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# Quadrille

For Alumni & Friends of Bennington College



Above: Xerox grant recipients (l-r) Jeanne Gorfinkle, Celina Davis, Mary Jane Becker, Amy Toms and Sallie Stadlen after returning from their NRTs (see details on Page 2).

Above, left: Rosemary Galli and her international studies are featured with the Social Science Division (Pages 4,5).

Left: R. Arnold Ricks is the new Dean of Studies (Page 11).

Below: Spectators at a concert and debate featuring President Joseph S. Murphy were among spring orientation events (Pages 6 and 7).





# Xerox grant enables five students to pursue significant 'volunteer' work during NRTs

In the fall of 1980, the Xerox Corporation awarded Bennington College a \$15,000 grant, \$3,000 of which was used in the form of six \$500 stipends for students who, during the 1981 Non-Resident Term, wished to do volunteer work for non-profit organizations involved in socially significant endeavors. After successful completion of their NRTs, these students are back on campus and report a variety of experiences — most exciting, a few sobering, and all educational.

Amy Toms, a junior majoring in psychology and anthropology, did volunteer work at Project Head Start on the Uintah-Ouray Indian Reservation in northern Utah. Her position, which involved the criteria-reference testing of Ute Children, gave practical application to her academic studies in both majors. For example, the instrument Amy used was the Project Palatisha Test which had been especially designed for Indian children and took into consideration traditional Ute values. "This was the ideal job for me," Amy summarized in a recent interview. "My interests in psychology and anthropology blended perfectly."

While Amy was in the sagebrush-covered flatlands of Utah, another junior majoring in psychology, Mary Jane Becker, was at the Gestalt Association of New York in a towering office building on Manhattan's West Side. As an intern primarily responsible for researching funding opportunities for the organization, M.J. also observed family and Gestalt therapy sessions, and took six post-graduate courses offered by the association. Originally from Ohio, M.H. has mixed feelings about New York City as a future home. She is not ambivalent, however, about the value of her NRT experiences there. "There are certain ideas in Gestalt therapy I find very interesting," she wrote in her NRT paper. "I would like to work at Gestalt again."

Not far from the Gestalt Association, at the Albert Einstein College of Medicine in the Bronx, worked Sallie Stadlen, a sophomore who says she has long wanted to be a doctor. Sallie's work consisted of performing a variety of laboratory tests on rats to determine how diet contributes to the development of atherosclerosis, a form of arteriosclerosis. Besides refining her laboratory skills, Sallie says that the most important things she took away from her NRT experience were the knowledge that what she is learning at Bennington College can be applied elsewhere, and her belief that she will be able to meet the



*Celina Davis, on her 1981 NRT as a classroom aide in the Nairobi Day School, Palo Alto, California. The children are Jibreel Tate and Ola Joal Tiawo.*

challenges that life after Bennington will offer. Her employer agreed: "I feel that Sallie will eventually be a strong candidate for admission to medical school."

Celina Davis's employer at the Nairobi Day School in East Palo Alto, California, lauded her similarly: "Celina definitely shows signs of being successful in the field of education," her supervisor wrote after Celina had finished her work as a classroom aide teaching reading, poetry, math and science to children in grades K-6. Although Celina, a senior, is a dance major, she wanted to work with children in a Black community in order to "make a small contribution to my race. I wanted to be a real-life example of a successful Black woman," she said recently. Celina came away from her NRT with a sense of having achieved that goal. Hailing from New York City, she also found an understanding of the basic differences in lifestyles and attitudes between Californians and New Yorkers.

Dealing with people from different parts of the country was a main focus of the job held by freshman Jeanne Gorfinkle in the education department of the New England Aquarium in Boston. Although Jeanne's work entailed giving tours to and being a source of information for the aquarium's visitors, much of her time was spent in learning the information she was to impart. She loved researching the exhibits, learning the names and habits of the animals, and talking with divers. The culmination of her work was a successful talk she gave at the aquarium's giant tank. When asked what she would remember most about her NRT, Jeanne recalled being attacked by five bad-tempered Jackass penguins. More seriously, she added, "What I value most is having done what I was terrified to do — seeing people who have questions, stepping into the middle of their conversation, and giving them answers."

At the Kennedy Center School in Nashville, Tennessee, sophomore Rachel Stapleton worked as a teacher's aide, helping find answers to the question of how to teach environmentally deprived children. The twenty students in her class, for the most part from Nashville slum areas, often came to class hungry and lethargic; their ability to express themselves verbally and physically was considerably below normal. Rachel's work entailed trying to find the methods of instruction that would best facilitate the learning process. Instilling in the children a sense of their own worth was a crucial part of this process. Although Rachel has spent a great deal of time in company of children, she reports that this NRT represents the most challenging and enjoyable experience thus far.

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While the experiences of the six Xerox grant recipients vary greatly as to location and duties performed, the students agreed on two points: their NRT experiences were extremely valuable to them in many ways, and without the Xerox stipends, none of these experiences would have been possible. Though another \$3,000 will be granted to students during the 1982 NRT, there are still too few paying jobs that allow students to receive the experience they need to make informed career decisions. Women especially find themselves at a disadvantage when trying to obtain positions in non-traditional fields. This reflects the fact that the majority of jobs in management,

and other positions with decision-making responsibilities, are still held in disproportionate numbers by men.

The remaining \$9,000 of the Xerox grant is being used to try and remedy the situation. To this end, the Director of the Office of Student Affairs, Alice T. Miller, is working with Rosalind Bernheimer '62, president of the Bennington Alumni Association, in choosing alumni coordinators in New York City, Boston, Washington, D.C., Chicago, San Francisco, Los Angeles, San Diego, and various locations in the southwest. The coordinators will help locate employers in their areas who will provide non-traditional entry-level positions for Bennington women during NRT. In this way, it is hoped more young women like Amy, Mary Jane, Sallie, Celina, Jeanne and Rachel can have valuable NRT experiences, on a paying basis, not only in socially significant non-profit institutions but in business and industry as well. □

## Bennington Workshops

**Bennington College**  
**June 28-July 25 Bennington, Vermont**

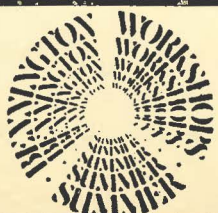
### FACULTY & VISITORS INCLUDE:

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## FICTION. POETRY JOURNALISM

The workshops concentrate on individual work, regular and frequent meetings and classes with faculty, and exposure to guest artists and professionals in the field. Participants may bring completed manuscripts but the intention is to encourage serious work for the duration of the course. Applicants should indicate a preference for one of the three seminars: fiction, journalism or poetry.

For information, write:  
Nicholas Delbanco  
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Bennington, VT 05201



## Assistant director of alumni sought

The following advertisement has been placed in various newspapers and professional media in Bennington's search for an assistant director of alumni relations:

**Assistant Director of Alumni Relations and the Annual Fund.** Assist the Director in developing financial support, regional alumni groups, and volunteer networks. Fund raising experience, college degree, organizational and writing skills essential. Extensive travel required. Send resume to: Director of Alumni Relations and Annual Fund, Bennington College, Bennington, Vt. 05201. An EOAA employer.

Alumni in particular will be given preference so that the College is reasonably assured of a person who knows the institution and its alumni. Those interested may contact Christine Graham '69, Director of Alumni Relations and the Annual Fund Office.

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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: Jean Kristinat, Florence Burggraf, Jo-Ann Watson, Valerie Restivo, Eric Klein, Noa Ben-Amotz.

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# Board creates panels for art acquisition, collection

Bennington College's historic leadership in the arts is being used as a backdrop for a new thrust toward establishing a College art collection. Under the direction of the Board of Trustees, an Art Acquisition Executive Committee is being formed and has already held two meetings with President Murphy and with Susan Paris Lewis '69, chairman of the Board.

Eugene C. Goossen, former faculty member, who is chairing the executive committee, explained that eventually there will be three components of this new arts effort. Besides the executive committee there will be a larger arts advisory committee, composed of persons who are widely known in the arts world; and ultimately there will be created a Bennington Arts Trust to receive and curate gifts of art, and to sponsor programs and exhibitions.

Members of the still-forming executive committee, in addition to Goossen, are Sidney Tillim of the Visual Arts Division, representing the faculty; Susan Crile '65, an artist and former College trustee; Suzanne Lemberg Usdan '51, a patron of the arts for whom the College gallery is named, and also a former trustee; Lois Schulman Chazen '56, a trustee; Robert Hughes, art critic of *Time* magazine, and author-producer-narrator of the recent television series "Shock of the New;" John Elderfield, head of the prints and drawings department and member of the paintings and sculpture department of the Museum of Modern Art in New York; and William S. Lieberman, chairman of twentieth century art at the Metropolitan Museum of Art in New York.

Goossen was a member of the Bennington art faculty from 1958 to 1961 when he left to become the chairman of the Hunter College art department. He is now a full professor in the doctoral program at City University of New York Graduate Center. While at Bennington he began a program of continuing exhibits of major artists, using a gallery that was then located in the Carriage Barn. His new book *Herbert Ferber* is being published this month by the Abbeville Press; it is a monograph about an abstract expressionist sculptor who now has a

major show opening at the Museum of Fine Arts in Houston (and who had a show at Bennington in the fall of 1958).

President Murphy said he wants to encourage all friends of the College to consider gifts of art (including sculpture, prints, photography and ceramics as well as paintings) to Bennington now that a professional mechanism is being created to accommodate them.

The executive committee, said Goossen, is now engaged in selecting members of the advisory panel from major personalities in the world of the arts. Of Hughes, Elderfield and Lieberman, Goossen said, "They agreed to assist us in establishing a policy for gifts and raising funds for a major at Bennington. We asked them because they are prominent professionals in their fields."

All works of art now on hand at the College, and all pieces that are donated, Goossen said, will go into the Bennington Arts Trust, a separate, entity being created by the trustees. □



Eugene C. Goossen

## Reunion May 15-17 for 'Movers, Shapers' of 1961 through 1976

The Bennington College community will welcome "The Movers and Shapers," alumni from 1961-76, who will attend a reunion on campus during the lilac-time weekend of May 15, 16, and 17. The program for the reunion involves college activities and events in which alumni are encouraged to participate as well as observe. All Friday classes will be open for visitors, and student-guided tours of the campus will be available.

Some of the many items on the informal agenda are: cocktails, buffet supper and nightcaps with faculty and administration, faculty concerts in dance and music, lectures by Betsy Sherman (Science Division), Pat Adams (Art Division), President Joseph S. Murphy and a reading from work in progress by author and faculty member Bernard Malamud. In addition, there will be student and alumni films in Tishman Hall and student and alumni music in Jennings library, student-faculty-alumni softball, display of ethnic and invented musical instruments by Gunnar Schonbeck, various visual shows by students and faculty, and

*continued on page 12*

### Bay Area Scholarship

Mary Lou Peters Schramm '56 reported in February to the Admissions Office that the San Francisco alumni group will make available a \$125 scholarship to a Bay Area student who will be coming to Bennington next fall.

The money was raised at the Vivian Fine-Jacob Glick concert held February 15 at Temple Emanu-El. Alumni and friends of the San Francisco Conservatory of Music were invited. Champagne and brie were served at a reception.

"We plan to have some kind of a benefit every year for this purpose, and we also hope the amount can be increased," said Schramm. "The student is being selected by the College."

## BENNINGTON JULY PROGRAM

### Bennington College Summer Program in the Arts For High School Juniors and Seniors

At Bennington College in Vermont, professionals in the visual, performing and written arts will work closely with students entering their junior or senior years of high school. Music, Dance, Painting, Creative Writing — plus tennis, soccer, hiking, swimming and trips to foremost summer arts festivals in New England.



June 28 - July 25, 1981

Write: Bennington July Program  
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Bennington, Vermont 05201

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*Books, works or art, music, et cetera, by Bennington-related faculty, former faculty, students, alumni.*

*Makes checks payable to Bennington College. Send orders to the Publications Office. We will pay costs of handling and mailing.*

**The Belitt-Troy Chapbooks.** The published lectures of the annual endowment established by a bequest of Edith Barbour Andrews '41. The first year: George Steiner; second year, Frank Kermode; third year, Harold Bloom \$3 each

**Bernard Malamud book of two fables,** printed by hand by Claude Fredericks' Banyan Press. Numbered and signed. \$75.

**A Gift of Kindling and Other Stories** by Pat Beck '47, published privately by friends of the late author \$5.

**The Bennington Summer Writing Workshops Anthology, 1980** \$3.

**Working Papers on South American Indians,** edited by Kenneth Kensinger, faculty anthropologist. Vol. 1, \$2. Vol. 2, \$4.

**Silo.** Various back issues, as available \$1.

**Early Harvest.** Various back issues, as available. \$1.

**Bennington Review, Issues 1 through 9, 1978-1981.** (See subscription advertisement in this issue) \$4 each.

**Paul Feeley posters.** 3'9" by 2'6" \$85.

**Pat Adams lithographs, 1979.** 2' by 1'6" unsigned \$35. signed \$150.

### RECORDINGS

**Music by Lionel Nowak, performed by members of the Bennington College music faculty.** Includes Third Sonata for Violoncello and Piano (1960); Praeludium for Piano (1963); Sonatina for Violin and Piano (1944) \$5.

**Voyages by Louis Calabro, text by Nicholas Delbanco (two-record set)** \$7.50

**Latitude 15.09N, oratorio by Louis Calabro** \$4.50

**Music From Bennington, performed by Maurice Pachman, composed by Lionel Nowak and Louis Calabro** \$7.

**Arthur Brooks Black Music Division recording** \$5.



## 'Teaching brings it all into focus' The international relations generalist

Rosemary Galli has lived and worked in many locations around the globe. She has conducted research under the most difficult conditions and has coped with new cultures as readily as many in Vermont cope with the changing seasons. Accustomed to all sorts of challenges, Galli nevertheless confessed that the thought of being interviewed made her nervous. "You'll help me," she said over the phone. I suggested that she consider this merely another cross-cultural experience.

She steered me to a cozy, upholstered "best chair" under a window in her office, and seated herself at the desk. The uneasiness left as soon as she began to describe her experiences.

Galli, a native of Queens, New York, had just returned

"I started out by being interested in Europe, the Common Market and most recently, international development assistance...I've been trained to analyze international institutions."

