

# Quadrille

For Alumni & Friends of Bennington College



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Bennington faculty composer Vivian Fine is pictured at a reception given in her honor by the San Francisco Symphony in January after it premiered her "Drama for Orchestra." The symphony held a week-long series of events in her honor — concerts, seminars, open rehearsals. See details on Pages 4 and 5.



## Spirit of the W.P.A. will be central theme for May 13-15 Inauguration-Reunion rites

The Bennington College community has decided to combine the annual Alumni Reunion and Parents Weekend this year on the weekend of May 13-15, 1983, so that these groups might participate in the formal inauguration of Michael K. Hooker as the eighth president of the College.

The theme of the event centers around a celebration of the spirit of the W.P.A., which supported many artists, writers and musicians during the Great Depression of the 1930s. Several of Bennington's early faculty members were deeply affected by the W.P.A.

The administration of President Franklin D. Roosevelt, partly to boost the nation's morale and partly to provide jobs for the unemployed, supported the arts in ways that proved to be profound and enduring. For the Bennington inaugural theme in the 1980s, it was felt that in today's economic depression it is appropriate to

celebrate the attitude and recreate the dedication demonstrated during the period of the Works Project Administration, the Federal Arts Project and other related "alphabet" agencies.

The Reagan Administration has asserted that the government should not be counted on solely for support of the arts and that private institutions and businesses must do their share to nurture the visual and performing arts as well as the liberal arts. Bennington was born during the Great Depression, and it is therefore fitting that the College attempt to rekindle the sense of working together for all of the arts taught in the 1930s and the 1980s.

During the Bennington Inaugural Weekend, this theme will be celebrated with a series of seminars, concerts and exhibits that will be geared for parents and alumni as well as students. The inauguration ceremony itself is scheduled for the morning of Sunday, May 15 with a formal academic ceremony to which representatives from a broad spectrum of the higher-education community will be invited.

### Trustees adopt 'Memorial Minute' for Jessie Emmet

At the January 11, 1983, meeting of the Bennington College Board of Trustees, it was voted that the following resolution be entered into the minutes:

**Resolved:** Whereas, Jessie K. Emmet, a trustee of Bennington College for twenty-five years and Chairman of the Board from 1967 to 1975, died on September 22, 1982, one day before her seventy-first birthday.

So deep and long-standing was Jessie Emmet's commitment to Bennington College, many assumed she had attended Bennington and even that her family had been involved somehow in its founding. In fact, Jessie never attended Bennington, or any other college. Yet, her grasp of Bennington's educational purposes and methods inspired her leadership with the intensity and vigor of the pioneering trustees, teachers and students who led the College fifty years before.

Indeed, to a remarkable degree, Jessie Emmet's life was emblematic of the best that Bennington tries to nurture and encourage. She knew no contradiction between idealism and intelligent skepticism. She was unafraid to make hard choices and never pretended they were easy. Each great, often unwelcome change in her life seemed to carry her to a fascinating, new destination, nearly always of her own creation. Jessie Emmet was continually her own future.

Jessie also was a woman of style and humor and she lent those attributes to Bennington in a natural and gracious way. As Chairman of the Board, she loved, above all, the students and teachers of this college and kept them and their concerns paramount among her enthusiasms and priorities. Perhaps, then, it is no surprise that some of Jessie's deepest most significant friendships were fused around the Bennington College Board table.

For, as it turns out, Jessie was not just a woman from Bennington. Jessie K. Emmet was a woman of Bennington. We shall miss our gallant friend. Even more, we shall remember her.

**Further Resolved:** That this Memorial Minute be made a part of the permanent record of Bennington College and that a copy be sent to her family as an expression of the deep admiration and affection of the Trustees of Bennington College for Jessie K. Emmet.

### NEW TRUSTEES:

## President Fitzpatrick of CalArts, attorney Geoffrey Shields of Chicago

The Bennington College Board of Trustees at its January meeting in New York named two new members for seven-year terms. They are Robert J. Fitzpatrick, president of the California Institute of the Arts, and Geoffrey B. Shields, a Chicago attorney; both have distinguished records of involvement in the arts as well as in their professions.

Fitzpatrick is credited with reversing CalArts' once-declining fortunes and status, and is also serving as the 1984 Olympic Committee's vice president for cultural affairs, responsible for organizing \$10 million worth of cultural and artistic events that will include film and dance festivals, art and stamp exhibitions, plays and concerts.

Born in Toronto in 1940, Fitzpatrick moved to the United States at the age of 12 and became a citizen a decade later. As a Jesuit seminarian he received his A.B. and M.A. degrees at Spring Hill College, then did post-graduate work at Johns Hopkins University as a Woodrow Wilson Fellow, and at the *Institut d'Etudes Francaises* in Avignon which he attended on a French government fellowship. He was an assistant professor of French at the University of Maine and later chairman of the modern languages department at the Gilman School in Baltimore. *Time* magazine in 1974 named Fitzpatrick among the 200 Americans under the age of 45 most capable of assuming leadership roles.

He is married to Sylvie M. Blondet, who is a teacher of French educated at the Sorbonne. They have two sons and a daughter.

Shields is active in the practice of law as a partner of Gardner, Carton & Douglas in Chicago, specializing in areas of tax-exempt finance and tax. His work in financing as a representative of estates and artists requires him to negotiate regularly with museums and galleries in the U.S. and in Europe. He has done substantial work with colleges and universities including Harvard University, Knox College, the Association of American Universities and the

## Calendar of Bennington events

February 8

New York regional reception for President Michael Hooker.

March 1

Concert at the Symphony Space, New York, featuring Henry Brant, Kimball Wheeler '72, and Daniel Levitan '74. Reception to follow, lecture-demonstration to precede concert.

March 4

Non-Resident Term ends.

March 7

New students arrive; first faculty meeting of term.

March 9

Registration for spring term.

March 14, 15, 21,

Student telethon for Annual Fund.

22, 28, 29

March 22

New York regional theatre party featuring Susan Sarandon in *Extremities*, Westside Arts Theatre, New York.

April 27

Long Weekend begins, 1 p.m.

May 2

Classes resume, 8:30 a.m.

May 13, 14, 15

Inauguration of President Hooker combined with Parents Weekend and Alumni Reunion.

June 15

Classes end; last faculty meeting of term.

June 17, 18

Commencement.

September 7

First faculty meeting of fall term.

September 12

Classes begin for fall term.

National Opinion research Center, an affiliate of the University of Chicago.

In 1977 Shields served as a special assistant to the Secretary of Health, Education and Welfare to assist with the transition of administrations; prior to that he was counsel and foreign policy advisor to former Senator Frank Church while the latter was chairman of the Senate Foreign Relations Committee.

Shields was born in Lake Forest, Illinois, in 1945, received his A.B. degree magna cum laude in economics from Harvard, and earned a Doctor of Jurisprudence degree from Yale Law School where he was editor of the *Yale Law Journal*. He is the author of a periodic newsletter dealing with aspects of current and proposed tax legislation on charitable giving to colleges and universities, and in 1982 was the editor and co-author of a book *Debt Financing of Health Care Facilities* published by Aspen Systems Inc.

He is married to Eugenie Bird Shields '67 and they have two children.

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### Correction

The name of David Crowell, Dune Road, Quogue, New York 11959, was inadvertently omitted from the list of the Associates of Bennington College in the October issue.



