

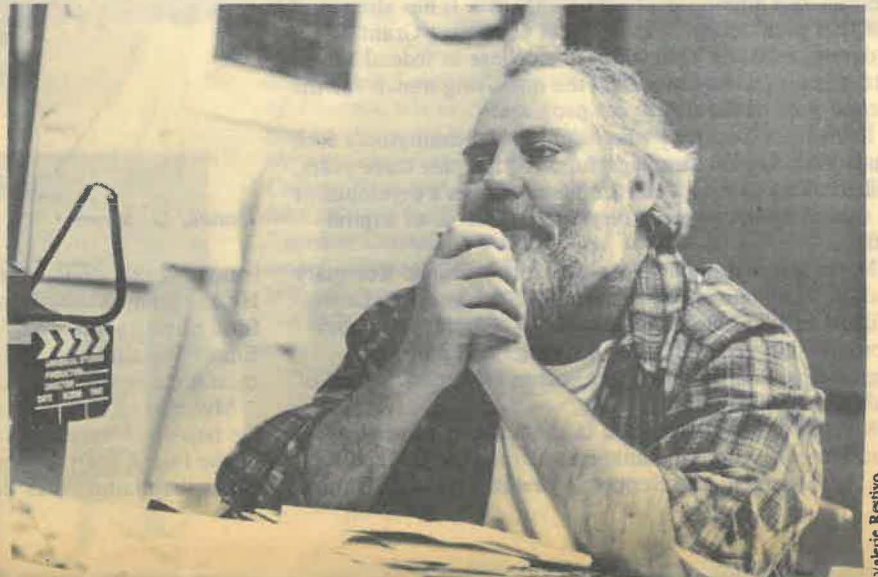
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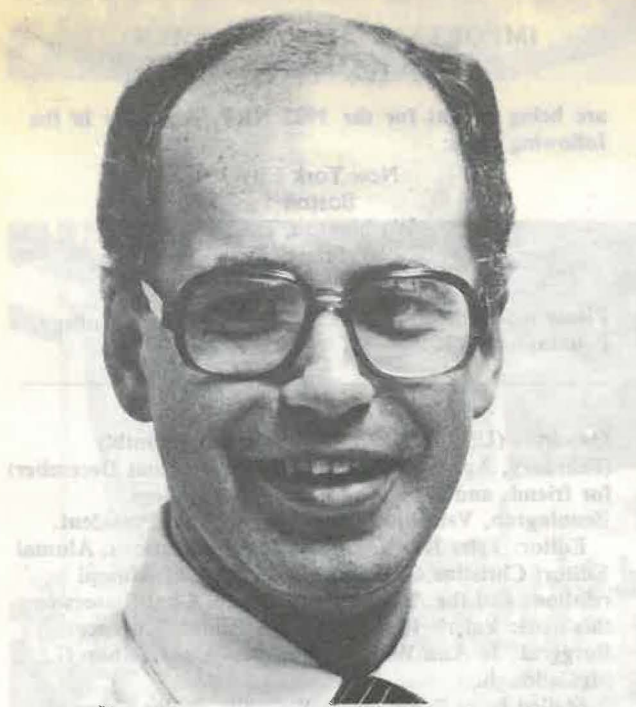
For Alumni & Friends of Bennington College



Steven Alabari

Valerie Restivo

The crew from this spring's "Midsummer" production poses in the pond; at right, Bennington Drama impresario Leroy Logan.



Donald G. Myers, Bennington's
new director of development



Spanish poet Rafael Alberti gives a reading on the campus April 14, accompanied by Luis Monguio and Ben Belitt. It was Alberti's first visit to the U.S.



The arrival of spring 1981 was heralded by a mammoth community parade organized by Barbara Roan and Gunnar Schonbeck.

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Director of development appointed

The appointment of Donald G. Myers as director of development of Bennington College was announced in May by President Joseph S. Murphy. For the past five years Myers has been assistant principal for external affairs at the Emma Willard School in Troy, New York.

"This appointment provides Bennington with a new and stronger thrust in the area of professional fund-raising activity," said Murphy. "Mr. Myers has the experience and vision to help us achieve new records in the development of annual and capital support for the sort of unique educational opportunities Bennington offers."

The position of development director was created through a \$400,000 challenge grant which Bennington received last winter from the National Endowment for the Humanities. One of the purposes of that grant was to stimulate the college's fund-raising capabilities and to professionalize its development operations.

Myers has overall responsibility for College activities that include alumni programs, publications and public relations in addition to capital and annual fund raising.

Bennington is meeting substantial success thus far in nearing its Annual Fund goal of \$500,000. It has also raised the first-year "match" in its NEH Challenge Grant program, releasing \$150,000 to the college in federal funds; and it is on the way to raising the qualifying match for the second year of the three-year program.

Rebecca B. Stickney, who has headed Bennington's 50th anniversary capital campaign fund for the past three years, will continue to play a role in the institution's development as special assistant to the president in charge of capital gifts.

Myers was communications director at Choate Rosemary Hall in Wallingford, Connecticut, before going to Emma Willard in 1976. He holds a bachelor's degree in history from Washington & Jefferson College and a master's degree in public relations from Boston University School of Public Communication.

Myers was the first person in the nation to complete a certificate in program management from the Council for the Advancement and Support of Education (CASE), and



Donald G. Myers

is now working on a certificate in executive management. He has attended CASE summer institutes in educational fund raising and executive management. In 1979-80, the Emma Willard School won a CASE award for having the most improved annual fund among secondary schools.

Myers has been active in volunteer work as a member of the boards of the Hudson-Mohawk Industrial Gateway and of the Friends of Chamber Music in Troy. His wife Susan heads the mathematics department at Emma Willard. □

Alumni Association Council elects Denise Bredt '56

On May 1 and 2 the Alumni Association Council met at the College, with President Roz Moger Bernheimer '62 presiding for the last occasion of her four-year term heading the Association. About a dozen regional and committee chairmen met and elected Denise Rzewski Bredt '56 President for the next two-year term. In addition, five new members-at-large were proposed by Nominating Committee Chairman, Jane Neal Keller '52 and they were elected:

Lavina Gertrude Kelley Falconer '40
Dorothy Tulenko Feher '61
Irma Thexton Willis '51
Peter Bergstrom '74
Susan Still '74

Other business of the meeting included conversations with Dean of Faculty Don Brown, who discussed the goals of the College, Admissions Director John Nissen, who spoke toward increasing alumni participation in the Admissions processes, and Vice President for Business and Finance James Vanderpol, who spoke on the financial stability of the College. Newly appointed Director of Development Donald G. Myers met the group and spoke about his hopes for the increased effectiveness of College fund raising.

The Office of Student Affairs was well represented with Director Alice T. Miller, Deb Harrington and Jean Kristenat, who spoke of the students' term-time involvements, NRT jobs and needs, and the many ways alumni can be supportive of the students through the year. The NRT regional parties, and housing and jobs volunteered by alumni have made a great impact on the success of the non-resident term in the past two years.

In the Council meeting Saturday, decisions were made which will result in an in-depth search for alumni trustees, with more opportunity for suggestions from alumni who do not actually serve on the Council, and an increase in the number of meetings for the Council annually. Also, members of the Council will participate in interviews for the Alumni Relations position now open at the College. The spirit of the meeting was enthusiastic in support of greater alumni participation and support of the College and its activities. □

IMPORTANT ANNOUNCEMENT JOBS AND HOUSING

are being sought for the 1982 NRT, especially in the following cities:

New York City
Boston
Washington, D.C.
San Francisco
Los Angeles

Please write Director, NRT Office, Bennington College, Bennington, VT.

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Editor: Tyler Resch, Director of Publications. Alumni Editor: Christine Graham '69, Director of Alumni relations and the Annual Fund Office. Contributors to this issue: Valerie Restivo, Jean Kristinat, Florence Burggraf, Jo-Ann Watson, Noa Ben-Amotz, John G. McCullough.

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A call for alumni Admissions volunteers

Involvement of alumni in college activities is often a critical indicator of institutional health. In this respect, Bennington College is healthy because it has a core of alumni who expend time and energy on behalf of the College, not the least of which is in Admissions.

In the past, alumni have assisted Admissions by providing information on local secondary schools, making contact with students interested in Bennington, interviewing candidates for admission, and representing Bennington at local College Nights.

But as the College strives to increase the pool from which applicants are drawn, and as the patterns of schooling change, it is alumni who must play an increasingly key role in the admissions process. Alumni are in the position to know which schools in their areas have improved educationally and are likely to produce candidates for admission. Alumni are in the position to know when schools have been newly established in their areas. And alumni are in the position to make contact with students and schools, to bring Bennington to their communities, in numbers that the Admissions staff cannot match.

Only the involvement of alumni in the work of the Admissions Office defines the limits of its reach in locating those students who would benefit most by attending the College. As those core alumni who have been assisting can attest, the rewards for the volunteer, students, and the College far outweigh the time spent. For more information on how to become involved as an alumni volunteer, write or call the Admissions Office. □

BUY A BENNINGTON T SHIRT OR SWEAT SHIRT

T Shirts that say "Bennington"	\$5
T Shirts that say "Bennington-50 years of Institutionalized Creativity"	\$5.50
Sweat Shirts that say "Bennington"	\$10

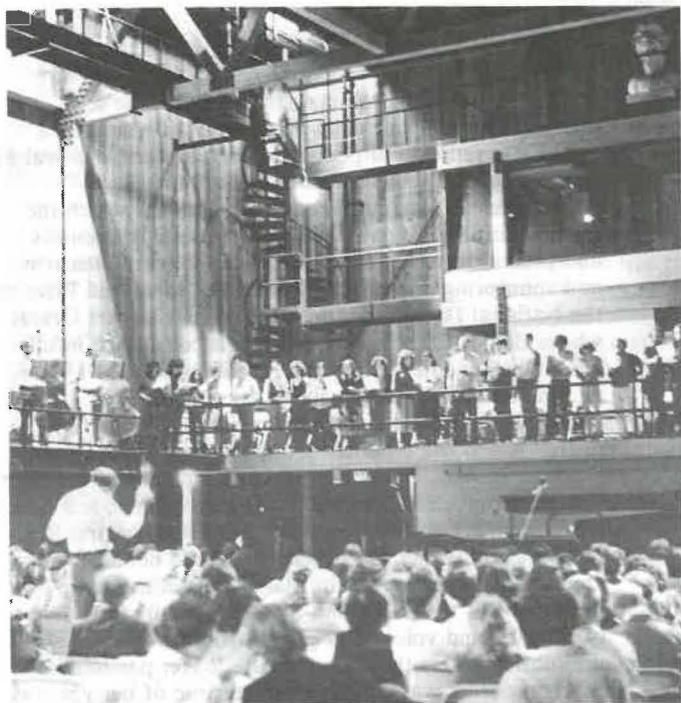
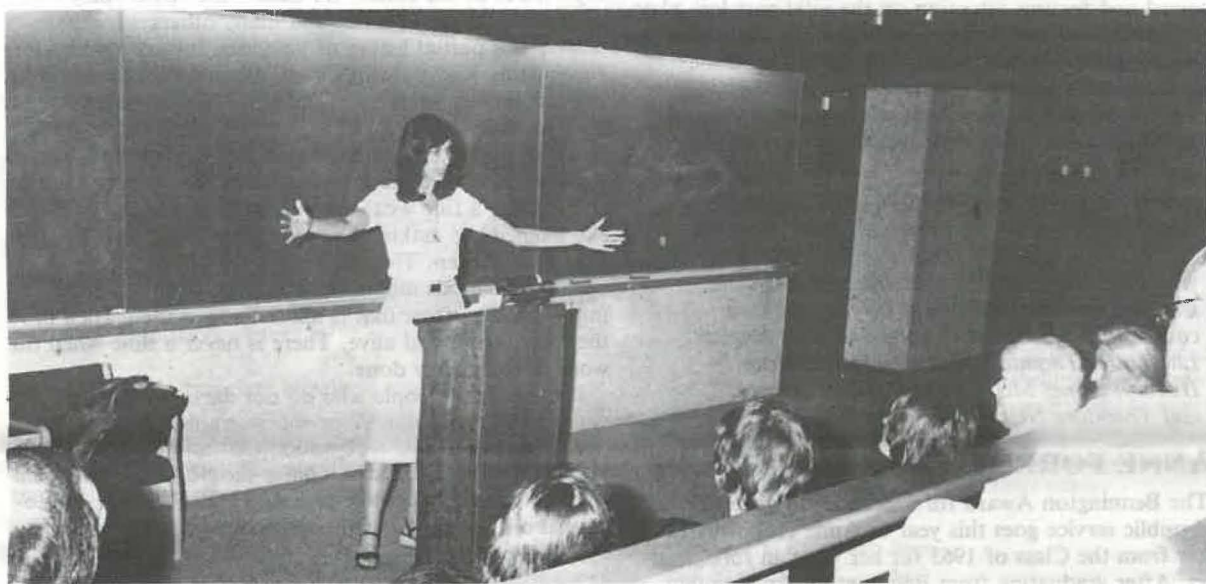
All come in small, medium and large
Also: Children's T Shirts that say "Bennington"
(in boys sizes small, medium and large: \$4.75
The Bennington Bookstore will be happy to send them if \$1 for postage and handling is added.

Send orders to: Bennington Bookstore
Bennington College
Bennington, Vt. 05201

Scenes from Movers & Shapers Reunion



Susan Paris Lewis '69, chairman of the Board of Trustees, above, presides at a luncheon session in the new Commons dining room, where she announced alumni awards and discussed College finances. At left, with a gesture Ellen McCulloch-Lovell '69, executive director of the Vermont Council on the Arts (and an alumni award recipient) shows how funding for the arts will soon shrink because of severe cuts by the Reagan administration.



Louis Calabro conducts, above, and Leroy Logan narrates, at right, a performance of the great musical event of the Movers & Shapers Reunion, titled "The Gross National Passion." With a cast of dozens of singers and musicians (including visiting alumni) the subject was MONEY. The text was by John Gardner, and 22 composers, all living in Bennington, assembled the music.



Nine receive College's alumni awards

Nine Bennington Alumni Awards were announced by Board Chairman Susan Paris Lewis '69 during the "Movers and Shapers" reunion weekend on the campus May 16.

Three of the awards were presented in person, to Dr. Olive Pitkin Tamm '43, for medicine; to Kathryn Posin '65, for her career in dance; and to Ellen McCulloch-Lovell '69, for her work in the arts. Some others were prevented from attending because of the sudden cancellation of flights to Albany Airport by bad weather.

It was the third year for the presentation by the Bennington College Board of Trustees of awards to distinguished alumni; and it was the third year for reunions in connection with the College's Fiftieth Anniversary Celebration and Fund. In 1979 the Pioneers convened on campus during the brief May lilac season, and the first series of awards was presented. "Pioneers" were defined as all who attended Bennington during the era of President Robert D. Leigh, the classes of 1936 through 1943.

In 1980 the Builders Reunion was held for the classes of 1944 through 1959, with another round of alumni awards presented. The Movers and Shapers returned this year — classes of 1960 to 1976.

Following are the individual citations presented by the Trustees for 1981. The format differs for each because the citations are published here just as they were written, in many cases by a faculty member who was especially close to the award recipient. In some cases, also, the recipient's remarks of acknowledgment are reprinted here.