She calls herself "an international relations generalist."

After several years of research, writing, teaching and traveling in Europe, she landed at the London School of Economics. "I only had enough money for six months." Four years and an Italian teaching job later she returned, completing her Ph.D. there in 1969. She wrote her dissertation on Common Market agricultural policy, and taught international relations and European integration at the University of Reading. "I felt limited. I felt the need for examining the rest of the world."



*Rosemary Galli: 'I felt the need for examining the rest of the world'*

from an NRT visit to Guinea-Bissau — her second venture there. The tiny country on the west coast of Africa is "about twice the size of Vermont and used to be called Portuguese Guinea." Home now but hoping to return again, she has purchased a shortwave radio and is using it to improve her Portuguese.

Throughout her career, Galli's interests have led her from adventure to adventure. Her B.A. at the University of Chicago in tutorial studies focused on "the right to national self-determination; I studied the relationship between doctrine and practice," working around the events of the Hungarian Revolution. Her political science M.A., also from Chicago, was a study of Germany's future — "the arms race, the cold war, and the need for a neutral zone."

She took a job at Johnston College, an experimental college at the University of Redlands, California. "Nobody there was interested in Europe. I found myself involved in re-orienting. I was very interested in the connection between international investment from institutions and multinational corporations. It took me to Colombia, to look at aid programs, eventually in rural development.

Then she became interested in Africa, and especially events in tiny Guinea-Bissau, where Amilcar Cabral had led Guinea-Bissau and Cape Verde to revolution. "He was one of 14 people the Portuguese had allowed to have a university education in 500 years!"

Cabral was "a poet and philosopher and an agronomist and a humanist in all senses of the word. His

idea was that revolution was an act of culture, of self-assertion. He placed primary emphasis on education and rural development."

Going there was "a chance to watch an experiment." She saw Guinea-Bissau as an alternative to what was happening in Colombia, an attempt "to transform society instead of controlling it. In Colombia they saw rural development as social control; in Guinea-Bissau they saw it as social transformation."

In January of 1979, Galli proposed a study to the Guinea-Bissau government: "It wasn't until June, 1980, that I got a visa." She went apart from any international affiliation. "I've been independent in all my research," which is a reason she thinks she was trusted. She spent five weeks there in January and February of 1980, analyzing education and training needs in rural development for the U.S. AID program.

Cabral's party, the PAIGC, had formed a new government in September, 1975. (Cabral himself was assassinated in 1973, and thus he did not live to see his ideas or his party come to power.) The new leader was Cabral's brother, Luis. Last November 14, Luis Cabral was arrested and deposed as president in the wake of "several years of severe drought" and of "rising hunger in the streets."

Galli is concerned about the effects of the recent coup on the direction of government and life in Guinea-Bissau. She wants to go back. Her immediate plans include writing and article for *Ceres*, the journal of the United Nations food and agricultural organization, on education for rural development. She expects to wait a long time before completing her research. "It takes time to build trust."

Galli's studies focus on social change. Her work crosses disciplinary as well as geographic boundaries. "I think it's important to abandon the whole framework which divides the world simply in terms of national entities. The challenge is to integrate these levels of analysis (the national, the local, the international). Traditional political science puts everything into the national level."

Since her arrival at Bennington last year, Galli has put much of her apparently boundless energy into developing courses that reflect her interests and experiences and those of her students. She offers courses in "International Political Economy," "The Political Economy of Food and Natural Resources," "The New International Economic Order," "Comparative Political Economy" and a group tutorial in "World Futures." The futures course is new: Galli is exploring the subject with her students. "I am a co-learner. The students go off on their own, read different books and come back with them."

Teaching, she thinks, forces her to analyze experience, particularly her fieldwork: "It makes me have to reflect on these experiences in a theoretical mode. It's not only the research, but the perspectives on the research. Teaching brings it all into focus."

The anthology she has just edited for SUNY Press, *The Political Economy of Rural Development: Colombia, Mexico, Tanzania and Bangladesh*, provided another occasion for "bringing it all together." □

## The Early Childhood Center: A thriving example of

Sally Sugarman was in the middle of a meeting when a teacher from the Early Childhood Center walked in. The cause of the interruption has become one of Sugarman's favorite stories. "What's the policy on icicles?" the teacher asked. The center has many policies but none relating to icicles. (While not necessarily an emergency, the problem wasn't as odd as it sounds: children wanted to eat icicles and the teacher was looking for a balance between freedom and safety.) The solution was essentially that icicles may be eaten but not while the eater is moving.

The Early Childhood Center is an easy place to visit. It is clearly not a home, but there is a home-like warmth. I went to take photographs on a crisp March morning. Signing the guest book at the entrance, I felt an outsider. A teacher suggested that the appropriate approach would be simply to be there taking pictures "unobtrusively" and unannounced.

The children were friendly and curious. Mostly they kept to their own activities, pausing at snack time to show me place cards they had made.

When I leaned over the sand table and picked up a toy car to look at its unusual front end, I was stopped. "That's his," said a boy of about 4, pointing to his friend. Being there was fine; interfering was not. The children made the limits clear. Sally Sugarman laughed at the story, proud that the children had shared her own attitude and articulated their priorities.

"We make it clear to parents that their children will be observed." But the limits to observation are set. "If a

child doesn't want to do it, that's the child's option." Research is based on "naturalistic observation. There is a movement to recognize the impact of an observer; the only way to change is to recognize it."

When I visited, I found no artificial barriers, such as the familiar two-way mirrors seen in so many research-oriented nursery schools and centers. "We don't have two-way mirrors for a good reason," Sugarman commented, pleased that their absence was noted. (I recalled seeing children in another learning center perform in front of the supposedly invisible, non-interfering audience behind a mirrored wall.)

What might be titled Sugarman's Law seems to guide all work here: "The experience for the children is paramount."

When she came to Bennington 11 years ago she and her students began to transform the facility "from a nursery school into an early childhood center" with a range of services for children aged 2 to 5.

The center provides nursery school, day care, afternoon care and individual learning programs for children with developmental or learning disabilities. "These are not emotionally disturbed children; they are cognitively or developmentally delayed or handicapped," she explained.

The center is receiving a foundation grant to develop a program for 2-year-olds and their parents. "It will be an integrated group of normally developing and developmentally delayed children — a range of backgrounds." The two-year grant will begin in

September. "I think it's going to be very exciting," Sugarman said. "We want to look at the effect of intervention at that age, and (the effect of) working with parents." The research results will be published.

Sugarman is convinced that the center should be involved with parents as well as their children. Public school programs are largely unable to do this, because of the greater number of children they are required to serve. She sees public and private facilities as complementary. The center has a Title XX regional grant to provide educational services for satellite homes in Bennington County. This "family day-care program" serves as a resource for children under 3 and their families, though the children remain in the home.

In the center itself a ratio of 1 to 4 adults to children is maintained. There are three groups and a maximum total of 16 children in each group on any one day. While faculty and staff children have priority, "most of our children are from the community." Sugarman sees the center as "an important link between the college and the community."

There is only "a limited scholarship program," but "we have never had a child who didn't get into the individual learning program because of (a lack of) money."

Sally Sugarman radiates enthusiasm. She says hello with a ready smile and an outstretched hand. You sense an enjoyment of work and of people. "I've been waiting for someone to come and ask me questions about this." A chalkboard in her office attests to the complexity of maintaining a full teaching load and administering the



# The Academic Divisions: Social Science

*This is one of a series of articles by Valerie Restivo about Bennington's eight academic divisions. The intention is not to be comprehensive but to offer an overview of each division's operations and practices for alumni and friends of the College, to suggest the kinds of professional activities in which the faculty of that division are engaged at the moment, and then to focus in on one particular member of the division. In this case there is also a look at an unusual arm of this particular division, the Early Childhood Center. Next: Drama.*

Bennington's Social Science Division includes the disciplines of anthropology, early childhood studies, economics, history, international relations, philosophy, politics, psychology and sociology. Each has its special techniques and procedures which serve to shape investigation. The division is committed to graduating students whose competence is not restricted by narrow disciplinary categories. In collaboration with faculty, students design their own programs in keeping with their interests and capabilities; the division asks only that they bring these interests and capabilities to fruition in critical understanding of the areas they pursue.

Each Social Science major is asked to design and complete a senior project or thesis based on independent research. The senior project may include field work, laboratory experimentation or library research.

Dean of Studies R. Arnold Ricks, a long-standing member of the division, explains that students are required to work in depth in two fields within the division. Alternatively, "the second field can be outside the social sciences." Examples of such endeavors have included programs in anthropology and music, arts and psychology. "The division is hospitable to students shaping their own educational programs, where the body of commitment is appropriate to the division."

Fundamental is the development of proficiency — "The ability of students to think and to express themselves effectively," Ricks said.

While he indicated that "we are wary of encouraging students to do graduate work in these disciplines (given the difficulty of finding jobs after graduation), some

## learning by doing

center. On the board is a day-by-day schedule packed with people, plans and projects.

She began her studies in literature at New York University, going on to a master's degree at the Bank Street College of Education. She is completing a Ph.D. in educational psychology at the State University of New York at Albany. Her doctoral work is based on a study of "physicians' understanding of their developmentally disabled patients and the implications for developmental theory."

She stresses the program's importance: "It's an aspect of Bennington College not emphasized enough. We get different students (from other programs). They are capable of tremendous social service." NRT increases opportunities to work in schools and social-service agencies. Advanced students can work in the individual learning program and others observe at the center, or work with nursery or day-care groups. "Students can put together a really meaningful major. I think we offer a very special kind of education."

"The center supports the program in Early Childhood Studies. It's not Early Childhood Education — it doesn't lead to certification." (That, she feels, can be easily obtained in graduate school if a student needs it.) "A student may be planning to become a lawyer and a child advocate, a child-care worker, an art therapist. It's essentially a liberal arts kind of program. It's a thriving example of learning by doing — what Bennington College is about." □

students want and should be able to go on to graduate studies." They are consistently accepted at "first-rate institutions." Ricks said he had recently received "two letters from graduate department chairpersons expressing deep satisfaction about Bennington students and asking me to nominate other students. It was unprecedented in my experience!"

Although the division emphasizes diversity and avoids narrowness, it graduates students who are capable in both theory and practice. One graduating senior has already been accepted at five first-rate institutions, "in demography, which is quite highly specialized." While the student received training in math and statistics, he also got an outstanding grounding in the social sciences themselves. Ricks said he has been "heartened in the last two to three years by the number of acknowledgements that have indicated that my letters (recommending students to graduate departments) have been read." He is pleased to get personal, rather than form, responses, and considers this an indication of the college's effectiveness and its reputation for excellence.

What makes the Social Science Division special, according to Ricks, is that "we are obliged to eschew the objective of coverage which a department in any of our fields would aspire to in most other institutions. We offer students an opportunity to work seriously in areas. We offer courses that introduce them to some of the most significant work being done in our fields at this time — and there is opportunity for them to engage in this work in depth."

He cited the field of early modern French history, in which "some very important work has been done in the last decade." Students at Bennington are working (in this and other disciplines) with major scholarly materials. One project Ricks has created involves cooperative work with

in additional films from the outside.

Last spring the division sponsored a conference, organized by Jean Cohen, on "The New Class: Intellectuals and Power," featuring Michael Harrington and an array of international scholars. This April and May, Cohen will again be the organizer for a lecture series titled "Civil Democracy on Trial: England, Poland and the Americas." British Labor Party member Peter Hain's April 27 talk launches the program by addressing the issue of the crisis in English politics. Jan Gross of Yale University is scheduled to follow on May 4 with a talk on state and society in Poland.

In addition to organizing the special programs, Jean Cohen was made a fellow of the Max Planck Institute in Munich, where she worked in January and February with the institute's director, Juergen Habermas. Dean Ricks called her appointment "quite exceptional for a young American scholar." Cohen spent her time in Germany studying "stratification and modernity." She is also at work on a book, *The Crisis of Class Analysis in Late Capitalism*, soon to be published by the University of Massachusetts Press.

Ricks reported that Rush Welter, now on leave, has been named a fellow at the Woodrow Wilson Center in Washington, D.C., for the coming year, one result of the center's program, having been "just extended into American studies."

Ron Cohen, one of the division's three members in psychology, said that the thing on his mind most right now is a book he is editing and for which he has written several chapters. Titled *Equity and Justice in Social Behavior*, it will be published this year by Academic Press. Cohen plans to chair a session on "Justice as a Pervasive Theme in Social Behavior" for the American Psychological Association meetings in August.

## 'The major premise of the division is that what we all share...is a commitment to developing students' analytical and critical faculties'

social science students and those participating in the Literature and Languages Division's program in translation. Rather than handle works already translated, students have done translations of important historical documents, so that their colleagues who are not proficient in the language can have access to the materials. Among these are obscure but important speeches from the French Revolutionary period which now (after faculty-supervised student translations) are available to social science students and faculty members.

Specific fields covered at Bennington have varied over the years. "What has guided the division in the last 10 to 15 years is the desire to see that there is more than one practitioner from any field. The one exception is early childhood studies," which works closely with other fields, such as psychology, in providing students with professional experience.

"The major premise of the division is that what we all share, along with our senses of responsibility to our own disciplines and to introducing students to them, is a commitment to developing students' analytical and critical faculties. Work in any field serves work in any other field."

In a report on the division, division secretary Michael Rock explained that once hired, faculty members "are permitted to teach their interests. As a consequence, students are exposed to the nature of a given discipline not by progressing from introductory to advanced courses in the discipline narrowly defined, but rather by being invited to engage with a faculty member in his/her examination of the phenomena the faculty members take to be important. Thus, students are exposed to disciplines by seeing how our various disciplinary practitioners use them."

The division's faculty members continue to be involved with their professions off campus as well as on. Donald R. Brown last year accepted a reappointment as Dean of the Faculty, while continuing to pursue an active professional life as a political scientist. Joanna Kirkpatrick, who teaches courses in the anthropology of South Asia, was invited by the University of Uppsala in Sweden to conduct a workshop during NRT. Ken Kensinger continues to host an annual meeting of anthropologists studying lowland south American Indian culture. The group meets each August at Bennington. Kensinger has been instrumental in acquiring a fine film library for the College, as well as organizing special programs and bringing

Rosemary Galli's activities include completing a book (for more detail on other projects see the accompanying feature on her).