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Librarian Toni Petersen, left, observes progress of the renovation of the former Barn Studio Theatre (and before that, the Bennington College Library) in preparation for its use as the site of the Bookstore. The Art and Architecture Thesaurus project will be located in the Bookstore's former site.

## Campus welcomes Getty-backed thesaurus project

A project that will create a new English language thesaurus of art and architecture terms, partially directed by Librarian Toni Petersen, will begin on the Bennington campus in April and will be housed for the next three years in space formerly occupied by the campus bookstore.

Supported as an operating unit of the J. Paul Getty Center for the History of Art and the Humanities, the overall purpose of the project is to develop a standardized, comprehensive vocabulary to be used by librarians, art indexing services, photograph and slide curators and others involved in the documentation of art.

"This is not a thesaurus in the sense of *Roget's Thesaurus* of synonyms and antonyms," explain-

ed Petersen, who since 1980 has been director of the Edward Clark Crossett Library. "The system provides a conceptually based, hierarchically arranged word list with synonymous, broader, and narrower term relationships demonstrated by an alphabetical index."

For example, she said, the term *atriums* appears in a subgroup under the broader term *courtyards* which is in the section of the thesaurus describing *outdoor spaces*. *Atriums* may be further subdivided into works like *quadriporticus*. A researcher needing information about any one of these subjects thus may be led to more specific and pertinent data by using the structure of the thesaurus to arrive at precise terminology.

Accommodating the Art and Architecture Thesaurus project (referred to by its acronym AAT) to the Bennington campus is no small adjustment for Bennington, where campus space is not easy to come by and changes must be delicately negotiated. After careful consideration, the administration decided to relocate the Bookstore into the Barn Studio Theatre, which was renovated for the purpose. Ironically, that space was Bennington's original library from the beginning in 1932 until the Crossett Library was completed in 1959.

The AAT project will bring many visitors to the campus — art historians, art librarians, computer researchers and other art consultants. "The Visual Arts Division may find some stimulation in our bringing in all of these new people who are involved with the field of art history," Petersen said. President Michael K. Hooker has expressed the hope that some of the guests will be able to deliver lectures or possibly offer courses on a part-time basis.

When Petersen was the executive editor of the International Repertory of the Literature of Art (RILA) at the Clark Art Institute in Williamstown, Massachusetts, she perceived the need for a comprehensive art-indexing system which would supplement that used by RILA. While discussing the idea with library colleagues at Rensselaer Polytechnic Institute she became aware of a similar need in the architectural field.

In 1979 Petersen and another principal of the Getty project, Pat Molholt, associate director of libraries at RPI, teamed with Dora P. Crouch, associate professor of architectural history at RPI, to begin the initial stages of developing the concept, supported by planning grants from the Council on Library Resources and the National Endowment for the Humanities.

The first phase of the project has been housed since 1980 at RPI, where the section of the thesaurus on architecture was developed. Then in the summer of 1982, with the decision by Getty to assume the project, it was decided to move it to Bennington.

One of the Getty Center's goals is to develop a new information system of software and data standards for the documentation of art, and it sees the AAT as being a project of significant merit. The Getty Center, headquartered in Los Angeles, will absorb the cost of accommodating AAT at Bennington. Its support will include the salary of another full-time temporary librarian who will help fulfill Petersen's responsibilities, a rental fee for the space and furnishings provided by Bennington, and an administrative fee for services provided by the College to the project.

Getty will also fund the operating cost of the project, which will include a full-time staff of six or seven members, two of whom are now working at RPI, computer time on a "state of the art" computerized system being developed by On-Line computer Services Inc. of Bethesda, Maryland, and a group of professional consultants. The staff members working on the project are art historians at the Ph.D. level and art librarians.

Both President Hooker and Petersen feel that Bennington will gain substantially by housing AAT. "The project will bring favorable publicity to the College because it is a significant project of international importance," said Hooker.

Petersen agreed that having Bennington's name associated with the effort will be beneficial in many ways. She also intends to employ current Bennington students during NRT and regular terms to assist the effort.

The AAT has the endorsement of such organizations as the College Art Association of America, the American Institute of Architects, the Society of Architectural Historians, and the Art Libraries Society of America. It was funded during earlier phases by the Council on Library Resources, the National Endowment for the Humanities, and A.W. Mellon Foundation and the J. Paul Getty Trust. It also holds current funding from the National Endowment for the Arts through Rensselaer Polytechnic Institute.

The final product will include on-line availability as well as a published volume; ultimately, the project will find a home where permanent updating and maintenance can be accomplished.

## Theatre party set for New York alumni

For the second year, the Bennington College Alumni Association of New York has organized an evening to consist of a theatre presentation and cocktail party-buffet, which will take place on Tuesday, March 22.

This year the play will be *Extremities* by William Mastrosimone, playing at the Westside Arts Theatre at 407 West 43rd Street. The play is a powerful work that utilizes the tension in how a near-rape victim, who has overcome her assailant, treats the helpless captive: Should she call the police and risk the man's release for lack of evidence, or rid herself of the fear of a subsequent attack by killing him?

The lead role is played by Susan Sarandon, who was last seen on the New York stage in *A Couple White Chicks Sitting Around Talking*. *Extremities* was directed by Obie Award-winner Robert Allan Ackerman, who staged *Bent*.

Sandy Brosdsky '52, Andrea Halbfinger '62 and Ruth Warner '68, who did such a successful job of organizing last year's presentation, are also the committee chairs this year. The March event appears to be of even higher quality, and *Extremities* has received good reviews. *Time* called it "A stingray of a play, one of the year's 10 best."

The play will be followed by a buffet at Le Chambertin, 348 West 46th Street, with wine, hors d'ouvres and desserts.

To make reservations, or for more information, contact Andrea Halbfinger, 201 Mount Joy Avenue, Freeport, New York 11520.



# Vivian Fine's San Francisco festivity

**Bennington faculty composer — she prefers 'musician' — is honored and her new 'Drama for Orchestra' is premiered**

By Steven W. Albahari '82

Amid intense activity centered around musician-composer Vivian Fine, the San Francisco Symphony in cooperation with Old First and Mostly Modern Concerts, presented a week-long salute January 5 to 13 in Davies Symphony Hall and other Bay Area locations.

"Vivian Fine Week" was somewhat of a landmark in itself. This was the San Francisco Symphony's first major commission in its 72-year history to a woman composer. A free lecture and open rehearsal featuring SFS Composer-in-Residence John Adams launched the festival. An open rehearsal of Fine's *Drama for Orchestra* with Edo de Waart, SFS music director, conducting, followed. This turned out to be one of only three rehearsals before "Drama's" World Premiere on Friday, January 5. It's not unusual for symphonies only to have two or three rehearsals before presenting a new piece to audiences. In addition to these and other events, the week included an exhibit of original Fine manuscripts on display at Davies Symphony Hall.

Edvard Munch, a Norwegian artist whose work is considered a seminal influence in the development of German Expressionism, was the basis for *Drama for Orchestra*. Fine's inspiration came from five of his paintings, *Midsummer Night*, *The Embrace*, *Jealousy*, *The Scream* and *Two Figures by the Shore*. The piece is "a depiction of the state of mind of the painter," Fine explained. "From the beginning I was interested in doing a dramatic piece, but in no way am I describing pictures."

