

Bennington College
Bennington, Vermont 05201

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Bennington College

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Quadrille

For Alumni & Friends of Bennington College



Students David Havsky and Amy Hart in Samuel Beckett's "Happy Days," directed by Student Phillip Warner — one of the Bennington campus events of Fall Term, 1982. For a photo essay by Steven W. Albahari on other Fall events, see the centerfold.

update

Campus physical improvements listed

Visible as well as invisible campus improvements have been implemented during the fall term by the College's maintenance department under George Lovejoy, director of the physical plant, as part of a long-range program to upgrade both appearances and functions.

Perhaps most visible have been the many painting projects. The Crossett Library has been restored to its original exterior appearance. Other applications of paint have been given to the Orchard faculty houses, VanBenthuyzen, Fels, Noyes and Sawtell houses, the Ludlow House complex, the Visual and Performing Arts Center, Welling Hill House and Commons.

"Invisible" new roofs have been provided for the library, Commons, VAPA and the Usdan Gallery. Jennings Hall has been renovated with new windows, framing and wood facing.

Much of the campus underground steampipe system was replaced a year ago, but that project has continued this fall with further new installation. Lovejoy reports that the new system is based on good drainage and concrete conduit protection, and should last thirty years as opposed to the twenty-year duration of the original material.

Several energy-conservation projects have been carried out, including new heat controls in the Dickinson-Tishman buildings, new sodium vapor lamps with light sensors in outdoor lighting circuits, and fuel extender additive placed in oil tanks to improve combustion and reduce soot buildup.

Electrical improvements have been carried out in the Swan-Woolley House, and replacement of all fuse panels in student houses is scheduled for the spring of 1983.

Donald Brown Fund contributions welcome

Contributions to the Donald Brown Memorial Fund for Faculty Research are still welcome at Bennington. The fund was established this past summer to honor the memory of Donald R. Brown, who was Dean of the Faculty from 1970-72 and from 1976 until his untimely death last March.

Income from the fund will be used to provide an annual award of about \$5,000 to support an individual faculty member's research activity. Each year's award will be made by the incumbent Dean of the Faculty.

Contributions to the fund may be sent to Development Director Pat Barr, Bennington College, Bennington, Vermont 05201.

Anti-nuclear group forms on the campus

A film series on nuclear war, sponsored this fall by the Environmental Studies class taught by Ed Flaccus, has led to the organization of a student anti-nuclear-armament group on campus. Bennington Against Nuclear Arms, acronymed B.A.N., has been circulating petitions in favor of a nuclear freeze which will be sent to President Reagan.

Films in the series, held in the Tishman Lecture Hall, attracted several persons from the greater Bennington community in addition to students and faculty members; and most were followed by discussions of issues involved.

The films were *Eight Minutes Till Midnight*, an account of the activities of Dr. Helen

Calendar of Bennington events

January 3	Non-Resident Term begins.
January 7,8,9	Performances by San Francisco Symphony of compositions of Vivian Fine, Davies Symphony Hall.
January 13	Alumni Council meeting at the home of Nina Howell Starr '42, in New York.
January 25	New York reception for President Michael Hooker.
February 19,20,21	Faculty sculptor Brower Hatcher's work to be shown in Ice and Air Show on frozen Lake George, Bolton Landing, New York.
March 1	Concert at the Symphony Space, New York, featuring Henry Brant, Kimball Wheeler, '72, Daniel Levitan '76 (see Page 14; and note new date from previous calendar listing).
March 4	Non-Resident Term ends.
March 9	Registration for Spring Term.
May 13,14,15	Inauguration of President Hooker combined with Parents Weekend and annual Reunion festivities.

Caldicott, an Australian pediatrician who has pioneered in alerting the world to the dangers of nuclear proliferation; *The Last Epidemic*, a discussion of a broad range of consequences of nuclear war as recorded at a 1980 conference of the Physicians for Social Responsibility in San Francisco; *War Without Winners*, documenting the views of ordinary people in both the U.S. and U.S.S.R. about the dangers facing them; *Nuclear Countdown*, sketching the history of the arms race; and *Hiroshima-Nagasaki: Heritage of Nuclear War*, a new and powerful account of the only use of nuclear weapons in war.

President Hooker outlines plan for a Bennington self-appraisal

President Michael K. Hooker has proposed that Bennington College involve itself in a two-year re-examination of its purposes and goals in the context of the contemporary world of the 1980s and beyond. The project will become a focus of President Hooker's inauguration ceremonies, planned for May 13, 14 and 15, 1983, and it will be the subject of seminars and conferences involving Bennington alumni and friends in several cities across the United States. The following description of the long-range project was written by President Hooker himself for publication in the weekly student report
Community Life News.

As economic circumstances and technological advancements change the nature of the world, the question arises whether the type of education needed to meet these challenges must also necessarily change. Strong economic pressures on students today force many to train for a job while in school. The demand for professional training has, to a certain degree, led to a loss of liberal education values. In addition, our society has become more technologically complex, and this fact has pushed higher education toward a less liberal orientation.

A serious problem that has grown out of this drive for early professionalism is the loss of a broad intellectual vision in colleges and universities across the country. Even in the humanities, formerly the foundations of a liberal education, one finds the different disciplines becoming parochial in their subject matter and their approach to instruction. Undergraduates are taught as if they are being prepared for graduate study in a specific field rather than being encouraged to develop a brand of understanding of the world and their place in it. This isolationism is encouraged by the use of specialized jargon; academics in ostensibly related fields find that they do not understand one another, and many make little effort to break through this communication barrier.

The problem is even worse for those disciplines that are not similar in their orientations; it is rare that one finds any attempts to cooperate in the more disparate fields. The mission and purpose of liberal arts education has become obscured by the "Balkanization" of intellectual fields of study and by the emphasis in undergraduate programs on early specialization and pre-professional training.

This state of affairs raises the question: what kind of education should we be giving to prepare students for the future? Many liberal arts colleges and universities across the country have recently dealt with this question by revising their curricula. Unfortunately the faculty and administrators at most of these institutions don't feel as though the reforms were successful. In many cases only the faculty were involved in the process, and most of these academics were disinclined to sacrifice their own self-interests to seek out the ultimate mission and purpose of a liberal arts education. The task still waits to be undertaken successfully.

It is appropriate that Bennington College now approach the dilemma that faces the liberal arts. Bennington's innovative founding philosophy is one of the few that has had a major influence on higher education in the past fifty years. Having provided a standard for liberal arts instruction in the past by promoting the inclusion of the fine and performing arts in the curriculum and by adopting the Deweyan model of "learning by doing," Bennington is looked to in the present to provide leadership for the future.

We therefore have a special obligation to investigate the notion of a liberal arts education more thoroughly. Instead of restricting our examination to Bennington faculty and students, we are opening the discussion to include the entire College constituency of alumni, students, faculty, former faculty, administrators, trustees, parents and friends. We will also draw on the wisdom and advice of educators in the U.S. and abroad who, while having no direct connection with Bennington, are deeply concerned about the

liberal arts.

In this self-examination we will be especially indebted to our alumni for their advice and assistance. They are in the optimal position, as products of a Bennington education, to assess and improve what we are doing now. The whole process will extend over a two-year period and will be carried out in part by a series of symposia that will take place across the country. The first phase of the discussions has begun through fireside chats this fall with students, through discussions with division chairpersons and the Faculty Education Policy Committee, and through fall meeting of alumni across the country.

For the project to be truly successful, it must involve directly and intimately every student and faculty member at Bennington. We should reflect on and discuss with one another every aspect, large and small, of Bennington and the Bennington model. There can be no such thing as a passive involvement in the project. While the College can provide some impetus and structure for discussion, primarily our success will depend upon each individual's willingness to take responsibility for his or her own participation. That participation begins with a self-assessment of how Bennington is working or not working for oneself. It moves from there to reflection and discussion of what the College is and purports to be in the present and what it has been in the past. Ultimately we want to begin charting our course for the future through reflection on where we have been, where we are, and where the world seems to be going. Our discussions should be informed also by an examination of the current state of the world.

If this self-examination is approached in a spirit of commitment to its process and dedication to its intent, it can enrich the College beyond measure. If done successfully, it will also contribute to higher education everywhere the quality of inspiration and leadership that Bennington has provided in the past, and which it has a special obligation to continue.

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A memo from SILO

To: Friends of Bennington College

From: The editors of SILO

Re: literary and artistic submissions

The editors of **SILO**, the student-run literary and arts publication of Bennington College, would like to extend a general appeal for support in bringing forth the thirty-first issue of our magazine.

We are currently soliciting both student and faculty works from all the divisions of the College and plan to make the next issue available to Friends of the College at the end of May.

With a complete turnover in the editorial staff, and a very early start, we hope to improve the overall quality of the magazine and to increase our circulation by 1,000 copies. Due to a budget deficit of \$1,500 which carried over from last year, and limited funding available from the College, we are asking you to assist us in producing a publication of grace and quality.

To secure a copy of **SILO 31**, please send \$5 and write to: **SILO 31**, Bennington College, Bennington, Vermont 05201. Additional financial contributions are welcome and will be greatly appreciated.

Bonnie Gordon

Editor-in chief, **SILO 31**

A correction

Quadrille erroneously assumed, in the October issue, that the fifth annual Ben Belitt Lecture, delivered on campus October 4 by author-critic Irving Howe, would be published in a forthcoming issue of the *Bennington Review*. Most of the content of Howe's lecture at Bennington will appear in a chapter of his new book *Along the Margin: An Intellectual Autobiography*, published by Harcourt Brace Jovanovich, and by prior arrangement with the author will not appear separately in the *Review*. The Howe lecture will, however, be reprinted as one of the William Troy chapbooks, to be available in the spring.

Bennington Tomorrow

An interview with 'Bobby' Deane, Development Committee chair

It has been an exciting time for the Bennington College Development Office. The Board of Trustees' Development Committee is in place and ambitious fund-raising goals have been set. Barbara Ushkow Deane '51, after several years as chair of the Associates Committee, has accepted leadership of the Trustees' Development Committee, and will be playing an active role in planning over the next year. Together with President Michael Hooker, the Development staff and the Board of Trustees, she hopes to see completion of the bridging capital campaign and the development of a strong major-gifts program supporting both the Annual Fund and endowment.

Mrs. Deane is excited by the energy of all those working in the area of institutional development, and is particularly gratified at the composition of the Development Committee. Members are: Norman Auerbach, Karen Johnson Boyd '46, Virginia Todahl Davis '40, Lois Schulman Chazen '56, Fairleigh Dickinson Jr., Cornelia Ward Makepeace '58, Hudas Schwartz Liff '47, Signa Lynch Read '79, Joel Wells Schreck '54, Rebecca B. Stickney '43, and Suzanne Lemberg Usdan '51. Mrs. Deane discussed her plans recently with Publications Director Tyler Resch, and excerpts from that interview follow.

Q. What is the purpose of the Development Committee, and what are the challenges it faces?

A. The Development Committee must work closely with the president, the full board, and the director of development as they plan and implement a development program for the College which will support the academic objectives of the institution.

The development Committee must also be cognizant of the important role played by all volunteers who work throughout the year providing in-kind services for the College. It is my hope that volunteers will receive greater recognition and that the College community as a whole — including alumni, friends and other supporters — will be able to work together to implement the aggressive program that has been presented by President Hooker and ratified by the Board of Trustees.

Q. What is the committee's top priority now?

A. Raising funds to balance the budget and implement an extensive maintenance program established by the Board of Trustees last year. Our "bridging capital" campaign is directed at current and former trustees. It is our hope that the leadership shown by these individuals will lead to greater major-gift support, thereby increasing the College's endowment and Annual Fund resources.

We are happy to report that pledges continue to come in to fund the bridging capital program, and we are optimistic that our goals of balancing the budget and attending to previously deferred maintenance will be met.

While concentrating on bridging capital, we are also working on a major-gift program that will involve solicitation of the entire College family. This is a way to reach out to all constituencies and maximize our ability to see that each person who is willing and able can participate in securing Bennington's future.

Besides these programs, we must also continue to increase the percentage of participation in our Annual Fund, and develop an ever-increasing number of volunteers to work through the alumni association.