John Rajchman was awarded an Andrew Mellon fellowship for work at the Wesleyan Center for the Humanities, (described in more detail in the Faculty Notes section).

Michael Rock told of one of his current projects: "I'm using a group tutorial to do research on the use of aid to achieve short-run political gain." He is interested in "fluctuations in the year-to-year amounts countries get, relating it to changing political environments." Last year he presented a paper to the Union for Radical Political Economists titled "Strategies of Rural Development in Socialist Systems," using the Soviet Union, Yugoslavia, and the People's Republic of China as examples. A book on "equity theory and distributive justice" will be published by Basic Books.

The division has an ongoing one-year position for visiting scholars. Currently holding that position is Kenley Dove, a Hegel scholar. (The first person to be selected, in 1978-79, was Ed Nell of the New School for Social Research in New York.)

Geoffrey Hodgson is spending the year at Bennington as a visiting faculty member in economics. He anticipates this year that two of his books will be published by Martin Robertson in England. These are *Capitalism, Value and Exploitation* and a book on Labor Party economic policy titled *Labor at the Crossroads*.

This year Hodgson has been conducting research on economic policy and economic theory. He has been involved in discussions with other scholars and has given several papers in various parts of the United States. He said he has accepted a position beginning next fall at Newcastle Polytechnic in England. "I have found the year here very useful for getting work done," he said of his Bennington experience, explaining that getting away from his political involvement in England has meant fewer distractions. He continues to be involved in Labor Party politics and said, "I'll be getting back into the fray in the fall." (Hodgson was a Labor Party candidate for a seat in Parliament.)

The division has just hired two new faculty members, both scheduled to begin teaching in the fall. Stephen MacFarlane specializes in early modern history, and Andrew Pienkos, who comes from graduate studies at Cornell, specializes in Yugoslav economic development. □



# Class Notes

'36

John Rothbury Muma, husband of **Edith Noyes Muma**, died in Smithtown, Long Island, February 17, 1981.

Dr. Wilson F. Smith, husband of **Hannah Coffin Smith** of West Hartford, Connecticut, died September 4, 1980.

'38

An exhibit by **Edith Miller Roberts** was held at the Chittenden Trust Company, Essex Junction, Vermont, branch, in February. Featured were portraits and landscapes using mixed media. Edith is a member of the Essex Art League.

'39

In the fall of 1980 **Catherine Davis Stonington** journeyed around the world with Semester-at-Sea and with her husband who was the ship's physician. The 540 college students and "superb faculty" started West from San Francisco to Japan, then Taiwan and Hong Kong and into mainland China, Manila, Jakarta, Madras and Sri Lanka; across the Arabian Sea and up the Red Sea to Egypt, Greece, Spain and back. Catherine participated as a discussion leader for the Core Course. Her home base is Breckenridge, Colorado.

'40

**Jane Holmes Wood** tells us that the University of Wisconsin system allows people over 62 to attend classes as guest students. Jane is now attending her third seminar, this time in the department of child and family studies.

'41

Commissioned works of sculpture by **Elaine Pear Cohen** entitled, "Woods Hole, The Scientists," were installed in a central location on the Main Street in Woods Hole, Massachusetts. Elaine makes her home in Stony Brook, New York.

Recent paintings by **Anne Eaton Parker** were exhibited February 21 through March 15 at the University of Massachusetts, Student Union Gallery. Anne lives in Vineyard Haven, Massachusetts.

'42

**Carol Channing Lowe** was one of 26 Broadway personalities to be elected to the Theater Hall of Fame by a group of drama critics and editors. She was inducted on April 5 in *A Tribute to Broadway* at the Uris Theater, where the hall is situated.

*Trundlewheel*, a collection of poetry by **Katrina Van Tassel Wuerth** of Guilford, Connecticut, is the first volume in the annual Lamont Hall Chapbook Series for poetry. The series is designed to encourage the writing of poetry through recognizing individual accomplishment by a chapbook collection of work by a previously unpublished author. *Trundlewheel* was the 1980 winning collection. Katrina is a teacher of dramatics at Cox



*Dinah Ruth Schley '66 prepares for the oven her famous French breads, some of which are shown above. The exterior of her "Les Belles Miches" shop seems to have been imported*

*directly from a sidewalk in Paris, though it is located in Santa Barbara, California. See details under her Class Note for 1966.*

Elementary School in Guilford and is co-editor of *Embers*, an arts and literary magazine published on the shoreline.

'43

**Tina Safranski Fredericks** writes from East Hampton, New York: "[I am] involved as a general partner in 'Dune Alpin Farm' — the development of 132 acres in a cluster plan for horses, co-op apartments and building sites." Tina says the project is "very large scale for this area and very exciting as to architecture, site planning, ecological concerns, etc."

Monoprints, collages and drawings of **Janet Briggs Glover** are being exhibited through the month of April at the Madison Public Library in Madison, New Jersey. Janet makes her home in

Chatham, New York.

James Hunt Barker Galleries in Palm Beach exhibited paintings of **Carol Christopher Schmitz** March 24. Carol lives in Montclair, New Jersey.

'44

**Carolyn Robinson Cassady** writes, "after my horror at seeing what Hollywood did to the excerpt from my book (sound familiar?) I've returned to painting portraits or trying fiction, although I'm still called upon to feed information to other writers interested in the 'beat generation,' whatever that is."

'45

The New York Times, preparing to do an article about food-related Christmas gifts, questioned chefs, cookery writers and editors, food consultants, determined eaters — anyone whose personal and professional lives are concerned with food — to discover their hearts' desires (stomachs'). Included in this hit list was **Judith Bailey Jones**, senior editor at Alfred A. Knopf, who replied that although she would like a "huge professional salamander in a professional kitchen," she'd settle for a Bialetti electric pasta machine.

**Olga von Hartz Owens** is a plant physiologist working for the U.S. Department of Agriculture. She is in the competitive research grants office as associate manager for photosynthesis. Olga lives in Baltimore, Maryland.

**Barbara Oldden Smith** writes that she is



on the Santa Cruz League of Women Voters board of directors, working in public relations. She also serves the League as an observer of the local board of supervisors. Barbara says she enjoys the health spa with much enthusiasm, plays bridge, and hopes to play the clarinet more than she has been. "Love California — don't miss the snow and cold!!"

'47

The Syracuse Herald Journal carried an interesting article on **Barbara Moore Clarkson's** talent and perseverance. The article told of her seven-year endeavor to become a "known" poet and how she lived up to the reputation of the "starving artist." "I'm utterly broke all the time," she says of her modest income teaching part time. "You're working in something nobody asks for. You're not serving a need like a business; you're creating one." Out of all the jobs she has had, Barbara found teaching most to her liking. She has instructed several poets, including Robert Lietz, who has published two books, and Patrick Lawler, who is now a teacher at Onondaga Community College. "I know I am good, but it's a slow process," she reports.

Barbara was among 21 winners out of 35,000 entries whose names were announced in February on the British Broadcasting Corporation. Hers was one of ten prizes of about \$250. Her winning poem, *October*, will be published in an anthology by the Avon Foundation, which sponsored the contest. The poem is a symbolic lyric on human aging and is, as Barbara says, "probably the most British poem I've ever written." The following is her prize-winning poem:

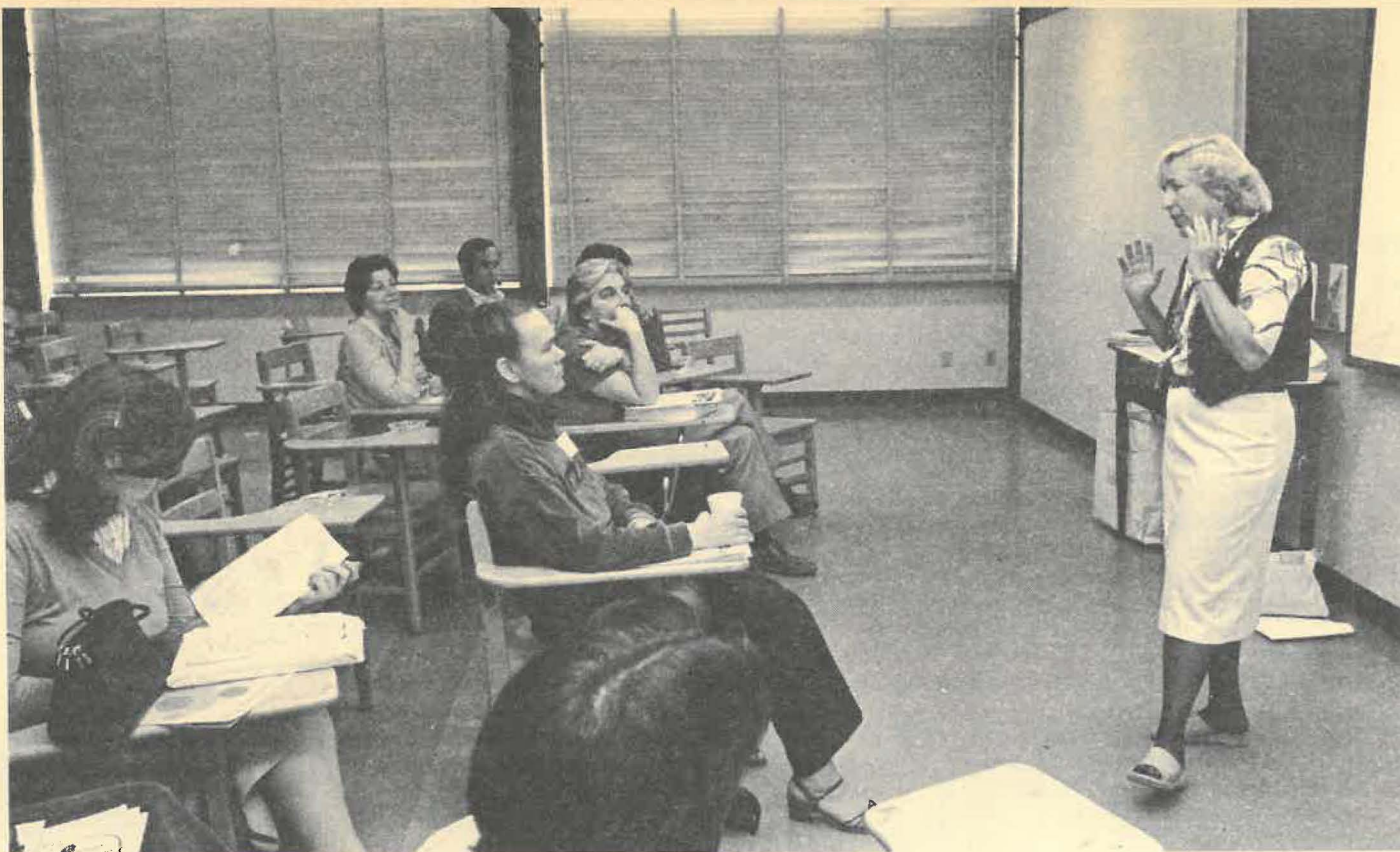
#### OCTOBER

We live in great commotions, reminded  
In advance, a note left on the front steps,  
Quarried in hurried fire;  
The old woman at the end of the street  
Sweeps herself into a bronze ambush,  
Disappears,  
Leaving behind an archaic fan of broom  
tracks.

It could scare you,  
Stroke of the back yards laid open  
Word by word, the strong trees  
Beginning to gallop.  
The hedges clap in a stitch  
They do not understand, split  
Along the yoke, drop everything  
At once, like a tragic wardrobe.

October, old pestle, compounding  
Us with our shadows; the neighborhoods,  
Gorged with light, crack,  
Discharge their squibs,  
the years, unremarkable, carried off  
In thick, vegetable smoke.  
What shall we make of the trees  
Pricked into dark camphor,  
Hanging by perfect wrists?  
We finish our journals quickly, press  
Them onto the heap, trickling a thread  
Of color, take to the sidewalks.  
Much is discarded. The worlds thump  
Like empty warehouses, birds  
Pour from an invisible crease —  
We dream our way, something at  
Heart unidentified, entering  
The vestibule of the cold;  
Walking west, due west,  
Growing amber, thinner.

**Rosalyn Long Udow** was awarded the Margaret Sanger Certificate for Outstanding Service by Family Planning Advocates of New York State at its annual meeting in Albany last December. The certificate honors Rosalyn's work of more than a decade in the advancement of voluntary family planning. She was commended for her outstanding contributions during her four years with the agency as well as the preceding years in the development of government policies which safeguard the



*Sally Liberman Smith '50, photographed at a seminar she presented at Bennington in 1980*

## At Sally Smith's school for learning-disabled, Bennington has provided models — and alumni

In the dedication of her book "No Easy Answers" to her son Gary, Sally Liberman Smith '50 quotes him as saying "Now I understand how people can read to themselves. They have to share it with their brain." Sally Smith not only knows how to share things with her brain she knows how to share her brain with others, especially the learning-disabled children she teaches and writes about.

The book, first published by Winthrop in 1979 and now available in Bantam (paperback \$3.95) is essentially a record of her experiences as mother, teacher, school administrator and professor dealing with the problems of learning-disabled children. Her methods are based on the belief that these children can be taught how to learn and her success testifies to the validity of those methods. Her individualized teaching systems have won her a reputation as an innovator in this field of special education.

She was also the subject of a feature article published recently in the Washington Star. The article, in describing Sally Smith, says, "...founder and head of the Kingsbury Lab School for learning-disabled children (she) has developed highly acclaimed, individualized teaching methods that focus on the delayed development of the central nervous system rather than treating her students' difficulties as behavioral or mental disorders."

The Kingsbury Lab School is the product of Sally's own efforts to either find or provide educational opportunity for her son Gary. In 1967, when Gary was 7, she pleaded with the Kingsbury diagnostic center to open a school. When the opportunity arose to purchase some nearby property, Kingsbury officials asked Sally to start the school. She had it organized and ready to operate twenty days later. In addition to her Bennington education in dance, drama and psychology, Sally had also earned a master's degree in education from New York University. These qualifications, together with her personal experience as mother of a learning-disabled child, gave Sally the foundations of expertise which helped her to develop the school's unique curriculum.