In a series of San Francisco interviews, she talked about "Drama" and its relation to one of



*Vivian Fine is applauded at a reception in her honor with Edo de Waart, center, music director of the Symphony.*

Munch's paintings: "I was interested in some sort of dramatic sequence of movements and thought of Munch's painting *The Scream* as a dramatic movement of intensity. The starting point for the work was *The Scream*. I wanted to depict this extreme emotion or state and I didn't know just how I was going to incorporate that into a musical work. I still didn't know what form the work would take, but then at one moment,

looking through the paintings, I was aware I would be able to make it work. A sequential work that would be dramatic in nature." Fine went on to explain that "the paintings acted as a catalyst for the areas of feeling that I wanted to express, and the work only refers to the paintings in that sense. There is no sense of literal description, and they don't try to depict a particular emotion in the way that Munch depicts them. They refer to the prior emotional state of both composer and painter. That is, I go back to the feelings that were involved in Munch's painting rather than getting involved in descriptive exercise."

It didn't take long before critics in the San Francisco area were anxious to finish their reviews. Most were extremely favorable. Following the Friday night concert, Robert Commandy of the *San Francisco Chronicle* spoke highly of the performance: "*Drama for Orchestra* finds Fine speaking out as independently as ever, and differently from the large work of hers heard here, *The Women in the Garden*, in the Opera Showcase 1982 season, and differently from other works we have heard of her prodigious output." William Glackin of the *Sacramento Bee* directed his comments more at



*Part of the Vivian Fine exhibit in the lobby of Davies Symphony Hall, San Francisco.*



*Louise M. Davies Symphony Hall, San Francisco.*



The San Francisco Symphony and Old First Concerts present

# Vivian Fine

CHAMBER MUSIC OF OLD FIRST CHURCH

Van Ness at Sacramento

Old First Church  
1241 Sacramento Street  
San Francisco, CA 94109

Non-refundable  
U.S. \$4.00  
S.F. \$3.00  
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**PROGRAM**  
Sunday, January 9, 2:00 pm at Old First Church  
Vivian Fine, Piano  
Daniel Kobialka, Violin  
Peter Shelton, Cello  
Leone Buysse, Flute  
Machiko Kobialka, Piano  
Stephanie Friedman, Mezzo Soprano

Trio for Violin, Cello & Piano  
The Nightingale  
Sonata for Violin and Piano  
Teisho  
The Flicker  
Two Neruda Poems

Esteemed American composer Vivian Fine will appear at Old First Concerts to participate in a special performance of her chamber works. Her music—lyrical, powerful, infused with drama—will be honored throughout the Symphony's "Vivian Fine Week" January 5-13.

Gifted pianist, Vivian Fine will join principal members of the San Francisco Symphony and guests in this intimate chamber performance. Don't miss this exciting opportunity to hear one of America's eminent composers in the presentation of her own music.

TICKET INFORMATION  
\$5.00 available through the Symphony Box Office (415) 431-5400 or at the door.  
OFC Members welcome for \$2.00 at the door.  
Information: call the Symphony Box Office or Old First Concerts 474-1608.  
Old First Concerts 415/431-5400

CHARGE BY PHONE: 415/431-5400

**VIVIAN FINE WEEK EVENTS**  
At the San Francisco Symphony:  
January 5-8, Davies Symphony Hall and Flint Center  
Program includes Fine's *Drama for Orchestra* (world premiere) Edo de Waart, Conductor  
Free open rehearsal, January 5, 9:15 am  
Information: 431-5400  
At other locations:  
January 12, 10 am SF Conservatory of Music  
Vivian Fine hosts a free symposium  
January 13, 8 pm Vorpai Gallery  
Mostly Modern performs Fine's *Four Songs*

Old First Concerts gratefully acknowledges the support of the California Arts Council and S.F. Hotel Tax Fund 1982-83

A reproduction of a poster-mailer sent out by the San Francisco Symphony for "Vivian Fine Week" in January.

the color of the piece: "Drama for Orchestra is full of tonal sounds and tonal gestures—themes passed back and forth among the instruments—but it has no tonal center." He continues to say that "Drama" is "fascination for 'pure' musical reasons, it is also a powerhouse of dramatic musical communication," and, "Drama for Orchestra ought to have a long career in the concert hall."

Carol Kino of *American Composer* summarized the week's activities nicely: "If you wanted to choose an exemplary modern composer whose work has enough range in character, style and texture to support three different programs in one week, you couldn't go far wrong with Vivian Fine."

Fine's background is one that will be written of in books of musical history for some years to come. For her, unlike most, playing the piano was a means of communication at a very early age. Her talent was recognized not long after her beginning it. She remembers touching the piano at her aunt's house and how she was suddenly possessed by a desire to play. She threw herself on the floor and demanded piano lessons. Within a year Fine was admitted with a full scholarship to the Chicago Musical College. She was five years old.

Her lessons began with Ruth Crawford in harmony and composition. Crawford was one of the few prominent female composers at the time (1918), the only composer of modern music in the Chicago area. At 14, Fine's parents continued to support her as they did all along, and support her decision to drop out of high school and concentrate on music.

"I was drawn to music and started writing a great deal from the beginning," she said. Fine described herself as being "a mild child." When she was 16 years of age, Henry Cowell arranged a first public performance of her music, a piece for solo oboe, at concert of the Pan-American Association of Composers in New York at the

Carnegie Recital Hall. Aaron Copland was also an instrumental figure in helping to arrange some of her first engagements. Composers older than she, while still in her teen years, such as her teacher Ruth Crawford, considered her an equal. "She was twenty-six and I was thirteen," Fine said, "but that didn't prevent our having an equal friendship. I realized that I wasn't conscious of being a prodigy. This is the way I was." Not an unusual statement for anyone who knows her.

"I had a central focus in my life from the age of five and that remains there. It's broadened to include a lot of things but it still is the pulse of my life. When you have that, nobody has to put a label on you. I haven't, for a long time, made a great point that I'm a composer. I usually call myself a musician. I don't have to put a label on myself and nobody has to put a label on me. I was just absorbed by the music." At 18 she went to New York from Chicago, where her parents had immigrated from Russia. There she accompanied for dance, then composed for dance. Her scores were commissioned by such pioneers as Doris Humphreys, Charles Weidman, Hanya Holm and Martha Graham, all among Bennington's most important dance figures.

The period following World War I were years empty of opportunities for the modernist composer — lack of support, few if any performances, and a lacking sense of community in the musical circle. In 1933 Fine became a member of the League of Composers, a group formed from several figures who split from the International Composers' Guild which was formed in the '20s. This organization was a direct result of reaction to the setting and circumstances of this period. In 1933, as well, she became a member of the Young Composers League, a workshop under Henry Cowell's direction. This situation, analogous to the educational surroundings and ideas of Benning-

ton enabled musicians to perform and discuss each other's work.

In addition to teaching at Bennington since 1964, Fine has been on the teaching staff of New York University, the Juilliard School of Music and the State University of New York, at Potsdam. She is one of the founders of the American Composers Alliance, serving as its vice president from 1961 to 1965. Fine has just completed a commissioned piece from pianist Claudia Stevens titled *Double Variations* to honor composer Elliot Carter's 75th birthday. She is now working on a song cycle, *Canticies of Jerusalem*, for Stephanie Friedman and pianist Lis Brandwynne.