Q. How will longer-range endowment funds be raised?

A. One of the vital challenges for Bennington will be to accumulate the endowment the College has long needed. With the base of a balanced budget it will be easier to approach foundations which support private higher education and expect that they will take an interest in Bennington. With completion of the bridging capital campaign, we will be able to direct our full attention to the major-gift program which we hope will significantly increase endowment. Most of the funds we hope to raise in endowment will come from those individuals closely associated with the College — that is, our alumni, parents and friends. Other significant gifts will come from foundations and corporations.

Q. To what extent can you expect significant support from corporations and foundations?

A. Once Bennington has proven that it is in firm control of its own finance and administration, we think that the unusual aspects of the Bennington education will appeal to foundations, especially those that support



Barbara Ushkow Deane '51

innovative higher education and the kind of independent, intensive education which Bennington offers. In a world of lowering expectations and often declining quality, it will be much in Bennington's favor to be able to show that we are truly maintaining the quality of the liberal arts education, that we have a faculty-student ratio nobody can match.

Q. Didn't Bennington recently conclude a major capital campaign?

A. Yes. The Fiftieth Anniversary Campaign was a successful campaign and brought in approximately \$4 million. Perhaps even more important than the money was the way in which the Fiftieth Campaign taught Bennington to have confidence in itself, and to be prepared to go back and try again. It also taught the College much about the potential major sources of support, and much about the ways in which the alumni can be organized. There is an enormous body of support out there among alumni and friends of Bennington, and we know that much of this can be translated into financial support.

Q. Why, basically, has Bennington not built up a substantial endowment fund?

A. There are many complex reasons for that, but the essential one is that Bennington is still a relatively young college. Its first class was graduated in 1936. Most of the alumni until now have not been of an age at which substantial giving was appropriate or even possible.

Remember that Bennington was founded at a time when endowment funds were difficult to raise, and also that it was first believed that the tuition should be set to cover the full cost of the education provided. While that remains a theoretical goal, with costs having increased dramatically due to inflation and energy expenses, we are no longer in a position — and haven't been since the very first few years — to charge tuition that covers all of our expenses.

profile



Ellen Taussig '66

By Tyler Resch

For Ellen Taussig, the dream of all teachers and educators became a reality in the fall of 1980 when she and her husband and a colleague opened their own secondary school, with a challenging yet practical philosophy. And for those who have been touched by Bennington College, the Northwest School of the Arts, Humanities and Environment, located in Seattle, produces a multitude of sympathetic vibrations because of its concern for the individual student, its emphasis on the integration of the arts, the humanities and the sciences.

In fact, one of the school's guiding statements of philosophy has a familiar ring to it for those who can recall the founding principles of Bennington. Says the Northwest School's brochure: "The development of a sense of responsibility for the immediate environment and concern for the larger community are fundamental to the education of responsible citizens."

That statement might be considered a more concise version of one of the ten "aims of Bennington College" as envisioned in 1932 by its first president, Robert Devore Leigh. The tenth aim was "that the College...should accept responsibility for cultivating in its students by all available means attitudes of social responsibility, social participation and cooperation rather than aloofness; that it should promote a sympathetic but objective and realistic understanding of the world of our own day as well as a sense of perspective derived from understanding of the past; an attitude of suspended judgment toward the strange and the new, and tolerance toward persons and customs alien to the student's own experience."

Ellen Taussig graduated from Bennington in 1966, and although she says she shuns the overworked labels of "innovative," "experimental" and "alternative," she acknowledges readily that many of the models for the Northwest School in her mind were reinforced by certain values and the supportive atmosphere for music and the arts she found at Bennington. Her experience at the College was dichotomous: she majored in literature but remembers "being thought of" as a music major, and she even gave a senior concert.

Another influence on her and her colleagues, perhaps as telling as that provided by Bennington, was the New York High School of Music and Art, from which she also graduated, and where she remembers "taking three music lessons a day" in an atmosphere popularized recently by the film and TV series *Fame*.

Basic facts about the Northwest School are that it is now in its third year of operation,

enrolls about 260 students in Grades 6 through 12 on a day basis — no boarders. Of the 55 persons on the school payroll, Taussig says that all but three teach on at least a part-time basis, meaning that many multi-talented people are involved. "For example," she said, "the person who does the bookkeeping runs choral music; the head of the math department is a top French horn player — and has degrees from Yale in music and psychology."

More facts: eighteen is the maximum number of students in any class section. Each student is required to take two classes in the arts as well as a full "academic" program. School is different each day of the week, and for each student.

"Things are really humming beautifully," Taussig said recently of the current year, "now that the kinks (of starting up the school) have been ironed out."

Seattle, with its own population of 500,000, draws from a metropolitan region of 1.5 million. Before the Northwest School opened, the city had several other private schools but none offered such a supportive atmosphere for music and the arts, or for the individual student. One other private school is generally considered, Taussig said, a "prep school pipeline" and another is for girls only; several others are church-connected.

The school is located on First Hill near downtown Seattle, with easy access to public transportation and the city's cultural advantages.

The Northwest School in Seattle: Old values, a challenging new setting

Photograph by Tyler Resch

The building itself is a large, picturesque, rambling former public school, built in 1905. The other founders with Taussig, whose title is Associate Director for the Humanities, are her husband, Paul Raymond, who taught at Midlands School near Santa Barbara, California, and Mark Terry, who taught with both of them at Oakwood School in Los Angeles. They have been working with a group of investors who are buying the building itself, then will lease it back to the school and ultimately donate it — with appropriate charitable tax breaks all around. Because the building is on the National Register of Historic Places, such an arrangement is facilitated.

To start the school, the trio of Taussig, Raymond and Terry went into debt for \$100,000, largely so they could rehabilitate the building and install such necessary amenities as fire escapes. The operating budget is balanced though the debt remains to be paid off. Tuition is \$4,800 a year, and generous financial aid is available (exclusivity is not on the list of attributes for this private school). This year about 40 percent of the students are receiving some kind of aid.

A fund-raising campaign was launched this year, led by a new four-day-a-week development director, to secure \$230,000 — plus repayment of the original debt. And a five-year campaign to establish a longer-range endowment fund is being planned.



A ninth and tenth grade humanities section at the Northwest School taught by a visual artist.

At the core of this teacher-founded school is the faculty; the first statement of its published philosophy says that, "Excellence in education is determined by the quality of the faculty." Adds Taussig: "There is a tremendous input from the faculty." She described one particularly "remarkable" teacher, visual artist Verne Stanford, who will be teaching a course in overall creativity using any medium and any subject. There is already a course on the ninth grade level which integrates mathematics and science, she said; now the idea is to add a visual-arts component to it, using Stanford's unusual talents.

"It's not hokey, though it may sound so," she explained. She added that she has always loathed the term "creative writing" because the teaching of writing in any case should be an exercise in creativity, and so the term is redundant. "The kids need to learn the creative process of learning how to say what they way to say."

The strength of the faculty-student relationship was affirmed by Sara Richards, a graduate of the Northwest School who is now attending Bennington. "The personal relationships between the faculty and students there are like nowhere else," she said. "The school is truly like a large family." Because of the age of the students, she added, the freedoms at the school are more controlled than at a place like Bennington, but she thought that Northwest had prepared her for those college responsibilities. "It (Northwest) prepared you for a school like Bennington, prepared you for the responsibility of dealing with yourself...It gives a lot of people higher goals and the ability to achieve those goals."

(Sara Richards has not only been elected to the Board of Directors of the Northwest School, but also to the office of president of the fledgling



alumni association.)

As the full name of the school implies, the curriculum is divided into the three overall groupings of arts, humanities and environment because these "are the appropriate areas of concentration in secondary education." There is an associate director of the school for each of the three divisions (Raymond is the school's director), for the Middle School and for support services. Grades 6, 7, and 8 are called the Middle School, with a separate faculty but under the same guiding philosophy as for the high school grades.

The philosophy does not extend to any sort of anything-goes approach. "We're very structured," explained Taussig, "but within that structure we

allow for much responsibility."

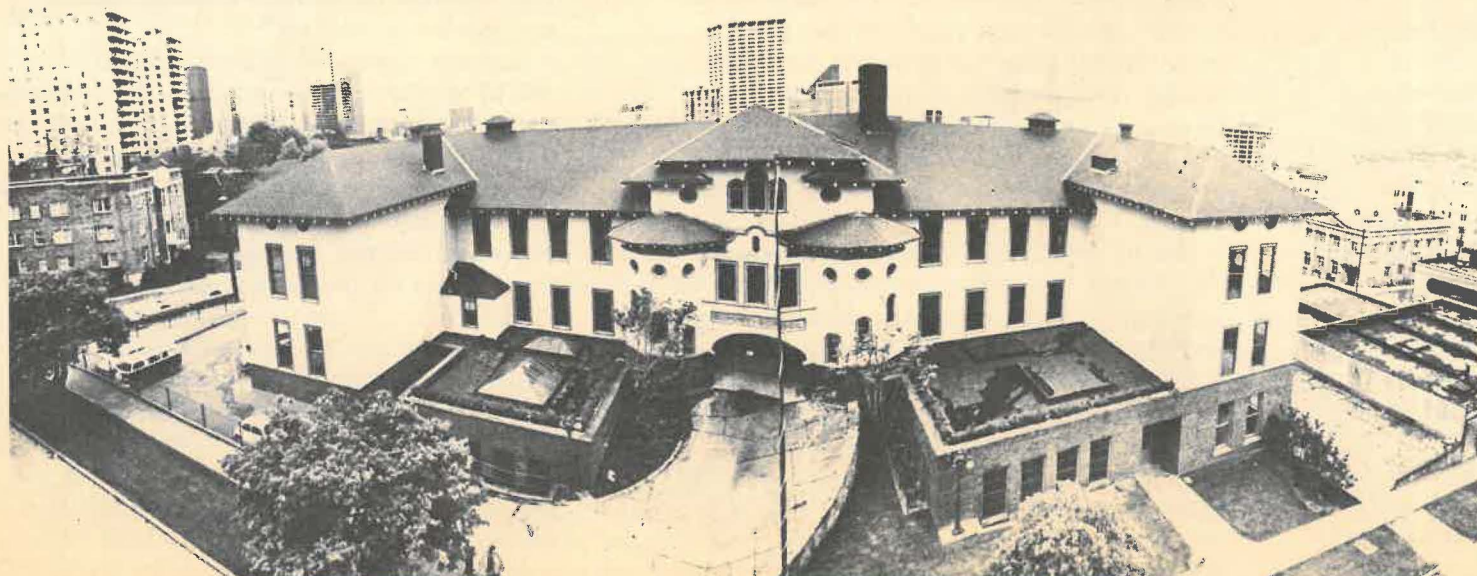
Part of that sense of responsibility is produced by asking the students themselves to help run the place, and they serve as custodians and cafeteria workers. If a toilet plugs up, students repair it. Lunches are served and cooked, and cleaned up after, by students — all in the interest of self-sufficiency and out of a respect for the practical workings of one's environment. Their work is fully integrated into the curriculum.

"It is the program's goal," says the pithy language of the brochure, "that the opportunity to take such responsibility will be seen as a true privilege."

One feels confident that Robert Devore Leigh would have approved.



Photographs by Chris White, above, and Jim Hallas, below.



The view from the window of the Northwest School looks out over Seattle's Space Needle and the snow-capped Olympic Mountains beyond. Below is the school building itself, a former public school built in 1905 and on the National Register of Historic Places — a fact that may help it qualify for special tax shelters.

Recalling the Jones Revolution — 1941-47

In June, 1981, the Bennington College Press published **Bennington College: In the Beginning** by Thomas P. Brockway, a faculty member since 1933, a former acting president and former dean. The book covered the era of 1923-41 — from the time a suggestion for a college at Bennington was first voiced by Vincent Ravi-Booth until the resignation of the first president, Robert Devore Leigh. Now Brockway is at work on what may or may not become Volume II, the era of the presidency of Lewis Webster Jones, 1941-47. What follows is a condensation of a chapter in that book. Brockway would welcome participation from those who were at Bennington in that era, students or faculty or others, and he may be addressed in care of the Publications Office at the College.

by Thomas P. Brockway

When Lewis Webster Jones succeeded Robert Devore Leigh in 1941 he was remarkably fitted to be president of Bennington College. He was well educated and for once between then and now an incoming president knew the College and the faculty intimately and most of the students by name. As members of the original Bennington faculty, Lewis and Barbara Jones helped to shape the College and they had taken note of strengths and weaknesses as the pioneering proceeded.