The individual teaching methods she has devised immerse the children in learning through experience. Lessons are structured in the physical action of dance, drama, games and manual work, such as carpentry, and the children learn to organize their thoughts through concepts.

"We are way off if we say that a child is dumb because he can't read. We refuse to

teach them until they can read. That's wrong." Sally is quoted as saying in the Washington Star article. "I love to have fun. There's nothing wrong with having a good time while doing good things. I want to hear 'I can do it' from these children every day, as often as possible."

When students are ready they progress into regular classrooms in regular schools. Sally noted that 90 percent of her students have returned to classrooms. Some are already in college while others are planning to attend. Gary, now 19, is about ready to receive his high school diploma. "He always has his nose in a book and is doing beautifully," his mother says.

Sally estimates that there are about 10 to 12 million learning-disabled children in America. The Department of Education estimates about 2 million such children. But whichever figure is correct the Kingsbury lab school, which restricts its student population to 65, can make a difference in life for very few of them. Sally Smith hopes that her school's unique curriculum will be used in other schools, and she would also like to see a children's television program to help the learning-disabled.

Sally's activities are not confined to teaching the children. She also teaches the teachers, training students at the American University in her capacity there as associate director in charge of the learning-disabilities program. The Washington Star article quotes two members of the Kingsbury school faculty, both Bennington alumnae, on Sally's success as a teacher of teachers.

"She hypnotized me," Sally Brownell Montanari '38 is quoted as saying. "Yes, yes, I'd say and half the time I didn't know what she was talking about. I can't say 'no' to her. I tried to quit for five of the ten years I taught there. She has quite a hold over people. She keeps them motivated. It was very stimulating."

Mary-Averett Seelye's ('40) memories of Sally Smith go back to the days when Sally was teaching her two older children to help their baby brother experience rolling over so that he could learn it. Mary-Averett helped set up the arts curriculum at the lab school and has been part of its development and success. She is now director and performer of dance and poetry and speaks of Sally from long personal and professional knowledge: "She sets an example and causes people to have ideas of their own. Her energy and enthusiasm is always there. Sally is doing with every teacher what every

teacher has to do with every child."

Joan Leonard Caryl '42, yet another Bennington alumna, is in her first year of teaching at the Kingsbury school and perhaps her opinion sums up the experience for other teachers who find the work rewarding. "This had been the best year of my life," she is quoted as saying. "It's like teaching graduate school and kindergarten combined. I'd pay to teach here."

Kingsbury had other alumni helpers in its earlier days. Both Turri Rhodes Herndon cook '52 and Marcia Ward Behr '38 were with the Lab School for 10 years, and Allen Stevens, a special drama student 1962-1964, helped out during the first few years.

From the foregoing it should come as no surprise that Sally was presented with a special Bennington Award citation at the Builders' Reunion in 1980:

"You took what might have been, for another, a personal circumstance involving a dyslectic child, and turned it into any educational triumph. Bennington now takes its place among many educational and governmental agencies which have acknowledged your outstanding contributions to education. The Kingsbury Lab School in the District of Columbia, under your guidance and direction, has pioneered in the development of effective and imaginative methods of teaching the learning disabled. Through our work with graduate and undergraduate students at American University, you are insuring that this important mission will be disseminated widely. We could compose no finer tribute than to give you back your own words, you have "challenged all that was presented as fact, asked uncomfortable questions and dared to seek solutions" of your own." □



# Spring Orientation

In line with a new campus emphasis on the quality of community life, an ambitious program of Spring Orientation was carried out early in March for new students.

In addition to plenty of written material to familiarize new students with the ways of Bennington, in class and out, a series of special activities was planned for the entire first week; some of them are represented by the photos on these pages.

Some of the events not depicted here included a tour of the town of Bennington,

meetings with counselors, the deans, representatives of Student Council and the House Chairpersons Committee; various dinners and buffets; movies; plant and pottery sales; and musical events.

The first major campus "event" was a debate on the subject of the upcoming Reagan years between President Joseph S. Murphy (for the opposition) and Stewart M. Ledbetter, a real estate executive and state official who was Vermont's 1980 Republican candidate for the U.S. Senate.



*On a walking tour of the campus, in VAPA.*



*A blur of fun inside a roller-skating arena.*



*A dinner at President Murphy's. Seen at right with students are President Murphy and Dean of Studies Arnold Ricks.*

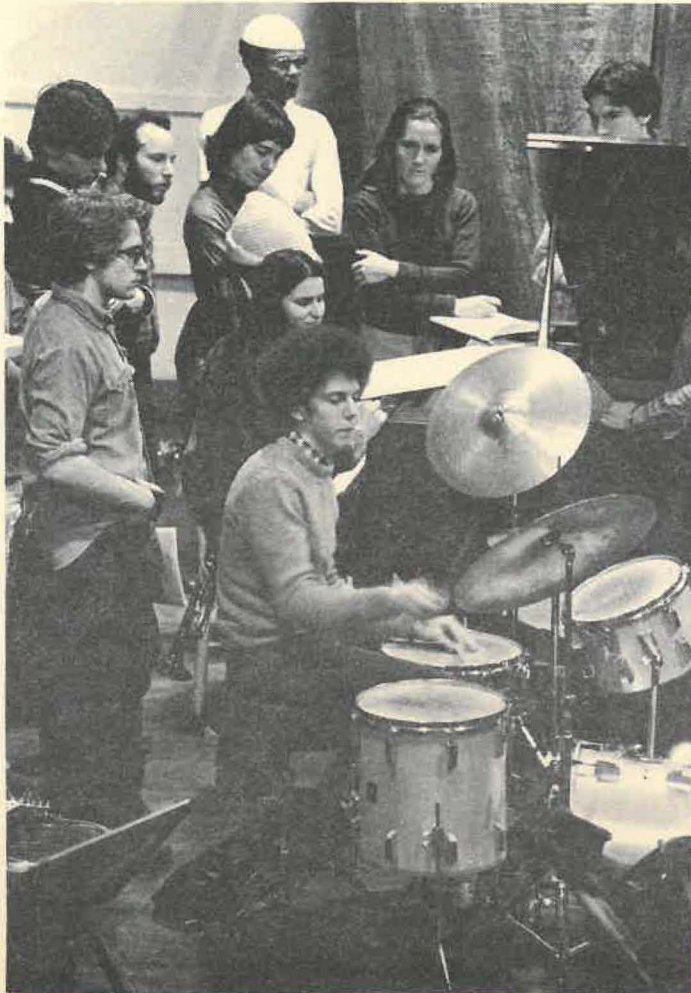


*A spontaneous jam session in commons. On the sitar, Barry Hyman; on drums, Derrik Hoitsma '77.*





President James Vanderpol takes to the bongo  
With him is Alice T. Miller, director of the  
Affairs Office.



An introduction to a Black Music workshop. On the drums is  
Benjamin Wittman.



A "collage" in the Commons Theatre under the tutelage of Gunnar Schonbeck (above).





continued from page 7

rights of individuals to make their own choice about child-bearing.

Rosalyn recently stepped down as director of government policy affairs for Planned Parenthood of New York City. She was a founder of the New York State campaign for Abortion Rights, and for five years she was executive director of the New York State Coalition for Family Planning, the predecessor of Family Planning Advocates. She has been executive director of the Committee for Legal Abortion, president of the Great Neck Board of Education, and secretary of the Great Neck Regional Planning Board and the Village of Great Neck Planning Board. She was also a founder of the Great Neck League of Women Voters, director of the New York State League and vice president of the Nassau County Council of the League.

## '49

**Helen Frankenthaler** concluded a lecture series titled *Evenings With the Artist* at the Empire State Plaza in Albany on April 7. The series was sponsored by the Office of General Services and the Albany Institute of History and Art.

**Barbara Corey Mallonee** reports that she received a merit award in the Kansas first annual small oil painting juried exhibit. In January she exhibited in the Kansas watercolor-tri-state juried show, in March at the Wichita Art Museum, and she is planning on a one-man show at the Wilson museum in Castine, Maine, during September 1981. Barbara lives in Wichita.

**Felicia Warburg Rogan** reports that she and her husband have a small experimental vineyard and are making their own wine. They live on Oakencroft Farm in Charlottesville, Virginia.

## '53

**Elizabeth Larsen Lauer** performed February 25 in Stamford, Connecticut. The Schubert Club Workshop observed American Composers' Month and Elizabeth, a member of the workshop, concluded the program with *Song Cycle*, a chamber work which she did in partial fulfillment of her composer's senior project for her undergraduate degree from Bennington.

**Faith Hanna Williams** reports that she was married January 3, 1981, to Franklin Davis Williams in Cleveland, Ohio. Faith tells us that she has been employed for 2½ years in the Outpatient Mental Health Program with the Center for Human Services in Cleveland. The Williamses make their home in Lakewood, Ohio.

## '55

**Elizabeth Green Appleton** writes that her oldest daughter graduated from the University of Kansas in advertising design and that all of her children are involved in arts, singing, dancing or theatre. She reports that all four children performed in a local dance company last year and loved it. Elizabeth just published (two lessons) in *Legs, Skip, Twist and Freeze*, lesson plans for children's creative dance by members of the Michigan Dance Association. She is also working on a second master's degree in therapeutic recreation and hopes to use her background in drama, art, music and dance in therapeutic settings. "It's time to move on and experience new horizons, especially since the activities involved in motherhood are rapidly diminishing!" Elizabeth lives in Birmingham, Michigan.

10

**Sibyl Totah Belmont** gave a piano recital in March at Roerich Museum in New York. She plans another program for her master's recital sometime in April at the New England Conservatory in Boston and one for Alumnae Day at Lincoln School, Providence, Rhode Island, in late April. "I plan to keep busy!"

## '59

**Magi Lapides Schwartz** writes that she has moved to Hollywood, Florida, and has started part III of her life. "I am enjoying 'mid-life bloom' (no crisis at all)." With the proceeds from the sale of her New York house, Magi reports that she has taken a year off from being an interior designer and is devoting herself to her first love — writing poetry. She says the poetry community in Hollywood is very active and she has been published in two local newspapers, belongs to the South Florida Poetry Institute where she has just been made editor of the newsletter, has been elected to its board and is a member of the Florida State Poets' Association. There are many poetry readings in the area and Magi says it has given her great pleasure to be able to share her work. She was instrumental in having the monthly open reading taped for a local (public access) cable TV station which she says was well received and there will be another taping in April which will be entered in an "open bid" for national cable TV airing. Magi is a teacher at the Hollywood Art and Culture Center; she says there are no permanent exhibits there so every six weeks a new artist(s) is on display and group tours, particularly oriented toward school children, are conducted. She is also working with battered women in a poetry therapy group which "is a fledgling and very experimental project."

## '60

**Ruth Ann Fredenthal** will have a show of small paintings at the North Bennington Park-McCullough House May 31 through June 12.

**Amy Miller Levine** lives in San Rafael, California, with her physician husband and two teen-age sons. An able violinist and composer, Amy has taught music for grade-schoolers, played and taught violin, and written music "for almost every orchestral instrument." Other of her works have been performed at the 1975 Inverness Music Festival held at Dominican College, San Rafael, and in 1977 by the San Jose Symphony, George Cleve, conductor. A "Close-Up" written by Arlene Wedgwood for the San Rafael newspaper reveals more about Amy's musicianship:

"Sound travels through space in the same way that art occupies space," Amy was quoted. Her interest in music has been augmented by the need to constantly adapt in a rapidly changing world and to apply the concept that all of the arts reach out and touch one another. "The desire to combine music with other arts led me to explore aleatoric music (music of chance dictated by certain parametry.)"

Last November soprano Marian Marsh and pianist Dale Cutler presented Amy's latest compositions, utilizing six poems by William Blake, in private concert in San Rafael, and at a public concert at Sonoma State University a week later. The group of six songs, which she refers to as a "song cycle," consists of six complete, separate songs each in a different mood and cast in different meter and key in the same way that each poem is a different personality. "I've tried very hard to understand the poems and make sure they work well with the music." Many open fifths and were used to express the dimen-

sion of open, fresh sound and to describe feelings of innocence.

Composition of the songs began in spring 1980 when Amy began to re-read Blake's poetry after a tour through England. The tour also inspired her to write a wind quintet, *Castlecomb*, which was performed by the Pacific Wind Ensemble. *Castlecomb*, explains Amy, is a "little, tiny village untouched by time — dreamy."

She has received three commissions: one from Steve Paulson, principal bassoonist with the San Francisco Symphony; chorale pieces for College of Marin; and from Winifred Baker, who will take some of Amy's works on tour.