Part of Fine's philosophy is that of the free form. "I have moved freely in musical language, and my concern at the present is not whether it's tonal or atonal. My concern is that I realize the conceptual ideas that I have. It's one thing to have conception, it's another thing to realize them. That is my concern and also my pleasure." Paul Hertelendy of *Music Writer* wrote of Fine, "her brain moves faster yet, providing interview answers that are neatly organized into sequential paragraphs and chapters." He called her an "articulate professor" who "goes like 60 all the time." Vivian Fine turns 70 on September 28 of this year. There is no question about her enormous contribution to music, and while still very active in teaching at Bennington, she continues to inspire students who are excited by her methods and music. The intensity and energy that come from Vivian Fine are what we all hope, but are not all fortunate enough to have, at the age of 70. It appears that Vivian Fine will continue to be an important contributing factor to music, and to Bennington, for many years to come. To Vivian Fine, Bravo!



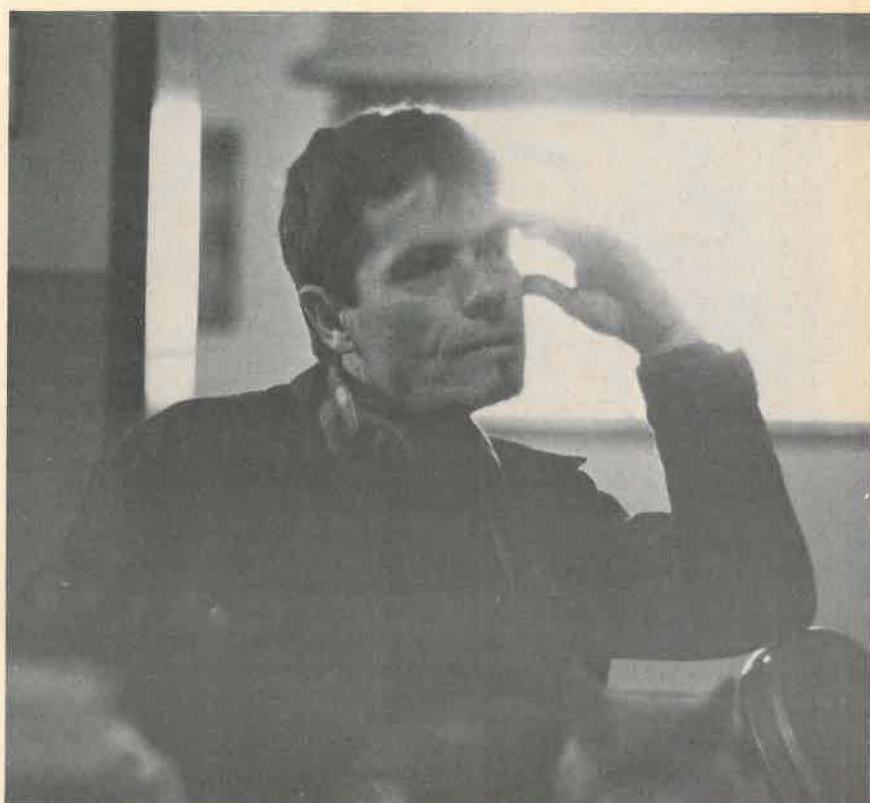
Central participants in a post-concert reception for Vivian Fine. From left: John Adams, composer-in-residence with the symphony; Edo de Waart, music director; Deborah Borda '71, artistic administrator of the symphony; Vivian Fine, and President Michael K. Hooker.

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## Contemporary composer James Tenney: The intensive focus on sound

By Valerie Alia



James Tenney '58

On Saturday, October 16, Toronto's Music Gallery was packed to capacity with enthusiastic listeners. They had come to hear a retrospective concert representing twenty years of work by composer James Tenney.

Now on the faculty of York University in Toronto, Tenney has a substantial following in his adopted city. The program began with *Collage #1 — Blue Suede*, a 1961 tribute to Elvis Presley, and ended with *deus ex machina*, written in 1982. The mood ranged from light-hearted (*Blue Suede*) to somber (*Viet Flakes*). The latter piece, written in 1966, is a collage of sounds from the era, "a time of intensifying concern with social and political problems — civil rights, the Vietnam war...my only politically inspired pieces were done during this period," the composer writes. *Viet Flakes* ends with a plea: after alternating American and Vietnamese vocals, with a plaintive refrain of *What the World Needs Now Is Love*...the piece closes with "life is very short."

I was disturbed when some members of the audience laughed at the Vietnamese voice, not knowing that the singer's tone was typical of another culture. "Occasionally something like that will bother me," Tenney said. "I generally try to warn an audience...when it's convenient and not cumbersome." The piece was originally written accompany a film, also called *Viet*

complexities of life in New York in the 1960s. I like to think that it was not a negation, however, but a kind of turning inward, through which I first began to feel the possibility of old dichotomies dissolving — continuity vs. discontinuity, determinacy vs. indeterminacy, etc. — such things becoming indistinguishable at a point reached when either is carried to an extreme. In life, it seems to me now, nothing is truly determinate but the past, and indeterminacy is simply another word for 'future.' "

In the kitchen of his Toronto home, James Tenney talked about his life as a composer. He had just brought in a bundle of carrots — the last of the summer garden. His wife, Ann, joined us now and then. Their way of living in the city seemed surprisingly Vermontish to me. A piano potholder, hung by the stove, linked the musical with the culinary. We sipped herb tea, cuddled a gorgeous gray cat, and talked.

James Tenney got to Bennington a decade before it went coeducational through "a series of accidents." He had heard about the Bennington Composers Conference through Wen-Chung Chou, a Chinese composer with whom he was studying in New York. "I had done one year at Juilliard as a piano student, and during that year I decided that I didn't really want to be a concert pianist. I wanted to be a composer... there was nobody at Juilliard...I was interested

him about it anyway.' I said to Lionel one day, 'Is there any way that I could arrange to go to school here?' He was noncommittal at first. A few days later he said that he'd checked into it and there was that possibility, and was I *really* interested in it? And I said 'Yes.' "

There were a few male students at Bennington. "My sense of it was that there had been from the beginning a few male students in music, dance and drama. Somebody told me a few years later that I was the 26th male student. I was the only male in the graduating class, as I remember."

He says he was not self-conscious. "I was married at the time. It wasn't like being thrown into paradise!" He remained for two years and studied mostly music, along with courses in German and seminars with Stanley Edgar Hyman and Howard Nemerov. "I studied acoustics and conducting with Paul Beopple and orchestration with Henry Brant. I composed about four pieces while I was there and each one was performed in some fashion."

He continued to participate in summer conferences, and worked each year as conference copyist in exchange for tuition. "It taught me to be a fairly good copyist; it was hard work, but it was good training."

Tenney then earned his bachelor's degree "and went out into the world — went *back* to the world." He spent a year in New York, and heard about "a new program in electronic music that was being started at the University of Illinois." In early 1959 he went to Illinois. "There was an electronic music studio, which was one of the earliest studios in North America, I'm sure. A man named Hiller was teaching, as far as I know, what may have been the first official courses in electronic music in a college curriculum. And also Harry Partch was there on a research fellowship. While I was at Illinois I had assistantships with Hiller and with Partch, working with his instruments. This turned out to be very important to my later work, although I didn't recognize it then."

Bennington followed him out into the world. "For me, the Bennington experience was a number of things, all of them positive."

"First of all, the individual teachers whom I worked with were very important to me, beginning with Lionel — most especially Lionel — but also Beopple and Brant and Schonbeck...I took cello lessons from George Finckel for a while, just to get a little familiarity with the instrument." He also "got to know Carl Ruggles...got rather close. I used to go up and visit him very often (Ruggles was living in Arlington, Vermont). There was an encouraging atmosphere for doing your own thing...I felt very clearly that I was free to search out and form my own musical directions. I did some performing there, too — piano."