Furthermore, Lewis knew that it was like to be *primus inter pares* for he had been acting president the fall term of 1939-40. Of that experience Mrs. Jones wrote a friend that she had feared Lewis would be "blamed and hated by everybody as most administrators seem to be. But I don't think anyone feels anything but affection for him which is no small tribute to his powers of management."

In August, 1941, when the Joneses learned that the trustees had chosen Lewis, Barbara asked her husband if he really wanted to be president. He had just spent a summer as an economist in the National Defense Advisory Commission and though Pearl Harbor was several months away she knew that he could return. Lewis insisted, and Barbara concurred, that "running a first-class college was as important as anything he might do in Washington." From that initial choice would come in due course the presidency of the University of Arkansas (1947-51) and then of Rutgers (1951-64).

Before taking office on September 1 the Joneses spent a few days in New York and Lewis was interviewed and described in a newspaper: "Dr. Jones is an affable man with a shy smile,

strong gray eyes and the healthy tan that comes from year-round life in sun and fresh air...There is none of the absent-minded professor in him nor the dry-as-dust lecturer...not is he fired with zeal to make changes in the college. Jones is just 42, has two children, a baby and a three-year-old."

Jones learned that interviews are hazardous when he talked about the woman's role and stated that "nowadays college women are mainly interested in marriage and raising families." He had some explaining to do when the story appeared under the headline "Feminism Washed Up, Says Prexy."

When Jones addressed the College community on September 7, he began with the customary amenities and ended by insisting on the importance of "a small woman's college in a world at war:" "It is essential for each of us to keep his eye on the ball and not become a bad artist, a sloppy musician or a distraught social scientist because he is convinced that general catastrophe is going to engulf him. Catastrophe is much more probable if artists, intellectuals, teachers and students neglect their particular jobs. Education's task of carrying forward the cultural heritage can certainly not be neglected now."

Had he any changes in mind? Jones assured his audience that he was not going to deliver an "inaugural" address because inaugurations suggest new beginnings and for them Bennington had no need. "The idea I want to express is continuity." Nevertheless, he intimated that there would be some changes, for he insisted that "individual development is not itself a sufficient guide for an educational program." It is the function of the College to "point to desirable directions for growth and development."



Photograph by Richard Hunt

President Lewis W. Jones near the end of his term in October, 1947, posing with the squirrels at what was then the main College entrance. After service as president of the University of Arkansas (1947-51) and of Rutgers (1951-64), Jones died on September 10, 1975.

Bennington would continue to base its curriculum on the interests and needs of students. Interest was obviously the first requisite for effective learning, but "students are of course in no position to decide what they need. Once their main lines of interest are established it is the responsibility of the faculty to prescribe a course of study for them."

Jones emphasized the importance of values in education. He said it had been fashionable to avoid questions of value "which have somehow embarrassed us."

"Words like truth and virtue have been associated with smug and slightly hypocritical Victorian pronouncements...But I do not think that we can afford to be content with a purely visceral explanation of man's highest aspirations. In a world of war and bitter confusion which confronts us, it is becoming increasingly evident that contempt for traditional values leads not to progress but to nihilism."

In a sort of peroration, Jones compared the role of modern colleges with that of monasteries during the Dark Ages: "We have responsibilities to our own age no less heavy than the monasteries had to theirs. Society has never been in greater need of educated and civilized people, capable of bringing knowledge, good will and courage into the problems of the war and post-war years."

While there was no mention of basic courses or the virtual abolition of divisions, it was clear that the president intended to limit student choices and assert the authority of the College in curricular decisions and program planning. The talk launched a period of intensive discussion during which the Jones revolution took form.

Jones's elevation to the presidency forced him

to give up teaching but he maintained his interest in students. Each year he studied the roster of new students and refused to give up counseling. In the fall of 1943 Glory Erdman, a freshman, wrote home that she had met Mr. Jones on her way to class and "*he called me by name.*"

Emily Knight Oppenheimer '45 later recalled: "In my junior year Mr. Jones called me into his office and gently informed me that I wouldn't graduate the following year if changes were not made. Months later after I'd pulled myself from sort of a morass he congratulated me and said he knew the struggle hadn't been easy."

Unfortunately Lewis Jones's elevation all but ended Barbara's teaching career. One of his first acts was to fire his wife. For an explanation of this curious treatment of an effective teacher we get a clue from the Leigh experience. In his farewell address Robert D. Leigh said that at a woman's college it was a mistake for the president to give his wife a role in college affairs. "We certainly would not attempt it again."

Barbara Jones herself once wrote that the president of a small college "and most emphatically his wife come in for a great deal of critical scrutiny." We may doubt that Mrs. Jones would have attracted the criticism that was directed at Mrs. Leigh, but while her husband was president she taught only in an emergency, gave most of her time to her children and to her husband as he pondered changes in the College, and she wrote an interpretive book on the College. We catch glimpses of her in the classroom once before Lewis became president and later when she filled a vacancy in the Social Science staff.

Joan Lewisohn Crowell '43 recalled Mrs. Jones's "wit and personality" and her devices to provoke thought in a course for freshmen: "We were asked to make a budget for our future selves with a projected family. We were to choose the number of children. I shocked the class by my proposed family of no children. Barbara pointed out that since every other member of the class planned to populate the earth surely it was O.K. that I abstain. How far we were from worrying about over-population then. I have five children and one grandchild from my first marriage and four and two grandchildren from my second."

So much for college resolves.

Doris Corn Muscatine '47 had the luck to be in one of the few courses Barbara Jones taught

after 1941. She wrote: "That course was important in inspiring a student by the sheer joy of studying, researching, and pulling together in writing one particular subject. I remember doing a long paper on Communism...and how as I read, took notes, organized, reshuffled, thought about what it all meant in relation to other movements, events, people, times, I began to feel something very basic to the learning process, what the whole thing really was about...I was beginning to understand a critical approach as the key to real learning, and as a cornerstone in self-education which is after all one of the goals."

In June, 1982, Barbara Jones received the Bennington College award "for her major contribution in shaping the College, for her years

of devoted teaching, for her book on the College and for her interest in its past and present and her concern for its well-being." On her part Mrs. Jones expressed her gratitude to Bennington for the education it afforded her as she learned from faculty in other disciplines in "the joint task of teaching."

Copies of Bennington College: In the Beginning are still available, at \$10 for the paperback, \$12.95 in hardcover (add \$1 per book for postage). Send orders to Bennington College Press, Bennington, Vermont 05201. The Brockway history is being distributed to the book trade by the Countryman Press, Woodstock, Vermont 05091, and therefore copies can also be ordered through bookstores.



Photograph by Lilli Elde

On the path to the Barn: Lewis W. Jones, Bennington's second president.



Still actively interested in Bennington, Barbara Jones is shown receiving a special Bennington Award at the 1982 reunion last May. At right is Susan Paris Borden '69, chairman of the Board of Trustees.

Photograph by Tyler Kesch



Action on the soccer field.

Fall Term '82 was an exciting and active time at Bennington College, with a new president and a steady production of lectures, guests, concerts and special events and campus activities. These photographs represent a sampling of some of those events and activities.



Phebe Chao of the Literature faculty, having returned "Chinese Characters" and elaborated on the double m

Bennington, Fall



The Purchase Brass Quintet, of which faculty member David Titcomb is a founding member, made several appearances on campus, partially sponsored by the Woolley Fund. The group gave performances, lecture-demonstrations, and readings of student compositions.



Deans Michael Rock and R. Arnold Ricks and President Michael Hooker respond to questions during the Fall Term's Community Meeting, the first for President Hooker.



Madeleine M. Kunin, Democratic candidate for governor, speaking on issues of women and work. (In the November 2 election, she defeated U.S. Senator Patrick J. Leahy, Democrat Michael K. Hooker.)



Admissions Director John Nissen, right, spoke to a group of students during the Admissions Office's annual "Special Interest Day." The students and faculty, and discussed such matters as the Non-Resident



An exhibit of the ceramics by Jun Kaneko and Tony He.



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Phebe Chao of the Literature faculty, having returned from a year in China, spoke on "Chinese Characters" and elaborated on the double meaning of that title.

Bennington, Fall Term, 1982

A photo essay
by Steven W. Albahari



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ons.



Madeleine M. Kunin, Democratic candidate for governor of Vermont, spoke in Tishman as first guest in a series of issues of women and work. (In the November 2 election she lost to Republican Governor Richard Snelling.) In the audience here are U.S. Senator Patrick J. Leahy, Democrat of Vermont, who introduced Kunin, and President Michael K. Hooker.



Admissions Director John Nissen, right, spoke to a group of potential applicants and their parents during the Admissions Office's annual "Special Interest Day." The high school students sampled classes, met Bennington staff and faculty, and discussed such matters as the Non-Resident Term and financial aid.



R. Arnold Ricks and President Michael Hooker respond to Term's Community Meeting, the first for President Hooker.



An exhibit of the ceramics of three clay artists, Jeff Schlanger (whose works are seen here), Jun Kaneko and Tony Hepburn, was held in the Suzanne Lemberg Usdan Gallery.



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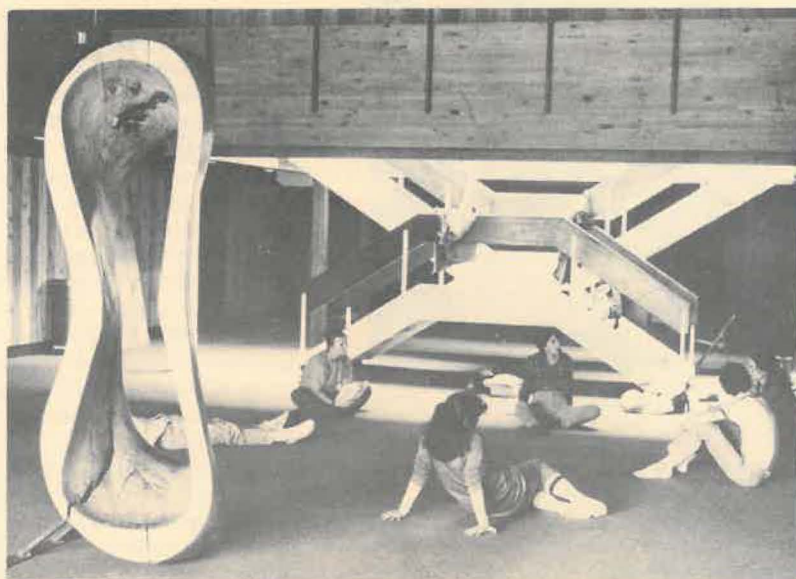
The photographer: Steven W. Albahari
graduated from Bennington last June,
majoring in lighting and photography. He
has been making his presence felt this Fall
behind the lens.



A concert of classical Indian dances in the Odissi style was presented October 29 by Sharon Lowen, whose sister
Marilyn attended Bennington. Here, she finds followers during a demonstration in the Martha Hill Workshop.



A concert by Vance Provey, a teaching assistant in the Black Music Division; at right on
bass, Spin Dunbar.



This large wooden sculpture, by Jeffrey Smith of Burlington, Vermont,
found a receptive home in Newman Court during the Fall. Made of elm
and weathered to a golden color, it was a gift to Bennington from Julius
Rosenwald, a neighbor who lives in Pownal, Vermont.

class notes

'37

Barbara Saul Jacobson wrote in October that she is working for the Quaker United Nations Office in New York, and for the Nuclear Freeze.