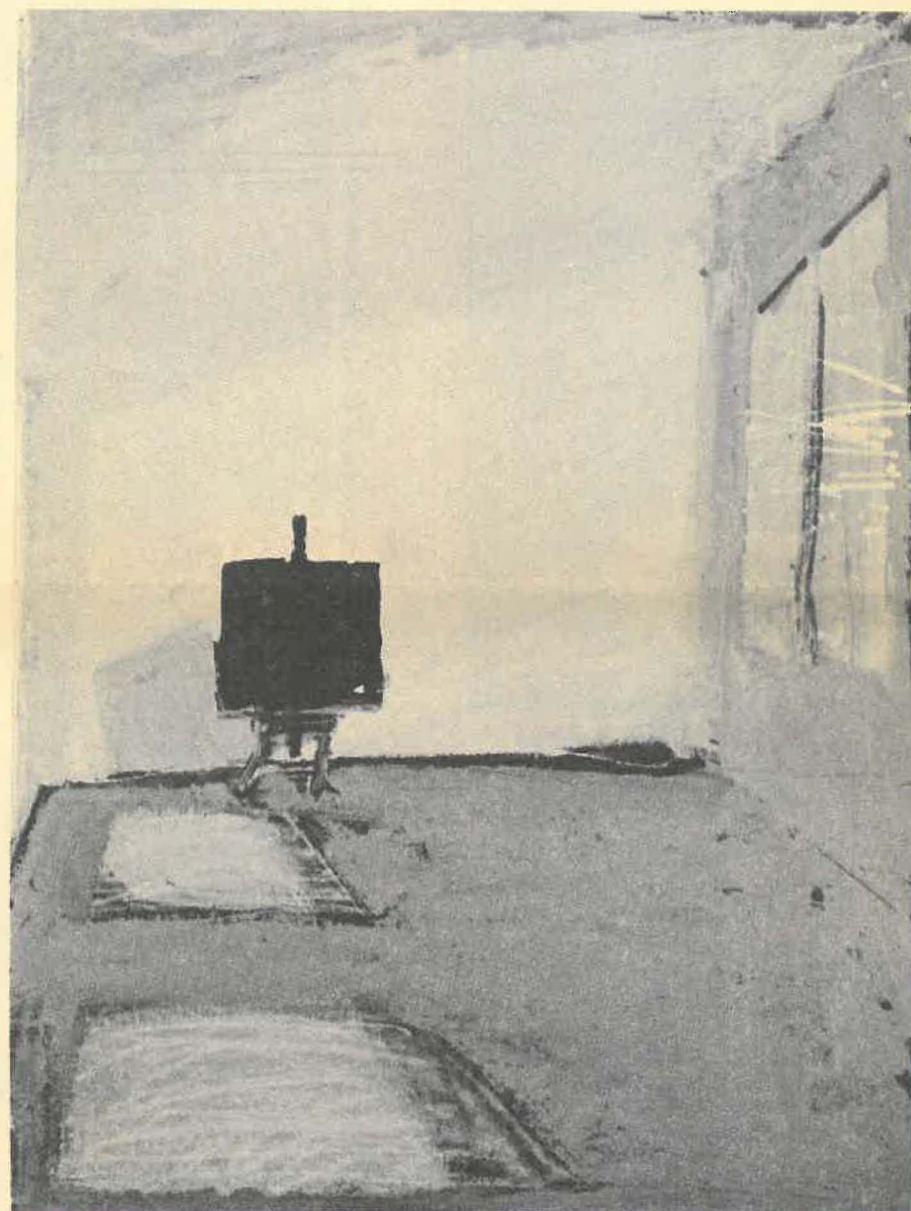
**Patsy Rogers** conducted her opera, *A Woman Alive: Conversation Against Death*, with text by Eve Merriam, when it was performed for the First National Congress on Women in Music during its weekend-long conference/music festival late in March. Hers was the final work in a two-part program, the opening opera being the world premiere of Joyce Barthelson's *Lysistrata*. The congress pro-

vided numerous recitals in many parts of the United States and abroad. The Fireside Recitals are part of the performing arts series of the Great Neck Park Commission.

## '61

**Laura Levine Barnes** writes: "Consider me missing no more. Our family has alternated living in the States with a tour in Asia and one in Africa." Laura says that they are home again in Chappaqua, New York, where she is associated with a leading real estate office. Her spare time, "what there is of it," is spent writing, caring for three dogs and two cats and loving New York City . . . "still the greatest even after all my travels." This fall Laura says she will see two daughters in college — a freshman and a junior — and a son entering high school.

A daughter, Kaiulani Cavanagh Kaneta, was born August 8, 1980, to **Julie Cavanagh Kaneta** and her husband Keith.



A painting by Carole Bolsey '69 titled "Morning Studio" in oil and pastel in some of several of her paintings and drawings shown at the Gallery Naga in Boston during March.

gram included scholarly paper presentations, panel discussions and workshops.

**Cora Gordon Silberman** is violinist of Ensemble D'Amici, which launched the 1981 Fireside Recital series at Great Neck House on January 11. The Fireside Recitals are part of the performing arts series of the Great Neck Park Commission. Other members of the ensemble are cellist Daniel Steinitz and pianist David Rosen. The trio evolved into a formal ensemble called "friends" after many years of shared music-making. While they have collaborated in sonata recitals and a variety of chamber concerts, each has also been guest soloist with orchestras and has

Kaiulani (a Hawaiian name) has one sister, Carroll, age 13. Julie has a part-time job in the art history department at Amherst College cataloguing slides. Her greatest joy right now is her new child. Julie says, "having a baby at age 40 is a wonderful experience — you have more patience and wisdom than you did in your 20s!" Julie and her family make their home in Amherst.

**Jessie Gifford Shestack** and her husband Melvin are editors for Gallery Press, a group of writers. They are also co-authors of a mystery novel, *The Soho Murders*, and of a new book, *Secrets of Success: A Plan Book for Making It in the 1980s*,



published by Pocket Books, a division of Simon and Schuster. The book, aimed at young men, is an extensive look at how to become a personal and business success. They live in New York City, where they interviewed 24 successful people in various fields during research for the book. Jessie's pen name appears as J. Nebraska Gifford.

## '62

**Margot Graham Fass** dropped us a line to say that she'll graduate from Upstate Medical Center with an M.D. in May, 1981. She has been offered residency positions at two programs and is most interested in Western Psychiatric Institute and Clinic in Pittsburgh and the University of Rochester, but hasn't decided which. Margot says she "met a woman at Swain Ski Center today who grew up with, played daily with, and was best friends with **Polly Lauterbach**, my suite mate at Bennington in '62. Small world!" Margot has officially moved to Rochester.

**Andrea Kanner Halbfinger** writes that her paintings will be on view at the South Huntington, New York, Library Gallery in June, along with marble sculpture done by her mother, **Elsie Kanner**. Anyone in the area is invited to the opening on June 6. Andrea lives in Freeport.

"**PATRICIA JOHANSON: Landscapes 1969-80**," reads the cover of the catalogue. Inside are text and drawings by Pat, with foreword by Eleanor Munro, of the February show at the Rosa Esman Gallery. Also on the cover is a photo of *Polypody Fern Fountain*, 1979, stoneware and fiberglass, 45" x 24½" x 4". Illustrated in the catalogue are some 19 works — in ink, pencil, charcoal, pastel, conte crayon and ceramics of stoneware and fiberglass. Munro writes: "Their intellectual aim seems to be to engage all that lives or lies upon the earth in sweeping correlatives." The catalogue is available through the Rosa Esman Gallery, 29 West 57th Street, New York, New York 10019.

Pat has other interests, among them her third son, Nathaniel, born October 9.

## '63

A seminar on the Middle East was presented by **Ruth Kutz** and **Gail Hirschorn Evans** of Global Research Services, February 15 at the Mizpah Congregation, McCallie and Fort Wood Place, Chattanooga, Tennessee. Gail and Ruth Kutz combine a variety of experiences in the world of foreign affairs. Their travels have taken them to Capital Hill, the White House, and Moscow. Gail has traveled throughout the Arab world, meeting with representatives from Saudi Arabia, Egypt, and Lebanon. She has also traveled in Israel, where she interviewed Prime Minister Menachem Begin.

**Al Chung Liang Huang** was a performer in the first concert given by the Paul Winter Consort as artists-in-residence at the Cathedral Church of St. John the Divine in New York. He is pictured as a tiny yellow figure performing t'ai chi dance movements in a photograph taken during *The Tao of Bach* concert at the cathedral, published in an article entitled "As wolves howl and whales sing, listen to the music" which appeared in the March issue of *Smithsonian*. The Paul Winter Consort, part of the Omega Institute for Holistic Studies, will be on campus August 7-9 to conduct workshops and two concerts. Al lives in Urbana, Illinois.

## '64

**Joan Schenkar** received an NEA playwright-in-residence grant for a residency at the Florida Studio Theatre. "I was a 1980-81 New York State CAPS panelist in playwriting and my work continues to be shown in experimental theatres both here and abroad."

**Holland Taylor**, now playing the flashy, funny, contradictory exec on ABC's *Bosom Buddies*, received praise in Liz Smith's Daily News column on March 11: "This actress has always distinguished herself in New York theater and now proves she can skate effortlessly over the thin slippery ice of that hardest of all forms, the sitcom. . . . There's nothing typical or cliché-ridden about . . . Holland." It is reported that ABC will continue the show.

**May Vaughan Totten** reports that she is divorced from Mike Totten and is now living in Washington, D.C., with Charlie, 13, and Cecily, 9. May is attending nursing school of the Catholic University part time. Charlie attends the Kingsbury Lab School, which is run by **Sally Liberman Smith** '50.

## '65

**Susan Crile** prepared a silk screen print, *Live from Lincoln Center*, for the center in 1980 and it was released early this year. The seven-color serigraph measuring 38" x 50" has been printed in a poster edition of 1,000 and a limited signed edition of 144.

**Annie (Ann) Abel Hatcher's** Little Red Riding Hood set, designed for performance last August at L'Ensemble Chamber Music Center, Cambridge, New York, travelled to Bennington's Mount Anthony Union High School in January. This performance was a benefit for the Prospect School of North Bennington.

**Alice Ruby Travis** is running for Los Angeles city controller. If elected, "I will be the first woman to hold a city-wide office in the history of Los Angeles. Race looks good with endorsements from the Governor, President of our City Council, Deputy Mayor and others. Wish me luck!"

## '66

**Nan Foster Kilbourn-Tara** married Jozef Tara in November, 1980, in Arrowsic, Maine. They built and are now working at Arrowsic Designs, a building housing Nan's pottery studio and Joe's wood-working shop and architecture office. A retail shop and showroom will open there in May. "Any Maine travelers might also stop in at Praxis Gallery in Freeport, a cooperative craft gallery founded by Joe and Nan and several other Maine craftspeople three years ago." The mailing address for Arrowsic is Bath 04530.

**David and Linda Krohn**, co-directors of the New Mime Troupe, have twice toured eastern Canada and selected eastern U.S. cities, as well as several western states in recent years. Working as artists in the schools, with the Greater Columbus Arts Council and the Ohio Arts Council, the Krohns perform and teach for thousands of Ohio youth including the handicapped and the delinquent. In January they worked with students at Gettysburg College, Pennsylvania, concluding with a formal program of dance which featured original exercises prepared by the students themselves, including brief, humorous movements, longer abstract dances and

mimes, and concrete dances.

The troupe has received commissions for special work from the Columbus Museum of Art and Columbus Symphony and from local television stations. It appears regularly at festivals, and each year produces its own International Mime Festival in conjunction with the Ohio State University Medieval and Renaissance Festival.

**Dinah Ruth Schley**, boulanger, is attracting international comment about "Les Belles Miches," her self-owned, self-run boulangerie, patisserie française authentique. It's no wonder — just to look at photographs of her breads makes one hungry. Dinah sent *Quadrille* photographs and copies of articles in *Le Boulanger-Pâtissier*, July-August 1980, *Money Magazine*, December 1980, *New West*, December 17, 1979, and *News & Review*, March 16, 1978. She was also filmed for a bit on "Good Morning America" which appeared in February.

In a letter with the photos and clippings, Dinah wrote, "I worked and studied with M. Raymond Calvel in Paris. He was at that time chef de la boulangerie at ENSMIC — the National School of Milling and Baking, and is internationally considered the foremost baker in both production and technology. We use several methods of his own devising in order to produce finest quality bread. The technique lies in handling dough with respect to the wheat and its fermentation, rather than modifying it to suit an easier (cheaper) production method. . . . Sorry we can only send you pictures — the bread really is superb! Do visit us for coffee and Croissants."

"Les Belles Miches" and Dinah and family are located in Santa Barbara, California. Dinah's two girls will start college in the next couple of years.

**Ellen Beskind Smart** completed her M.B.A. in finance at George Washington University in September, 1980, and is working as a financial analyst at the Board of Governors of the Federal Reserve System in Washington, D.C. Ellen says the adjustment to the working world has gone very well, especially with the encouragement and support of her two sons, Archie, 9, and Roly, 6. "I feel launched at last on my career."

**Ellen Taussig** and Paul Raymond announce the birth of their daughter, Ani Poll Raymond, on November 26, 1980. Ellen lives in Seattle, Washington.

**Elizabeth Richter Zimmer**, who routinely uses the name Ms. Elizabeth Zimmer, began a new job in November as director of communications of the ArtsConnection, an organization that develops innovative programs of performing arts training and exposure in the New York City schools. The ArtsConnection auditions children in school and chooses 200 a year to take classes at the Alvin Ailey Dance Repertory School and the New York School for Circus Arts/Big Apple Circus, and in the future the program hopes to extend to theater. Elizabeth has just moved to a small apartment on East 30th Street and can walk to work at the Flatiron Building. She says she likes her job, and also writes dance reviews for the *SOHO Weekly News* and *DanceMagazine*.

## '67

*To Touch the Water*, a collection of poems about ranching life by Wyoming poet **Gretel Ehrlich** was published in February by Boise State University's Ahsahta Press. Gretel's poems chronicle the life and loves of a hard-living, soft-spoken woman rancher. They not only refer to the arteries of rivers and streams, irrigation canals and ditches so crucial to

western farms and ranches, but to the sap of life itself, according to the publisher's press release.

Gretel has had articles and essays published in regional and national magazines, including *Harper's*, *Quest*, *Rocky Mountain Magazine* and *Denver Magazine*, to which she is a contributing editor. She has also published one other volume of poetry and has directed documentary films (she is a graduate of the UCLA Film School).

*To Touch the Water* is introduced by Lucien Stryke, who says of Gretel that she writes of a harsh world. . . . "Harsh landscape, harsh weather, harsh work and, at times, harsh loving. . . . The commitment to a full life in the toughest of worlds is here, everywhere, and so is the honesty and grace." The book, and other Ahsahta Press books, is available at Boise State University bookstore, 1910 University Drive, Boise, Idaho 83725.

**Tracy Harris** writes that she is an assistant professor teaching French and Spanish at Gallaudet College in Washington, D.C., which is the only liberal arts college for the deaf in the world.

**Joyce Keener** writes that her piece about Georgia O'Keeffe is being published in *Womenblood: Portraits of Women in Poetry and Prose*, an anthology published by Continuing Saga Press in May. Joyce says she is "writing like gangbusters" and worrying about an impending Writers Guild of America strike.

**Carla Maxwell** is artistic director of the Jose Limon Dance Company and is often mentioned in the New York Times.

**Londa Weisman** of North Bennington spends much of each day fashioning mugs for bulk sales to Macy's, experimenting with pottery sculptures, teaching a friend's child her skills. Though she realizes she'd do better professionally in New York City, Londa can't see herself living there. She really likes North Bennington. "It's so small. I love everything about living in a teeny little town. It's a whole lot easier to afford to live here on the income you can make as a potter." Londa has friends who work at the College, and she occasionally uses the library, but she reflects, today's students "are half as old as I am."