"So there was that atmosphere — that

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'So there was that atmosphere — that permissive, open atmosphere that somehow did not discourage experimenting and trying things that might have been discouraged in a more conventional kind of institution.'

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*Flakes*, by Carolee Schneemann, which he was unable to get for the Toronto concert.

"I think this piece stands quite well on its own, but that aspect of it would have been crystal clear with the film, which consisted of still images taken from newspapers and magazines from the war. Some of them were funny, like images of Lyndon Johnson lifting his shirt to show his scar, and stuff like that. This was what was going on in 1976." In the Elvis Presley collage he expects people to laugh, "out of pleasure. I don't mean it to be a satire on Elvis Presley...but to laugh out of the fun of the surprise."

My favorite piece on the program was *For Ann (rising)*. Composed in 1969, it was Tenney's last computer piece. It does for sound what an Escher staircase does for sight: it begins over and over again, yet appears to climb continuously from start to finish. It never gets any higher, yet we feel that its upward motion is constant.

Tenney writes, "I suppose this piece represents some sort of reaction away from the

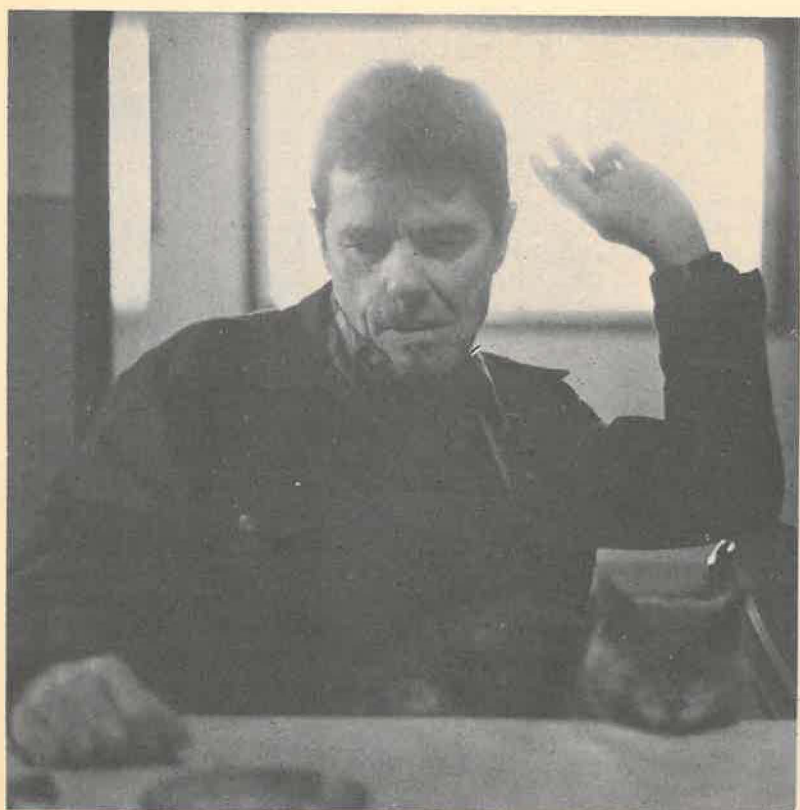
in studying composition with. So I quit...and spent one year in New York making a living as a typist in offices, and took private lessons from Wen-Chung Chou. He recommended the Composers Conference. It was a situation where a young student composer could come up and hear readings of a work by professional musicians who were part of the staff. They also had composers on the staff."

One member of that staff was Lionel Nowak. "I began working with him during that summer, and it felt really good. I was really learning something. Here was a teacher I could get along with."

Tenney was born in Silver City, New Mexico, grew up in Arizona and Colorado. (He flattens his "a" in Southwestern fashion.) "I had gone a couple of years to the University of Denver, before Juilliard, but I still hadn't gotten a degree."

"I liked working with Lionel, but my understanding was that Bennington was a girls' college. But I thought, 'what the heck: I'll ask





Photographs by Valerie Altia

permissive, open atmosphere that somehow did not discourage experimenting and trying things that might have been discouraged in a more conventional kind of institution."

Tenney knew he would be unhappy in a more orthodox setting. At Juilliard he had had "enough difficulty studying piano; composition would have been absolutely impossible." At most schools, Juilliard included, "you don't expect performances of your music to happen. You did at Bennington."

The Elvis Presley piece had its origins at Bennington, where he first heard the singer on the radio. The electronic music emerged, partly, from the freedom to explore uncensored. After going to Illinois, "I heard about this new system at Bell Laboratories and I made a point to go visit them. I talked to the people there and as it turned out they were looking for somebody to come and work for a couple of years, to help develop the system." He was offered the job, "an extraordinary piece of luck. I was right out of graduate school, hadn't the faintest idea how I was going to make a living. I assumed I had the background for a teaching job but didn't really look forward to...teaching the first year out."

"I was interested in doing research. And that's what happened. It also brought me back East. I lived in New Jersey...so I could hop a train and be into New York within an hour, or drive in. My wife at the time was a painter who had a studio in New York. In effect, we had two places. That was great because not only did I have this research facility, but I could also go into the city. I did a lot of performing during that period, from 1961 to '64."

He had met John Cage during his first New York stay, in 1954. "I was already interested in his work but always through what was recorded, which at that time was the sonatas and interludes for prepared piano. I went to that retrospective concert at Town Hall in '57 and there I was able to hear more of the things from different periods. From that time on, I made a point to (get to New York whenever possible)." On one visit, Tenney asked if he could show Cage his music. Later, he worked with Cage in performance. He had originally contacted Wen-Chung Chou because "I was too timid to ask (Edgard) Varese." Varese, the grand old man of new music, and Cage "didn't have much to say to each other...two different generations...Varese wasn't about to go along with the radical new directions that Cage was going after in 1951."

Varese had no interest in the use of chance for composition. Earlier, he had been an important influence on Cage. "He was a French aristocrat. There was one occasion — one of the concerts that I organized with a group called Tone Roads Chamber Ensemble..." the program includes works by Varese, Charles Ives, Carl Ruggles, John Cage and Morton Feldman. "I wrote the

program notes for that concert that talked about the importance of all these composers to us — this younger generation. I think they suddenly were able to see themselves in our eyes and see that we saw them as related to each other. We saw them as constituting a kind of a body, a heritage, that we were drawing from. Whatever disagreements they might have had before relaxed a bit. I specifically remember the little party we had after the concert. All three of the composers on the program who were still alive were at that party. No — Ruggles wasn't there and he was still alive — but the ones in New York, Cage, Feldman and Varese, were *all* at the party and had a wonderful time talking to each other. Varese was born in 1883. That would make him 80 at the time (1963). That doesn't seem possible. He was 80! And Cage was only something like 50 or 51. Cage then was only a

**'We could dispense with the word harmony altogether and I could say everything about my work that needs to be said by simply talking about tuning systems. But to me they're a part of the same thing...'**

couple of years older than I am now. Still, Varese was a wonderfully intense, lively personality. After I'd go see him, I'd come away feeling old, because he seemed so alive."

The work at Bell Laboratories was very involving. Tenney did some performances of piano works by Ives, Cage and "my contemporaries," but no writing. Then he was awarded a National Science Foundation grant for research in musical acoustics at Yale. He spent two years at Yale, but "found it not a very good place to be working."