'39

Nancy Forgan Farnam and her husband spent eight weeks this summer cruising in Long Island Sound, the Elizabeth Islands, Buzzards Bay, Martha's Vineyard and Nantucket. "We saw old and new friends and family and it was great fun to be back in our home area. We bumped into Hudas ('47) and Julius Liff in Stonington, also saw Diana ('41) and Carl Granbery in Guilford (missed Betty ('39) and Ralph Brown) and Libby ('39) and Cope Walbridge in the Vineyard." Nancy has been painting for about 15 years "with mixed results (that must be a pun). Since we have been spending so much time on our boat I had to turn to watercolors. Next week I am taking part in an intensive 5-day watercolor workshop at my old hangout—the Creative Arts Workshop in New Haven. Then Brons and I will bring our boat back down to Florida on the Inland Waterway. A beautiful trip for the most part." Nancy and Brons live in Vero Beach.

'41

Faith Richardson Barnett: "For 15 years I have been working in improvisational drama with elementary-school-aged children in Rhode Island public schools and libraries. I have also started painting and drawing. Week-ends my husband and I work on our land in Westport, Massachusetts." The Barnetts live in Providence, Rhode Island.

'42

Carol Channing and *Dolly* opened a five-day stand at Gammage Center, Scottsdale, Arizona, on September 13. Slated as part of a cultural exchange

program, *Dolly* is playing only those cities in America where it hasn't played before. Then the company will travel in Europe. Carol is learning German, French and Italian for the trip, "Just enough to make a curtain speech." One of Carol's special concerns is retarded children, and she makes an effort to visit and perform for them in each city as she goes. There is talk of a new musical for Carol, to be produced next fall.

Helen Levine Koss was successful in her bid for a fourth term in the Maryland House of Delegates during the November elections. She has served in that position since 1971. Helen and her family live in Wheaton, Maryland.

'44

A dance festival October 14, 16 and 17 at riverside Church, New York, presented the New York premieres of dances by Susan Marshall, **Patricia Nanon (Newman)**, Ruby Shang and Ton Simons. The program consisted of works by the four choreographers, and music by composer Lee Goldstein, created during six-week residencies this past summer at The Yard. It was the culmination of The Yard's tenth year of service to performing artists, and was supported in part by a grant from the National Endowment for the Arts. Pat founded The Yard in 1973 as a facility to permit artists-in-residence to concentrate solely on their creative work, and present new pieces in full production. Besides Pat, who is director, The Yard's dance panel for the 1982 season included **William Bales** (former dance faculty), William Dunas, Lucas Hoving, David Manion, Allen Robertson and **Linda Tarnay '64**.

'45

Judith Bailey Jones and Evan Jones explore the world of bread from avocado rolls to brown sugar doughnuts in *The Book of Bread*, \$15.95, Harper & Row, October 27, 1982. These two bread bakers extraordinaire,

reads the press release, share the recipes and knowledge they have gathered through many years of turning out delicious and imaginative baked goods in their Vermont country kitchen and their Manhattan apartment. Culled from around the world, over 200 recipes offer a vast range of bread-baking ideas, complemented by helpful line drawings and fascinating history and lore about bread. The book provides the basic techniques, along with helpful information on equipment and the nutritional values of the various recipes. It pursues the art and pleasure of breadmaking to prove that everyone, not just seasoned cooks, can bake bread and enjoy the process as well as the results, and shows that techniques, temperatures, rising times and even ingredients are surprisingly flexible.

Judith has been a cookbook editor at Alfred A. Knopf, Inc. for twenty-five years, and a close collaborator with Evan who is editor of *A Food Lover's Companion*, magazine writer and author of several books on food. The Joneses have four grown children, and they spend their summers in the Northeast Kingdom of Vermont, where their garden has been a source of inspiration for many newly created bread recipes.

Julia Randall is looking forward to being visiting poet at Northwestern University in February, 1983. Julia read some of her poetry at the MacLeish Memorial, Library of Congress, September 13.

Peggy (Margaret) Dunn Siebens joined the staff of Weichert Co., Realtors' Princeton office early this fall. Peggy earned her real estate license in 1976 and has been active in Princeton area real estate since that time. She is a member of the Mercer County Board of Realtors, and was president of Educational and Health Career Services from 1969-1981. Peggy lives in Princeton where she is a member of the Princeton Regional Board of Health.

'46

Joya Bovington Cox reported that she has two grandchildren in Tegucigalpa, Honduras. In addition to her association with two large choral groups in the D.C. area, Joya continues to consult with churches "around issues of lay ministry, parish visiting and pastoral care."

Martha Stokes Price wrote that she is serving as a trustee of Bryn Mawr College "which has just started a campaign for \$41 million. Colleges and the money they so truly need seem to make up a large part of my life. —We seem stuck at five grandchildren for the present."

'47

Sarama Minoli (Linda Strobel) is studying for a master's of science in biology/nutrition at the University of Bridgeport. She gives holistic health and stress-management seminars, and is still teaching Yoga at the U.N. and at St. Johns University. Sarama lives in Jamaica, New York.

'50

Cynthia Lee MacDonald visited the University of Alabama campus in Tuscaloosa this fall to participate in the Visiting Writers Series sponsored by the university's creative writing program. On September 16 Cynthia gave a public reading from her work. She has been the recipient of a Yaddo Foundation Fellowship, a National Endowment for the Arts Award, a CAPS grant, a Rockefeller grant to the Aspen Institute and an award in recognition of accomplishment in poetry from the American Academy and Institute of Arts and Letters.

Sally Liberman Smith's Lab School is going into its sixteenth year of offering quality education and specialized help to intelligent children ages 6-16 with

obituaries

Gene Baro, on faculty in Literature, Drama

Gene Baro, a member of the Bennington Literature and Languages faculty from 1958-61, and of the Drama faculty from 1961-63, died of cancer November 15 at the age of 58 at his home in Old Bennington. Although he taught literature and drama at the College, he was better known internationally as an organizer of art exhibitions. He was curator of this year's Carnegie International Exhibition in Pittsburgh, was consulting curator of prints and drawings at the Brooklyn Museum and adjunct curator of contemporary art at the Carnegie Institute in Pittsburgh.

He was also a member of the graduate faculty in the history of art at Williams College, was senior editor of *Art International* magazine in Lugano, Switzerland, and was a former director of the Corcoran Gallery in Washington, D.C.

In a comprehensive obituary that appeared in the New York Times on November 16, art critic John Russell wrote that Mr. Baro was "one of the most versatile men of the day in his field" and that he "was a conspicuous and invaluable member of art circles. He had ideas of his



Eugene Baro

own, and he knew how to put them into practice. He was in demand as a lecturer, as a critic, as a man of resource and ability in many departments of art, and as a man who knew his way around museums. But it was as an exhibition organizer that he had recently been most active."

Among artists whose works he assembled, either at the Corcoran Gallery or the Brooklyn Museum, were Hans

Hofmann, Louise Nevelson, Lee Krasner, Helen Frankenthaler, Paul Jenkins, Anni Albers, David Hockney, Sol LeWitt, Richard Diebenkorn, Gene Davis, Peter Milton and Eve Arnold.

Mr. Baro's greatest contribution to art, wrote critic Russell, consisted of large miscellaneous exhibitions, such as "Thirty Years of American Printmaking" at the Brooklyn Museum, "American Drawings in Black and White: 1970-80," also at the Brooklyn Museum, and the current Carnegie International exhibition in Pittsburgh for which Mr. Baro conducted research in many parts of the world.

"Genuinely unswayed by fashion and actively hostile to the propagation of second-hand notions of art, he saw it as his duty to offer the public a first-hand experience of the whole gamut of artistic activity without regard for market values or high-pressure promotion," concluded Russell's obituary.

Mr. Baro was born in New York City on January 12, 1924. He graduated with honors from the University of Florida in 1947, and from 1947-51 he pursued graduate studies in American and European cultural history at the same university. He went on to teach there and at Bennington, where he made his home.

Private funeral services were held. Mr. Baro left no family survivors.

The death of **A. Shirley Polhemus Shamp '46** on November 8 reported in several New Jersey newspapers. She had lived in Westfield and was a past Republican committeewoman from that town. She was the widow of Spencer Shamp, who died last January.

Survivors include a son, Richard Shamp of Warren, New Jersey; a daughter, Mrs. Barbara Sperling of Beachwood, New Jersey; and two granddaughters.

Funeral services were held November 11 at the Presbyterian Church in Westfield, and memorial contributions were suggested for the Hospice of Overlook Hospital or the American Cancer Society.

Diane Brooks Deeley '52 died unexpectedly in mid-August at her home in Dorset, Vermont. A graduate of the Ethel Walker School, she majored in art at Bennington. Since 1963 she had resided in Dorset. Besides her husband, Robert E. Deeley, she leaves four children.

The death in January of **Alice Leavitt Thompson '43** was reported recently by her husband, C. Hasty Thompson of Portland, Maine.

moderate to severe learning disabilities. It has been part of the Kingsbury Center since September, 1967. Sally wrote early this fall that as of August, 1982, the Lab School has become an independent non-profit corporation with its own board of trustees. "With the same teaching programs, the same staff, same administrators, and same students, it shall remain in the Phelps Place buildings but shall move as soon as a suitable campus has been found. This newly independent school has evolved to enable the school to expand beyond its current budget and size in order to respond to community needs and fulfill some of its own visions and dreams—a pre-school class, a night school for learning-disabled adults, a high school, an after-school program emphasizing socialization skills, consultation services regarding the problems of the learning disabled, and workshops in teaching academic skills through the arts." American University graduate students will continue to serve their practicums and internships at the school and undergraduates who have studied learning disabilities can also gain experience there.

'51

Violinist **Carol Diamond Feuer** and pianist **Ruth Geiger** were featured artists in the second of the town of Oyster Bay's series of Distinguished Artists Concerts October 22 at the Bethpage Library, New York. Selections include Mozart's Sonata in Flat K. 481, Janacek's Sonata for Violin and Piano and Brahms' Sonata No. 3 in D Minor Opus 108. Carol has appeared with the American Chamber Ensemble, the Duo Concertante and the New Repertory Ensemble and has made numerous solo performance. She is a member of the Orchestra da Camera and I Solists da Camera. Carol and her husband Lawrence live in Brookville.

Doris Robbins Ornstein, harpsichordist, opened the Trinity Artists Series at Trinity Memorial Church, Warren, Pennsylvania, October 17. Her program included compositions of Rameau, Arne, Handel, Bach and Scarlatti. For the past ten summers Doris has been principal harpsichordist at the Aspen Music Festival. She is a faculty member of the Cleveland Institute of Music and Case Western Reserve University, and her work has been honored by the Harpsichord Music Society and the Ohio Arts Council. She has appeared as soloist at the Marlboro Festival, Carnegie Hall Series, the Smithsonian and the Bach Festival. Carol lives in Shaker Heights.

Dusty (Joan) Hutton Landis is teaching a senior conference in Shakespeare at Swarthmore College "as well as Shakespeare at the Curtis Institute of Music. (He's the one man to teach if you're not teaching more than one.) Our son Joshua is back after two years in Beirut and one in Damascus, at the Center for Middle Eastern Studies at Harvard. Ethan is a junior at Swarthmore, Chris an architect in New York City."

'52

Cynthia Morton Hollingsworth reported that she was happy to see **Diane Boyden Pessio '52** and her husband Al on channel 4's "People are Talking." (See October 1982 *Quadrille*.) Cynthia has moved to Cambridge, Massachusetts.

'56

Watercolor paintings by **Julia Banks Bryce** were exhibited at the Southern Vermont Art Center September 4 through 19. This solo show, her first at



A watercolor by Julia Banks Bryce '56 titled "Boomer Jenks Farm."

the art center, included 22 works in which she interprets the moods of nature and the changing seasons of rural landscape. In addition to her work with Paul Feeley, Julia attended classes at Pratt Institute and the Brooklyn Museum, and studied at the School of Fine Art in Boston. She has participated in watercolor workshops directed by Claude Croney and studied pastel painting with Daniel Greene of New York. Julia lives in Marlboro, Vermont.

Richard R. Cuyler continues to teach theatre at the State University of New York, Binghamton. His free time is spent as a solo performer, mime-juggler, on the streets, at county fairs and festivals.

'57

Elly (Elinor) Berman Sidel has been "doing acquisition and development" at CBS for one and a half years. She is director of special projects at Movies and Mini-Series for Television, CBS Entertainment, in Manhattan. "My first movie for TV will be filmed in New York and Los Angeles in November, to be aired on CBS: *The Other Woman*, written by Lila Garrett and Anne Meara, starring Hal Linden and Anne Meara, directed by Mel Shavelson."