LUCY GREENBAUM FREEMAN '38

Lucy Greenbaum Freeman of the Class of 1938 is this year's recipient of the Bennington Award acknowledging outstanding work in the field of literature. She has been described by Karl Menninger as a "remarkable woman, a professional writer who specializes in the psychiatric area." Either alone or in collaboration, Ms. Freeman has produced over thirty-three books and her work has been hailed by psychiatrists, psychoanalysts and medical historians as well as the general public. She has written on controversial subjects with both sensitivity and insight and has been honored by the National Professional



Dr. Olive Pitkin Tamm

Society of Women Journalists and the N. Y. Newspaper Women's Club. In 1962, she collaborated with a doctor who required anonymity to write *The Abortionist*, probably one of the first and certainly one of the most moving examinations of illegal abortions performed by licensed medical practitioners. In her book *Anna O.*, Ms. Freeman fleshed out the biographical details of the life of a patient whose illness and treatment helped Josef Breuer and Sigmund Freud lay the foundation for psychoanalysis. Ms. Freeman's best selling work *The Sor-*

Bennington Alumni Awards, 1981

Lucy Greenbaum Freeman '38, literature

Ann Forrester Holloway '63, government and public service

Ellen McCulloch-Lovell '69, the arts

Kathryn Posin '65, dance

Julia Randall '45, poetry

Elizabeth Swados '73, music and the arts

Olive Pitkin Tamm, M.D. '43, medicine

Joan Tower '61, music

Anne Waldman '66, poetry

row and the Fury, published in 1978, has been well received and focuses attention on the vital part loss plays in our lives. It is our loss indeed that Lucy can't be with us today to receive this award, but she did send the following message:

"I am deeply honored at being chosen for a Bennington Award for excellence and achievement in literature and regret I will be unable to attend the ceremonies. I will be in Topeka, KS working on a book with Dr. Karl Menninger. But I want to thank Bennington College for its vital part in my becoming a writer through the teaching and encouragement offered by four counsellors: Catharine Osgood Foster in English Literature; Thomas Brockway, in American History; James McCamy in Political Science; and Theodore Newcomb in Psychology."

ANNE FORRESTER HOLLOWAY '63

The Bennington Award for excellence in government and public service goes this year to Anne Holloway Forrester from the Class of 1963 for her work in foreign affairs. After graduating from Bennington, Anne taught for several years at the Northfield School in Massachusetts and then went on to teach the first undergraduate class in African Studies at Howard University. In 1971, Anne joined the Washington office of the Southern Christian Leadership Conference. It was here that she first worked with Andrew Young. She joined his staff as an intern when he was elected to Congress. The first successful bill of Andrew Young's on Capitol Hill was to cut off funds from NATO to Portugal, monies that were to be used to suppress liberation movements in Angola and Mozambique. That bill was largely the work of Anne Holloway.

In Congress, she quickly won respect as an expert in foreign affairs. She eventually left Congress for a post in the State Department and later served in 1977 as a special assistant and Director of the Office of the United States Ambassador to the United Nations. In 1979, Jimmy Carter nominated her for the position of U.S. Ambassador to Mali, where she served until the recent change in Administrations. She is now back in Washington working for National Public Radio and unfortunately cannot join us today. Clearly, Anne Forrester Holloway embodies intellectual excellence and application. I know all our alumni join with me in wishing Anne continued success.

ELLEN McCULLOCH-LOVELL '69

We honor Ellen McCulloch-Lovell as the distinguished director of the Vermont Arts Council. Through her imaginative and resourceful leadership, the Council has gained a nation-wide reputation with its programs serving as models for rural states and areas. In Ellen, the arts in Vermont life, and indeed in American life, have gained a spokesman of great wisdom and eloquence.

By building from the remarkable diversity of arts and crafts practiced in the state and through the ingenious translation and skillful integration of their economic, moral, and spiritual needs into an impressive array of innovative programs, the arts have gained recognition and the public has gained access to them.

The progress that is represented financially in the

growth of the Council's budget from \$50,000 in 1969 (the year Ellen graduated from Bennington) to its current \$600,000 figure which is now threatened by the federal funding and budgetary controversies. It is characteristic of Ellen McCulloch-Lovell that her strategy in defense is based upon the fundamental philosophical issue of the role of government in acknowledging and encouraging art and culture. We wish her and the Vermont council of the Arts well.

KATHRYN POSIN '65

— Awarded a Doris Humphrey Fellowship in Choreography in 1968

— A John Simon Guggenheim Fellowship in 1977-78

— Director and choreographer of one of the most successful small modern dance companies in the United States since the early '70s

— Choreographer for a series of off-broadway musicals and the highly acclaimed New York Shakespeare Festival production of the Cherry Orchard at Lincoln Center

— Subject of a film which will be shown here tomorrow entitled *Kathy's Dance*, which was honored by a special jury award at the San Francisco International Film Festival

— Choreographer of works currently appearing in the repertoires of the Eliot Feld Ballet, the Alvin Ailey American Dance Theatre, and many others

This is a partial listing of activities, awards and honors recognizing Kathy Posin's continuous creative work over the last sixteen years . . . impressive in its unusual variety and density.

On a smaller but perhaps even more impressive scale, I am reminded of a piece of Kathy Posin's writing . . . for she is quite a fine writer as well as a dancer . . . in which she likened the making and care of a dance to the tending of a garden. There is always some part, plant or phrase that needs attention, watering, weeding, reviving — all the effort that is made to keep the garden or the dance fresh and alive. There is never a time when the work is completely done.

It is hard for people who do not dance to imagine what the life of a dancer or choreographer is truly like.

Along with all the recognition that an individual of in-born and unusual creative ability should receive, I would want to especially commend Kathy Posin for her day-to-day labors, strength, will, continuous positive vision — all the ingredients that go into the creation of new gardens, dances, events that make us see our world and how we live in it in a fresher, sharper way. Kathryn Posin possesses the special ability to simply get on with the arduous business of continuing.

JULIA RANDALL '45

Though her third volume of verse bears the self-effacing title of *The Puritan Carpenter*, it would be a mistake to settle for a poetics of frugality and deprivation in speaking of the achievement of Julia Randall.

Abstemiousness has not been the quality for which the poetry of Julia Randall has won the praise of mentors and practitioners like Allen Tate and Howard Nemerov and sponsoring awards like the Shelley Memorial Prize or the National Foundation on the Arts and Letters Grant, whose clairvoyance in such matters is considered infallible. Julia Randall will publish her fifth volume of verse in June under the oddly valedictory title of *The Farewells*. It is clear now that the lifelong "rage for order" which she inherited from her great predecessor, Wallace Stevens, is architectural and lapidary rather than "carpentered". Exuberance, as well as tidiness, has been the benchmark of her Puritan craft over the years. Ben Belitt has called her most recent book "a book of abundance — of 'excess' in Blake's unstinting sense of the word" — a volume that offers "assumptuous diversity of styles and voices that gives fastidious utterance to the subtle matters they contemplate." Her passion for purifying order was equally characteristic of her years as a mainstay of the Faculty of Literature and Humanities at Hollins College when, according to her account in 1975, she "taught Wordsworth and Coleridge, Keats and Tennyson, Dickens and Eliot (G), Conrad, Lawrence, Woolf, Eliot (T.S.)" in the Bennington manner: "At Bennington they always said: 'Here's the answer. What's the question?'" More recently, she has withdrawn from institutional life to take stock of whole landscapes and keep Puritan watch on the encroachments of the nuclear age in her native Maryland. She has vowed in verse and prose never to rest until Long Green Valley is inscribed in

the historic register of her state and rendered untouchable to federal pollution. On her own plot of land there will be no untimely fairwells, and the carpentering goes on.

ELIZABETH SWADOS '73

She played the piano at the age of five; at ten she took up guitar and, at the ripe old age of twelve, she was performing folk music. She came to Bennington when she was sixteen; the words she uses to describe her family are adjectives which Bennington soon applied to her: "passionate, dramatic, moody, eccentric".

Here she learned at least two things: One was to listen to the birds, and the other was that Bennington gives credit for madness, too. She composed and performed and grew. She created a symphony in which thirty actors posed as a Balinese monkey chorus. She went on to compose for Andrei Serban at the La Mama Experimental Theatre Club in New York City: *Medea*, *Electra*, *The Trojan Women* and *Agamemnon* bear her stamp. She spent a year with Peter Brook and his company traveling around the world listening and composing. Then back to New York and prodigious output: *Nightclub Cantata*, *Dispatches*, *Runaways*, *Alice in Concert*, *The Haggadah*. She has three Obies and an Outer Circle Critics Award. She is an extraordinary talent. In her 1980 commencement address to the graduating class at Bennington College, she said: "My Bennington memories are important links for my life." For Bennington College, Elizabeth Swados' life is an important link in our memories.

OLIVE PITKIN TAMM, M.D. '43

Doubly rare among our alumnae, Olive Pitkin grew up in Bennington and graduated from Bennington College in three years. After graduating from the Yale Medical School in 1947, training in pediatrics and private practice in Bennington, she joined the New York City Health Department in 1953. There as pediatrician and administrator she rose rapidly without neglecting her husband, Dr. Igor Tamm, or their three children, and last year was given supervision over the department's bureaus concerned with maternal and child health. Stated simply, her husband writes, her responsibility is "to ensure the



Kathryn Posin '65 acknowledges her award in the Commons new dining room.

health of mothers and children in New York City." The amplitude of that responsibility is suggested by the fact that the Bureau of School Health alone has a staff of five full-time and 350 part-time physicians who examine and immunize New York's 1,500,000 children.

Bennington College had a modest role at the beginning of that notable career. When Olive entered Bennington in 1940, she might have majored in music or literature, but she recalls choosing science because of Robert Woodworth's "literally inspiring courses." Then another teacher, Yvette Hardman Edmondson, Bennington '36, directed her toward medicine when she indicated an interest in nursing.

Dr. Pitkin has said that she is grateful to Bennington not only for her pre-medical training, but for her music and philosophy which sustain her as she struggles to maintain a public health program in a city she once



Ellen McCulloch-Lovell acknowledges her alumni award at the College. Behind her is President Joseph S. Murphy.

described as "broke in money and morale." We are happy to salute you for your skills, your courage and your achievement.

JOAN TOWER '61

Joan Tower, composer and pianist, is recognized in the world of music for her central formative and performing role in the Da Capo Players, the Naumburg award-winning contemporary-music ensemble which recently celebrated its 10th anniversary.

Her constancy of effort and freshness of musical expression have resulted in her receiving a Guggenheim Fellowship in composition, a Fellowship to the MacDowell Summer Colony, and two composing awards from the National Foundation for the Arts. Both the New York State Council on the Arts and the National Endowment for the Arts, cognizant of her forceful commitment to expanding the boundaries of musical life and the musical imagination, have asked her to serve on their evaluation committees.

As a healthy complement to these endeavors, Joan has found time to acquire a Doctor of Musical Arts Degree from Columbia University and also to teach at Bard College.

We choose to take notice of her today as an outstanding alumna of Bennington College. We are proud of her achievements, delighted with her successes and, in reminiscing, are happy to recall her honest skepticism, her steady determination to discern the outlines and nurture the substance of her talent, her joy in taking and giving. All these attributes we admired then and continue to admire today. We honor her with the Bennington Award and wish her well.

ANNE WALDMAN '66

When you applied to Bennington in 1962, your records and your recommenders all predicted success for you.

How correct, and how inadequate! Your successes and accomplishments have been abundant and of the highest order.

You have published six volumes of poetry and have edited several anthologies. Your work has been published in dozens of reviews and "little" magazines — from the *Yale Literary Magazine* to the *Unmuzzled Ox*, and it has been anthologized at home and abroad.

Your awards have also been many, including a fellowship from the National Endowment for the Arts (1980), the National Literary Anthology (1970), the Poets Foundation Award (1969), the Dylan Thomas Memorial Award (1967).

Your former Bennington teachers, indeed the entire Bennington Community, take pride in your achievements. We hope you are as pleased to be claimed as we are to claim you one of our own.

It is with delight and great satisfaction that the Board of Trustees honors you today in offering you this Bennington Award.

Anne Waldman was not present but sent the following acknowledgment:

"I am delighted to be receiving the Bennington Award for achievement in poetry and remember fondly the writers and scholars at Bennington who instilled and nurtured a love of literature in me: Kit Foster, Stanley Edgar Hyman, Barbara Hernstein Smith, Ben Belitt, Howard Nemerov, Bernard Malamud, Claude Fredericks and Georges Guy. I thank them all.

"I am sorry that I can't be with you in person, but am living in Boulder, Colorado, busy with duties as co-director of the poetics program at Naropa Institute.

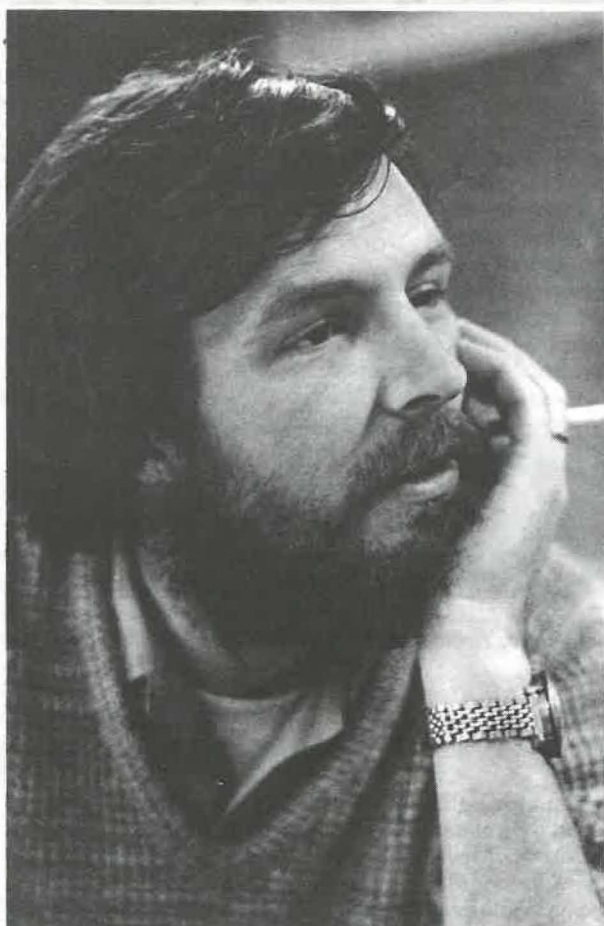
"I will be moving back to New York City in the fall with my husband and new baby son and hope to be in closer touch with my alma mater." □

Editor's note: An item appeared in the April Quadrille about Londa Weisman '67 which neglected to attribute the source of the information. The quotes and comments about Londa and her work originally appeared in a lengthy feature in the daily Bennington Banner pertaining to three Bennington alumni who have remained in the vicinity of the College, the others being Wendy Perron '69 and Nate Williams '79. To have published excerpts of the article without attribution was unfair to Londa as well as to the source, and Quadrille regrets the error.

Quadrille depends heavily on a clipping service to glean news items about alumni — in addition to material sent directly by alumni themselves, usually in the space provided on the Annual Fund envelope. The clippings provide material which is timely, interesting, vital and newsy. But the information should appear in context, and attributed to whatever publication in which it originally appeared.

Alumni can help this process in two ways. First, by mentioning Bennington whenever they are interviewed (thus causing the article to be picked up by the clipping service). And second, by notifying Quadrille if an article appears that contains information which is erroneous or which should not appear again in print. We maintain a file of back Class Notes and sometimes can spot a bit of published information that seems wrong or out of keeping with what has been said previously; in those cases we send a query to the person involved.

But the most direct and effective way to make a contribution to Class Notes is to toss off all modesty and write it yourself and send it in.