He went on to the Polytechnic Institute of Brooklyn. "It's no longer called that; it was an engineering school." He taught and researched there from 1966-69. His music was limited by the technology and equipment: "There was, in the beginning, very primitive stuff." Bell Labs had spoiled him, and he found the facilities in the academic settings wanting. "I had to put this system together at Yale and...at Brooklyn...and put another system together at the University of California at Santa Barbara."

He went West when his second wife gave birth to their daughter and they decided that "New York was no place to bring up a kid." He taught for a short time at Santa Barbara and at the California Institute for the Arts at Valencia — CalArts. His work was complicated by the nature of his non-portable "instrument." "It was exhausting. That's why I finally gave it up. It had demanded too much. I think if the systems had existed that somebody else had set up, I might still be doing electronic or computer music. But the way it was, I

had to do it myself. It was requiring me to be an engineer. I didn't want to be an engineer. Especially after being in it for nine years."

At CalArts he found the electronic system unappealing. "They had an electronic music system but it was not a computer system. I'm not into synthesizers. I've never been a knob turner...I found myself...surrounded by good performers, so I started writing instrumental music again."

"All that experience working with electronic music and computers affected my musical ideas...I write for instruments, often with an approach that's clearly been determined by the experience with computers."

After three years at CalArts he saw budget cuts coming and went on to the University of California at Santa Cruz. Then he heard from a former CalArts student that there was a job opening at York University in Toronto. "I was attracted by the nature of the university, which was younger...small and consciously committed to dealing with new music. I had the sense that here nobody would raise any eyebrows if one year I chose to spend a lot of time playing the piano and doing concerts and the next year not playing any piano but working with a computer for a while...and the next year not do anything except research. I like to feel free to move into these different areas, all of which interest me, all of which I've spent a lot of time on at one time or another."

Tenney teaches composition at York and finds the university an appealing, relatively pressure-free environment in which to work. He avoids traditional approaches to music courses. "You study what's called 'harmony' but actually you're only learning about certain practices in certain periods. Most progressive contemporary music has dispensed with this altogether, thrown it out the window...You've got two sides of the same coin: if you restrict the meaning of something so tightly that all it means...is triads...and a scale system...and certain kinds of treatment of that material, it becomes very easy to throw it all out." He rejects that attitude. "I'm interested in harmony, but not traditional harmony." He laments the ethnocentric arrogance with which

Western harmony is sometimes taught — as if it represented all harmony everywhere.

"We could dispense with the word 'harmony' altogether and I could say everything about my work that needs to be said by simply talking about tuning systems. But to me they're part of the same thing. Obviously, this is related to the experience with Partch, way back at the University of Illinois."

"What I do sounds totally unlike Partch," but he was "a source for ideas" and an inspiration in his questioning of the whole Western music tradition...just as Cage has questioned that whole ball of wax in other respects, but not so much in this way. Those are probably the most important sources for the work I am doing."

I asked how he feels about performing music with the audience just sitting and listening, with no visual event. "That's never been as important as it is to some people. Some...in and out of electronic music have a very strong feeling that it isn't sufficient to just listen to music on a loudspeaker. I don't have that feeling. I begin by writing for myself, so I don't really think about the audience. I just make an assumption that somewhere in the world there are going to be people (who are) interested..."

He prefers listening to records to concert-going, which may explain the lack of concern with visual events. "I'm very different from Cage in that respect; I love records. He hates records; he doesn't like just listening to a record...his

Continued on Page 15



# class notes

'36

**Fletcher Wardwell Gaylord** and husband Charlie have spent four summers sailing a 29-foot sloop from Duluth, Minnesota, to Cape Cod. "Great experience." This past summer, while sailing the New England coast from Camden, Maine to Cape Cod, they visited **Carolyn Crossett Rowland '37**, **Anne Ross Dechert '37** and **Becky Crane Tompkins '36**. "Great summer."

'37

**Elizabeth Paine Merriss** announces her first grandchild, Ian Bodwill Merris, born November 4, 1982.

'38

**Ruth D. Carter** is living in Wilton, Connecticut. "I've moved and built a new home since my 'retirement' from the Ford Foundation in March 1982, after 20 years."

'41

A show of fifteen porcelain and ceramic sculptures by **Ann Clark Culbert** was held at Gallery 200, Columbus, Ohio, September 13-October 3, 1982.

'42

A wire-service clipping informs us that **Joan Hinton** and her husband Erwin Engst have been appointed advisors to the Ministry of Machine-Building Industry, and named deputy directors of the Research Institute of Stockraising Chicken Farming Machinery. The report came through the official Xinhua News Agency of China. Joan and her husband have lived in China since the Communist revolution more than 30 years ago and, according

to Xinhua, have "devoted themselves to the great cause of the Chinese people and their contributions were highly appreciated by the Chinese people." Joan and Erwin were married in a cave in the north China city of Yenani in 1949.

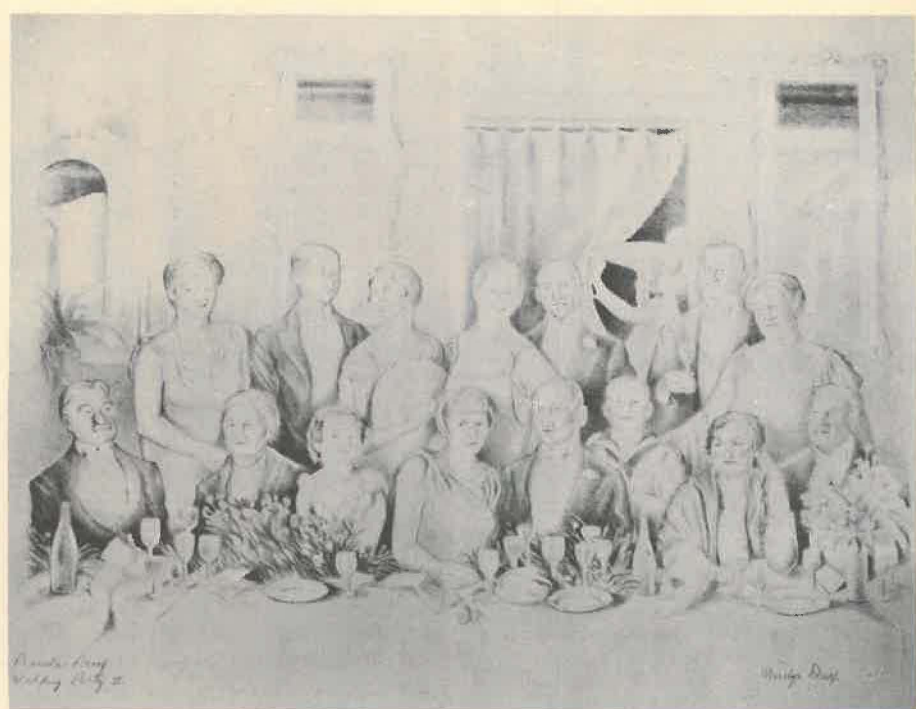
**Harriet Grannis Moore** sent an announcement for an Exhibition of Sculpture, Terra Cotta and Stone, to be held in the Harriet Moore Studios in San Francisco starting November 21.

'44

**Betty Horner Walberg** is teaching music for dance and choreography at Ohio University, Athens, the University of Utah, Salt Lake City, the University of California, Santa Barbara, winter quarter, and at the University of California, Santa Cruz, spring quarter. Betty has finished one dance film, *Bridge of Dreams*, as producer and composer, and is editing a second film as producer and choreographer, with partial funding from the National Endowment for the Arts. She is also writing a book, *Sound/Dance Mobiles*. Betty lives in Santa Ana, California.