'60

Works by **Marian Zazeela** were presented as a four-part event by Dia Art Foundation, 6 Harrison Street, New York, at its October 1 opening of the Fall, 1982 exhibitions.

In Gallery 4 were drawings by Marian since 1975, including selections from her series *Lines*, *Dots*, and *Portraits*, extraordinarily intricate and detailed works in pencil and ink. An extended exhibition.

The Performance Space presented *The Opening Chord* from *The Well-Tuned Piano* and *The Magenta Lights*, a continuous electronic sound and light environment. This work by La Monte Young and Marian is a medium of time perceived through periodic composite sound waveforms and calligraphic shadow paintings in a spacious setting of magenta light. An extended installation.

Gallery 3—Northeast contained a score and poster exhibition—a special exhibition in conjunction with the *Well-Tuned Piano* tape concert series. Displayed were sketches, charts, notations and theme and chordal area scores of Young's *Well-Tuned Piano* and the series of posters created by Marian for the Young-Zazeela event.

The Performance Space featured *The*

Well-Tuned Piano: An Historic Perspective, five tape concerts presenting highlights in the evolution of Young's *Well-Tuned Piano*, presented in an environment of Zazeela's *Magenta Lights* on consecutive Sundays starting October 3.

'61

News about **Joan Tower** was passed along recently by **Alice Marie Nelson '59**. In March, the Houston Symphony will be playing Tower's orchestral work "Amazon II," and the same work was played in November by the San Francisco Symphony. In September, Zubin Mehta and the New York Philharmonic performed her "Sequoia," and it was repeated at a special U.N. concert October 24. Commented Nelson, "Quite some success in the current music scene in this country where contemporary music is sparse on the schedule of the major orchestras, and then a woman composer! Amazing!"

AS I SEE IT

Fears of The Bomb are now shared by children of the '80s

This column appeared in *Newsday*, the Long Island afternoon newspaper, March 9, 1982, and is reprinted here with permission of the author, **Barbara Lazear Ascher '68**, who lives in Manhattan.

Once a week a distant wail floated down the halls of Pomfret Community School in Connecticut and we were instructed, "Boys and girls, climb under your desks. Put your hands on your heads. If a bomb is dropped on Pomfret, your desks will save you."

After some talk of doubt that hands the size and weight of tuberous begonias could save our 8-year-old heads from the crush of a bomb, thought and conversation gave way to stupor during those routine air raid drills of the 1950s. Unlike fire drills, which shot us forth into fresh air and instant mania, the air raid routine set us in stillness. Strange silence fell over third graders otherwise compelled to fill space with stink bombs, water bombs, cooty catchers, pea shooters and any dirty joke about reproduction.

As we went forth into the '60s with passion and words as weapons against napalm, pollution, body counts, the ABM and the DMZ, few of us remembered that silent denial of terror or the vulnerability of small bones bent beneath desks.

We became "adult" in the '70s without connecting our frantic needs to be all things in one lifetime to an awareness that the lifetime could be very short. We would be accomplished poets as well as physicians, mothers as well as lawyers, master carpenters as well as computer analysts. We would feel rootless and fail to see that our roots grew from a deeply buried, insidious awareness of the bomb, that bomb of our childhoods.

It became clearer as one air-raid-drill generation begets another. My young daughter and her friends recently returned, rosy-cheeked and distressed, from a carol sing at a neighborhood nursing home.

"I hope we aren't like that when we're old."

"We won't be. We will keep each other company."

"We probably won't be old."

"Right. We'll probably be killed in a nuclear war."

Tonight that same daughter asks, do we know that there is a fallout shelter in her school? It has been there since she began kindergarten eight years ago, but today she noticed. "Do you think that there will be a nuclear war?" Her question pleads for a lie for an answer. I oblige. But later, at bedtime, as blankets tuck her to safety, she adds, "I'm scared." I want to respond, "Me too." For I have seen Reagan's determination as he proclaims that there will be sanctions against the USSR over Poland. I recall madness in the eyes of a secretary of state insisting, "I am in charge." The fear in our children's eyes reawakens our own.

Suddenly I imagine my strong, tall husband, my daughter and myself in that third grade posture, crouching to save our lives. This time, my hands shelter the heads of these people that I love, but I know that hands before a bomb are like butterflies before a gale.

Our children have heard Reagan speak of the possibility of "limited" nuclear warfare and seen disbelief strike their parents' faces like a slap. And they begin to harbor their own versions of our third grade horror fantasies.

Cynicism, manic denial and barely contained violence will be theirs as it was ours. The "sixties generation" and children of the '80s share a common disaster—coming of age in a world that constantly reminds them of the possibility that they might not come of age, a world in which the possibility of annihilation hovers as calmly and insistently as a black cloud bearing a squall across the bay.

'62

Harriet Joseph Ottenheimer and her husband Martin are both associate professors of anthropology at Kansas State University. Together they have recently published a Folkways Record, *Music of the Comoro Islands—Domoni*. "The Comoro Islands, located in the Mozambique Channel in the Indian Ocean, is one of the locations in which we have done field research. We returned to the Comoros in May and June, 1982, for a brief visit and, for the first time, brought our two sons with us. Afan, 12, and Davi, 11, pitched in on field research with enthusiasm. Each was provided with a notebook and instructed to collect information on children's games and toys. In addition to learning about palm-frond pinwheels and sardine-can tin whistles the boys also picked up the local pig-latin."

Several projects are, and have been, underway on the Comoro Island materials: Harriet has been compiling a two-language translating dictionary of Shingwani, and Martin is completing a book on social organization in the Comoros.

In a totally different vein, Harriet is assisting a New Orleans blues singer, "Cousin Joe," in writing his life story. A chapter has already been published in the 1982 issue of *Louisiana Folklore*.

"Miscellany. For relaxation the whole family sails (in Kansas? yes, in Kansas—and on the water). We live on the shore of Tuttle Creek Reservoir and Martin, in particular, has become very involved in racing sailboats in regional and national competition." The Ottenheimers live in Manhattan, Kansas.

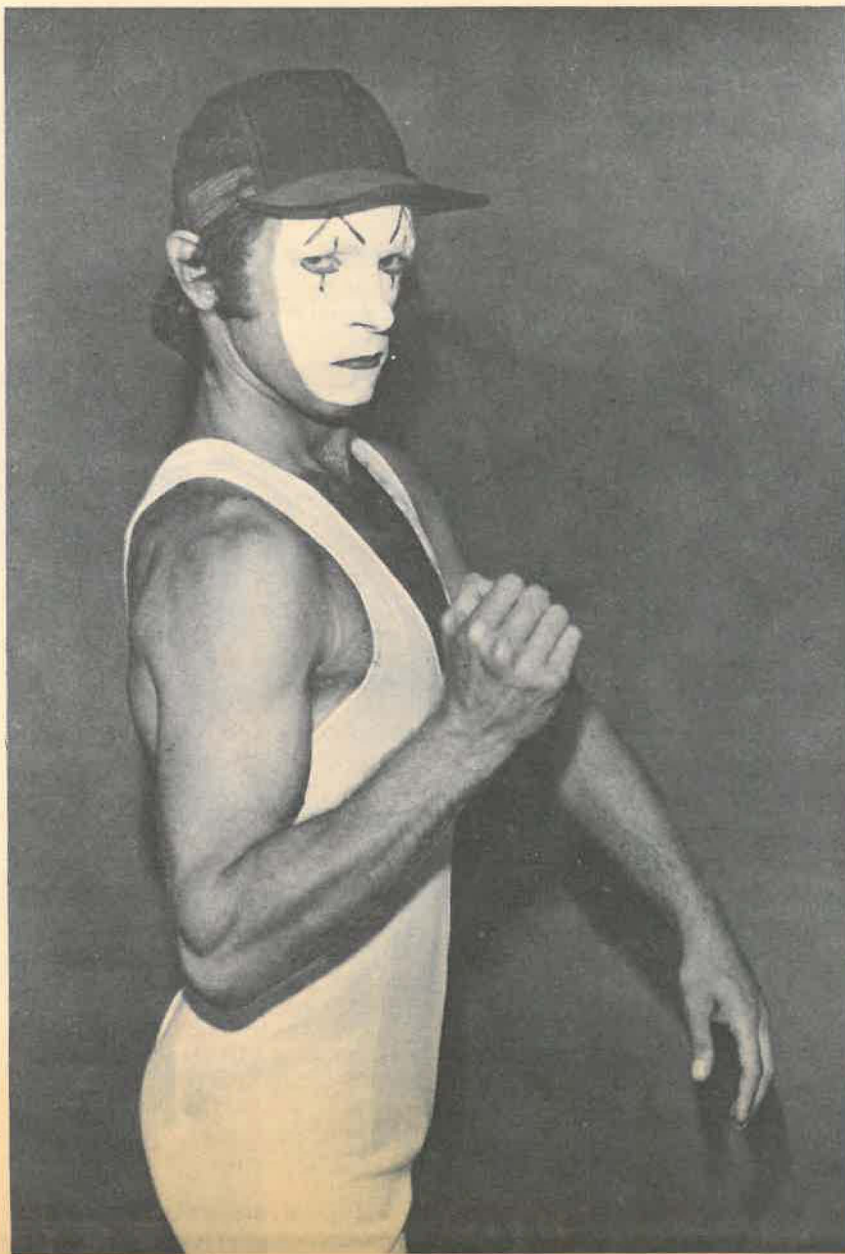
'63

Linda Appleman Guidall-Shapiro reported that her private practice as a family therapist continues to be "extraordinarily rewarding. I'm currently pursuing an interest in neuro-linguistics, which seems to me to be the wave of the future." Linda and her family live in Brooklyn, New York.

'64

Marya Randall Levenson became principal of Newton North High School this fall, replacing a man who had held the position for 22 years. She is the first female high school principal in Newton school history, and one of only seven throughout Massachusetts. Marya is easing herself slowly into this new situation. "I don't want to make any major changes (in school policy) until I see what's happening," she told a local paper, and is trying to create a smooth transition for students and faculty alike. Three faculty committees have been studying graduation requirements, scheduling and space utilization since before the turnover. A 1983 committee is considering overall changes in the school—beyond accommodations for the ninth grade—and a parent transition committee has started to meet. Marya lives in Cambridge with her husband Eric, two teen-age sons and a 13-year-old daughter.

Barbara Jacobson Zimmerman's husband Paul has authored *The King of Comedy*, now being filmed and expected to be released in February, with Robert De Niro and Jerry Lewis in the main roles. The book is about passion, he told the Doylestown Intelligencer, October 21, "caring, getting involved. That's why we love to root when we're watching a sport...As a writer, creator you have to be dying to say things—bursting to get it out...You see it near the stars...in the eyes of people waiting outside stage



David Krohn '66 in "Casey at the Bat," a production of the New Mime Troup he founded and directs in Columbus, Ohio.

doors...My son, Ian, was a fetus when it was an idea. One of the few compensations is he's old enough to see it, and so is my daughter, Kristen, who's 9." Barbara and Paul, and the children, live in a spacious home in Newtown, Pennsylvania, with a barn for Paul's studio. Both are involved in township issues and the nuclear freeze movement.

'65

Deborah Kasin Glen and Edmund W. Benz Jr. were married July 4 in Nashville, Tennessee. Deborah graduated from Sarah Lawrence College and is a secretary in the department of microbiology and immunology of the Albert Einstein College of Medicine in New York. Edmund, who has a doctorate from the University of Minnesota, is a faculty member in the department of developmental biology and cancer research at the Einstein college.

'66

Elisabeth Searles was appointed director of the Community Services Bureau of the New York State Division of Housing and Community Renewal early this fall. She had been serving as acting director of the bureau since October, 1979, administering the Neighborhood Preservation Companies program which supports nonprofit community-based organizations that are involved in local preservation activities by providing administrative funds for staff and planning costs. The Community Services Bureau reviews applications, selects new groups, negotiates contracts, monitors programs and provides technical assistance to the funded groups. Also supervised by the bureau are a neighborhood park land

acquisition program and contracts with community groups carrying out neighborhood preservation activities. Prior to 1979 Elisabeth acted as a consultant for DHCR; she designed and developed the major portions of a housing plan for New York State and developed an operational plan for providing temporary housing to victims of natural disasters. Elisabeth lives in New York City's SOHO district with her husband, Richard Friedberg, a sculptor, and their two children.