Pat McCreary

Patrick McCreary's office is as complicated as his work. He sits at a desk filled with the accoutrements of writing. Behind the desk, a large drawing board fills a corner of the room. In front of the desk, facing him through a large window, is a two-and-a-half-story scene shop, connected to the office by a door opening on an umbilical spiral staircase. McCreary seems to inhabit these three worlds at once.

On the desk, a small square of printed circuitry is clamped to a metal stand. "It's an impromptu sculpture," says McCreary, explaining that numbers of the contraptions have malfunctioned in the theaters' lighting systems and he is studying them to find out why. Because they are costly to replace (more than \$60 apiece) he hopes to repair them. McCreary is known around campus for his advocacy of the Visual Arts and Performing Arts complex, known to those familiar with it as "VAPA."

"I've been here for one and a half years; the building was a fact before I got here." He thinks maybe that is why he seems free to appreciate the place: he wasn't there when "the apparent controversy was going on" and he wasn't there when it was built. "I didn't see it grow out of the ground. I don't have any nostalgia for what was here before."

"It's too big for this college," he admits. "But it's not too big for this region." He isn't sure what that means for VAPA's future. What he is sure of is that "The fact that the building is here is indisputable...We're at the point in planning for this building that we should have been before the ground was broken. We're not quite sure what uses would benefit the college most — beyond the purposes of teaching."

He feels the college will have to invite more paying guests to use VAPA, but will have to be very careful not to hamper its availability to students and faculty. "It should be utilized more; we need a full-time lighting technician and a full-time carpenter. Skilled people are not casually available" (on a part-time, occasional basis). "If the place is going to be utilized more fully and efficiently, some things are going to have to change. It's difficult to bring a road company into a 'black box theater,' unless you have highly skilled assistance and the company is properly prepared. The Catch 22 is that it's not cost effective to hire these people until VAPA brings in income, and you can't bring in income without them. What do you do first?"

McCreary is concerned about the need for publicizing the facility. "Nobody's finding out about it. Martha Hill, to my knowledge, is perhaps the finest dance theater of its kind on the North American continent. It's excellent for videotaping and filming dance as well as for performing." WGBH in Boston videotaped a half-hour dance special in Martha Hill; to be broadcast as *Trisha Brown at Bennington*. McCreary has arranged to have the Martha Hill floor surface officially evaluated and rated, via a series of standardized tests. "We might as well know what we have."

"Architecture's my hobby," McCreary admits after commenting extensively on VAPA and other structures.

An interview with Pat McCreary chief appreciator of VAPA

He did his MFA work at Rutgers, concentrating on "technology and design, in that order." While he loves VAPA, he is far from naive about its faults. "This country — this world — has passed the point where function can be secondary to form. The difficulty with architects is that in five years of school and two years of residency there is no time for them to experience theatre."

"Therefore, people who design theaters often have little or no understanding of their functioning. Architects and builders are going to manufacturers and asking them what to buy, rather than going to the people who will use the building and asking them what they need." Without this situation, much less money would be spent. A good theatrical consultant, he feels, usually saves a tremendous amount of money in the long run, even if the consultant's fees are high. Wastefulness bothers him. "Since I've been here, I have been cleaning house and rearranging furniture. Where am I in that process? I'm...about halfway there. I'm not rebuilding yet." He and others have had to "clean house" because of the lack of expert knowledge of how to build a good theater: inadequate components of the VAPA "machine," such as the wiring, will have to be repaired, redesigned or replaced.

McCreary clarifies his choice of words: "A theater is a machine. The raw materials are actors, directors, scripts, lumber, lights and wire...What it spits out the end the pasta comes out of is a performance. Architects don't think of theaters as machines. They think of theaters as

edifices."

McCreary grew up in Pennsylvania and New Jersey. "I still consider the Poconos my home." That might explain why he's comfortable in the Green Mountains of Vermont. He taught at Rutgers before coming to Bennington. Besides teaching here, he proudly declares he is "the only licensed theatrical lighting electrician in the state of Vermont." (He shows me a small yellow, plastic-coated card to prove it.)

"The ideal way to set up a production-oriented program in theater is antithetical to the way a lot of schools see theater. We at Bennington are oriented to the individual. Individuals unfortunately have to learn common skills and common language, because theater is inescapably collaborative." While other arts *can* be collaborative, they don't have to be. A painter can paint alone; a writer can write alone. The performing arts, says McCreary, require an understanding of the interconnectedness of skills and people. To that end, Drama Division majors are required to take a term of stagecraft.

McCreary wants students to have a professional foundation, as a starting place rather than an end. "You're not going to get artistic in any consistent sense until you start breaking rules. First you learn the rules and then you start selectively breaking them." Planned accidents are part of McCreary's method. Teaching, for him, is "finding a balance between teaching the rules and letting (students) break them. It's like parenting."

Technical learning needs more structure than other facets of theatrical training, because mistakes can endanger health and safety; if an actor tries a new technique, it may fail to please the actor or the audience but it is unlikely to result in the falling of heavy machinery or the slipping of scenery.

McCreary's attitude is one of risk-taking with caution: "I'm arguing for an absolute minimum core curriculum. The danger of getting too rigid is real."

Students do more designing at Bennington than at most other colleges "because the assumption here is that the school is for the students and the faculty is there to support them. A lot of schools are havens for faculty. Ideally, I should never lift a tool except to teach its use. Students should do most of it." That gets exaggerated because the Drama Division is small and the number of students interested in design and production is even smaller. While he thinks that "the more students do, the more they learn," McCreary also worries that his students may be overworked. "The balance is tenuous because of the small population; what you want is somewhere between minimal responsibility and burnout."

"Undergrads here get more opportunities to design for the main stage than in most schools." Opportunity is the key; "We can't teach somebody to be a good designer. We can teach somebody how to do it in a professional way, but we can't make them artistic."

He adds that "the Bennington philosophy is 'learn by doing' instead of being dictated to. We have a facility that enables students to do really wonderful things, and a philosophy that *allows* them to do wonderful things. This place has the potential for training technical directors," a direction he thinks might someday be pursued. "VAPA could become an exciting place for students to learn by watching as well as by doing, as they did during the WGBH videotaping."

Whatever VAPA's future, Patrick McCreary considers the prospects exciting. □



James Liu and Arlene Adler in *'Midsummer's Night Dream,'* directed this term by Leroy Logan.

The Academic Division: Drama

At right: the cast of 'Midsummer' presented this term

This is the final article in a series of eight on each of Bennington's academic divisions. The intention has been to provide an overview for friends and alumni of the College of activities in each division, with emphasis on the professional activities of members of the faculty as well as their work on campus and in the classrooms and in the studios, laboratories and performance stages. The series has been written by free-lancer Valerie Restivo, who also took many of the photographs; in this case, photographs have also been provided by student Steve Albahari.

By Valerie Restivo

The walls of Leroy Logan's office are papered with theatre posters. On one wall, a row of masks looks down...fierce, funny, or benign. They seem to participate in the conversation or comment on it. The desk is a pile of creative clutter, probably comprehensible only to the person in residence.

My first encounter with Leroy Logan was at last year's commencement ceremony. When it came time for the Drama Division to announce its graduates, I heard stage-whispered questions and comments all around me.

"I wonder what he'll wear *this* time."

"Look at Leroy. Here he comes."

"Oh, wow! He does it every year."

"Outrageous!"

Logan walked to the silo-base lectern wearing what looked like a conglomeration of leftover costume parts. Clearly enjoying the fun, he delivered his lines like a bad actor filled with adoration for his darlings, but with one eye on the audience. It was a funny scene, breaking up the festivities and assuring all present that the ritual wouldn't be entirely serious.

"I always dress up for it," Logan explained with a smile and a twinkle. "The tradition is that division secretaries read the names at commencement. I've been division secretary for quite a while."

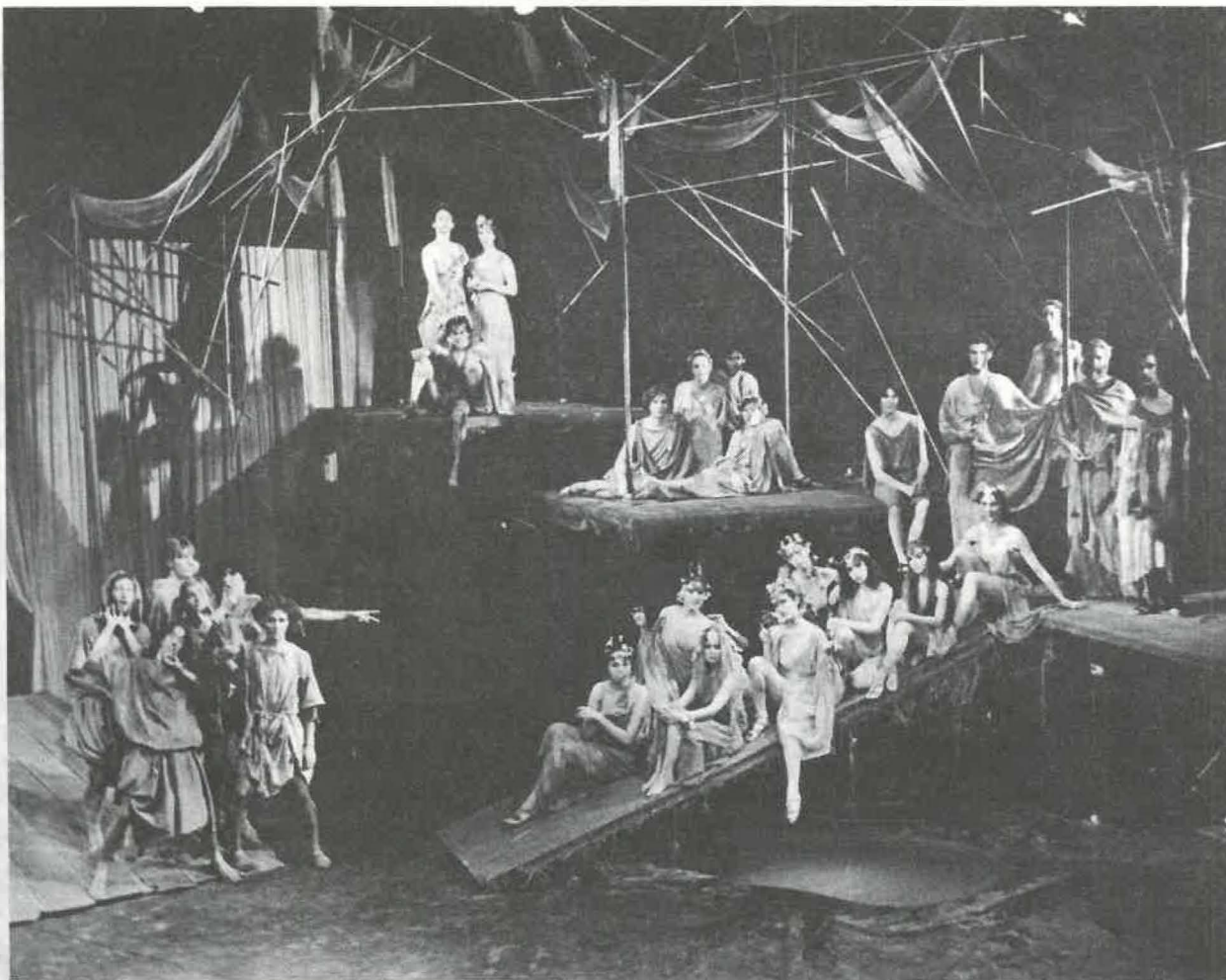
"This is a good term," Logan pronounced a few moments later. "We have 14 acting majors. This is a big year." Among recent graduates were two in directing, one lighting designer and a set designer. While the figures are generally representative of the proportions in each area, the number of actors was unusually high this year.

The spring term which he described was to encompass "two big main stage productions. One is *Midsummer* (*Night's Dream*), which I'm directing." There were eight senior projects in acting and one in design.

Barbara Roan of the Dance Division choreographed dances for "*Midsummer*," while Peter Golub '74, of the music faculty composed the music. Stage design was by Chris Sweeny and lighting by Dana Gangel. The term's other major production was to be Robert Nye's translation of the Heinrich Von Kleist play *Penthesilea*, directed by Margaret Holloway, a graduate of Bennington ('77) and the Yale School of Drama. Bill Dixon of the Black Music Division faculty provided the music; set design was by Shauna O'Donnell.

In addition to this already wild schedule, three student-directed plays were planned. Sam Shepard's *Angel City*, directed by Jamie Kelter; Tennessee Williams' *The Mutilated*, designed and directed by Patrick Herold; and *Joe Egg*, by Peter Nichols, designed by Kim Jennings and directed by Susan Fenichell. Another directing student, Anita Karl, presented scenes from *The Eccentricities of a Nightingale*, and John Bertles presented a music and drama senior project, *The King and His Jester: An Armed Operetta*, having composed the music and written the libretto.

Early in the term, Janis Young, who teaches voice and movement classes, directed an evening entitled *Between the Pages*, using students in her Performance Class. Janis, along with Wendy Perron of the Dance Division, meets regularly with a group of students who call themselves the GOAT workshop. This "exploratory theatre workshop" takes its acronym from "Getting Our Act Together." They perform pieces in various places, such as Commons Lounge, and later were to present an



original work, *The Whimper of Whipped Dogs*.

Ralph Lee, who supervised the making of the Masks on Logan's Wall (not a bad title for a play?), returned in April for another mask-making workshop.

Logan explained that the division presents drama "as a performing art rather than an academic subject...Students are expected to study dramatic literature through the Literature and Languages Division." Added Logan adamantly, "I refuse to look at theatre as literature. It's meant to be performed."

His acting classes read "all of Stanislavsky and fourteen plays." Among his favorite playwrights are Shakespeare, Brecht and John Guare. (The Bard gets his own celebration each year, at a Shakespeare Party to which Drama Division members sell tickets to outsiders.)

The division maintains "the equivalent of five full-time positions" on its faculty, some of whom are shared with Dance. Full-time besides Logan (acting, directing) is Janis Young (voice, movement); a guest acting teacher whose position rotates term by term. This term the position was filled by Philip Minor, who returned to Bennington having just directed a highly successful production of Eugene O'Neill's *The Iceman Cometh* at the Trinity Square Repertory Theatre in Providence and Blue Hill Troupe's *Mikado* in New York City.

Many others are still in active pursuit, working in theatre when they can. Some continue their studies in New York at professional schools while actively seeking work; some get involved with small companies, and some start their own. "We now have students working in Boston, New York, Seattle, and Los Angeles. Those are the ones that spring immediately to mind. When the movie, *Inchon*, comes out, you'll be able to see a Bennington student, John Pochna, as Alexander Haig at the age of 25," said Logan.

A half-time directing post will become full-time next fall. (A search is under way for someone to fill it.) Tony Carruthers, now on sabbatical, teaches stage design half for Dance, half for Drama. Another rotating position is for lighting design, with Raymond Dooley teaching each fall and Robert DeMull each spring. Patrick McCreary serves both divisions as technical director.

Graduates of the Drama Division land in all sorts of places and positions. Happily, most of them land on their feet. To quote Logan, "Larry Atlas ('73) is acting and writing plays. His latest, *Total Abandon*, is about to go into production at a repertory theatre in Lansing, Michigan, and has been optioned for New York. Phebe Chao (of the Literature and Languages faculty) had her students read his play, and Atlas returned to Bennington to meet with her class. Tim Daly ('79) is making a major movie, *Diner*, in Baltimore; Ellen Maxted ('78) appears in a soap, *Texas*; John Hickok ('80) just directed a production of *The Importance of Being Ernest* in Boston and will soon appear there in *The Rainmaker*; Judy Dennis ('78) after having worked at the Brooklyn Academy of Music in New York and the Goodman Theatre in Chicago and is off to Ohio."