'45

A letter from **Polly Ridlon Wilson** says that she is in her twenty-first year as an elementary school librarian. "Can't get away from the work I learned to enjoy under the direction and inspiration of Gladys Leslie and Polly Hopkins (former librarians). I teach regular classes in research skills and the use of library resources, have story hours with younger students, create and mount displays, and strive to maintain an inviting place. Selecting new books is always exciting, and trying to answer requests from young readers frequently a challenge. 'Do you



"Wedding Party II," 1982, hand-colored lithograph by Marilyn Dux. 20 by 26 1/2 inches. Published by the artist. See note about Marilyn Lord Dux '48.

have any horse love stories?" Or, 'A book about mobsters' from a boy who loves monsters and needs the services of the speech therapist.

"Since our son died two years ago of acute multiple sclerosis I have been doing volunteer work for the Southern Vermont Chapter of the National MS Society, and in free hours enjoy gardening, also quilting and other needle crafts. And I read a lot — especially children's books!" Polly lives in Bennington, Vermont.

'46

**Virginia Tishman Meyerson** has begun a "Head the Docent" program for the Boca Raton, Florida, Center for the Arts, and is a volunteer in the

emergency room at the Boca Raton Community Hospital. Virginia wrote that she is active in helping Boca Raton's community projects, "We're a growing cultural area. Not quite the arid desert it was just a few years ago. Much music, art, drama. Come on down! It's great."

**Lynn Phillips Rashbaum** is completing her third year in a psychoanalytic training program and has a job treating adolescents and their families at a residential treatment (school) center. "It's led me to quite a fascinating mid-life career." She also has a small private practice.

"Is (Jean) Short Aldrich '43 still there? She was so interested in **Sara** [see class note, **Sara Rashbaum '80**] and would have been pleased to learn of Sara's activities." Lynn lives in Riverdale, New York.

'48

An edition of 12 prints published by **Marilyn Lord Dux** late last fall in Cincinnati, Ohio, was reported under New Editions in **ARTnews**. "Marilyn Dux pulls off a winning print in **Wedding Party II**, a hand-colored lithograph. The image, drawn on stone from a family photograph and nearly covering the paper, is of 15 guests of various ages at a wedding dinner in Berlin in 1926. They form two rows, one standing and one sitting, on the far side of a long table covered with china, glassware and flowers. The dress is formal, the ambience one of prosperity and restrained Gemutlichkeit. The balance is tipped toward older guests, although a girl and a boy are in attendance, the latter dressed in sailor's middy. In the background are decorative mirrors, a plant and a waiter—with bow tie, mustache and tray held at shoulder height—who pulls back the curtain from the room behind, so as to get into the picture himself in a space left between two male guests. Holding the curtain at a diagonal, this jaunty figure breaks the composition and the ice. Even as he occupies the most distant level in the image, he brings an additional social dimension into the scene and singlehandedly brings the party into focus and to life.

"The print, so rightly drawn rather than photo-lithographed, is printed in raw umber with the lightest of hand tinting by colored pencil—perhaps echoing a tinged photograph. It ingenuously inhabits its own territory, which is neither that of mechanically recycled photographic imagery nor of fantastic historical imagining. It is delicately lodged in some lithographic continuum that links the Berlin of 1926

# obituaries



Daniel Shapiro working with a student at Bennington in the 1950s.

A former faculty member in Visual Arts, **Daniel Shapiro** of Woodland, California, died in Palo Alto December 16, 1982, at the age of 62. He is survived by his daughter Abigail of Bennington, son **Jared '83** of North Bennington, his wife Janice Uchida of Woodland, his mother and a brother. He was an internationally known artist, painter and etcher who was professor of art at the University of California at Davis since 1959. He was a member of the Bennington faculty from 1947-58.

He was a senior Fulbright Fellowship winner for study in Korea in 1980; a

fellow for the Institute of Creative Arts, University of California; and a recipient of many painting and printing awards. His works were widely exhibited in the U.S. and in Japan.

Born in New York, he was educated at the Cooper Union Art School and Columbia University, and he had lectured in graphic design and printmaking at Columbia.

Word was received at Bennington of the accidental death December 30, 1982, of **Jonathan Chiensu Kim '82**, in an automobile in Santa Ana,



Jonathan Kim '81, left, with another student and faculty member Dennis Aebersold.

California. A memorial service was held January 8 at the First Parish Church in Weston, Massachusetts. He leaves his parents, Dr. and Mrs. Yung Ho Kim of Weston, and a brother, Stuart Kim.

He was a 1977 graduate of Weston High School and earned his bachelor's degree in December, 1981, from Bennington, majoring in science, and specializing in physics and mathematics. On the Bennington campus Jon will be remembered for his excellent academic performance in the sciences, for his interest in sports, his impulsive and friendly nature, and perhaps above all for his sense of humor.



to the present."

Marilyn lent us a photograph for use in this issue and made her own comments: "The edition of prints is being handled by the Prasada Press, a new and courageous fine arts press in Cincinnati, and the Mary Ryan Gallery in New York. Wedding Party II is my first published lithograph; haven't touched a stone since my last 'winter work period' at the Art Institute of Chicago in 1947. Essentially I am a painter and have recently sold an oil, *Interior*, to the Bell (telephone) Collection in Cincinnati."

**Quadrille's** special thanks are due **Ruth Sussler Lyford '50** who sent the ARTnews clipping with this note: "Tiny reproduction but beautiful, this very much caught my eye, completely by change one day."

'50

**Corinne Silverman Kyle** is manager of the Social Science Research Group, a division of the Gallup organization. "I am now settled in Princeton, where daughter Julie, 18, is enjoying the incredible Princeton public school system. Son Josh, 21, after a year at Yale and a year at Antioch in London, is taking a breather from college."

'53

**Ruth Miller Curwen** wrote that after years of motherhood, as a part-time professional violinist and part-time administrative assistant, "I'm now an agent with the Equitable in Wellesley, Massachusetts. Love it." Ruth lives in Westwood.

From **Valerie Silverman Kovitz**: "this Christmas vacation my family and I (husband Arthur, daughter Claudia and son Jordan) caught up on four years of stored photographs which needed sorting and placing in the family album. With that momentum going for me, and having just received **Quadrille**, I thought I shouldn't let another decade go by without sending you something for Class Notes. So here goes.

"I received my master of arts in teaching and learning disabilities certification at National College of Education. Since working at the University of Chicago Laboratory Schools as a counselor, I'm currently a learning-disabilities specialist in the learning-opportunities program of Barat College, Lake Forest. I also have a private practice as an educational therapist. Prior to this I had a private piano studio, eventually specializing with learning-disabled music students. I've continued modern dance studies with Lynda Martha and Marge Hobley in Evanston and Chicago.

*Academic Therapy* has published two of my articles, 'For Btter Copy Wrok' and 'Laterality Training: Too Much Tweedledum and Tweedledee.' *Clavier* published two other articles, 'Helping Learning Disabled Music Students,' co-authored with Dorothy Gilles, and 'New Ideas for Pre-Reading Preparation.' A parent advocacy article, 'Stop Worrying! Nonsense!' appeared in *Exceptional Parent*.

"I've conducted music workshops for teachers and graduate students at National College and the Music Center of the North Shore. Topics have been applications of Piaget's intellectual development to piano pedagogy; diagnostic and remedial techniques for the special piano student; and music for the special student in the classroom. I recently presented a 'rhythm and dance' workshop for undergraduate students at the University of Illinois, Circle Campus."