David Krohn has joined the teaching staff of the Wharton School of Ballet. He will teach weekly mime classes at the school on Saturdays. David, founder and director of the Columbus, Ohio, based New Mime Troup, has performed with several mime companies including the Mastermimes, the New York Shakespeare Festival, Soundproof Comedies, Hand and Other Stories, and Lotte Gosler and Co. His teaching experience ranges from the American College Dance Festival to Ohio State University and artist-in-residence in schools throughout Central Ohio and the Greater Columbus Arts Council.

Ellen Beskind Smart is deputy manager and investment coordinator for the retirement system of the American Red Cross in Alexandria, Virginia. Ellen and her family still live in Washington, D.C.

'67

Susan Mintz Super is coordinator of the Alaska Department of Environmental Conservation's litter reduction and recycling program. "Recycling is a real challenge in Alaska because of the long distances and cost involved in shipping materials to the lower 48." Susan moved to Alaska in 1977 and is living in Juneau.

Susan Mauss Tunick has written an essay on architectural terra cotta for the Shino Toseki Co., Ltd. architectural ceramics company in Kyoto, Japan. The essay is to be published in a 1983 publication produced by the company.

'68

Elizabeth B. Reveley and Paul Stephan Mahan were united in marriage August 22 in a sunrise ceremony in Waimanalo, Hawaii. Elizabeth is a massage therapist in her home and Paul is a designer-builder, creating environments. They live in Kailua.

'69

Christine Graham recently left Bennington College, after six years, to start a private consulting business offering assistance in planning and support for education and the arts. She currently is working with the Vermont State Department of Education, planning the first Governor's Institute of the Arts for Young Vermonters, Grades 7-12; she also serves as advisor and consultant to the president of Marlboro College, and has worked with the Park-McCullough House Association in North Bennington. She recently spoke to the Vermont Association of Chamber of Commerce Executives on business and the arts.

'70

Paintings and pastels by **Deborah Wallace-Cordon Meinrath** were exhibited late this fall at the Berkeley Center at Yale. The show, titled "Psalms of the Living Earth," opened November 7 and closed December 7.

'71

Lisa Nelson and **Steve Paxton** (ex-faculty, Dance) performed at the Tufts Arena Theater September 30 and October 1, in Boston. Their improvisational dance piece called *PA RT*, set to the music and text of "Private Parts" by Robert Ashley, a post-Cage composer concerned with the whole realm of sound. "PA RT," commented the Boston Globe, has unsettled audiences by removing everyday gestures from their usual context and making them almost abstract."

Pastel drawings by **Jo Ann Rothschild** were on exhibit July 9 through August 14 at the Image Gallery, Stockbridge, Massachusetts. Jo Ann earned a master's of fine arts degree at Tufts University. She also studied with Leo Garel of Stockbridge and at the Art Institute of Chicago.

"This has been a busy summer," wrote **Victoria Woolner Samuels**. It's been "filled with freelance graphics jobs; teaching my daughter Sarah, who is almost a year old, to swim; travel, and work on our over-100-year-old house in Chicago."

Meryl Lynn Unger lives in New York City, where she is a member of the firm of Bressler, Lipsitz & Rothenberg.

Clare Weinraub and her husband Peter Waite performed with a company of East Bay Classic Guitarists at Trinity Chapel, Berkeley, California. The occasion was a benefit concert of ensemble music for the Bi-Lateral Nuclear Weapons Freeze Initiative on August 6.

'72

David Appel found it necessary to decline the invitation to attend a reception for President Michael Hooker in Washington, D.C., "As you can see by the enclosed notice, I'll be

performing that evening. Perhaps you and/or other members of the Alumni Association would be interested in coming out and supporting the work of a fellow Benningtonian following the reception." David referred to the premiere that evening, October 23, at The Dance Place, of his new work for trio in which he was joined by Esther Geiger and Susan Kelly. This new piece is an extension of his solo investigations into the realm of group process. "Working with the balance between choreographic structure and improvisational craft," read the press release, "he continues to explore the connection between inner and outer landscape, and the interplay between risk-taking and clarity of intention and expression...Appel—with a background in movement, music, and the martial and healing arts—has taught and performed his work throughout the United States and Canada...Guest artist at American University, Fall 1980...awarded a 1981 Choreography Fellowship from the National Endowment for the Arts...He has been teaching at The Dance Exchange and George Washington University, co-founded Talus (a contact improvisation workgroup), became certified as a Touch for Health instructor (applied kinesiology & acupressure massage), and maintains a private practice in Body/Mind Energy Balancing (healing and body work)."

James D. Bloom joined the faculty of Muhlenberg College this fall as assistant professor of English. Jim earned a master of arts degree from the University of California, as well as a master of philosophy and doctor of philosophy from Rutgers University where he was a teaching assistant and lecturer. He is a member of the Modern Language Academy and has written numerous book reviews for the Philadelphia Inquirer.

Randie Denker: "I am now the proud owner of a 1982 XX-chromosome baby daughter, Gaea Jacinthe (born August 26). Comes with all standard equipment and many extras...already speaks several foreign languages including Twee and Fang, can play the flugelhorn and viola d'amour proficiently, and has been offered a job as guest lecturer at Harvard in Paleo-ethnobotany: Exciting new discoveries in Quechuan bone diseases. Now, if I could just get her housebroken."

"Husband Paul and I are still law partners in our own firm (Lehrman & Denker) and doing well. I'm still doing environmental law and have been overspecializing in the areas of ground-water contamination and hazardous waste. The more cutbacks in environmental protection that the Reagan administration makes, the more business I have. It sobers me to think that I have a vested interest in pollution."

"Hello to all my old favorites!"
"P.S. Phil Holland: Thanks for the plug in *Quadrille* but why not get off your ass and write a letter? Despite living in the South for ten years, I am still semi-literate..."

Martha Siegal said she is feeling very settled, in Brooklyn, New York, teaching cello at the United Nations International School and playing cello with Suni Paz, Folkways recording artist. She also plays with two trios, "Calle Strada Strasse" and "Three Part Invention." "Bennington is still in my heart."

'73

Total Abandon, the first full-length play by **Larry Atlas**, is to open on Broadway in the winter. He is one of two young American playwrights to have new works opening on Broadway this season; the first, by Beth Henley, opened in October. Jack Hofsis is the director, and Elizabeth I. McCann and

Nelle Nugent the producers. For a while, McCann and Nugent thought about opening *Total Abandon* Off Broadway, but they finally decided otherwise. "It's thrilling to think of reaching the Broadway audience," Larry told Carol Lawson of the New York Times. "When I think about it, I'm overwhelmed." *Total Abandon*, which takes place in a courtroom antechamber, was staged as a workshop in June at the Perry Street Theater. "The play is nominally about a man who beats up his son," Larry said. "It's not really about child abuse, though. It's about this man, and what led him to do this. It's about a certain quality of loneliness and isolation."

Ellen Bernstein is editor of the Medical and Health Annual published by the Encyclopedia Britannica in Chicago.

The Sage City Symphony opened its 10th season October 16 with its performance dedicated to the late novelist John Gardner (ex-faculty). Mezzo-soprano **Laura Cook** was the soloist in "Emma's Aria" from the opera *William Wilson* composed by the symphony's director, Louis Calabro (Music faculty), with a libretto written by Gardner. Completed in 1979, the libretto is based loosely upon a story by Edgar Allen Poe. In addition to her master's from Yale, Laura has received a certificate from the Franz-Schubert-Institute in Austria. She is a founding member of the Chamber Musicians' Alliance in Connecticut and a private teacher of singing.

Rob (Robert) Fruchtman is a filmmaker in San Francisco. In September he wrote that he is "finishing work on the soundtrack of *Never Cry Wolf*, based on Farley Mowat's book, and directed by Carroll Ballard (*The Black Stallion*). — Looking for new ideas."

Allen C. Kennedy wrote in October: "I just got a great job in the national company of *Amadeus* set to open a 10-week run in Los Angeles in early December. From there we go to San Francisco, Denver, Chicago, Baltimore, Boston and Philly. Schedule's pretty tentative, but that's the outline. [I hope] to check in with classmates, etc. along the road. My hope is to audition at all the regional theaters on the way. Best regards to the Barn and environs."

Ted Mooney advised that his novel, *Easy Travel to Other Planets*, has received the Sue Kaufman Award for First Fiction from the American Academy and Institute of Arts and Letters. It has also been nominated for an American Book Award.

From **Peta Raabe**: "An announcement and some news to share. As you can see [from the enclosed announcement] I was married on September 5, 1982, to another architect, Peter Bloomfield. the wedding came at the end of a busy summer in which I received my master's degree in landscape architecture from the University of Pennsylvania, spent three weeks in Italy looking at buildings and gardens, helped Peter renovate our house in time for the wedding and designed, along with **Beth Macauley** '73, a new house for her in Ohio."

"Since September 5 I got a job (no small feat) with a mid-sized architecture/landscape architecture firm here in Philly and attended **Charlotte Hanna's** [74] wedding in Calais, Vermont."

"Now that we're somewhat settled I'd like to be of whatever help I can to students at NRT time. If we can't help with jobs we can certainly ask around in the architecture biz and give people temporary housing."

Doris Ginsberg Traub's second daughter, Lily Samara Traub, was born August 23, 1982. "Rebecca is now two years old. I am practicing law in New York City."

'74

Carol Berman sent "Just a quick note to say that I've married and moved 'Deep in the Heart of Texas' from Wisconsin. My husband is Dr. Stephen D. Reese, and he's teaching in the journalism department of the University of Texas in Austin. We got married August 1 in Madison, Wisconsin."

Having directed several prize-winning 'radio-drama-scriptwriting-and-taping' projects with children in Wisconsin, I'll be looking to initiate a similar project with kids in Texas, hopefully with people at the educational radio station here in Austin. In the meantime, I hope to return to teaching elementary school and/or working with programs for gifted/talented children.

"Hope all's well in Vermont. It sure is hot down here!"

Casey (Elizabeth) Compton and **Ralph Lee** (ex-faculty, Drama) were married September 4 in an outdoor ceremony in Salem, New York. Casey is a founding member of the Mettawee River Theatre Company and a freelance costumer. Ralph is a theatre director and designer of masks, artistic director of the Mettawee River Theatre and also directs the annual Greenwich Village Halloween Parade. Casey and Ralph are living in Manhattan.

Gay Hubert Kimelman in the past few years has lived in Baltimore, Philadelphia and Houston. In January she and her husband Donald expects to go to Moscow where Don will be writing features for the Philadelphia Inquirer. Gay is the mother of two children, David, 5, and Emily, 2.

Dee Halper Kohanna has spent the last four years in Boston teaching at the Berklee College of Music, performing and working as a radio announcer. Dee was recently invited to design and implement a jazz vocal curriculum at a new music school for jazz in Barcelona, Spain. A concert with pianist Tete Montoliu was planned for this fall. Dee's new address is care of Aula de Musica, Montornes 37, Barcelona 23, Spain.

'75

Susan Clark, reading from a novel in progress, was the first reader at the Park-McCullough House in this year's fall series highlighting the recent fiction of four regional authors. This is Susan's first novel. She lives in North Bennington and works at the Bennington Bookshop.

'76

Beth Eisenberg recently received her master's degree from the Juilliard School in New York City. She was awarded the Carl M. Roeder Prize in Piano upon graduation. This summer she went to Tanglewood on a Chamber Music Fellowship. Beth is collaborating on a musical with National Endowment of the Arts recipient, playwright Paul Vogel.

Toscany Imports Ltd. of New York has signed an agreement with **Claudia Shwide**, ceramics designer, to produce a new collection of tabletop accessories, available in spring, 1983. Her work was originally introduced and showcased by Henri Bendel. Under the new licensing agreement, Toscani will be Claudia's only manufacturer in the tabletop field. Said Claudia, "I'm very pleased with Toscani's ability to achieve my dream of merging art and industry." Her work will be produced in Japan and promoted nationally.