"Tom Quigley ('79) is working in children's theatre and appeared with the Mettawee River Theatre Company at the Washington Square Methodist Church in New York. The Mettawee company was formed in 1975 by graduating Bennington students, and has grown over the years. Ralph Lee now serves as artistic director, and other original members from Bennington are Casey Compton ('74), Stephanie Gallas ('75), and Clarke Jordan ('74) who writes the scripts. They regularly use Bennington students in their summer tours," Logan continued.

"We encourage playwriting as much as we can but we don't have a playwriting faculty person now," he added. One student was working at the time, casting a fellow student's play.

I asked to what extent students are ready for the difficult tasks of earning a living in the theatre. "Most of them understand what it's all about. Graduates are still sticking with it — they're out there working. The feeling is, if one wants to be in the theatre, one will be in the theatre." Logan added that "we've thought about offering a course in 'Survival Soup.'"

Because the Drama Division has a relative small faculty and a very packed schedule, faculty members tend to spend their time on campus, concentrating on their teaching. Those with outside artistic commitments focus entirely on Bennington when they're here. Thus DeMull and Dooley alternate terms between Bennington and New York.

Logan himself is "caught up in the division." His recent off-campus trips have been with students. "Last NRT I took a group of 25 students to New York for a theatre program. It included an auditions class with Rosemary Tichler, who is the casting director for the New York Shakespeare Festival; an acting class with Leon Felder, ('75). They also attended two plays a week and met for group discussions," Logan said.

The Drama Division now also has a Term Abroad Program in London, which alternates with the Paris program. This fall about 26 students will be in London. The program includes voice, movement, and acting classes with instructors from the royal Academy of Dramatic Art; "Medieval England," a history course with an instructor from London University; and ten days in residence at Stratford-upon-Avon, seeing all the plays there and attending lectures at the Shakespeare Institute. In London, students see two plays a week, write complete journals, and meet in a three-hour session to discuss the plays. Logan plans to go over with the students at the beginning of the term, and Janis Young will replace him mid-way through.

The deep involvement in Bennington suits Logan. "It's perfect for me now. I see students as freshmen and I don't see them again until their last year...of course, I do see them, but not in class...To see the change, the final year, it's so satisfactory. They're not the people you knew for four years ago. Their minds are so much sharper." □

Alumni Profile

Natalie Pascoe '63, biologist, returns to Bennington to teach for the spring term



Natalie Pascoe

By Valerie Restivo

Natalie Pascoe '63 took time off from completing her doctoral dissertation to spend spring term teaching cell biology and genetics at Bennington. She speaks with animation about the joys of traveling between Bennington's bucolic setting and the seaside Marine Biological Laboratory at Woods Hole, Massachusetts. Natalie's work there, with the Boston University marine lab, has concentrated on muscle and nerve regeneration in lobsters. Specifically, "I'm taking a preliminary look at muscle and nerve regeneration in lobster claws; almost nothing is known about the process." Her work includes histochemistry and electron microscopy.

The Belmont, Massachusetts, native was "the first one from my high school who came here." She picked Bennington from a catalogue, and "a very nice interview" convinced her she should come here. She had been writing and working in the sciences in high school, but Bennington's literature faculty persuaded her that writing wasn't her forte. Following graduation she attended Penn. State, beginning her nerve and muscle studies with cockroaches (inland, kindred creatures to her current lobster subjects: "lobsters are also arthropods; they have a similar nervous system.") She went on to Boston University's facility at Woods Hole.

This spring she had a chance to teach "I wanted to teach, and Bennington seemed like a good place to start." The temporary position appealed to her because she wants to complete her thesis before teaching again. "I want to go on from here to take a post-doc," which would include studies in immunology and other subjects. In the future, she wants to continue her research and her teaching. A possible conflict is that, although large universities provide greater opportunities for teaching and research, "I like teaching at a small college." Change and variety excite her.

Coming back to Bennington is not only an act of professional involvement, but an act of love. "I enjoyed the reunion; I ran into Wendy Kochenthal ('62) — saw her at the snack bar. The last time I saw her, when we were students, she was at the snack bar, too! Now she's living in Maine and has a baby; nobody had heard from her in years." Natalie recalls her student years with affection. "We were in the Barn when I was here. We didn't have this gorgeous new building. I had Mr. (Robert) Coburn; he retired recently. And I had Fred Wohnus for biology. I have his stapler. I've obviously come into his office!" She likes the office for its history, its space, and its large window overlooking the pond.

"I have the best of two worlds. Spring is very foggy in Woods Hole. There's no place like Bennington College in May. The warblers came through these trees as they were migrating. (She gestures toward the trees outside her window.) I have my bird book and binoculars in the top

drawer of my filing cabinet." (She opens the cabinet and pulls out both items.) The painted turtles from the pond come up here to lay their eggs outside Dickinson. Do you want to hear a funny story?"

She recounts a tale of recent vintage: a trio of overly enthusiastic Samaritans "rescued" a female painted turtle which had labored to find high ground. The students carried her back down to the pond where they thought she belonged, "after she'd spent a half day crawling up there to lay her eggs!"

Natalie finds students "less reactionary than when I went here" and says "a lot more students dress up; the Bennington uniform when I was here was jeans and long hair..."

She voices a suggestion to set up a program with a more technical institution. Not only would it bring more men to Bennington but it would, she feels, contribute to the humanization of science and engineering students. "They ought to rotate technical students and expose them to liberal arts."

"Change lobsters and dance," heard Alice at the

Publications of Natalie Pascoe

Paper published: Rice, R.V., Roslansky, P.F., Pascoe, N., Houghton, S.M. Bridges between neurotubules and neurofilaments visualized by stereo electron microscopy, J. Ultrastructure Research, 1980.

Abstracts published: Pascoe, N.G., Motor terminals and muscles in regenerating limb buds of the cutter and crusher claws of the adult lobster, Society for Neuroscience Abstracts, 1979.

Pascoe, N.G., The histochemistry of muscle fiber types in the regenerating claws of the lobster Homarus americanus, Biological Bulletin 1979.

Pascoe, N. (Intr. J. Atema) Muscle fiber types in regenerating claws of the lobster Homarus americanus, American Zoologist 17, 1971, 1977.

Talks presented at meetings: A talk was given for each of the abstracts mentioned above. No abstract was published for the following talk: Pascoe, N., Ultrastructure of muscle fiber types in the limb bud of the lobster, East Coast Nerve Net, Woods Hole, April 21, 1979.

Thesis in progress: The opener and closer muscles in regenerating limb buds of the adult lobster Homarus americanus. This is being prepared in the form of three papers for publication, one on histochemistry, and two on morphology. □

Lobster Quadrille. In our *Quadrille*, we've both lobsters and dance. Natalie wants them more closely connected in college curriculum. "Why not a split major, like pre-med and music or art?" Art is part of her life: "I took up photography because who's got time to draw and paint?" Art helps her science: "I believe in a liberal arts program for a science student. The time is past for scientists to live in an ivory tower. They have to develop a moral sense."

Another area of her concern is science communication. "Very few science people are into communication. The public is interested in science." Scientists she says, are hard on communicators and popularizers. "We may pooh-poo Jacques Cousteau but look at the enthusiasm he's drummed up for the field, and for conservation. In an increasingly technological society, we have a flourishing of (popular) science journals. We need public support and understanding."

The public-relations function of some science media people is epitomized in Carl Sagan's television programs and writing. "What he's doing is selling the space program." Natalie would like to see more work on responsible and effective science communication. She thinks Bennington could support such work, if science or literature faculty members were interested.

While she believes that her research has been humanized by her liberal arts background, and deplors early over-specialization, Natalie says, "My stuff is more pure science. You do make decisions — whether to do an experiment that uses radioisotopes. You think about radioactive wastes, carcinogens. I look over different kinds of experiments that can be done." A liberal arts orientation enables a scientist to "understand more of the human condition."

"I really enjoy what I'm doing," Natalie says. "I have contact with major scientists at Woods Hole. It's a core place for neurobiologists. A lot of important developmental biology is done on marine invertebrates, such as the sea urchin and *Loligo pealli*, a squid with a large axon. A lot of important neurobiology relative to ion transport and diffusion is done on squid axons."

She plans to spend the summer finishing her thesis and thinking about the next step in her career. (If a sailboat crosses her path, she's likely to do a bit of sailing as well.) Government cutbacks mean jobs may be scarcer and "grants are hard to come by." The situation does not reflect the state of marine science. "We're just starting to get into important biomedical aspects of marine biology, marine pollution and other important things." Nevertheless, there may be hard times ahead for her colleagues. "We keep getting notices about jobs in Oklahoma. It's a long time before the tide comes in in Oklahoma!" □

THE KELLER MEMORIAL ENDOWMENT SPONSORS FIRST GALLERY EXHIBIT

The first Elizabeth Reed Keller Memorial Exhibit, a series of visual arts events held in the Usdan Gallery from May 5 to 26, inaugurated an endowment fund established by Mrs. Rosamund Reed Bodman, other members of the Reed and Keller families, and friends.

The exhibit focused on ceramics, printmaking and architectural drawings, and was titled "Architectural Drawings/Ceramics/One of a Kind Prints & Paper."

The endowment, and the exhibit, were dedicated to the memory of Elizabeth Reed Keller '38. It is one of a series of endowments created during the capital funds campaign known as the Fiftieth Anniversary Celebration and Fund.

One end of the Usdan Gallery was rebuilt into a "Cloistered Arbor Room" in which the ceramics of Betty Woodman were displayed in an architectural and decorative use of ceramic tiles and fabric.

The gallery also featured architectural drawings by three Bennington faculty members, John Patrick Beale, Nigel Coates and Graham Shane; and "one of a kind" prints and paper by two dozen artisans, organized by faculty member Rochelle Feinstein.

Ceramist Woodman, who majored in pottery at the School for American Craftsmen at Alfred University, is an assistant professor at the University of Colorado at Boulder. She has had solo or group exhibits of her work each year since 1969, and holds a National Endowment for the Arts Craftsman's Fellowship as well as other awards. She has taken part in many visiting workshops and has contributed articles to several journals on pottery and ceramics.

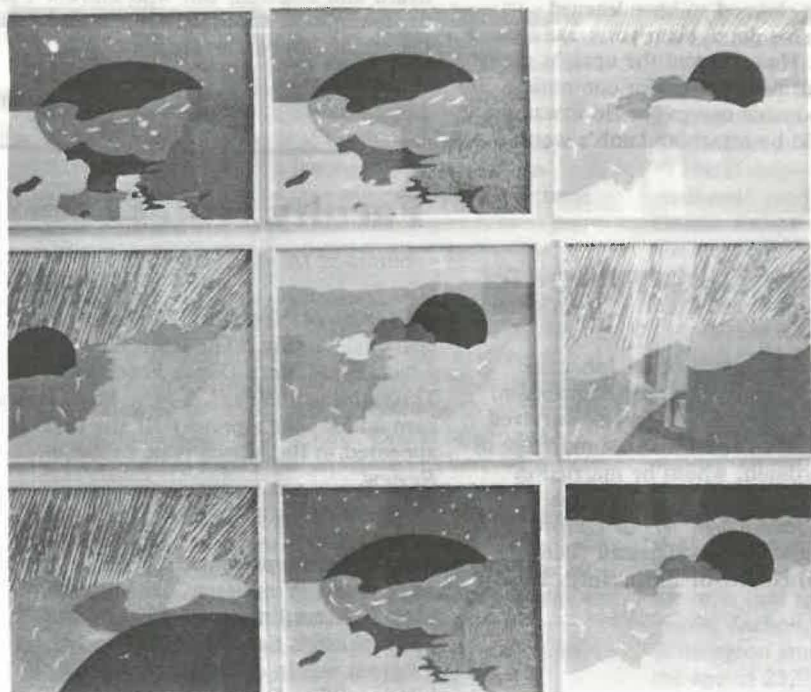
Beale and Coates are teaching architecture this year at Bennington as replacements for Shane, who is on leave. All three are graduates of the Architectural Association School of Architecture in London.

Shane has taught at Bennington since 1976, has published articles in *Architectural Design* (London), *Art-Forum* (New York), *Lotus International* (Milan) and the *Journal of the Society of American Architectural Historians*.

Beale, a native of Surrey, England, holds a diploma of architectural design from Wolverhampton Polytechnic. He has been an architect in private practice since 1979.



Inside ceramist Betty Woodman's "Cloistered Arbor Room," part of the Keller Memorial Exhibit recently in the Usdan Gallery.



Elizabeth Wilde's "untitled," a progressive silkscreen in nine parts — one of the "one of a kind" prints in the Keller Exhibit.

Coates, born in London, and educated at the University of Nottingham, has had several showings in London and New York, and holds awards that include the Architectural Association year prize in 1974 and the Arts Council Publication award in 1978.

Rochelle Feinstein, who teaches print and papermaking in Bennington's art division, earned a bachelor's degree at the Pratt Institute and a master's at the University of Minnesota, and has taught at both institutions.

The late "Libby" Keller was an economics major at Bennington but later developed interests in the arts, collected modern Italian paintings overseas during World War II, and was active in the arts while living in Houston. Her sister, Rosamund Reed Bodman '43, began the endowment fund by assembling gifts from other members of the family, and friends. Additional contributions are most welcome, are tax-deductible, and can be made by sending them to the College's Fiftieth Office.

The fund will support visual arts exhibits by new and outstanding artists annually at Bennington. Additional funding for the exhibit this spring were provided by the Visual Arts Division as well as the Callie Goldstein Fund, a special-events endowment which annually honors the memory of a student who died of a heart attack shortly after graduating in 1971. □

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Deaths

Ernst Levy, 85, composer, pianist

Ernst Levy, distinguished pianist, composer and conductor, and a member of the Bennington music faculty from 1945 to 1949, died April 19 in Morges, Switzerland. Death, from bone cancer, at the age of 85, was not unexpected to him or those close to him (he leaves his widow, Suzanne, and two sons, Matthis and Frank). Sigmund Lavery, a colleague at Brooklyn College, and Judith Winter have been planning an all-Levy concert in Tully Hall next winter and have been recording some of his chamber music. When Lavery sent a preliminary tape of the Sonata for 10, Ernst responded from the hospital that it was gratifying to have his last musical experience on this earth so beautiful.

Ernst Levy composed 15 symphonies, a cello concerto, an operetta buffa, and works for chorus, organ, chamber ensembles, solo voice, piano, harpsichord and clavicord. His 11th Symphony received the Fromm Music Foundation Award and his cello concerto was awarded the prize of the City of Basel, Switzerland, the city of his birth.

Ernst was already a major musician when he came to the College — a greatly admired pianist, a prolific and sometimes played composer and founder and conductor of the biggest chorus in Paris, the Choeur Philharmonique. But that was all in the Europe that Hitler was pre-empting, and it became urgent that he get out.

He first came to the United States in 1939 as a visiting lecturer at Westminster College Choir in Princeton, New Jersey. He performed at the opening of the Swiss Pavilion at the New York World's Fair that year, and his composition "Hymnus Symphonius" was presented at Carnegie Hall by the Desoff Choirs. He returned to Paris but was forced to leave by the



Ernst Levy, in a photograph with his close friend, the late Paul Boepple, in a photo from the era in which they were on the faculty together.

German occupation.

