, went on exhibit there — it is 35 feet high and 20 feet in diameter.

Early in 1985 William Morrow will publish *The Beaux Arts*, a new work of non-fiction by Nicholas Delbanco. This coming July, Quill Paperback will produce his previous non-fiction book *Group Portrait: Conrad, Crane, Ford, James and Wells*.

Delbanco has published articles recently in the Chicago Tribune, the San Francisco Chronicle, the New York Times Book Review and *TV Guide*; he has been a judge for the Bush Foundation and the Hopwood Prize at the University of Michigan. As Woodrow Wilson Visiting Fellow he has taught at Leigh University and Regis College; he has read from his work at the University of Minnesota, at George Mason University and the University of Michigan at Ann Arbor.

Gail Russell was chairwoman for the Bennington area of this year's celebration of the World Day of Prayer. The international celebration of faith and

unity among Christian women is described as the most ecumenical occasion during the year. This year's service was written by women in Sweden and the theme was "living Water from Christ Our Hope." Since the first small gathering in the United States 97 years ago, the idea of united prayer by women around the world from sun to sun has increasingly captured the imagination of community groups. The offering goes into a fund called Intercontinental Mission, the process by which Church Women United participates in a ministry to people all over the world. More than a dozen women from around the County were involved in sponsoring and presenting this even to the public.

Betsy Sherman (Science) has been teaching young scientists of the Woodford Hollow School how to experiment. As part of a project funded by a grant from the W.K. Kellogg Foundation, she and the school's principal, Janet Wells, work with first, second and third graders to help them approach science the way scientists do.

Recent professional activity of Sidney Tillim has included being a visiting artist at the Philadelphia College of Art in February and having lectured at the Maryland Institute of Art last fall. He curated and wrote the exhibition catalogue for the *Bennington Artists: The Years After* exhibit seen in the Usdan Gallery during May. His two still lifes painted in the mid-60s, are included in "American Still Life 1945-1983," a touring exhibition organized by the Contemporary Arts Museum, SUNY at Purchase, June 24 to September 18, 1984.

Tillim has published an article in *Artforum*, May, 1983, originally titled "Benjamin Reconsidered: The Work of Art After the Age of Mechanical

Reproduction"; another *Artforum* article in the October, 1983, issue titled "Specimens of Photomechanical Printing from the Collection of Samuel Wagstaff Jr.," an article in the October, 1983 issue of *Art in America* titled "The Miniature Greatness of Julio Gonzalez"; an *Artforum* article in March, 1984, titled "De Kooning"; and another in the April issue titled "The View from Past Fifty." His article "A Variety of Realisms," first published in *Artforum* in 1969, is included in *Looking Critically: 21 Years of Artforum Magazine*, just published by UMI Research Press.

Short stories published by Arturo Vivante recently include "The Cedar," in the spring, 1983, edition of *The New England Review/Bread Loaf Quarterly*; "Illusion of Youth" in the August 29, 1983 *New Yorker*; "The Wide Sleeping Bag" in *Stories* for January, 1984; and "Musico" in *Pen Syndicated Fiction Project Selection*, spring, 1984. He also wrote an article, "Monsters and Other Marvels North of Rome" in the New York Times Travel Section January 8, 1984. Vivante gave readings of his work at the Fine Arts Work Center in Provincetown in February and at the Bennington Artists in New York event in March.

In March, Vivante was among 62 authors who won a national syndicated fiction competition sponsored by the National Endowment for the Arts Literature Program, the Mid-Atlantic States Arts Consortium and PEN American Center, a writers' service organization.