Stephen Smith is director of development for the William Carlos Williams Center for the Performing Arts in Rutherford, New Jersey. Its facilities

include an 1,800-seat concert hall, a small lecture/recital hall, an art gallery, two cinemas and a cafe. "The New Jersey Symphony, Garden State Ballet, New Jersey State Opera and the National Chorale have all become resident companies." The Center will be utilized by Fairleigh Dickinson University and the Garden State Ballet for a newly formed fine arts concentration in dance. Monthly readings are held "in conjunction with the Poetry Society of America and several major New York producers have expressed interest in using the theater. It should have a significant impact on the arts scene in the entire state."

Stephen is finishing a master's in public administration, concentrating in arts administration, at New York University. He is director of music at the First Presbyterian Church in Hackensack, "and still trying to find time to practice."

'77

A note from **Patricia Williams Sunstein** '51, with clipping from October *Chicago* magazine, told us that **Jenny Burrill** is teaching at the University of Wisconsin, in the dance department. During the summer Jenny danced with the Concert Dance Inc. in Chicago. The clipping announced a Concert Dance Inc. performance at the Mundelein College auditorium, October 15 and 16 in which Jenny would be dancing.

Margot Bolton Dockrell and **Edmond Philippe de Vilmorin Horsey** were married October 2 in Essex Fells, New Jersey. The maid of honor was **Caroline Kent Rennolds** '77, **Gina M. Silvester** '78 was a bridesmaid and **Christopher C. Mann** '78 was an usher. Edmond graduated magna cum laude from Harvard College and received an M.B.A. degree from the Wharton School of the University of Pennsylvania. He is an associate in the corporate finance division of Smith Barney, Harris Upham & Company. Margot has been a speech writer for the International Paper Company. All of the above live in Manhattan.

Rosa Ip is working on her master's in psychology at the University of Alberta and living in Edmonton, Alberta, Canada.

Ruth Eddy Feuer and **Peter Edward Randall** were married September 5 during a Quaker ceremony at the Wainwright House in Rye, New York (the headquarters of the Center for the Development of Human Resources). Ruth is a holistic-health therapist and an instructor in gynecology at Columbia-Presbyterian Medical Center. She has a master's degree in botanic medicine from Emerson College. Peter is an investigator with the Norwalk, Connecticut, Police Department.

Sharan Lee Schulman was married to Randall S. Levine June 1, 1980. Sharon, now an attorney, earned a B.A. in communications at Atlantic University, Florida, 1976 and a J.D. at Cooley Law School, Michigan, 1979. Sharon works for Meyer Winer Development, Portage, Michigan. Michael, also an attorney, is associated with Vlachos, Jerkens & Hurley of Kalamazoo. The Levines live in Augusta.

Lisbeth Draper showed her works in a one-woman show at the Wilson Music Theater Lobby, Glassboro State College, Glassboro, New Jersey. The show ran December 4 through 11.

Amy Leventhal instructs viola at the University of Alabama, and as such is the violist of the New Cadek Trio. The other players in this trio are also artists-in-residence and instructors at the university. This trio, the namesake of the internationally known violinist, Ottakar

Cadek, who concertized for nearly 20 years as first violist of the New York String Quartet, and founded the Cadek Quartet in 1950. The repertoire of the New Trio is drawn from the musical literature of the 18th, 19th and 20th centuries.

Sarah McReel entered the law school of the University of Santa Clara, California, in September.

'79

Wendy Northup graduated from the Rhode Island School of Design in 1980. Since then she has been living and working in New York City. Wendy is an assistant designer for the firm of Michael Katz, Ltd., manufacturer of handpainted couture clothing.

Paul Wheeler was married in September to Pam Kerr at the Wheeler family home in Manchester, Vermont. After ten days in Ireland they returned to their loft in the flower district of New York where Paul runs his own photo agency, Wheeler Pictures, producing picture stories and editorial features for major publications domestic and international. Pam works for *Life* magazine. Wheeler Pictures is located at 50 West 29th St., New York 10001.

Randy (Randall) Witlicki joined the staff of Lyndon State College, Vermont, this fall as the new coordinator of academic computing services. Randy has taken graduate study at Brown University and at the Rhode Island School of Design, and worked as a systems programmer for the department of computer science at Yale University.

'80

Lauri Susan Harris is director of the overseas program of Sarah Lawrence College, living in Paris, France. Lauri received her master's degree in education administration from Middlebury College.

'81

Randall Neale and his wife Lauren Amazeen are faculty members of Ethan Allen College in Manchester, Vermont.

Michael Rowe spent the summer in Europe learning to read detective novels in German. He is a graduate student at the New School for Social and Political Research and a member of the graduate

Henry Brant and three alumni prepare for a March 1 concert in Manhattan



Henry Brant



Linda Bouchard '79

A concert of spatial, or antiphonal, music filled with reverberations of Bennington-connected musicians, will be presented in New York City on March 1 at the Symphony Space, Broadway and 95th Street.

Henry Brant's large chamber work *Homage to Ives*, though written in 1974, will be given its New York City premiere, featuring Kimball Wheeler '72, mezzo-soprano. This piece is based on a text by Emerson and is scored for strings, brass, percussion, harp and organ.

Also represented on the program will be two of Henry Brant's former students at Bennington, Linda Bouchard '79, and Daniel Levitan '76. Bouchard's piece *Triskelion*, a concert-drama in eight tableaux for three singers and chamber ensemble, will be performed by the Contemporary Ensemble of the Manhattan School of Music.

Levitan's *Octet* will be performed by his group, the Chelsea Percussion Ensemble.

Before the concert the composers will conduct a lecture-demonstration on the subject of spatial music, and there will be a reception afterwards to which all Bennington alumni are invited. As all who know the work of Henry Brant (Music faculty 1957-79) are well aware, spatial music positions various performers in different parts of the music hall so that sounds come to the audience from more than one direction.

Since Linda Bouchard graduated from Bennington she has received a master's degree in music composition from the Manhattan School of Music, and she has held fellowships at the MacDowell and Edna St. Vincent Millay arts colonies. She was composer-in-residence this past summer at the Bennington Chamber Music Conference and Composer's Forum of the East. Her piece *Ma Lune Maligne*, which was written at the Millay colony, won first prize in the Composition Contest of the National Association of Composers, USA, in 1981.

Daniel Levitan has studied tabula and mallet percussion in California and has composed several pieces including a marimba concerto which won second prize in the Percussive Arts Society's 1978 Composition Competition. Since 1978 he has been living in New York City, tuning pianos and continuing to compose. His pieces have been played by the Kronos String Quartet, the New Jersey Percussion Ensemble, several college percussion ensembles, and by the Chelsea Percussion Ensemble which he founded in 1980. Three of his pieces have been published by Studio 4 Productions.

The concert is being funded in part by the Woolley Fund of Bennington College.

'82

Ed Hines was guest conductor at the last session of the Summer Chamber Orchestra at Park-McCullough House. The informal reading and playing chamber music group invited players of all ages to bring their instruments and play at this final session. The Summer Chamber Orchestra is funded in part by the Dorothy Veinus Hagan Memorial Music Fund.

Joanne Weiss's post-graduation plans were to visit Europe and then continue her studies in England.

Jennifer Zuch works in the programming services division of Fisher/Braun Communications Inc., a rapidly expanding communications firm involved in all

areas of creative programming and production. She wrote to tell the NRT office that Fisher/Braun has openings for interns to help primarily with major research projects on programming for cable television which would involve extensive information and data gathering and analysis. The interns will also be helping with new development of new programming projects and production work. "We are not able to offer any salary although there might be a small stipend...It is worthwhile to know that I obtained this job indirectly through an old NRT job at Carter-Grant Productions, had worked here for an NRT and a summer and now find myself with a job that is challenging, educational and enjoyable."

faculty notes

Continued from back page

published by *new Music* magazine, a quarterly founded by Cowell in 1927, and all composers on the program were associated with the magazine as were Virgil Thomson, Charles Ives, Carl Ruggles and Edgar Varese.

While in Washington Fine and her husband Ben Karp stayed at the Lindens, a 1754 mansion now owned by Patricia M. Young, mother of Katherine Young '76.

A new composition by **Vivian Fine** was commissioned by pianist Claudia Stevens who performed in concert October 3 at the Park-McCullough House in North Bennington. Stevens had received a grant from the Virginia Arts Council to help fund commissions of five major American composers. With it she is presenting a series of concerts in honor of composer Elliott Carter's 75th birthday, including works written especially for her by leading American composers.

Former Faculty

Michael Finckel and the Finckel cello group will present their special kind of

music-making for the fourth concert of the 1982-83 deBlasiis Chamber Music Series in Glens Falls, New York, next March. Finckel and his brother Chris spent this summer at chamber music centers, teaching and playing at Johnson College and Bennington College in Vermont and in Randolph, New Hampshire.

Three plays by **Janusz Glowacki** had their American premieres at the Westside Mainstage, New York, beginning Tuesday, August 10. *Journey to Gdansk*, *A Walk Before Dawn*, and *Tea With Milk*, directed by Kent Paul, ran through August 28.

The annual Governor's Award for Excellence in the Arts was split into three parts this year and presented by Vermont Governor Richard Snelling to **John A. Kouwenhoven** (Literature, 1939-42) as well as to the art historians Meyer Schapiro and Julius S. Held, the latter a resident of Old Bennington. All three were colleagues at Columbia University, where they all hold the honorary title of Professor Emeritus. Kouwenhoven, a resident of Rupert in

northern Bennington County, has been a magazine editor, writer, trustee and adviser. The governor's ceremony took place in September at the Park-McCullough House, North Bennington.

Anthony Caro, welded-steel sculptor, has begun to realize his dream of creating an international artistic community on an old dairy farm near the Hudson Valley town of Pine Plains, New York. He has founded the Triangle Artists' Workshop, to run for two weeks a year. In July, 24 artists from western Canada, the eastern United States and Britain painted on the rough stone floors of a cattle barn and sculpted in the large rooms of an old cheese factory. This is not an artists' colony where members are let alone to work independently, it is a community in which each receives support and direction from the others.

L. Seymour Simckes, writer in residence at Bennington during the fall 1981 term, is the Fannie Hurst Visiting Associate Professor of Creative Writing at Brandeis University during 1982-83.

Wright Morris, author in residence Spring, 1979, received the \$14,000 Common Wealth Award for distinguished service in literature. Presented October 13 at the New York Public Library, the award was supported by the Common Wealth Trust. Selections were made by a jury from the Modern Language Association. In the November 7 issue of the New York Times Magazine, Morris had an article and commentary on one of his specialties, early photography.

Joanna Jenner fall, 1974, appeared with the Empire Trio at the first Hampden-Sydney Music Festival July 30 through August 8, at Hampden-Sydney College, Virginia. Joanna is violinist and violist with the trio, which was a feature of the festival, performing four concerts during the session.

At the October annual meeting of the Vermont Academy of Arts and Sciences, former President **Frederick H. Burkhardt** was honored as a Fellow of the Academy. Previous Bennington-connected recipients include **Lionel Nowak**, **George Finckel** and former Trustee **Lucien M. Hanks**.



Alumni actor, playwright, producer, et al. assemble to advise on careers in communications

On November 12 and 13 the Office of Student Affairs sponsored a program on Careers in Communications in which alumni and friends of the College talked with students about careers in the field and the relationship of their education at Bennington to their later work. Playwright and actor Larry Atlas '73, whose play *Total Abandon* opens on Broadway in February, summed it up: "Bennington was a perfect preparation... Things just seem to happen." This belief that a Bennington liberal arts education was an integral part of their success seemed to be universal among the alumni participating.

Other participants in the program were: Jon DeVries '73, film and stage actor; Pamela Hill '60, vice president and executive producer of ABC News Close-up, and the parent of a current student as well as a Bennington College trustee; Joyce Keener '67, independent scriptwriter and novelist; Tom Cheronos, independent television a film producer; and Herbert Margrill, president of Herbert Margrill Advertising, husband of an alumna, and parent of a current student.