Paul Boepple, his lifetime friend and then head of the Dalcroze School in New York, rounded up some friends to guarantee that this immigrant would not become a public charge (essential for a visa), wheedled a grant from the Whitney Foundation and makeshifted a job for him as composer in residence for the school's beginning ensemble classes — one fair flute, five terrible violinists, cello on open strings and trombone, for instance.

Ernst also taught at the New England Conservatory of Music, appeared as a soloist with the Boston Symphony Orchestra, and gave recitals in Boston and New York.

When Paul Boepple was invited to Bennington he got Ernst a job too, though there was no slot. Soon Ernst was conducting the orchestra (with such demanding meticulousness that few could stand it) and teaching a few advanced students composition and piano. He

likened teaching to making maple syrup — you boil 40 gallons of sap for one of syrup. And for the war effort he worked the night shift at one of the local factories.

An exuberant bear of a man with a roar for a laugh, milk-bottle-thick glasses and ears wide for hearing, he was soon in the thick of the faculty music making — song cycles with Paul Matthen, new music with Gunnar Schonbeck, a stage performance of *Dido and Aeneas*, memorable trio performances with Orrea Pernel and George Finckel. But the real smasheroo of the year was always his solo recital which had people hanging on every note (as well as from the rafters of the Carriage Barn).

All of this was without noticeable effort. He claimed to have learned technique for good when young and never practiced. He eschewed the upright piano in his apartment except for composing and radio music except for floor waxing. This he did by attaching lamb's wool

buffers to his slippers and, with the radio medium loud, skating or dancing 'til the floor shone.

For concert preparation he would use the Carriage Barn piano for a week or so "to put mind and music and fingers together."

With all this effortless talent he could have been — had been in Europe — a big-time pianist. Why not here? He did, in fact, give a toe-in-the-water New York recital that so baffled and befuddled critics, all attuned to a different drummer, that he decided against starting that life at the bottom once more.

He did record — for the wrong company, of course — they are long out of print and now bring much money if you can find them: four Haydn sonatas, the Liszt, the late Beethovens from Opus 90 on and the *Appassionata*.

Lured from Bennington by Robert Hutchins, he became Professor of Humanities in Chicago and subsequently at M.I.T. and Brooklyn before retiring to Switzerland. Everywhere composition continued — big works and small and, by now, his opuses must be well into the hundreds.

Again his works are individual and derived from influences different than his contemporaries. He studied Pythagorus and the mathematical similarities between musical scales and star distances explored by Kepler. He himself measured the pillars of Chartres cathedral, finding similar relationships (his findings are an appendix to a leading book on the cathedral).

Performances of his music are infrequent, though the Swiss radio has performed most of the symphonies. Only the tip of the avalanche has begun to be heard and assessed. But who knows? Part of Bennington's musical fame may be like Gastein's: Shubert wrote here. □

John G. McCullough

Dr. Joseph Chassell, 80, psychiatrist, director of health service

Dr. Joseph O. Chassell, 80, of Stockbridge, Massachusetts, died April 17 at his home after a long illness. Dr. Chassell retired in 1970 as a member of the senior clinical staff of the Austen Riggs Center, an open psychiatric hospital in Stockbridge, but continued working there on his own studies and supervising the psychoanalytic training of clinical residents until after Christmas, 1980. He was working on a paper at the time of his death.

From 1939 until 1948, when he joined the Austen Riggs Center, he was associated with Bennington College as staff psychiatrist, chairman of health services and teacher of psychiatry. During that period he had also been director of the Bennington (community) Mental Health Clinic, a predecessor of the United Counseling Service.

A graduate of Cornell College (Iowa) in 1919, Dr. Chassell subsequently received a master's degree from Columbia University in 1920, a magna cum laude diploma from Union Theological Seminary (New York) in 1921 where he was a member of its faculty from 1922-25, a doctorate in psychology from Columbia University in 1928, and a degree in medicine from the University of Rochester in 1931. He was among the first to apply the techniques of long-term psychotherapy and psychoanalysis to the treatment of severely disturbed patients apart from a traditional hospital setting and was one of the



Dr. Joseph O. Chassell

leading figures in the development of Austen Riggs Center as a pioneering long-term treatment facility. In the course of his career, he published more than 40 papers on a wide range of subjects, but focusing primarily on the effects of the authoritarian personality.

Dr. Chassell is survived by his wife, the former Margot Rasch, and two children

from this marriage, Robert Johannes Chassell and Karen Margot Stephenson, both of Stockbridge. He is also survived by two children from his first marriage to Ruth Boardman, whom he married in 1923 and who died in 1942, Sonya Chassell (Bennington '47) of Oxford, England, and Anstiss Chassell (Bennington '56) Nadler of Rutherford, New Jersey.

Ellen Harteveltdt Edelman '47 died July 8, 1978, according to a note from her mother, Mrs. Henry H. Harteveltdt of New York City. When last heard from Ellen was living in Baton Rouge, Louisiana.

Katherine Sefton Payson '42 of Peterborough, New Hampshire, died April 24 in a Boston hospital of cancer and congestive heart failure. She is survived by her husband, Navy Commander William F. Payson, a son, Sprague J. Theobold of Newport, Rhode Island, and a daughter, Gretchen Theobold of Washington.

Ruth Tenney Lee Sherwood '45 died May 16 in Branford, Connecticut. She is survived by her husband, Robert, two sons, Robert Jr. and James, and daughter Ann.

Faculty Notes

continued from page 16

University of New York College at Purchase celebrating "The Early Years: American Modern Dance From 1900 Through the 1930's." A New York Times item added that a preview of the festival appeared in the March issue of *Ballet Review*.

Stanley Kunitz presented a reading of his work at the Worcester Art Museum on May 3. According to the Fitchburg, Massachusetts Sentinel & Enterprise, the program was in conjunction with the exhibition "The Dial: Arts and Letters in the 1920's." The exhibition focused on the literature and art collection of *The Dial*, (1920-29), the magazine which published some of Kunitz's earliest poems.

Kenneth Burke received the National Medal for Literature at the American Book Awards ceremony at Carnegie Hall on April 30. The \$15,000 award, endowed in memory of the late Harold Guinzberg, founder of the Viking Press, honors a living American writer "for a distinguished and continuing contribution to American letters." According to the New York Times, Burke commented about his new honor: "Naturally, I feel pretty good about it. At this moment, I'm trying to avoid reminiscing. I write verse a little bit and criticism a lot. Being a language-using animal is what we are all about: bodies that learn language."

Class Notes

'37

A few years ago **Elizabeth Beebe Klavun**, whose indoor and outdoor sculpture has been exhibited in solo and group shows at many galleries, museums and schools around the country, decided to challenge some of the conventional approaches to play and performance structures in parks and playgrounds. "We hustle our children into too much group thinking and behavior, instead of appreciating the highly original experience that can grow out of exercising their own imaginations," Betty explained in an interview with Christian Science Monitor staff correspondent Marilyn Hoffman. Her purpose is to give youngsters a play place of their own that they can climb up, walk through, perform on, or hide in or under. So she "sculpts" playhouses in intricate but simple and dynamic forms — that invite and delight swarms of children.

Betty's first was a bleacherlike outdoor sculpture for an exhibition near Niagara Falls, New York. After donating it to the children at a psychiatric center in New York City, she made two encouraging discoveries: Before the playhouse was finished, children began to climb on it, to dance and posture, and to leap about with abandon. They asked to help in its construction and were soon mixing concrete, digging, lugging and banging. They used the structure so enthusiastically that Betty had to modify and strengthen the design to make it practically "bombproof as well as kidproof."

With the help of a grant, Betty designed and helped construct her "Manhattan Tree House," which opened at the Manhattan Laboratory Museum last October. Her playhouses have been shown at children's museums in Pennsylvania and Florida. In March, Betty met with residents of the South Bronx and members of the housing authority of New York to inspect her models of two playhouses. These would be built with the help of the children and adult members of the community. Betty has also been asked to consider designing an outdoor action space at the New York Museum of Natural History. "I think people should participate in everything, especially sculpture. Sculpture like this isn't complete without people. They make it come alive."

Joan May has retired from TRW Defense and Space Systems after almost 24 years. She is enrolled in classes to learn about the present history in the making. As Joan writes, "Working in a highly technical world isolated me from reality." Joan lives in Marina del Rey, California.

Elisabeth Paine Merriss writes that she is working part time at The Clay Place in Norwalk, Connecticut, doing sculpture (ceramic) and teaching there. She also is doing free-lance art work, painting and drawing. Elisabeth resides in Norwalk.

'38

Lucy Greenbaum Freeman was chosen for a Bennington Award for excellence and achievement in literature during the Movers and Shapers Alumni Reunion Weekend in May. Lucy was not able to attend the ceremonies because she was in Topeka, Kansas, working on a book with Dr. Karl Menninger. In a letter to Bennington Board Chairman **Susan Paris Lewis** '69, she thanked Bennington for its "vital part in my becoming a writer through the teaching and encouragement offered by four counsellors: Catharine Osgood Foster, in English literature; Thomas Brockway, in American history; James McCamy, in political science, and

Theodore Newcomb in psychology." Lucy lives in New York City.

Lydia Vaill Hewat, who worked in the 50th Office at the College for the last two years, aiding the capital campaign effort, is employed as sales service manager for Allstar Equipment Corp. This group imports and distributes safety and rescue equipment for steeplejacks, window washers, tower erectors, etc. — people who have to work at high, hazardous jobs. Lydia writes, "It is all quite new to me, and looks challenging and interesting. I'm not sure yet whether I'll be expected to demonstrate the products . . . It could be quite a selling point to have a little, old granny in sneakers reeling up and down a chimney stack in a bosun's chair. Life begins at 64!"

'40

Priscilla Manning Porter joshed us by letter, saying she appreciated our taking 10 years off her age (she was listed under the class of '50) but also that she was afraid her classmates wouldn't find her.

'41

Diana Allyn Granberry designed and built houses in Vermont, Connecticut and New York in 1980. She also did the interior design for the new psychiatric hospital in New York which was designed by her husband, Carleton, a Fellow of the American Institute of Architects. The Granberrys live in Guilford, Connecticut.

'43

After five years as executive secretary of the American Academy in Rome, **Ruth Davis Green** reports that she will resign at the end of June to finish her Ph.D. dissertation in Middle English literature at State University of New York at Stony Brook. Ruth makes her home in New York City.

Olive Pitkin Tamm received the Bennington award for excellence in medicine at reunion this Spring. Please look on pages 4 and 5 in this issue for news of her award.

Lisa Adams Moulinier writes that she is looking forward to retirement in two years. Lisa lives in Tucson, Arizona.

'45

Joan Rorimer Lettvin is in her fourth year of running a regional, non-profit artists management office for concert artists in the Midwest. The office is modeled after one she started in Boston in 1974, and which is still running. Such operations are both tax-exempt and non-profit. Joan is also involved in career development for concert artists, an idea based on the needs perceived by her husband, who is a concert pianist, for places where indigenous artists may perform. All artists are competitively selected by established performers. The Lettvins live in Ann Arbor, Michigan.

Julia Randall received the Bennington award for excellence in poetry at reunion this Spring. Please look on pages 4 and 5 in this issue for news of her award.

'46

Marianna Packard Pineda has executed an eight-foot bronze memorial statue of

Queen Lili'uokalani, last monarch of Hawaii, for the state of Hawaii. Marianna opened her sculpture studio during the May 9 and 10 Open Studios Arts Festival at the Fort Point Arts Community Inc. of Boston. Also participating were **Ruth Mordecai Slavet** '60, sculpture, and **Carole Bolsey** '69, painting.

'47

Ella Russell Torry is executive director of Philadelphia's Council for International Visitors.

'48

Muriel Reid Allsopp is working at Stanford University as the administrative manager of Branner Hall, a 170 co-ed freshman dorm, and says she loves it.

The Boston Herald American on May 1 carried a column headlined "Why, where of choosing a college," written by **Deane Worth Lord** and her daughter Mary. Deane wrote: "Much to my surprise I found that I loved to learn. Without an academic aim in my heart, assuming that love and marriage would envelope me after a few tragic affairs, I enjoyed every moment of college . . . My college generation was not consumed with high achievement nor ambitious for careers nor zealous for social reform . . . But lightning strikes even behind designer shower curtains in Scarsdale and now, with a great job, a 17-hour day, a passion for politics and a classful of writing students, as Mary says, 'Just look at you now, Mom.' Mary wrote: "Mom programmed me for the Ivy League. We lived in a community that centered on academia . . . I may have started college for Mom, but I finished for me. I went in, as she had, with few expectations . . . College was four years of do-as-you-please both intellectually and emotionally. I learned to debate, love, listen to music, read analytically — in short, to live . . . Unfortunately college days may be losing that halcyon quality. As tuition costs soar students may demand practical, business-oriented courses. As the high school population declines, colleges will seek older students . . . the anxiety dream may not center on letters of acceptance but on how to scrape together tuition — and on how to compete with Mom for a seat in the classroom."

Deane also disclosed what she said were the real reasons she went to Bennington: "not because of its Utopian aspirations but because in the corseted 1950s a student could have men in her room, drink liquor openly if she chose, enjoy unlimited weekends and receive no letter grades. I skillfully masked my real reasons for choosing liberal Bennington behind a passion for all of the arts from modern dance (which I still don't understand) to Germanic sculpture."

'49

Mary Ricard Behre was married on December 18, 1980 to John W. Paul, a retired Navy captain. She is renting a house in Madison, New Jersey, and is not working full time at Drew University but enjoying a rest. This gives Mary a chance to concentrate on painting again. Mary says all is well, and her two children, by a former marriage, are flourishing.

'50

The April, 1981, issue of *Life* magazine contains a story on 11 poets. Included in the list of poets is **Cynthia Lee MacDonald** of New York City.

Marianne Byk Schnell exhibited her paintings at the Bodley Gallery in New York City February 17 through March 7.

'51

Doris Robbins Ornstein has been an accomplished harpsichordist for many years, both as teacher and performer. A new recording by Gasparo features Doris as harpsichordist with Catharina Meints on viola da gamba. Doris lives in Shaker Heights, Ohio.

'52

Sue Rayner Warburg has received her M.A. degree in English literature and says her thesis was on James Joyce. Sue is teaching literature at San Francisco Community College and running her own public-relations firm.

'53

Yvonne Franz Herz, mother of four, ages 24, 23, 14 and 13, reports that she is busy living, growing, exploring, "as is the Bennington tradition." During the winter of 1981 she cruised the British Virgin Islands with her husband and two young sons. She is on the arts lecture committee of Darien, Connecticut's Community Association, a member of the Darien Garden Club, ran junior tennis matches at Tokeneke Club in the Summer of 1980, is a member of the flower committee at St. Thomas Moore church, and has taught art appreciation and history through the Darien Arts Council in the Darien school system. She says that the education of her two younger sons is an exciting challenge of today — "without Bennington and two older children the human interest, challenge and daily involvement would not be half as exciting" — and at 50 to be still driving to Little League is novel. Jennifer, the eldest daughter, is cum laude graduate in anthropology from Bryn Mawr College, Ted Jr. graduated in May with his major in geology from Dennison University, Alex is high honors student in grade 8 and "Andrew is the inquisitive mind of the family," grade 7. Yvonne continues, "Bennington began the adventure — it's a total career, without a title. At mid-century I share my gratitude to Bennington!"

Carol Bondy Katz of New York City wrote: "I am enjoying the evenings in New York planned by **Marianne Byk Schnell** '50 so much! And so are my guests. Keep them coming. It's Bennington in New York!"

Barbara Howe Tucker of Ketchum, Idaho, managed the Sun Valley Chamber of Commerce and now manages the Christiania Lodge and the Colonnade.