Londa's work is headed in several directions. Interested in sculpture since before Bennington, she is currently occupied with a series of "sideless" pitchers — free-form creations which express the idea of a pitcher without performing the function of one. She realizes these are unlikely to pay the grocer's bills and spends much of her time at a wheel forming the more functional items, which she sells wholesale to retailers and markets herself at a series of craft fairs. She prefers craft fairs work because it is more lucrative; she, instead of the store, gets any markup. Also, she says, "it gets me out in the public, talking to the public which is buying [my pots]." Londa craves up her goods and travels as much as seven hours one way to display at a crafts fair.

Londa has only one student — purely a sidelight; a young daughter of a friend who was interested in potting. "I really enjoy teaching one person at a time. It's an experience that's very different from teaching a class." Her young pupil's work adorns one shelf in Londa's workshop, a sharp contrast to the teacher's symmetrical array of cups and bowls and platters.

Londa is re-evaluating what direction her work should take. "I've been doing something for six years and decided I don't want to proceed in quite that way. I have to figure out how to make a living doing things I like doing and still have some time to do art stuff." She worries that she will stray too far from art and become, in effect, a small-business



woman. It disturbs her that so much of her income (and that of other potters) "is tied into the whole Christmas buying craze." In all the re-evaluation, she has one wish and hope: "Please don't let me decide I have to live in New York. I don't want to. I couldn't afford it."

'68

**Martha Armstrong Gray** featured a visual history of the artistic collaborations in a wide range of media in the Cambridge School Gallery in Weston, Massachusetts. The show was open to the public during February and March. Martha is on the faculty of the Cambridge School.

'69

**Carole Bolsey** had a showing of her paintings and drawings March 3 through the 28 at the Gallery NAGA in Boston. An opening reception was held March 6.

**Marjorie Larowe Carter's** first child, Alexa Jennings Carter, was born March 27, 1980, in New York.

**Kathleen Norris** writes that her poetry manuscript has just been accepted for publication by The University of Pittsburgh Press for publication. The manuscript includes the poem "Carnival," which first appeared in *Quadrille*.

**Jane Willis Ntuba** wrote that she found **Rebecca Cook '69** in Central Africa last year and at that time Rebecca was a director of the Pathfinder Fund in Massachusetts and a law student at Georgetown University. Jane resides in Minneapolis.

**Deborah Shapiro** writes that she is leading a double life: painting (M.F.A. Columbia University 1979); and practicing gestalt therapy. Deborah has been married for seven years to Michael Krasner, professor of political science at Queens College, CUNY.

'70

Artist **Jan Cook** was awarded first prize for her painting *Mount Anthony From White Creek* in the eighth annual Landscape Show, February, at Rensselaer County Council for the Arts in Troy, New York. "Mount Anthony appears in many of my landscapes," said Jan. "When I drive east, west, north or south, the mountain draws attention to itself and rises above the immediate scenery." Jan will exhibit paintings featuring Mount Anthony in her new White Creek studio and gallery when it opens this spring.

**Sharon Parnes** is living in Montreal, doing a residency in pediatric neurology, and speaking more French than she ever imagined she could.

After working in the United States for three years writing computer manuals for research and development on advanced systems, **Cathy Jehle Stryker** has moved to India with her husband. "I plan to work on my painting here. What a life!"

'71

**Barbara A. Abercrombie** was appointed in December to the staff of Morton Hospital, Taunton, Massachusetts, as its first specialist in rheumatology. The Taunton Gazette reports that Barbara will be doing referrals for any condition charac-

terized by inflammation or pain in muscles, joints or connective tissue such as arthritis, rheumatism, rheumatoid arthritis and osteoarthritis. "She will also be treating, for example, gout and lupus, two forms of the many diseases related to the practice of rheumatology." It has been estimated that some 30,000 people in this country have some form of arthritis. "Dr. Abercrombie's interest in the disease is not limited to her practice. She hopes to raise funds for the study of the disease

and friends are mentioned, and faculty too. At the same time I realize that it was a once-in-a-lifetime experience and nothing in the real world will ever come close. Nevertheless, I remember bad, lonely, difficult times there, yet, having got through them, I am able to deal with such situations when they develop now. I was afraid to grow up until last year (for want of a point in time), but all it was was a change in perception, I began to look in the opposite direction, to see the gaps

*One Generation: Boshier, Caulfield, Hockney, Riley...* "February, 1980, a symposium, *Art Museums in the Communications Age*... attended by 130 or so delegates from the UK and Europe..." August/September, 1980...masterminded and coordinated Festival in the Galleries (design, publicity, advertising and some publications)...conceived and scripted *The Eye Opener*, a unique project in the UK...a 3-projector slide-tape programme which introduces the Gallery to visitors


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Never Say Die  
Shapero/Goodman



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An Appleton Book

# Never Say Die

a doctor and patient talk about breast cancer

by Lucy Shapero and Anthony A. Goodman, M.D.

*This is the book jacket of Never Say Die by Lucy Byck Shapero '54 and Anthony A. Goodman, M.D., published by Appleton-Century-Crofts, publishers of medical and nursing books, 292 Madison Avenue, New York 10017. A personal book about her mastectomy of more than eleven years ago, it consists of a series of alternating chapters between "Lucy" and "Tony," plus appendices and an index.*

during a special running event for arthritis to be held in Boston next June, and she will be one of the runners. . . . She and her husband, Taunton internist Noah A. Harris, enjoy jogging as a part of their daily routine. They believe that keeping physically fit is one of the keys to good health."

Barbara commented: "While there is still no cure for many forms of arthritis, treatment modalities are available which may significantly decrease the patient's discomfort and increase his or her ability to function. In addition, treatment may prevent crippling. . . . Two of the most common forms of arthritis are osteoarthritis and rheumatoid arthritis." Many people tend to think of arthritis as a disease affecting older people, but children also suffer from the disease. Its onset may begin at any age from infancy on. In most cases proper treatment can control the disease and prevent crippling.

Barbara and her husband, who met, according to the paper, while they were students at Harvard Medical School, live in Taunton.

**Christopher J. M. Johnstone** of Edinburgh, Scotland, wrote *Quadrille* at length in late February: "Ten years since graduation seems both long and short, as if through a telescope, looking alternatively from different ends. The relationships between the images are always the same but the scale and intensity changes. My fondness for Bennington and what it meant to me grows as successive Quadrilles appear

opening between myself and other generations but no longer feeling that I had to close them, but that they were just there..."

Christopher brought us up to date about his work as sole education and information officer at the National Galleries of Scotland in Edinburgh: "Degas 1879 was a major exhibition in the 1979 Edinburgh International Festival." For it he organized record-breaking visits by school children, 3,000 in three weeks; "wrote and produced an audio-visual introduction to the show, wrote the exhibition broadsheet — a companion/alternative to the catalogue." "1979-80, December/January...a small exhibit at the Gallery of Modern Art, *Four Painters*

## Reunion

*continued from page 3*

sale of publications and records produced by the College.

A special event planned for Saturday evening at 8:30 in Greenwall Music Workshop is *The Grand National Passion*, a musical extravaganza featuring 15 student and faculty composers and a huge cast of performers from the College and community. Conceived by Lou Calabro of the music faculty, the "GNP" is based on a text by novelist John Gardner and its theme is everyone's passion — money. Reunion participants are welcome to attend and take part in the performance as well as rehearsals on May 14 and 15 and May 16 at 2 p.m.

and...includes a graphic history of the Gallery and a display of publications for reference...wrote and produced a small publication on our F.E. Church *Niagara Falls, from the American Side*, the single most important 19th century American landscape painting outside the US." "I am seeking an opportunity to do more work on 19th century American painting but there is very little interest over here." Christopher is working on an October-December, 1981 exhibition, *Poussin: Sacraments and Bacchanals*.

Christopher spent two weeks in the U.S. in October but "unfortunately saw very few old friends...bumped into a Bennington contemporary on the Balti ore-

Christine Graham '69, director of the Alumni Office, said that the aim of the weekend will be a casual, event-filled program that will be enjoyable and enriching for all who participate.

A specific program of events and invitations are being sent to all alumni from the years 1961 through 1976. The reunion for "The Movers and Shapers" is the third of three annual events marking Bennington College's 50th anniversary era. The first, in 1979, was for the Pioneers of the classes of 1936 through 1944 — all who were here, in other words, during the era of President Robert D. Leigh. The second, last year, was for the Builders of the classes of 1945 through 1960. □



Washington train...spent a weekend with Jane Plimpton (Hindrew) and her husband Alfred in Pecos, NM...revisited the Cleveland Museum of Art, where I spent my last NRT...spent a couple of days in Dallas where Church's *Icebergs* ended up, and visited Toledo and Detroit for the first time...Most of my life is work oriented which may explain why I'm getting itchy feet (five years here)...I want to get back to straight curatorial work in 20th century art but...switching is not easy and education is a stigma when applying for curatorial jobs."

At work or at home in his new apartment Christopher would welcome visits from Benningtonians who might be passing through, or living nearby. He's in a "so-called anti-sexist men's group, "taking part in a community education project, drives a Honda 500 CX, has a "fine, healthy relationship with a woman who lives ten minutes away," has attempted to develop a Dance Umbrella-type project. "Please...print a line in *Quadrille* which says hallo and love to all my friends, most of whom are at least 3,000 miles away and whom I miss often. With warmest regards to all at Bennington who feel entitled to have some..."

**Christine Lawton** says she is working as stage manager for the Chicago company of *Evita* and is having a great time.

This year **Sarah Tenney** has been teaching percussion and composition at St. Ann's School in Brooklyn Heights, New York. Sarah reports that her students are marvelously spontaneous and creative.

## '72

**Randall Denker** writes that she is still practicing environmental law in Tallahassee, Florida, and is working on some important hazardous waste cases. She was interviewed recently by a Miami TV station on citizen participation in environmental lawsuits. She is studying modern Greek in preparation for a visit to Greece this fall. Randie also mentions that she and her husband have built a solar greenhouse for heating their home and growing vegetables in the winter.

"Free at last!" writes **Joan Emerson**. She has finished her Mastc. of Business Administration degree. Joan resides in Fresno, California.

As dramaturge for Tony Award-winner Mark Medoff's new play at New Mexico State University, **Marjorie Atlas Goldman** is said to be "sort of cross between a muse and a mite," according to a press release from the university, "sometimes she inspires, sometimes she just puts a bug in Medoff's ear." Marjorie was working with Medoff and the cast of *The Majestic Kid* which played at the Hershel Zohn Theatre in Las Cruces March 23-28.

Marjorie was awarded a fellowship for graduate work at Smith College and earned her master's in playwriting in 1974 before writing and directing her own works in Massachusetts. She took "time off" to have a family and then turned her attention to playwriting again. After being introduced to Medoff, she was asked to help him read the scripts flooding the university's drama department from around the world. "The University is getting a reputation or being interested in new plays," says Marjorie, "especially after Mark's new play, *Children of a Lesser God*, took three Tony Awards last year on Broadway. *The Majestic Kid* will shock some and leave some stunned."

**Gloria Bussel Koster** wrote to report the birth of her first child. On May 1, 1980, Megan Amanda Koster was born. Gloria says that caring for her daughter is her

primary occupation, though she maintains a part-time affiliation with Program Corporation of America, where she's worked for five years. Her job is to coordinate lecture programs for colleges, corporations, associations and community organizations. Gloria and husband Eric are happily settled in Pound Ridge, New York.

**Karen A. Oram** has received her Ph.D. in literature from the Catholic University of America. Karen works and lives in Washington, D.C.

**Ellen F. Schulman** writes that she is living in Manhattan and has accepted a position as assistant general counsel for Frank B. Hall & Company, Briarcliff Manor, New York.

**Martha Siegel** is happily living in Brooklyn with dear friends and dog Flatbush. She notes that she is leading an active cello career, teaching and performing all the time and spreading the love for music as broadly as she can.

**Amy Yasunda** writes to say hello and says that she is now living in Boston and has been for quite some time. She had lived in Houston, Texas, for a year doing a postdoctoral fellowship in clinical psychology at Baylor Medical School ("this said as an encouragement to others looking to see what happens to 'us' later.") Amy is now fully licensed and doing therapy on her own; she has a fledgling practise and says it's a struggle to get referrals — but satisfying.

## '73

**Peter Barnet** is a Ph.D. candidate in the history of art department of Yale. **Mark Barnes** '81 sent an item that alerted *Quadrille* to the fact that Peter had been awarded a Kress Foundation Fellowship in art history. Peter has confirmed that, saying he received Kress fellowship grants for 1979 and 1980 to carry out research "for my dissertation on the Trivulzio Candlestick in Milan and medieval art around the year 1200." "For a year beginning in September, 1978, I lived in London and travelled extensively on the continent in connection with my research." The Metropolitan Museum of Art recently awarded Peter a Chester Dale Fellowship to complete his work and to research the museum's medieval collections. Peter's home base in Brookline, Massachusetts.

**Laura Cook**, soprano member of Chrysolith, an ensemble which includes flute, soprano and harp, sang with the ensemble February 8 in the Choate Rosemary Hall Chapel in Wallingford, Connecticut. Laura lives in New Preston, Connecticut.

**Margaret Howes** was guest speaker at the February 15 meeting of the Unitarian Fellowship of Bennington which met at the John G. McCullough Library in North Bennington. Peg has been the Bennington Tutorial Center's executive director since 1975. The center was founded in 1972 and offers high school equivalency programs, adult education, reading SAT and licensed practical nurse test preparation, English as a second language and help with homework. All programs are carried out in individual sessions or in small groups, as designated to meet the needs of each student.

Works of **Liz (Elizabeth) Phillips** were part of a month-long exhibition, *The Art of Reaction*, at the Katonah Gallery (New York), which also included works by Rudie Berkhout and Anthony Martin. The exhibition provided viewers a unique op-

portunity to participate rather than passively look. The works change as the viewer looks at them, as the viewer changes position, as the viewers themselves change, or, in one case as the weather outside the gallery changes. Artist Berkhout's pieces consist of abstract images in prismatic rainbow colors, changing shape and color as the viewer changed position. Martin, a multimedia artist working with video, light, electronics and natural phenomena, presented an optical piece which functions as a double-sided mirror which both reflects and transmits light so that the images of viewers from both sides merge to form a synthesis of the two.