The participants had an opportunity at a Commons dinner Friday evening for informal discussions with each other and with faculty and seniors from the Dance and Drama divisions about their experiences since leaving Bennington. The body of the conference began in earnest on Saturday morning when all joined students for breakfast in the dining rooms and then proceeded to Lester Martin Theatre in VAPA for an open forum and question-and-answer program moderated by Leroy Logan, faculty secretary of the Drama Division.

Asked what led to her success, Pamela Hill

replied that Bennington had had a great deal to do with it because of the demand on the individual to do independent work. She said she is very committed to the idea that one needs "incredible perseverance" and "a great deal of will and commitment" to be successful in her industry. Among her many accomplishments, Hill worked as a foreign-affairs analyst for Henry Kissinger when he was a consultant to Governor Nelson A. Rockefeller. Her communications career has included eight years with NBC during which she directed segments of the "NBC White Paper" series and produced "Comment," a weekly half-hour television show. She has produced many documentaries for ABC News including "Sex for Sale: The Urban Background," "The Monastery," and "Youth Terror: View from Behind the Gun."

Jon DeVries echoed the belief of other participants in the value of a liberal arts education when he said that he had turned down an opportunity to work professionally as an actor after high school in favor of attending Bennington. The result, in his view, was that he had acquired a broader knowledge of theatre and literature and a better understanding of himself than he would have gained otherwise. Both DeVries and Larry Atlas stressed the importance of understanding the business and financial aspects of careers in the theatre. Atlas said he has elected to participate in all facets of the production of his play on Broadway, including contract negotiations, publicity, and casting.

Joyce Keener, whose B.A. is in Literature and Language with a Visual Arts minor, said that

On the stage of the Lester Martin Theatre, participants in an alumni careers presentation, from left: Larry Atlas '73, Joyce Keener '67, Pamela Hill '60, Jon DeVries '73, Leroy Logan of the Drama faculty, Herbert Margrill, and Tom Cheronos.

she took several jobs after graduation but, around the age of 30, she "quit working as an employee and decided I had a career in writing." Keener has published two novels and is now a scriptwriter for a series of 80 half-hour programs for Showtime Cable entitled "Loving Friends and Perfect Couples." Her husband, Tom Cheronos, is an independent film producer working for Lorimar Productions as producer for the Showtime Cable series. He spoke on the presentation and content of television shows and their effect on the younger generation. As encouragement for the students who attended the panel, Cheronos stated that he thought Bennington graduates would always be hired ahead of other applicants of equal qualifications because they have the capability of "thinking for themselves" and need little direction in solving problems and completing tasks.

Herbert Margrill spoke of the "nuts and bolts" of the advertising world. He stressed the need for credibility in successful advertising and provided the students with an understanding of the difference between advertising and public relations.

President Michael Hooker commended the Office of Student Affairs for putting together the excellent program. He also expressed the hope that the office would continue to sponsor similar career-oriented activities.

This Careers in Communications program was funded by a grant from the Xerox Foundation. A similar program, Careers in Publishing, was held last fall, and the grant also funded volunteer positions for NRT in human-service fields for two years.

A PHONOTHON REMINDER

The annual Student Phonothon for the Bennington Annual Fund, is scheduled to begin this year on March 14, 1983, to continue for each Monday and Tuesday evening in March, and it will concentrate on first-time donors to Bennington. The effort will be under the direction of students Brigid Capra and Michael Westberg, along with Mary A. Muckle, gift recorder in the Development Office.

They will be assisted by Cornelia "Tippy" Ward Makepeace '58, president of the Alumni Council, who will present a clinic for all students who will be participating in the Phonothon.

A goal for the Annual Fund this year will be to increase the percentage of alumni participation in the Fund. The greater the

percentage of alumni participation, the more corporate grants are available to Bennington.

Therefore it becomes important for alumni to respond with a gift, no matter how large or small. Every participant counts, as well as every dollar. So when a student calls, between March 14 and 29, be prepared to chat about Bennington today, to ask questions, and to make a pledge.

Those who make their Annual Fund gifts before the March Phonothon are automatically taken off the callers' lists. So if you want to prevent a call, or want to save Bennington the cost of a call, make your gift to the 1982-83 Annual Fund before March.

Specific dates of the Phonothon are March 14 and 15, 21 and 22, and 28 and 29.



Students Michael Westberg and Brigid Capra, with Mary A. Muckle, left, gift recorder in the Development Office, will be telephoning alumni March 14 and 15, 21 and 22, and 28 and 29, 1983, during the annual Student Phonothon for the Bennington Annual Fund.

crossett column

Computers bring librarians, and people, together

By Toni Petersen
Librarian

Contrary to the stereotype of faceless computers and the egg-headed humans who interact with them, librarians are finding that their computers have become catalytic agents in bringing outgoing and eager human beings together.

College libraries and their librarians used to be isolated units, reaching out to each other at the occasional professional conference. Computer networks have changed all that. With each library's bibliographic holdings online and accessible to librarians all over the country, lines of communication develop naturally as new ways to interact and cooperate with one another are explored.

Bennington was the site recently of two meetings bringing groups of librarians together, a situation new to us. To our knowledge, Bennington had never before hosted such meetings.

On October 29, a group I have formed which is informally called "The Small College Librarians" gathered here. Directors of the libraries of Sarah Lawrence, Hampshire and Bard college met with me to talk about the special problems of the library at the small progressive college. The major issues that were raised concerned providing enough staff with a limited budget, projecting a desirable collection size, and acquiring the resources to participate in the range of automated services becoming available to libraries. We agreed to share budget

and staffing data, to enter a periodical exchange, and to continue to meet with the goal in mind of exploring the possibility of sharing some automated facilities. I am also talking with the librarians of Williams College and Rensselaer Polytechnic Institute in Troy, New York, about a possible computerized "clustering" of our resources, thus making circulation information about our separate collections available online to each other.

Lisa Lanzi, Bennington's assistant librarian and head of reference services, also hosted a day-long interlibrary loan workshop on November 5 which brought to Bennington 30 interlibrary loan librarians from New England institutions such as Williams, Dartmouth, Middlebury, Wesleyan, and the Universities of Connecticut, Vermont and New Hampshire, among others. Lacking meeting space in the library, Paul Renzi, director of the dining halls, kindly allowed the group to take over one of the attractive and newly decorated small dining rooms. He also provided breakfast and lunch and in all ways managed to provide for the creature comforts of the group.

These librarians represent libraries which are on a computer network through which are made interlibrary loan requests for books and periodicals articles. Many have in addition entered into a cooperative agreement whereby usual charges for these materials are waived

among themselves.

Discussion centered on such cooperative ventures, on staffing and the sharing of ideas and problems, on the interpretation of interlibrary loan policies, and on possible agreements with other regional networks. Future online features discussed include electronic mail (corresponding with colleagues via computer) and statistical analyses generated through the computer.

CATS is the name of an organization of Capital Area Technical Services librarians, which has extended membership across New York state lines to Bennington, Williams and Middlebury. Bennington's new cataloger, Patty Appelbaum, belongs to this group, which will meet here in the near future. CATS enables area catalogers to meet monthly to discuss new technologies and current issues in technical services.

The value of the exchanges described above is incalculable. Aside from the human interest level of getting to know the people with whom one is communicating electronically, the level of expertise and professional involvement with resulting benefits to Bennington is only beginning to be felt. No library can afford to go it alone, and small libraries even more than others must learn to reach out and learn from the exchange with their larger counterparts.

faculty notes

A paper titled "The Effect of Temperature on Osmotic Response of the Hermit Crab *Pagurus longicarpus* Say" by **Betsy Sherman** and Ashley Eichrodt '80 was published in *Comparative Biochemistry & Physiology*, Vol. 73A, Pages 261-265. Betsy has also been chosen to serve as a commissioner on the New England Association of Schools & Colleges, and accrediting agency for all colleges and universities in New England.

Jane Ford Aebersold showed her recent low-fired ceramic pieces this fall during the Stratton Arts Festival, Stratton Mountain, Vermont.

Works by **Pat Adams** were included in an invitational exhibition of Vermont women artists *Women's Art, Women's Lives*. Held at the Brattleboro Museum & Arts Center, the show included works of 19 Vermont artists selected from a field of 75, and ran for a week starting September 26.

Adams was the recipient of much acclaim for her exhibit at the Anderson Gallery at Virginia Commonwealth University, Richmond, September 2-26. As is usual, she lectured there about the works shown, which included five large works on linen and 26 small works on paper.

Nicole S. Desrosiers (Literature & Languages) responded to a question presented by inquiring photographer Marcel E. Peltier of the Berkshire Sampler, Pittsfield, Massachusetts. The question: "Some business experts say women are naturally better salespeople than men. Do you think this is so?"

Desrosiers: "Men are 'naturally' as

good at being salespersons as women. The qualities of a good salesperson have little to do with being male or female. Unfortunately we see many women in low paying sales jobs and many men hired in industry for the top paying ones. Doesn't this contradict the business experts that your question refers to? I believe there should be more women in the top-ranking sales positions not because they 'are naturally better' but because they are *equally better*."

Rochelle Feinstein told *Quadrille* that the "block print" show at the Whitney Museum this fall included one of her works.

A "photo-drama" titled *The Schlepshoven* made its appearance for a week or so during October in the Barn Gallery. Dedicated to **Leroy Logan**, it was the work of **Josephine Carson** who has been teaching part-time in the Drama Division this fall. The show was mirthsome and spoofy, and the author enjoyed the reactions of visitors especially when they discovered that all the photographs of a varied and diverse cast of characters were actually those of the author herself in different guises.

Barbara Roan of the Dance faculty has been performing in New York with Remy Charlip (ex-faculty, Summer Workshops), Toby Armour, Ron Dabney '77, Sally Hess and David Vaughan. Their opening benefit November 5 was for Dancers for Disarmament, followed by four evenings of performance at P.S. 122, 9th Street and 1st Avenue. Then followed four weekends of performances at the Theatre for the New City, 2nd Avenue

and 10th Street.

Ronald Cohen was awarded a National Endowment for the Humanities Fellowship for College Teachers for 1982-83. He will devote much of his time exploring the relationship between distributive justice and power, a concern closely related to the recent book he edited for Academic Press, *Equity and Justice in Social Behavior*, published in June, 1982. For the first seven months of 1983 he will be a Visiting Scholar at the Institute for Social Research, University of Michigan.

The work of **Brower Hatcher** will be seen during a three-day exhibition of major contemporary sculpture on the frozen surface of Lake George at Bolton Landing, New York. The dates are February 19, 20 and 21, 1983. The exhibit is to be presented by the Lake George Arts Project with funds from the National Endowment for the Arts and New York State Council on the Arts. It will be documented by WMHT-TV, the PBS affiliate in Schenectady, New York.

Michael Rock (Social Science) was one of three local speakers at a seminar sponsored by the Bennington Coalition for Jobs, Peace and Justice in Bennington September 20. The questions presented were: Should the Reagan administration spend the nation's money on guns or butter? On human needs or death and destruction? Rock outlined the administration's philosophy toward social service programs, especially CETA, a major public jobs-training program that grew out of the "War on Poverty" in the

'60s. He said the president views such programs as an encouragement for unemployment by making it attractive not to work, and that CETA trains people for deadend, make-work jobs. He disagreed with that assessment, citing a woman he knew who got a secretarial job at Bennington College after being trained through CETA. "...If the choice is between welfare and a public service job, a public service job is preferable to not working at all. To say go on welfare rather than take a public service job gets at the heartlessness of the administration."

An evening of Bennington participation, as well as a concert of important 20th century music, was arranged by **Vivian Fine** November 12 at the Coolidge Auditorium of the Library of Congress. The program, titled "New Music Between the World Wars," was given a rave review the next day in the Washington Post by critic Joseph McLellan who called it "...a brilliant program that was one of the finest I have ever heard at the library," and also wrote that "...an annual Library of Congress concert focusing on the New Music composers could become one of its most distinguished traditions."

On the program were compositions by Riegger, Carlos Chavez, Ruth Porter Crawford, Aaron Copland, Leo Ornstein and Henry Cowell. Performers included **Vivian Fine**, **Sue Ann Kahn** and **Jacob Glick** of the faculty and Christopher Finckel of the musical Finckels.

Most of the music was first

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