Pianist **Mary Atherton Varchaver** performed in concert with violist Diana Brengel at Stephen Episcopal Church, Armonk, New York, in March. The concert marked the Westchester debut of a viola hand crafted by James N. McKean. Mary, a resident of Hastings-on-Hudson, has performed in recitals throughout the Westchester area and is a popular violin and viola accompanist.

Anne Klein Rosenthal, according to The Bridgeport Post, directed a group of Bridgeport area school children which presented a puppet show at the Museum of Art, Science and Industry. "Punch's Adventure Down the Rabbit Hole," presented on April 26, was the second in a series of four puppet shows at the museum during April-May. Anne has per-

formed numerous shows in the New York area, including the New York City YWCA, the South Brooklyn Neighborhood House and in public schools and on closed circuit television.

'54

Nancy Spraker Schraffenberger reports that for the past year she has been working as an editor/writer for *Guideposts* magazine. Nancy lives in New York City.

'55

Toby Carr Rafelson, a production designer, finds locations, craftsmen, and crew members who execute the following from her concepts: sets, wardrobe, props, set decoration, special effects, hair, makeup, etc. Toby says she is responsible for the total look of the film. Recent films include *Goin' South*, *Melvin and Howard*, and a new one to be released this summer.

'57

Phyllis Elkind Goldstein reports: "No one woman show! No craft store cleverly done with barn siding and barrels. No exotic post-college degrees other than 'life.' Husband, three well children, two retail stores, lots of fun, hard work and good luck!" The Goldsteins live in Hillsdale, New Jersey.

'58

Muriel Altman Ladenburg defended her dissertation in December and received her Ed. D. in counseling psychology from Boston University in May. Muriel writes that she is still working as a counselor at Bentley College has a 17-year old daughter and a 14-year old son.

'59

Harriet Turteltaub Abrams writes that her grant for the Artist-in-Schools Program (sponsored by the National Endowment for the Arts and the Pennsylvania Council on the Arts) was renewed for a second year. She is spending her second year as artist-in-residence at Miquon Upper School in Chestnut Hill, Pennsylvania, where she runs a fabric workshop and also teaches photography. Harriet had a one-person show of her silkscreen fabric work at the Philadelphia Art Alliance in February.

'60

Myrna Greenstein Blyth became the new editor in chief and vice president of *The Ladies' Home Journal* in mid-May. Prior to that she had been executive editor and vice president at *Family Circle*. A *New York Magazine* article, May 18 issue, dealt with problems the women's service magazines are encountering. It quotes Thomas Kenney, president of Charter Publishing Company, the parent company: "What Myrna brings to the party is a gut instinct about what American women want to read and how to package important information in a way that will bring response. Myrna must have the right stuff to know how far she can go in delivering material of social value and keep her audience at the same time." Myrna comments, "I will edit *Ladies' Home Journal* for the part of me that's like a million other women. For example, I want to know how to deal with my child's dyslexia. It's easy to dismiss women's magazines for their weaknesses without recognizing their

strengths . . . Men underestimate women's desire to improve themselves. Women want to be complete in every role. They want to be good mothers, accomplished cooks, and attractive lovers. What's wrong with that? Men are interested in self-help too."

As *Family Circle's* first fiction editor, Myrna bought for excerpting such books as *Roots*, *The Thorn Birds*, *The Hite Report* and *Passages*. Her own two published novels were both Literary Guild alternates.

Myrna and her husband Jeffrey, a veteran British journalist, live in Manhattan. They have two sons, Jonathan, 13, and Graham, 10.

Associated Press writer Tom Jory, in a syndicated article on **Pamela Abel Hill**, told how she has destroyed old myths about TV documentaries. The two myths cited by Jory are: Documentaries had to be narrated, perhaps even anchored, by a correspondent who would appear on screen several times to convey information not particularly adaptable to film. Dramatization, with actors playing real people in history-making, or at least socially significant, events — the so-called docudrama — was not acceptable network news fare.

Jory quoted Pam; "I'm not sure how much is possible within the network documentary form as it now exists, I do know I'm always looking for new ideas. I just got back from England and France where I was looking at things they are doing that we are not." Pam would like to use real people in real situations in a sort of short-story form. A film from Houston on the shooting of a policeman, which uses the actual people, is now being looked at.

ABC News' Closeup has been in Pam's charge for three years now. "This Shattered Land," a documentary on the plight of Cambodia and its people, was cited by jurors in the duPont-Columbia University Awards program as one of the more accomplished documentaries broadcast in the 1979-80 season. "The Killing Ground," a 1979 Closeup production on hazardous waste disposal, was nominated for an Academy Award in the feature documentary category.

Regarding her approach to documentaries, Pam said, "I think a lot of the people responsible for developing the documentary form were oriented toward the printed word . . . A lot of them came out of print journalism. That's fine, but writing is only one component of the documentary so I've put a lot of emphasis on experimentation . . . I try to make the craft of filmmaking as important as the written form.

Shelley Carleton Seccombe writes that she is teaching photography at the Nightingale-Bamford School and at the International Center of Photography in New York. Her work was exhibited in April at Lever House in New York. In July Shelley will be teaching at the Chilmark photography workshop on Martha's Vineyard.

'61

Edna Goodman Burak is a marketing reporter for various business publications in New York City. Her husband Paul is an attorney and senior partner with Rosenman, Colin et al. They live between Manhattan and Westport, Connecticut. Pretty good, wrote Edna, "for a girl who had 'much greater verbal facility than written ability' to become a market reporter for *Women's Wear Daily*,

Billboard, etc. All thanks to NRT when, for lack of anything else, I ended up as a copy girl at *Women's Wear*."

Betsy Ravit Chase of Rutland, Vermont, is a high school biology teacher. Her husband James is a stockbroker with Dean Witter Reynolds. During the reunion, Betsy wrote, "On my short trip down from Rutland I tried to remember what my dreams of 20 years ago were. It seems that they have been diverted by my family — a wonderful husband and three children, Joanie, 18, Sarah, 15, and David, 12. Personally, I have achieved a master's degree in education and a career in teaching."

Joan Tower received the Bennington award for excellence in music at reunion this Spring. Please look on pages 4 and 5 in this issue for news of her award.

'62

While on campus for the May reunion, **Andrea Kanner Halbfinger** wrote: "Bennington changes and stays the same. Having visited a few times and seen the changes — some good, some bad — it's always fascinating to come back and see how much things remain the same. For me, this is a poignant visit. My daughter starts college at Bennington this fall, and the memories will be overlaid by her new stories of what's really happening now.

"I am often sorry I didn't get science or economics at Bennington, but I always find my training in how to learn has helped me whenever I take up a new study . . . My art show . . . at South Huntington Library" will be in June and "I hope any alumni in the area will attend." Andrea is an artist/teacher, and her husband Martin is an attorney in private practice.

Andrea and her mother, Elsie F. Kanner, have an exhibit in progress of sculpture and paintings at the South Huntington, New York Library through June 30.

Patricia Johanson is Southwork lecturer at Colby College in Maine, and is working on some new houses that are integral to their environment, which will be exhibited in New York in May and June. In addition to the Rosa Esman exhibit, other exhibits of Pat's work were shown recently at Graham Gallery, New York, University of Massachusetts, Amherst Centre de Documentacio d'Art Actual, Barcelona, Brooklyn Museum, and Institute of Contemporary Art, Chicago. She has a new West Coast dealer, Philippe Bonnafont of San Francisco. Pat was awarded a second Guggenheim Fellowship this spring.

Barbara Buchtel Tacy and her husband Peter are leaving the Buxton School in Williamstown after 19 years. Peter will become headmaster at the Marvelwood School, Cornwall, Connecticut, in mid-June, where they will live in the 18th century Dunn House in the center of Cornwall village. Barbara, completing her part-time course work for her Ph.D. at the University of Vermont, will leave her 12-year position at United Counseling Service and become a one-year intern in clinical psychology (required for her Ph.D.) at the Fairfield Hills Hospital in Newtown, Connecticut. Their son Chris will go to college in September and Willy will remain at Buxton as a sophomore. "Thus, the Tacs will for the first time be off in all sorts of different directions."

Barbara's letter, addressed to "Dear Friends," continues: "We hope that our change in residence and professional locale does nothing to disrupt the ties with all of you, including former students and colleagues, who mean so much to us. Our door is still open, and there's plenty of room beyond it for visitors; and we assume that once September rolls around

we can be tracked down pretty easily in Cornwall."

"We feel our move is no loss or conclusion at all, but another part of a continuing beginning." And she quotes "Aunt Teddy" whose counsel "pushed us in this direction back in 1962 . . . 'I left a great deal behind me as I moved into a new phase, but I believe that in the making of a life no experience that had meaning in its own time is ever lost.' We believe that, too."

'63

Anne Forrester Holloway received the Bennington award for excellence in government and public service at reunion this Spring. Please look on pages 4 and 5 in this issue for news of her award.

Peggy Adler Robohm, author and illustrator of children's books, was on campus for the reunion last month. Her husband Richard is a microbiologist with the National Marine Fishery Lab in Milford, Connecticut. Home for the Robohms is Madison, Connecticut.

Diana Straugh Scott, here for the Movers and Shapers Reunion, told us that she is the food editor for the Worcester (Massachusetts) Telegram.

'64

Dunne-Steen Fine Arts exhibited drawings by New York artist **Cora Cohen** from March 15 through April 12. According to an article in the Greenwich Time, Cora is known for her large abstract paintings and says that her drawings are not only explanations for her paintings but are "the nuclei of the paintings themselves." They investigate the space in the works on canvas, tending to clarify what is consciously obscured in the paintings themselves. Her work is represented in many private collections and may be seen at the Max Hutchinson Gallery in New York where her last show was seen in November.

Vivian Bachrach Glick and her husband Robert live in Tenafly, New Jersey. Robert is a psychoanalyst with offices in New York City.

Ann Harvey Mendershausen and her husband Ralph were instructors of a spring course titled "Exploring the Mother Lode: History and Natural History of the Foothills," offered by Merced College. According to the Merced (California) Sun-Star, field trips to two different areas of Mariposa County are included, when the participants will visit historic areas, view wildflowers, talk with local people, and possibly visit an operating mine. Ann and Ralph have returned to Mariposa where they have lived on and off for the last 10 years and have studied local history and botany.

'65

Kathryn Posin received the Bennington award for excellence in Dance at reunion this Spring. Please look on pages 4 and 5 in this issue for news of her award.

Joan Kassman Price reports that she is still happily teaching high school English in Petaluma, California.

Pril (Priscilla) Smiley of New Paltz, New York, began to work at the Columbia/Princeton Electronic Music Center while still at Bennington. An article in *Contemporary Keyboard*, May, 1981, by Robert A. Moog, names Pril and Otto Luening, among others, as those whose achievements have been important to the center. Pril's early jobs at the center were

secretarial, but she turned to teaching and composing after receiving her degree. She and another staff member share the responsibility for teaching first-year composition students how to use the center's facilities. Pril's film *Trip* was shown at the College on May 17 during the alumni reunion weekend.

'66

Marilyn Lowen is an artist and teacher, living in Manhattan. Her husband, Joseph Kelly, is a poet.

Sally Brenner Hammerman is "very happily married to Jim," a general contractor. They were married two years ago. Her son Aaron ("who was a lump when I graduated") is 14. Sally illustrates for Planned Parenthood, and women-run women's health centers. Also she is a seamstress "of artistic bent." Her "art in transition" work is executed from wall-hung, "three dimensional tubes of satin and velvet to act-as-clothing." Sally and Jim and the two boys live in Philadelphia.

Karen McAuley of New York City gave us this note while at the May reunion: "Bennington was an opening, an energizing experience. Working here helped me to focus my energy, become more keenly aware of my skills. It was a kind of first step in really choosing for myself and living with the consequences of those choices without a shield, or a mask, or excuses. The person I have become is more outward, more tempered than the young woman I was here — but the exhilaration, the sense of the possible, the excitement of learning and doing, that I learned is with me still. It gives me joy!" Karen is a free-lance education writer.

Susan Slovak is associate appellate counsel with the Legal Aid Society's Criminal Appeals Section in New York City. She and her husband, Manny Beigelmacher, a transportation engineer, live in Brooklyn.

Anne Waldman received the Bennington award for excellence in poetry at reunion this Spring. Please look on pages 4 and 5 in this issue for news of her award.

'67

Gretel Ehrlich lives and works on a cattle ranch in northern Wyoming and writes that she moved there permanently from the West Coast after making a documentary film for the Corporation for Public Broadcasting about sheepherders. The first in a series of Gretel's essays appeared in the *Atlantic Monthly* magazine in May and a book of essays is forthcoming. The *Reader's Digest* recently published a condensed version of Gretel's nonfiction story, "Alone on the Range," by permission of *Quest/79*.

'68

Phoebe Pettingell tells us that she is deeply involved in Episcopal diocesan work in Fond du Lac, Wisconsin. She is still poetry critic for *The New Leader*, writing a regular column on modern poetry and also articles for other magazines and journals.

Cecilia Guiu Searle operates Searle & Searle, landscape architects and planners in Providence, Rhode Island. Her husband is Colgate Searle, who operates the business with her, and who is a professor of land architecture at Rhode Island School of Design.

Lindley Greenough Thomasset is a speech and language pathologist at the Donald R. Reed Speech Center in Mt. Kisco, New

York. Her husband Paul is plant manager for Paul Uhlich Co., Hastings-on-Hudson, and they live in Bedford.

'69

Daiva Balkus says she is writing poems de l'occasion on the side and is editor of two business quarterlies based in Philadelphia: *Directors and Boards* and *Mergers and Acquisitions*. Daiva lives in Alexandria, Virginia, and writes: "Still feel pride and satisfaction when I say Bennington."

Erica Robin Brookes phoned from Los Angeles to say she would not be able to come to the Movers and Shapers reunion, due to the fact that she was to give a piano recital on May 16. She wished she could come and said she "realized over the years what a splendid education (I) received at Bennington." Her enthusiasm for Bennington is still great, and she offered to work with Admissions and other College efforts on the West Coast. Erica is working at UCLA in development for cancer research. She sent her regards to her old friends and ordered a T-shirt!

Virginia Creighton showed her paintings at the NOHO Gallery in New York, April 21 through May 10. Virginia lives in Manhattan.

Mary Crowe and Peter Rothstein are the proud parents of a baby girl, Megan, born February 10, 1981.

Barbara Rudnick Glass writes that her news is the birth of her second child, Oliver Joseph Glass, who was born on December 9, 1980. The Glasses live in Houston.

Elizabeth Johnson Grieder is production director of Plays for Living, an organization which writes and produces short plays on various pressing, sometimes controversial, problems (drug abuse, alcoholism, illiteracy, etc.). Elizabeth lives in Forest Hills, New York.

Olga Gussow of New York City writes that she has been performing with a quartet, and has a recording job making the soundtrack of Arthur Penn's new movie *Four Friends* for which **Liz Swados** '73 is composing the music. Olga says that she had been to one of **Marianne Byk Schnell's** ('50) series; a lecture by Mr. Schlegel on contemporary styles and philosophy of music composition, and had a lovely evening with other alumnae. . . . "I think the idea is nice. . . ." She also reports that she has a summer job this year in an orchestra that plays concerts in New York City's public parks and recreation centers. . . . "I think a lot about visiting Vermont, and hope to work it out, for some time!"

Gwynneth Howell writes that she married Marc K. Greenberg, an attorney, in 1979, and she is expecting "twins, the doctor thinks," in September. Gwynneth is rehabilitating historic structures in Dallas, where she lives.