Liz's works are sculptures in sound, and respond to various elements in the environment surrounding them. The piece for the gallery consisted of a set of sensitive receivers and instruments placed in the sculpture garden. A set of transmitters made aural responses to the changing weather conditions as well as to the viewers inside the gallery as they moved about.

Her work has been widely exhibited since the early 1970's, even before her graduation from Bennington in 1973. In 1972, her piece, *Electronic Spaghetti*, was included in the Avant Garde Festival at the South Street Seaport in New York. Liz has had works in Berlin, Amsterdam and elsewhere in Europe, and in Minnesota, Florida, Connecticut and Colorado. She lives in Manhattan.

After getting her master's in architecture from Washington University **Peta Raabe** lived in Eugene, Oregon, for three years, practicing architecture and becoming, "to my chagrin, mellow." Now she's back on the East Coast and back at school, at the University of Pennsylvania getting yet another master's degree, this time in landscape architecture.

The Class of 1973 will be among those saddened to learn of the death in February of George F. Murphy of North Bennington. George had been employed by the College for 34 years in the maintenance department, and when he retired in 1973 he was given the Class of '73's "honorary bachelor's degree of fine arts," which is still on exhibit at the Villager.

## '74

**Lori Barnet and Tina Davidson** '76 came to campus March 18 to appear in concert with a group called *Relache*. This Philadelphia-based ensemble of nine musicians was formed to present contemporary music. Their concert in Greenwall Music Workshop included works by Romulus Franceschini, Joseph Franklin, Annon Kenny, Joseph Kasinskas, Guy Klucvsek and Tina Davidson. The concert was supported in part by grants from the Callie Goldstein Fund, the Presser Foundation and the Woolley Fund. Both Tina and Lori live in Philadelphia.

**Deborah Gluckman** is still at the Eagle Bridge Inn, Eagle Bridge, New York, and catering on the side. She writes that she enjoys seeing old and new Bennington faces... "hmm — funny how you can pick out Bennington students."

**Peter Golub's** "Dreams Alone," for soprano and five instruments, was given its world premiere at Carnegie Recital Hall on February 9 by Musical Elements. He composed music for Charles Ludlam's *Reverse Psychology*, which has given over 100 performances this season at One Sheridan Square. On March 14 Peter was the pianist for Geraldine Fitzgerald's one-woman show, *Street Songs*, at the Brooklyn Arts and Culture Association.

**Richard B. Harris** has returned to school at the University of Montana at Missoula where he will pursue studies in wildlife management. For the last three years Rich has been the music teacher in the combination junior senior high school in Arlee, Montana.

**Roy Wiseman**, a teacher in Wesleyan University's music department, conducted on CPTV for the Connecticut State Arts Council awards presentation. Roy is active as a professional double bassist in New York and Connecticut.

## '75

**Rabbit (Susan) Goody** of Cherry Valley, New York, displayed her textile work at the Visual Arts Gallery in the Cobleskill, New York library February 27. The exhibit featured a display of woven items as they are to be used: a coverlet on a bed, table linen set for dinner. Clothing, scarves, tools and supplies from a weaver's studio was also part of the exhibit. An artist presentation by Rabbit was held at the Gallery on March 24. Rabbit operates the Bramble Bridge Weave Shop in Chery Valley where she weaves to order woolen and cashmere scarves, table linen and coverlets from wool, cotton and linen yarns.

**Lynne Salomon** is supervisor in File Room 1 at Charles of the Ritz, cosmetics and fragrances. She was informed late in February that she had been awarded a National Endowment for the Arts grant for jazz composition and performance. Lynne has been working with a performing group called "City Landings-" which does music, dance and theater. The group consists of Lynne, Jackson Krall, Janice Geller and Judy Feldman. They are now "on sabbatical," but "Jackson and I will be performing with other musicians...at a loft at 626 Broadway."

**Dick Zigun** writes that he has been working as an office assistant at *Playbill* Magazine: "I answer the phone." He had a workshop at the Mark Taper Forum in Los Angeles of a commissioned play *Wonderland, USA* in fall of 1980 and was elected to be a playwright member of New Dramatists in winter, 1981.

## '76

**Nina Dorsey** regrets her inability to attend the "Movers and Shapers," classes of 1961-1976, reunion, and wrote: "I want to say that I'd donate if I could, but I'm a VISTA (which means broke), but love it, in Pensacola, Florida. Getting married to another VISTA in November. *Thank you*, Bennington College!"

**Deborah Kreda** writes that she has decided to leave UCLA with her master's degree in English after two and a half years of teaching composition to undergraduates. In May she says she is returning for an extended working vacation to the Israeli kibbutz, located between Haifa and Acco and several miles inland from the Mediterranean, where she worked during the summer of 1977. Deborah writes, "God willing and the creek don't rise, I hope to remain in Israel for the academic year 1981-82, doing a work-study program, in order to learn the language and culture." Four of her poems were recently published in an anthology of works by young writers: Bertram, Diane, Ed. *Sleepy Tree I: A Collection of Poetry and Fiction*. Fort Worth, Texas: Sleepy Tree Publishing, 1980.

**Kunda (Carol) Magenau** has been teaching



and studying at the Suzuki Talent Education Program, Ithaca College, Ithaca, New York, for several years. She has attended many workshops in the Suzuki Method both in the U.S. and abroad. Since last fall she has been teaching at the Mercyhurst Suzuki String Program, Mercyhurst College, Erie Pennsylvania. A feature picture article in the Erie Times-News tells about the five Suzuki classes which Kunda is offering at the college. Her students include three 2-year-olds (one of whom enrolled as an 18-month-old toddler), four 3-year-olds, seven 4-year-olds, three 5- and 6-year-olds each, and one 7- and 8-year old. Parents play a major role in the Suzuki training, and at least one parent is required to attend each class with the child to observe, ask questions and lend support and encouragement. A number of them, taking advantage of an opportunity to realize an old dream, are taking private lessons themselves from Kunda to learn along with their child. "Kunda" is an Indian name meaning a multitude of lotus blossoms.

**Amelia Ann Sawelson** wrote: "By the time you read this I'll be up to my eyebrows in pate and canned tomatoes." Amelia has just started a new job marketing and merchandising products for one of the largest restaurant supply companies in California. "This just goes to show, even painting majors have to eat!"

## '77

**Ronald Dabney** has been appointed program coordinator for The ArtsConnections's Young Talent Search and Training Program in New York City. Ron is also program coordinator for the dance training program at the Alvin Ailey American Dance Center. He is working with the artistic committee of the dance center, coordinating all ArtsConnection/Ailey related activities. The ArtsConnection's Young Talent and Arts Exposure Programs are jointly sponsored by the New York City department of Cultural Affairs and the Board of Education. The Arts-Connection has been designated a model program for the gifted and talented by the US. Department of Education.

**Carmela Rago** appeared at Link's-Hall, Chicago, in that concert hall's project, a series of three two-night stands in February, March and April, which was funded in part by a grant from the Illinois Arts council. She is a solo performer, billed as "Carmela Rago, performance artist." Her program opened the series.

**Mary Ellen (Mel) Watkin** says that she was asked to participate in *Paint on Clay*, a show at John Michael Kohler Art Center in Sheboygan, Wisconsin. Mel lives in Missoula, Montana.

## '78

**Lisa Scheer's** Yale School of Art thesis show was held at the A & A Gallery in New York City from March 30 to April 10. Lisa lives in New Haven.

## '79

New works by **Linda Bouchard** were performed February 4 at the Manhattan School in New York City during a shared concert with another new composer, G.E. Garnet. Cellist Chris Finckel and violist Jacob Glick were among the performers.

**Evan de Lucia** will marry Leslie Detwiler August 15, 1981, in Andover, Massachusetts. Leslie graduated from

Vassar College in May, 1980. Evan is attending the Yale School of Forestry and Environmental Studies and will receive a master's degree in May, 1982. Leslie works as acquisition librarian in the Yale

Anthropology Library. **Drew Vershon '79** will be the best man.

**Beverly Hansen and Samuel Scheer '74** were married December 27, 1980. Beverly

is completing her final college semester at the University of London, where she is majoring in Russian literature. Samuel taught at the Emma Willard School, and earned a doctorate in English literature

## Faculty Notes

*continued from page 16*

added, "according to everyone who went."

**Leroy Logan** spent seven weeks in New York City helping twenty-three Bennington students complete their NRTs in the field of professional drama. "The idea behind the project," said Logan, "was to prepare people for New York City, especially the graduating seniors who are going into the theater." These students arranged their own housing in the city and attended classes in acting taught by Eve Shapiro of the Juilliard School of Drama; auditioning taught by Rosemarie Tischler, casting director for the New York Shakespeare Festival; and dance taught by **Leon Felder '75**. Students also saw two plays each week and discussed them in detail at a "core group" conducted by Logan. Classes were held at The Corner Loft and the American Mime Theater.

**Frank Baker** braved winter '81 in 4th century Castello di Spannochia in Rosia, Italy with **Michael and Ish Bicknell Finckel '76** and twelve Bennington students. Also in the castle were Remy Charlip, dancer choreographer and former instructor in Bennington Summer Workshops; Michael Downes, technical assistant in voice; Linda Aubrey, graduate student; students from Dartmouth College and a high school in Rutland; three former Bennington students and two certified Swiss-school chefs, one being **Catherine Pansios '72**. The daily program included group voice workshop, Alexander technique (body direction and movement) taught by Charlip and private lessons on voice, cello and dance. Group excursions to Siena and Florence were frequent as well as small-group tours of Venice, Chiusdino, Barga and Arezzo.

**Joanna Kirkpatrick** was a visiting professor in the department of cultural anthropology during February at the University of Uppsala, Sweden. She also lectured at Stockholm University and to a medical school course on issues of health development in the Third World. In May

portfolio of black-and-white prints that is "a miniature retrospective."

**Otto Luening**, one of the world's pioneer composers of electronic music, has been named winner of the 1981 Brandeis University Creative Arts Award in Music. The award, presented April 1 during a ceremony at the Guggenheim Museum in New York City, recognizes "a long record of distinguished achievement in music." According to the Brandeis press release, Luening has been described by some critics as "conservative," but a composer who never avoided musical innovation. John Rockwell of the New York Times said his music "varies in idiom and form, yet it always seems to reveal sane and musically intelligent response to the esthetic problems. . . ." It was Mr. Luening's "openness that made him one of the most beloved teachers in American music."

Works by New York sculptor **John Avery Newman** were shown at the new college center gallery at Reed College during January. The large works, made of printed wood upon which the artist in-



**Donald Kuspit**, chairman of the art department at the State University of New York at Stony Brook, speaks to a Barn 1 audience March 24, inaugurating a series of five art lectures supported by a fund in memory of Ernestine Cohen Meyer '37, who was a Bennington trustee for a quarter century. Kuspit's

most recent book is titled *Clement Greenberg: Art Critic*. Other speakers in the series, arranged by the Visual Arts Division, are Robert Harbison, Max Kozloff, Kirk Varnedoe, Dore Ashton and Karston Harries.

**Alicia Colombi de Monguio** spent her NRT in Cuernavaca, Mexico, "a place where, for centuries, Mexicans went to have a good time." She was accompanied by ten Bennington students who received independent study credit for five hours of class work per day at the Cuernavaca Language School. Students were also able to work daily on their spoken skills because they were housed by Spanish-speaking Mexican families. Colombi thinks the program was "very accelerated" and strongly recommends such study as a prerequisite for a Spanish literature class. The trip was "not a literature program; we provide that here."

she will present a paper at the Bengal Studies Conference at George Williams College in Illinois on popular art in Bangladesh.

### Former Faculty

Photographs by **Wright Morris**, the Ernestine Cohen Meyer Fellow during spring, 1979, were exhibited at the Witkin Gallery in New York City during February. Wright, also well known as an author, concentrates his photography on the vanishing American which was four-square, upright and plain, and this selection was from a recently published

scribes various designs, appear to derive some of their inspiration from the more minimalist modes of contemporary painting. Newman was at Bennington for the fall, 1977, term and there was an exhibition of his work at the College.

**Robin Kronstadt**, 1975-1976, has been named director of the Reichhold Center for the Arts at the College of the Virgin Islands. Kronstadt's experience includes administration, stage management, technical theater, consulting and college level teaching. While at Bennington she taught courses in technical theatre, the history of the theater, and script analysis.



from Oxford University in England. The couple returned to London January '77 where they will live until June.

'80

**Jonathan Elias** was the subject of a "Closeups" feature written by Mark DuPre in the February, 1981, issue of *Millimeter*. Fascinated by all kinds of sounds and their possible uses since before he came to Bennington, Jon had his first break in May last year, before his graduation, when he submitted the music chosen for the trailer to *Alien*. Soon after, he was working on the music for an industrial for Champion Paper. The film, directed by R/Greenberg Associates, "garnered the Chairman's Special Award for Best Industrial Film for 1980." Jon also did the trailer for *Altered States*, plus several clips for the Children's Television Workshop.