Ellen McCulloch Lovell was the subject of a front-page article in the April 1 Bennington Banner about how her schedule as executive director of the Vermont Arts Council had been shaped by activities in Washington: She had been on evening television, talking about proposed federal budget cuts to the National Endowment for the Arts, and testifying that same afternoon before a state Senate committee on funding for the arts. The next day she was planning to meet with a group of Vermont artists. Because the administration says the arts are not a funding priority in a time when government has to cut

social programs and is carrying a huge debt, they must look more to the private sector for support and suffer the rigors of competition — at least that's the pitch.

Ellen was quoted: "The idea that there should be some government acknowledgment and encouragement of our culture is not a minority concept. I question the idea that in hard times the arts aren't essential. They're as essential as education. . . . This is a very great and wealthy society, we're not taking food out of the mouths of babes" with arts support. Ellen has been with the council for 11 years. It first had an annual budget of \$50,000. Now the budget is \$600,000, two-thirds of which is from federal sources. The other third comes from state and private sources. It pays for a full-time staff of 12 that administers grants to individual artists and organizations, such as Bennington's Oldcastle Theatre and the Park-McCullough House; touring artists who perform around the state; artist-in-residence programs at schools and libraries; and special projects such as folk documentaries. "If you leave art solely to the marketplace, some things won't survive," said Ellen. She is not insisting that the status quo be maintained. "I'm trying not to just stand for things as they have been. I don't think anybody is saying, 'Don't touch us,' but they are saying the cuts are disproportionate."

Ellen, her husband Christopher Lovell, co-director of The New School, and their son, live in Plainfield, Vermont. See notice of Ellen's Bennington Award elsewhere in this issue.

Barbara Sternberg Rosenthal, M.D. couldn't attend the reunion but sent her regards and news of her career. Barbara is a specialist in health-behavior change and life-style change. She holds a Ph.D. in clinical psychology and, after four years of teaching in Western Washington State University, she is now designing wellness programs for a health-service organization in Minneapolis, where she has lived for several years.

'70

"I love this place," said **Erika Bro Cohen** while on campus for Movers and Shapers reunion. Erika is a nursery school teacher, and her husband Peter is affiliated with the Brooklyn Friends School as head of the Upper School. Home is Brooklyn.

Karen Franck is a special lecturer at the New Jersey School of Architecture in Newark, New Jersey. Karen lives in New York City.

Deborah Wallace-Cordon Meinrath is occupied with art and is also a realtor's associate. She had a show, "New Work by Deborah Meinrath," at the Eli Whitney Museum in Hamden, Connecticut from May 27-June 11. Debbie and her husband, Robert, and their two children live in New Haven.

Ellen Pollak is an assistant professor of English at the University of Pennsylvania in Philadelphia. Her husband Nigel Paneth is professor of pediatrics and epidemiology at Columbia Presbyterian Medical Center in New York City.

Cristina Guiu Wood and her husband Willis are engaged in farming. They live in Springfield, Vermont.

'71

"I can't believe it's ten years!" exclaimed **Barbara Abercrombie, M.D.**, when she came to campus for last month's class reunion. "What is it they always say? It seems like it was only yesterday that I used to come in Commons and put my hand in the first mailbox!" Barbara and her

husband Noah Harris are both physicians in Taunton, Massachusetts.

Patricia Barr and her husband, Rolf Sternberg, are both practicing attorneys with the firm Barr, Sternberg & Moss in Bennington, Vermont.

Irene Borger, according to the Alumni Office, might have been the most disappointed of all alumni not to be present at the Movers and Shapers weekend last month. After calling classmates, making suggestions for the weekend and changing her schedule, her flight from Los Angeles didn't work out. Irene sent her "best to all" who did make it, and hoped to revisit Bennington as soon as she can. Irene lives in Santa Monica.

Lane Demoll reports that she and her family are living in their own hand-made solar house on the north coast of Oregon, and that she is involved this spring on the review and selection panel for Oregon's federal appropriate technology grants. Son Skye is now 2.

The word on **Philip Holland** is that he will be in Cushing, Maine, until September, and after that he can be reached at the Department of English, Goldwin Smith Hall, Cornell University, Ithaca, New York.

In March **Janis A. Pryor** was appointed editorial director of WBZ-TV and WBZ Radio, both owned by Group W, Westinghouse Broadcasting Company. WBZ-TV is the NBC affiliate of metropolitan Boston. Janis is responsible for setting editorial policy for WBZ-TV and WBZ-Radio, writing and producing opinions of both stations.

In December, 1980, Janis received an Emmy nomination for a composite entry of television editorials. Prior to this new appointment, Janis had served as the assistant field coordinator for minority communities in Massachusetts for the Kennedy for President campaign, and prior to that she worked as an associate producer for WCVB-TV (Boston's ABC affiliate). Earlier that year she worked in the same capacity for a daily, live television program, produced at WBZ-TV.

Bringing to the position of editorial director over five years of experience in the fields of politics and finance, Janis has acted as an administrative and legislative aide, and speechwriter for the Massachusetts Black Caucus, special aide in the elections division of the office of former Secretary of State Paul Guzzi, and political and media aide for former U.S. Senator Edward Brooke. Janis also worked for First National Bank of Boston in its trust and estate division and its systems and management analysis division.

During the summer of 1979, she was chosen a member of the first official political delegation to visit the People's Republic of China since the normalization of relations with that country. That delegation was sponsored by the American Council of Young Political Leaders, and chaired by Lt. Gov. Chuck Robb of Virginia.

Janis is also a published writer of poetry, fiction and journalism in several small presses and women's newspapers circulated in and around greater Boston.

Lorraine Staton graduated from UCLA with a master's in social welfare. She says that she will move with her three children, Andrew, Joshua and Mary, to Colorado.

'72

Steven Ashe is living in Boulder, Colorado, playing Renaissance music and working as a software consultant.

Megan Bierman brought to the Movers and Shapers reunion program a demonstration of her musical story-telling for public school children. "This is a movement-oriented piece of audience participation . . . In this work, the participants become the environment, the witch doctors, and the echo spirits, through movement and echo chanting. By the end of the event, the group will have become the Condor tribe, dancing together in a tribal celebration." Her event lasted about an hour and is the basis of a children's book she has written and illustrated. *The Adventures of Stooky Brindle, A Pair of Legs in Search of a Pair of Eyes*, is being re-edited, and Megan is finding a publisher. She lives in San Francisco where, with a group called "Echo, Musical Storytellers Unlimited," she works with children in the public schools.

Victoria (Tory) Lloyd-Smith Cowles was married in Washington, D.C., on May 3 to Nicholas Charles Maravell. Attending the wedding were **Joan Fitzgerald McClelland**, **Amy Yasuna**, **Kathy Pottick Storm**, **Carole Jameson Mann**, all '72, and **Jane Carlstrom** '71. After the wedding the couple journeyed to Spain for three weeks.

Nicholas is acting director of administration with the National Endowment for the Arts. Tory writes that she has spend the last four years renovating her own house and is now working as an independent contractor . . . "I seem to be developing a specialty in ceramic tile which I love."

Leslie Gillen Erbland is vice president of design and sales promotion for a skiwear manufacturing business in Bondville, Vermont, where she lives. Her husband Richard is president of the same company.

Amy Handler writes of her recent acquisition: the 1980 silver medal La St. Michel for exhibition at the annual salon of La Societe Culinaire Philanthropique de New York. In 1979 she won the silver medal of the Long Island Culinary Association for first prize in pastry at their annual salon. Amy resides in New York City.

Rauni Smith Kew works for a firm called Kinetic Dispersion in Scarborough, New York, which is her home town.

Francesca Lyman writes that she is editor of a monthly magazine *Environmental Action* in Washington, D.C. She also writes that she is a "closet tap-dancer and jazz pianist . . ."

Caren Pert Pearson is enjoying motherhood while successfully continuing her free-lance design business and taking psychology courses. She has exhibited drawings and quilts at "Celebration for Women" in Fort Myers, Florida, designed a new logo for South Western Florida's Symphony Orchestra and designed banners for "Celebration of Women." Caren lives in North Fort Myers.

Susan Myers Sgorbati, dance director at Castleton State College, directed and choreographed a contemporary dance ritual, "Rites of Passage," which was performed May 9 at the Bennington Museum Courtyard and at St. Peter's Episcopal Church. The dance is a symbolic recognition of important moments of consciousness. Susan commented to the Bennington Banner, "Our society is bombarded either by enormous amounts of computerized information or oversentimentalization of serious topics. The objective

use of real symbols to explore who we are and are becoming is the purpose behind this composition." The set design was by **Grey Gundaker** '72 and an original score was composed for the project by John Riddle, choirmaster and organist of St. Peter's. The project was partially funded by the National Endowment for the Arts and the Vermont Council on the Arts Inc.

'73

Larry Atlas's play *Total Abandon* had its world premiere at the BoarsHead Theatre in Lansing, Michigan, on April 16. An advance article in the State Journal (Lansing) reported that it's a serious piece and

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Megan Bierman's ('72) calling card

one that some people expect to go far. Writer Mike Hughes said, "When you first meet Atlas you somehow don't think of a writer. You think of a roughneck working man, which he has been. He's been an Army drill sergeant and a professional skyjumper. He's worked on Michigan highways. He's spent 4½ undistinguished days on the Oldsmobile assembly line. You also think of an actor, a job Atlas is perfectly suited for . . . He had a part in a film which died at the box office, but it was a peak in Atlas's career . . . It all fits in . . . every personality has its light side and its dark side." Commented Larry, "It's safe to say I'm in close touch with my dark side."

Larry sat on *Total Abandon* for some time "until my agent literally demanded to see it," and someone bought an option to produce it in New York. BoarsHead hurriedly juggled its schedule to include *Abandon*.

A few days later, the Jackson (Mississippi) Daily News reported on the play and the performance. Barbara Tidyman wrote that a play about child abuse may sound like heavy material, but that playwright Larry Atlas says this play is not confrontational. She quoted him: "I don't want to hit the audience over the head . . . In fact, the play is about the thoughts of the abuser that become a springboard to his behavior. It's about his isolation and loneliness." Atlas said he has tried to write the play "a level above the ordinary psychological things we see on TV." The show does not contain any violence, nor are any court scenes included. "This is a very positive script," Atlas says, but maintains that it does not preach. "This play is under option in New York now. I'm very hopeful."

Larry has recently completed a co-starring role in a PBS-TV movie, *The King of America*, which will be shown next fall. "I play the bad guy," he says, explaining that he is one of two Greek immigrant brothers in America in the early 1900s.

Lest his classmates worry about **Thomas Cartelli**, your editors wish to acknowledge a typo in his February '81 class note. Tom lives *eighty*, not eight, miles due east of Three Mile Island. Otherwise our transcript of his class note is accurate.

Amelia DeNeergaard married Rinker Buck, a writer and journalist in October, 1979. Amelia writes that they live in a loft in Tribeca which the couple converted from its former life as a warehouse — 12 stories up, with a great view of the Hudson River. This winter Amelia says she stopped working as a free-lance graphic designer, which she's been doing for the past five years, to devote full time to painting. She will exhibit her paintings in two group shows in Soho sometime this spring.

Henrietta Buschman Jordan and her husband **Clark Jordan** '74 are both graduate students, and live in Shaftsbury, Vermont with their two daughters.

Ilka Paddock Morse is working as a statistician with a consulting firm. Her husband Dale is a doctor with the New York Health Department. The Morses live in Schenectady, New York.

Cynthia Saltzman of New Haven, Connecticut, is a Ph.D. candidate in anthropology at Columbia University. Her husband, Paul Marleau, is a graduate student in political science at Yale.

Elizabeth Swados received the Bennington award for excellence in music and the arts at reunion this Spring. Please look on pages 4 and 5 in this issue for news of her award.

Doris Ginsberg Traub graduated from New York University School of Law in June, 1980, receiving a J. D. on August 3, 1980. Doris writes that she gave birth to Rebecca Elizabeth Traub and is now working for the law firm of Cole & Deitz in New York City as an associate.

According to an article in the Sunday Sun-Times, **Marcia Weese**, after spending seven years living and working on the Bowery, is now in Chicago. On May 8 she held her first major exhibit of sculpture at the new Miriam Perlman Gallery in Lake Point Tower. She reports that this show was very specific, all of the pieces were made with the gallery in mind. The 54th floor space looks out toward the southwest. "Instead of having art placed against white walls it is placed against the skyline . . . The pieces reflect the environment around them, creating a dialogue between each piece and its immediate surroundings. I'd hate to limit my work for people who live only in skyscrapers." Marcia says that Chicago is a working city and a great place to work, that New York is too crowded, creating an uncomfortable tension.

Susan Winslow, who at one time worked for the Los Angeles Times in New York, was the subject of a Los Angeles Times article in early April. This is the third year Susan has edited film for the American Film Institute's Life Achievement Awards; the earlier ones were for Alfred Hitchcock and James Stewart. She has just completed work on Fred Astaire. "Dance, in a way, doesn't lend itself to film, other than the camera just kind of sitting there and recording what's going on." Watching 37 of Astaire's 40 films, Susan saw changes in his style through the years. The

award ceremony took place April 10 and was aired April 18.

Susan is one of the few experts in a narrow area. "Getting into compilation films was a complete surprise . . . not something I had planned . . . But it's fascinating . . ." After a job as an extra in a film, a two-day shoot, Susan decided she had to say she wanted to do something specific, such as as editor, an art director, etc., so she said, "All I want to do in the whole world is to be a film editor, please teach me how . . . And it worked . . . I think I was very lucky."

Susan is happy to have chosen editing, because she ended up loving it, but now editing isn't enough. She has directed a compilation film, but "I really do want to direct dramatic films . . . I did a book about the '30s (*Brother, Can You Spare a Dime?*) after I did the film, and those two experiences made it clear to me that when you have control, it's quite different than when you're working for somebody. I'm almost through with a story which I want to make a film of."

Sarah Wright is living in Cambridge, Massachusetts, and is a staff writer at the Real Paper of that city.

'74

Miles Belgrade says that after spending two months in Sri Lanka studying acupuncture on a grant from the National Fund for Medical Education, he is engaged in acupuncture research in Chicago and intends to specialize in neurology. In October, 1981, he plans on studying neurology in London.

Leslie Bender of Highland Park, New Jersey, exhibited paintings during April at the New Brunswick Free Public Library. According to the New Brunswick Home News, her paintings were predominantly oil and included a Highland Park landscape, the New Brunswick railroad bridge, a study of a pet dog, still lifes and life figures.

After leaving Bennington, Leslie earned a bachelor of fine arts at Pratt Institute. Later she was a free-lance illustrator and worked at Valsamis Gallery in New York City. She was a Comprehensive Employment Training Administration artist 1978-79, working on artscape projects that provided murals and other art work for public places in Middlesex County. In 1979-80 Leslie taught art at Rutgers Preparatory School and painted scenery for Princeton's McCarter Theater. She is working with City Arts, a group which creates murals for locations in New York City.

Jeremy Koch married Katherine Cheney Humpstone in May with a ceremony at the couple's Manhattan home. Jeremy is a circulation manager for *Time* magazine.

Rachel Michaud of Glenmont, New York, is a reading instructor with the Glenmont Job Corps. Her husband, Howard, Freed, is a physician with the Albany Medical Center.

Susan Still has spent two years working with the Hyde Park Parent Support Network, one year as newsletter editor and one year as coordinator. The group promotes an exchange of ideas and resources among parents of young children on Chicago's South Side. Susan and **Peter Bergstrom** '74 have two children: Madeline, 6, and Nicholas, 3.