In June, 1980, he joined with John Petersen, and as Elias/Petersen the two have worked on commercials for Exxon, Buick, National Alliance of Business, and *U.S. News and World Report*. Trailers include *Fort Apache*, *The Bronx*, *Wolfen* and *Funhouse*. The article goes on, "one of the more challenging projects was for Colin Higgins' *Nine To Five*, where the pair was called to provide sound effects for the fantasy sequences." Jon states, "We did an enormous amount of collaging, ending up with a complex effect." The collaging and manipulating of sound, which he calls "Sound Design," is the heart of his approach. The musical effects in the *Nine to Five* fantasies were suc-

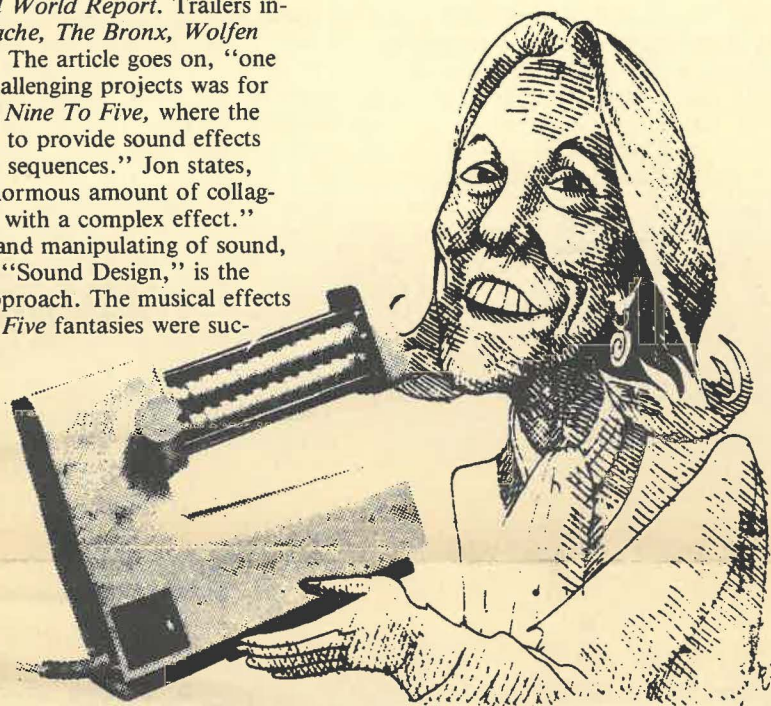
cessful enough that Jon was called to extend the effect into the rest of the film. "He has offers to do sections of upcoming films and is considering an offer to do his first full film score...He would eventually like to move out of commercial music production," but says, "I'm not in a rush to move out...I've learned something from it. It's required a lot of discipline and creativity — and a lot of craft."

**Peter Kaizer** writes that he is enjoying life in Baltimore "like life in the fast lane." He is working with a cooperative ceramics studio and is selling through some shops and the gallery Baltimore Clay Works in Mt. Washington. In addition to bartending three nights a week he is "doing a little catering on the side." Peter had a show February 15 to March 15 at the Kramerbooks and Afterwords and he was recently the subject of a feature article published the *Baltimore Evening Sun*. Morgan (the dog) sends his hellos and Peter says Bennington students are welcome to look him up in Baltimore. He hopes to visit Bennington this spring.

**Micah Morrison, Anne Aronov '79** and Stephen Horenstein, who is on leave from the Black Music Division, together with performing artists from Israel, England, Greece and Canada, have formed a company called PAX (Performing Arts X-periments) in Jerusalem. PAX is exploring the spaces in which music, dance, theatre and literature might be brought together; a series of performances is scheduled this spring. Anne is teaching

contact improvisation, modern dance, and therapeutic movement for women. Stephen was sponsored by the American Cultural Center for a concert in March. Micah, before moving to Jerusalem, was with the International Sinai Expedition in search of the rare Sinai Sand Yak. "Unfortunately the expedition was forced to withdraw when the territory was ceded to Egypt, which does not recognize the existence of Sand Yaks." Micah is now writing and working for Tzavta Theatre Club. Anne, Stephen, and Micah can be reached through Tzavta, 38 George, Jerusalem, Israel.

**Didi (Dorothy) Sinclair** is head disc jockey at a Boston night club, living in Allston, Massachusetts. She says, however that she will be moving back to Connecticut in May to acquire some business skills (to use as financial support while acting). "The future holds a possible move to Washington, D.C., or perhaps back to Boston." Didi was in the play *Bus Stop* with the People's Theater in Boston.



The New York Times' whimsical sketch of Judith Bailey Jones '45 and her alleged Christmas wish for an electric pasta machine.

## Campus personnel changes

Several personnel changes at the College during the 1981 Non-Resident Term were highlighted by the appointment of veteran faculty historian R. Arnold Ricks as Dean of Studies. The appointment, by President Joseph S. Murphy, followed a vote of the faculty.

Ricks succeeds Richard Blake, who is now on sabbatical and who chose not to seek another three-year term as dean. Donald R. Brown remains Dean of the Faculty, and was reappointed to that position last year.

Christine Graham '69, who has been acting Director of Alumni Relations and the Annual Fund Office since the resignation last fall of Mary Jane Lydenberg, has accepted that position permanently. Graham until this appointment was Director of College Relations and also Special Projects Director, a position that has now been absorbed into other appropriate offices. A new position of Assistant Director of Alumni Relations and the Annual Fund Office is still open at this writing, and the College is seeking candidates for it (see the advertisement on Page 2).

Taking on many former special Project duties will be Carolyn Hess, who is now coordinator of Rentals and Programs. This involves handling summer uses of the campus, rentals by outside groups and non-divisional campus programs. Assisting in this office, on a six-month basis, is Sheila Levings '73.

In other personnel changes, Alice T. Miller, Director of Student Affairs (formerly called the Office of Students and Student Placement), announced that Deborah Harrington has been named Associate Director of Student Affairs, replacing Jean Short Aldrich '43, who resigned in January. Harrington's primary responsibilities include community life programs, housing, activity and athletic programs and related services for students. She has been with the College administration for four years.

The post of Assistant Director of Student Affairs has been assumed by Jean Kristinat of Hoosick Falls, New York. She is in charge of the Non-Resident Term and placement for term, summer and post-graduate jobs. Kristinat has taught English at the former Pahlevi University in Iran and with the Extension Service of Utah State University, and she has done field work for the Center for the Study of Public Policy in Cambridge, Massachusetts. She holds master's degrees from Harvard Graduate School of Education in administration, planning and social policy, and from New York University Graduate School of Arts and Sciences in English and American literature.

The new director of campus security is George F. Hoag, a former chief of police in Manchester Village, Vermont, and a deputy sheriff of Bennington County since 1955. Hoag worked earlier this year as a private bodyguard for Reza Pahlavi, prince of Iran, while the latter was a student at Williams College. Hoag was seriously wounded during a drug store shootout in 1972, in which a fellow police chief was killed. He has earned commendations from the New England Chiefs of Police Association, the Vermont Police Association and the American Federation of Police. □

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# Faculty Notes

**Jacob Glick** was featured as guest artist, with Julie Kabat and Carole Friedman, performing music by Brahms, Copland, Vaughn Williams and Judith Zaimont, at a new chamber music series entitled "Come As You Are Concerts." The concert was held April 5 at the Proctor's Theatre in Albany with a champagne brunch and film, and April 6 at the First United Presbyterian Church of Troy. The concert will be repeated April 22 and May 1 at the Empire State Plaza during the Capital District Showcase at noon and May 3 at the Schenectady Museum at 2 p.m.

**Bernard Malamud** was presented with the 1981 Brandeis University Creative Arts Award in Fiction at the same ceremony that Otto Luening was named winner of the music award (see ex-faculty notes).

**John Rajchman** has been chosen by Wesleyan University of Middletown, Connecticut, as one of two recipients of the 1981-82 Andrew W. Mellon Post-Doctoral Fellowship in the Humanities.



John Rajchman

He will be appointed to Wesleyan's Center for the Humanities, an institute of advanced humanistic research and teaching that brings together scholars from many fields. As a Mellon Fellow he will plan and teach two undergraduate courses, participate in the work of the center, deliver two public lectures, and pursue his own research interests during his year at the center. Rajchman's central research interest is the work of contemporary philosopher Michel Foucault. The two courses he will teach are "Historical Approaches to the Problems of Knowledge" and "Post-Heideggerian Approaches to Art."

According to the Wesleyan press release the advantage of the Mellon Fellowship program is to enable younger people to develop their pedagogical interests before continuing their careers." Rajchman, 34, received his B.A. from Yale in 1968 and his Ph.D. from Columbia in 1980. He was an instructor at Long Island University in Brooklyn before joining the Bennington faculty in 1978. His previous awards include a NEH Summer Grant in 1979, a Fulbright Fellowship in 1974-74. A founder and editor of the journal *Semiotext(e)*, he has written one book and co-edited another, for which publication arrangements are under way.

Drawings by **Brower Hatcher** and sculpture by Ed Smith were exhibited in the Suzanne Lemburg Usdan Gallery March 10 through 24.

The New York *Village Voice* of March 4, 1981 issue carried a feature on **Wendy Perron**, her career and dance style. The writer, Sally Banes, says, "The pleasure of watching Perron's dances comes from the ongoingness, changeability and ambiguity of those crowding impressions. You are absorbed into careful viewing, especially because the dancing is often done in silence. The pleasure comes, too from the curious mixture of wit and sobriety that unfolds through a frank, generous physicality."

Perron's newest work is *The Paris Sciences*, performed at "The Kitchen" early in March. According to Banes, Perron has asked artist **Sophia Healy '65** to write a story based on watching the dance. Then she plans to use Healy's story, along with any unsolicited submissions (as a result of the March performance), as a score for a new dance.

**Bill Dixon** was in Toronto, Canada, early in February to perform in concert with his trumpet, with bassist Art Davis and drummer Freddie Waits as supporting artists. According to newspaper clippings sent us by **Howard Gross '79**, the Dixon concert was well received: "... there's no question of the beauty of the music ... if there was a wrong note, it was hidden, if a phrase ended up unfulfilled, they came up with something that immediately made you forget. ... They worked from the basics: Dixon's horn sound was a bluesy, sexy whisper-in-the-ear, the essence of bebop-period Miles Davis. ..."

During the week Bill was there, **Ron Mann '80** was directing the making of a film, *Imagine the Sound*, about modern jazz. Ron said, "We're making a very serious film. Dixon is an important figure in the development of new music. And it's ironic that it's a Canadian film which will put this American music on film."

In January **Michael Rock** divided his time between Pakistan and Washington, trying to determine what good or ill \$5 billion of U.S. foreign aid has brought to Pakistan. He was one of a five-member team assigned the task by the Agency of International Development which found that the U.S. didn't accomplish much with the dollars it has poured into that country during the past 25 years. When massive foreign aid programs started a quarter of a century ago, Rock points out that "it was little more than a grand experiment." There weren't too many rules of thumb about how to help a country develop. "Perhaps it's surprising that it's worked as well as it has." As for Pakistan, in the

'60s "There was great hope that Pakistan was going to take off. And she hasn't. In the mid '60s American aid dried up because of Pakistan's war with India. "The U.S. got something going, pulled out and never got back in. By pulling out too soon the short-term gains were lost." This on and off pattern has occurred before, and, though the public and the policy makers disagree with him, Rock thinks it's awful. In fact, Rock expressed his distaste for the political use of foreign aid because it makes it extremely difficult for aid programs to achieve what they were originally intended to do: spur economic development to put a country on its feet. He wonders if foreign aid should be continued; but concedes that the smaller programs have worked to one degree or another, such as revamping an irrigation system instead of the country's entire internal system.

**Vivian Fine**, Jack Glick and director of admissions **John Nissen** toured five Western cities during NRT, giving lectures and concerts to audiences of alumni, prospective and current Bennington students and their parents, music teachers and high school counselors. The programs in Chicago, Seattle, Los Angeles and Denver were conducted in private homes and involved dinner, a talk about Bennington by Nissen and a selection of music for piano and viola performed by Fine and Glick. In San Francisco, this presentation was part of a fund-raising project organized by Bay area alumni and took place at the Temple Emmanuel. The group made an additional appearance at the University of Washington composers Forum in Seattle. Also involved with the tour was President **Joseph S. Murphy**, who attended luncheons in Chicago and Los Angeles with secondary school counselors and headmasters. "The tour," said its organizer, **Polly Runyon '74**, "served a joint purpose of attracting prospective students and providing entertainment for alumni. ... It was a big success," she

continued on page 14

## Crossett Column

By Toni Petersen  
Librarian

We are happy to inaugurate this column which will bring you news about Crossett Library and announce exhibits and events taking place in the library. We are especially pleased with the events planned for this spring and hope that many alumni and friends will be able to come and look in on us during visits to the College.

### Exhibits

April 1-20 — Exhibit of music and instruments by Nadi Qamar, inspired by African prototypes. On April 17 at 7 p.m. Qamar, who has been a teaching assistant with the Black Music Division since 1977 and who is an internationally known composer and specialist in African ideophones and chordophones, will present a recital-lecture in the Crossett Library. The program will include classical and contemporary works, including several movements from Qamar's *Microcosmic Africana* archives. The lecture topic is "Retention of African characteristics in

African-American and Euro-American music."

May 11-29 — Exhibit on the history of the Dance Division from the 1960s to the present. Arranged by Tom Connors, a Bennington student doing a research project on the Dance Division and the postgraduate activities of its alumni, it will include photographs, designs and memorabilia. Concurrent with this exhibit will be a display of alumni publications collected by the Crossett Library, especially put together for alumni Reunion weekend of the "Movers and the Shapers" on May 15-17.

June 8-30 — Exhibit in honor of the publication of Tom Brockway's *Bennington College: In the Beginning*. Copies of the book will be available for sale. There will be a buffet luncheon reception for Mr. and Mrs. Brockway in the library's garden court at noon following the commencement ceremonies on June 13. Alumni are cordially invited. Please notify me at the library if you would like to attend.

### Friends of the Library

The Brockway reception will also be our opportunity to inaugurate a "Friends" group for the Crossett Library. We hope to make this a two-way street for those interested in becoming associated with the activities of the library, with events taking place in the library especially planned for the group as well as benefits to be enjoyed by the library through membership fees and donations of library materials. Bennington College has become old enough to have a history and we in the library would like to provide the focal point for the collection of documentary and archival materials on the College. A friends group can be an important element in these activities and in providing encouragement and maintenance of special collections of materials of interest to the community.

### A Major Gift

We are delighted to be the recipient of the late Ernestine Cohen Meyer's important collection of art books, thanks to the generosity of her son, John. Mrs. Meyer '37 brought together a marvelous group

of documents on modern art, including many now-unavailable exhibition catalogues from the last three decades. This donation will add enormous strength to the library's visual arts collection and has been welcomed enthusiastically by those working in the Visual Arts Division.

### Crossett Needs

From time to time we will announce items of special interest to us which are difficult to acquire because of exceptional cost. It would be wonderful to receive them as gifts. Such donations are tax deductible at full market value. In this category are the following:

*Edward Weston: His Life and Photographs* by Ben Maddow (Aperture, \$75).

*The New Grove Dictionary of Music & Musicians* (20 volumes, \$1,900).

*The American Book Publishing Record Cumulative 1876-1949* (15 volumes, \$1,975).

Please come and identify yourselves when you are on campus. We are always glad to welcome you, and especially to talk about the library. □