In addition to his teaching and double bass activities, **Roy Wiseman** conducts the orchestra at Wesleyan University and participates in such "exalted Broadway projects as *The Five O'Clock Girl* and *Trixie True, Teen Detective*." He claims he is devoting most of his time to "driving up and down the Connecticut Turnpike."

'75

Linda Berger sent us a wonderful booklet titled *Partners In Care* which she and Dr. Louis DiNicola wrote. Jeanne Kennedy '74 illustrated and edited it (the first draft). Linda lives in Montpelier and teaches pre-school special education. Jeanne lives in Brownsville, Vermont, and teaches elementary school.

Pernel Berkeley is a writer and press aide for the School of Visual Arts in New York City. She also teaches a painting class in the continuing education department of the school. Pernel writes, "I am definitely interested in continuing to hear news of Bennington. In fact, I put Bennington on the press release list of SVA."

"After mellowing out in Berkeley while I got a master's degree in public policy from the University of California," Thomas Bonnett writes that he went to Washington, D.C., and is now employed by several international unions to "help prevent Ronnie from doing his worst. Never a dull moment."

Claudia Carmel and Martin Weise were married in April. Claudia is an interior designer and her husband is a real estate developer on Staten Island. Both have been living in New York City. They went to the Netherlands on their wedding trip.

Susan Clark read from her stories and selections from a novel-in-progress, sponsored by the Literature and Languages Division, May 28 at the College. Her work has been published in the *New Yorker*, *Antioch Review*, and the *Southern Review*. In 1978 she received a grant from the Vermont Council on the Arts. Susan lives in North Bennington.

Mitchell Markowitz wrote two scripts and edited several others for CBS's "Too Close For Comfort," "but got fired because I told them I thought it was a terrible show." It was about "a guy and his wife whose daughters with large breasts move into the apartment below and get involved in all sorts of fixes that require them to wear tight shorts." Mitch continues, describing his current plight, "then a girl from Harvard left me for an art course, I started to smoke, call telephone operators just to talk, and finally became normal again in a short eight months."

"There is a Writers' Guild strike at the moment. I just finished writing two episodes for a new show called 'Best of the West' (ABC) which airs in the fall (created and produced by the creators of 'Taxi'), and was on staff there to help supervise the writing of 12 shows. I am currently under contract at Paramount Pictures TV, but since the strike I can't even fool around in my parking space. Lately, I've just been spending a lot of time combing my hair."

"I don't think I'll attend the class reunion, because too many people will show up whom I forgot made me nervous."

Nina Shuman received her M.M. from Dominican College. She is living in Mill Valley and performing in the San Francisco Bay area as a free-lance pianist.

Jean Steiner is a physician and lives in Watchung, New Jersey.

'76

Jody Gross received her master's of science in nursing from Yale in May, 1980. She writes that she is project coordinator for the gastrointestinal tumor

study group at Yale Medical School and clinical nurse specialist in cancer at Yale-New Haven Hospital. Jody has been appointed to the faculty at Yale School of Nursing as clinical instructor. The work includes clinical practice, research and teaching.

Charles (Charlie) R. Morgan writes that he can be found playing basketball most weekdays around noon in mid-town Manhattan and when he's not busy perfecting his outside jumper, he creates ads for Volvo, Pioneer, Maxell, and Perdue.

'77

Adele Brainard writes that she was married to John R. Abbot on March 29 in Berkeley, California, where they now reside.

Paul Zimmerman, actor, writes that during April he was on tour with a Passion Play, playing the role of Herod. The tour took him through Virginia, Pennsylvania and Maryland. Paul lives in Brooklyn, New York.

'78

Becca Cross and Maxwell MacKenzie '76 plan to be married on Saturday, September 12, in Washington, D.C.

'79

Daniel Cameron was guest curator of "The Broken Surface," a group show of the work of 27 artists at Usdan Gallery during April. Dan used the theme of the broken surface in the brochure for the ex-

hibit as a form of "divining rod" to bring together works of differing styles. A Tom Fels review in the Bennington Banner said that the works included vast differences in medium and style, varieties of surface and texture. Among the artists exhibited were Sarah Canright, Ross Bleckner, Tony DiCaccio, Adam Simon, Andrew Glass, Jeff Way, Carolee Schneemann, Terrance La Noue, Mimmo Paladino and Otis Jones.

Catherine Marker is pursuing her master's degree in music. She is student-teaching and is music director at the Loudonville Presbyterian Church, Loudonville, New York. "Beaner" now resides in Albany.

Good news from Julie Miller. She is to sign with a management firm which handles two national recording acts and wants "Control Group," a band with Julie as lead singer, to showcase for at least six major record labels for a record deal. Julie writes, "Yes, ladies and gentlemen, she is going on the road . . . she always knew she could sing . . ."

'80

Nancy McCarter and Paul Opel '78 were married at the Black Friar Restaurant in Bennington on February 5.

Anita Stephen reports that she has been accepted to Johns Hopkins School of International Studies and in September is off to Bologna, Italy, where she'll spend her first year. Anita is working full-time at the American Consulate in Rotterdam through August but says, "I've gotten hold of some language tapes and am determined to find the time to start on my Italiano. I can't wait!"

JUST PUBLISHED:

Thomas P. Brockway's history of the Robert D. Leigh era (and all that went before), titled *Bennington College: In the Beginning*.

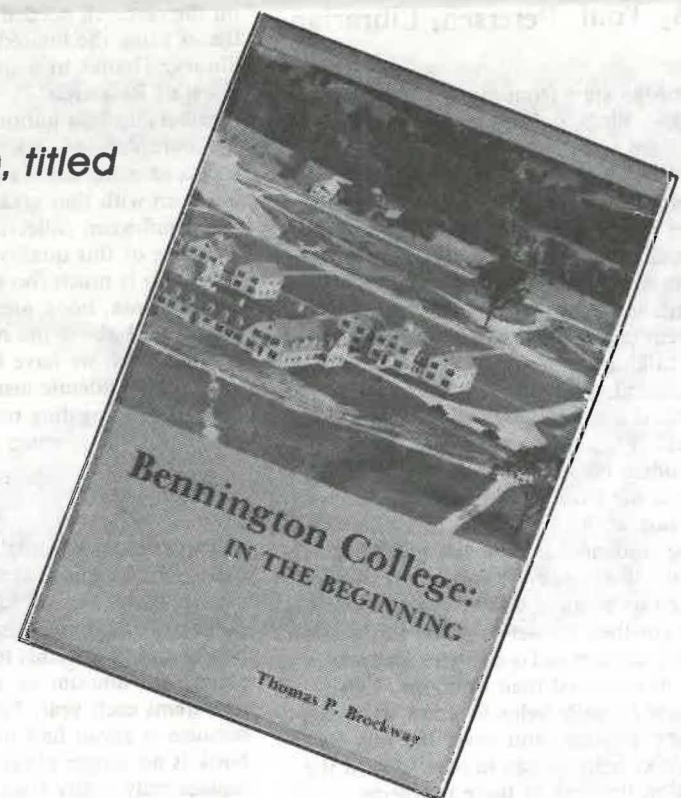
Excerpt

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

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

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

The Brockway history is being distributed to the book trade by the Countryman Press, Woodstock, Vermont 05091, and therefore can be ordered through local bookstores. Copies are also available through the College Publications Office, a.k.a. Bennington College Press, in which case all proceeds go into the newly established Thomas P. Brockway Scholarship fund.



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Faculty Notes

According to the Clifton Forge, Virginia, Review, **Nicholas Delbanco** appeared on the Hollins College campus April 13-25 as a Woodrow Wilson Fellow. While there he presented two programs which were open to the public. On April

14 he read from his fiction and on April 21 he discussed a work in progress. "The Rye Novelists: Conrad, Crane, Ford James and Wells."

Reinhold van der Linde of the

mathematics faculty is also well known in these parts as an able performer on the keyboard and the oboe. In April, van der Linde appeared in concert at the Park-McCullough House, as a pianist with violist Gail Robinson, a teacher in the

Bennington school system. Their program included music by Hindemith, Bach and Brahms.

Alicia Columbi de Monguio's study on the ambiguity of the *Book of Good Love* has just been anthologized in Volume I of *Historia y Critica de la Literatura Espanola* (History and Criticism of Spanish Literature), published in Barcelona, Spain, as one of the twentieth century's four best studies of the fourteenth century Spanish masterpiece, the other three being by Lecoy, 1934, Spitzer, 1941 and Lida de Malkiel, 1955. Ms. Monguio was awarded this year a "Diploma de Honor" by the University of Puerto Rico in recognition of the merit of her own poetry.

Former Faculty

Noted violist **Lillian Fuchs** and her daughter **Carol Stein Amado**, violin, and **Barbara Stein Mallow**, cello, gave a chamber music concert on March 6 in the Great Hall of Thomas Library, Bryn Mawr College.

Martha Hill represented the Martha Graham company during a four-day festival which began April 9 at the State
continued on page 10

Malamud inherits Chair Number 49, Belitt honored by Loines Poetry Award

Two members of the College Literature faculty have been honored by the American Academy and Institute of Arts and Letters. **Bernard Malamud**, the Pulitzer Prize-winning novelist who has taught at Bennington for 20 years, was inducted as a holder of one of 50 chairs of the American Academy of Arts and Letters. **Ben Belitt**, the poet who has taught at Bennington since 1938, is the recipient of the 1981 Loines Award for Poetry, which carries with it a stipend of \$1,000.

Both awards were conferred during ceremonies in New York on May 20 at the headquarters of the Academy and Institute.

Belitt's poetry award will be the last of a series that began in 1931, when the honor was given to Robert Frost. Because of a lack of funds, according to novelist

John Updike, chairman of the Award Committee for Literature, this was the final granting of a Russell Loines Award.

Malamud inherits the Academy's Chair Number 49, held most recently by Katharine Anne Porter and previously by Deems Taylor and Edwin Arlington Robinson. He was inducted at the May 20 ceremonies along with composer Gunther Schuller. Malamud is the author of seven novels, two of which have won the National Book Award; his 1967 book "The Fixer" won both the National Book Award and the Pulitzer Prize. His most recent novel is "Dubin's Lives."

Since 1931 the Loines Award for Poetry has been presented periodically to an American or English poet "as a recognition of value, preferably of value not widely recognized." Other recipients have included William Carlos Williams in

1948, Robert Graves in 1958, John Berryman in 1964 and William Jay Smith in 1972. It was last given to Mona Van Duyn in 1976.

Belitt has received several prestigious poetry awards in the past, such as the Shelley Memorial Award in Poetry in 1936, the Oscar Blumenthal Award in Poetry in 1956, the Chicago Civic Arts Award in 1957, the Brandeis Creative Arts Award in Poetry in 1962, the National Institute of Arts and Letters Award in 1965, the Guggenheim Fellowship Award in 1946 and, most recently, the Princeton University Press Award which provided for publication of his most recent collection of verse, "The Double Witness" in 1977. □

Crossett Column

Library Patron's Shopping List

By Toni Petersen, Librarian

The May view from my window is stunning — lilacs and apple blossoms against the Barn wall, fresh green stirring across the Vermont sky, a College truck driving by with a marvelous homemade instrument perched in back, chiming delicately as it climbs the hill. It's very hard to think about a building suffering from deferred maintenance and overcrowding, and from student complaints. But a year's research and talking and thinking is behind me and the summing up we promised in a previous issue of *Quadrille* is in order.

Student comments about the library have come from three sources: a suggestion box at the library door; a galley inviting students to come and talk (and a couple of dozen did); and a poll conducted by Student Council representatives who got their houses together to discuss library concerns. To all these students who have voiced their opinions, I give thanks. It really helps to know what people are thinking, and paves the way for whatever help we can muster toward the solution to some of these problems.

Perhaps not surprisingly, the shopping list from all of these sources is very similar. The Student Council report has put them in convenient priority order, however, and so I have followed their lead, adding my comments.

1. Lighting

Students dislike the fluorescent lighting, its glare, its buzzing, the headaches it brings on.

2. The Collection

As Bennington has added areas of study, especially in the sciences and social sciences, students find it difficult to carry

on the research needed for papers and theses using the limited resources of this library. Thanks to a gift from Carolyn Crossett Rowland '37, we are instituting membership in a national computerized bibliographic network which will enhance access to materials via interlibrary loan, but even with that great resource at hand, the Bennington collection is too small for a college of this quality. The periodical collection is much too narrow. To add to our dilemma, book and periodical costs mount well above the high level of inflation to which we have become accustomed. Every academic institution in the country is struggling to keep up. Bennington needs to catch up as well.

3. Book losses

Through "walk-outs" who forget to charge books out at the circulation desk, non-return of borrowed materials, and downright theft, the library loses enough books and periodicals to begin to approach the amount we have to spend on new items each year. For this reason, and because in about half of the cases the book is no longer obtainable, we can replace only a tiny fraction of what is lost. We have regretfully recognized the need for — and have ordered the installation of — an electronic security system.

4. Flooring and noise

The cork tile floors are very worn and in some places are coming loose. Students complain about the noisy floors. We are undertaking a study to determine just what is the best material for flooring and hope to do some renovation soon in this area.

5. Space

Office areas are crowded and noisy, and too close to areas where students are trying to study. Staff and student size has

doubled since the library was designed and built. Students ask for more varied study space and more comfortable night study rooms.

6. Furniture

The original furniture is still here. After almost 25 years some of it is verging on the shabby. I think the students are responding to its datedness too. A new generation, including an infusion of larger male bodies, looks for a greater variety and some comfort in study and reading areas.

7. Smoking in the library

There are no smoke detectors in the library — a dangerous situation! If we weren't so restricted in space, it would make sense to provide separate areas for smokers and non-smokers. Right now smoking is permitted on two of the three floors, but even this is hard to enforce. There are some who would like to restrict it further. This is a touchy subject the entire community will have to come to grips with.

I can testify that these complaints are true and legitimate. To these I would add my own concerns: that size of collection and state of building are inextricably linked. We are now full. Within two years we will be piling books on the floors at the end of term. The building, while easy to live with and very rational in its original planning, shows signs of nearly 25 years of hard use and the restraints of trying to serve a population which has doubled. The needs of that population have changed. Bennington now has a history and a store of archival documents and precious resources which should be preserved and displayed.

I would like to see a renovation and expansion of the library facility which is so central to the Bennington experience. The

expansion should house, aside from additional office and stack space, some badly needed new facilities: a night study area with adjacent lounge where food could be consumed; an archive and treasure room; an audio-visual and slide area. It is my good fortune to have come to Bennington at a time when such suggestions are being considered thoughtfully. We plan to consult Pietro Belluschi, the architect of the Crossett Library, to assure that we preserve the integrity of the original building in any future plans. We hope for foundation and alumni support toward our goal of preserving and enhancing library service to the Bennington community.

Gifts received

Since our last column, the library has received several major donations of books from alumni. Virginia Todahl Davis '40 sent a collection of drama books in honor of Francis Fergusson. Barbara Elliot Ingraham '54 gave a set of the *Thomas Register*, a directory of manufacturers. Maria Lattimore '76 donated several recordings and books. Mrs. Frances Waldman sent books by her daughter, Anne '66, a recipient of one of the 1981 Bennington alumni awards. Emma Swan Hall '37 sent a copy of her important publication *Mendes I*. Barbara Howes Smith '37 gave a collection of poetry books.

We are delighted that Carolyn Crossett Rowland responded to our plea for donations to purchase books of special interest, and so we will be able to add an important new book on Edward Weston to our collection.

The patrons and staff join the librarian in expressing thanks to all of the above. □