Valerie and her family live in Evanston.

'54

Pianist **George Zilzer**, a member of the All Newton Music School Faculty, gave a concert at the school early in December. The free concert was one of the school's music programs, funded in part by the Massachusetts Councils of the Arts and Humanities. His program included Brahms, Haydn, Chopin and Liszt. He is also a professor of music at Middlesex Community College in Bedford. A graduate of Harvard University, George continued musical studies at the Juilliard School of Music and earned his master's at Bennington as a teaching fellow. He performs frequently and his ensemble performances have included nearly the entire gamut of the chamber music literature.

'55

**Betty Green Appleton** was certified in December as a therapeutic recreation specialist by the National Therapeutic Recreation Society. She is job hunting, attending professional conventions and enjoying her children. "Youngest son performed a ballet solo in Nutcracker at the Masonic auditorium in Detroit. Oldest son is engaged, and student teaching at the School for Gifted Children. First daughter is a commercial artist in Kansas City, and youngest daughter wants to teach dance and math (her majors) at University of Michigan. It's been a busy, productive year!"

'56

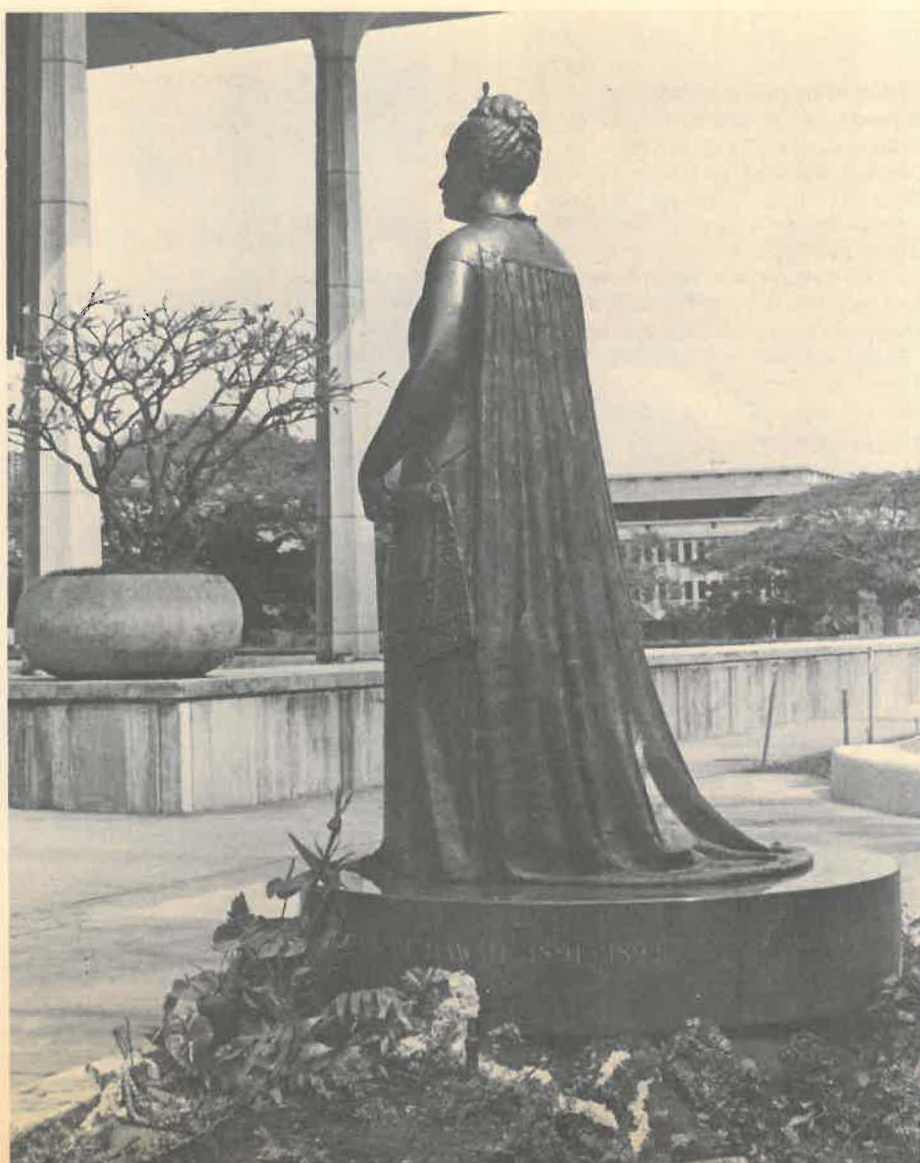
**Sheila Solomon Hadley** is working as a staff nurse for Fairfield Hills Hospital, Newtown, Connecticut, a state psychiatric hospital, "and am finding psychiatric nursing the most challenging of my professional career. After a year of intensive work in printmaking, mostly woodcuts which I love, my art is going by the boards again in favor of nursing, unfortunately, for lack of time." Sheila has moved to Danbury.

The new Commissioner of Administration for the state of Alaska is **Lisa Starr Rudd**, appointed by the new governor, Bill Sheffield. Lisa told the Anchorage Daily News: "The diving board is high and the water is deep and I keep having to remind myself I know how to swim...General government administration is an interest of mine that's gone way back to college days...I won't leap into any major changes at all right away. I don't have any particular agenda except a well-run government."

Lisa holds a master's degree in public administration from the University of Alaska and has a seasoned perspective on public policy. She served in the state legislature in 1976-78, on the state Human Rights Commission and Anchorage Municipal Employee Relations Board, directed equal employment opportunity for the Anchorage School District and education programs for the Alaska Native Foundation.

She and her late husband Joseph arrived in Anchorage in 1959. She has two children, Alison and Sandra. *Quadrille's* thanks go to her mother **Nina Howell Starr '40** for sending this news.

**Suzanne Stern Shepherd** took a sabbatical from teaching acting in her school in New York to direct *A Lesson From Aloes* by Athol Fugard in Providence, Rhode Island. Last spring Suzanne played a major role in *Johnny Bull* at Yale Repertory Theatre, and this fall she has been assistant director of *Master Harold...and the boys* on Broadway. Suzanne will go to South Africa February 1 to direct *Master Harold* at the Market Theatre in Johannesburg.



An eight-foot statue of Queen Lili'uokalani, executed in bronze by Marianna Packard Pineda '46 and dedicated in Honolulu on May 13, 1982. The perspective shows the landscaping and the lei tributes at the base.

## Queen Lili'uokalani's day

**Marianna Pineda** (aka **Marianna Packard Tarish**) '46 entered an international competition in 1979 with the result, Marianna told *Quadrille*, that "On April 10, 1982 a bronze eight-foot sculpture of Queen Lili'uokalani, last monarch of Hawaii (the only kingdom per se overthrown by the United States of America), by my hand was unveiled between the Iolani Palace where she was imprisoned for a year and the State Capitol building. The enclosed clippings tell the story. I also had an exhibition of the preliminary work, drawings, bronzes, plasters and terra cottas in three separate locations following the unveiling."

The clippings from the Boston Globe were commentaries by Robert Taylor, who had covered Marianna's commissioning from the beginning. On May 13 he wrote, in part: "The commission was appropriate not only in view of the sculptor's talents, but because the queen had Boston connections — her husband, John Dominis, was the son of a Brookline ship captain, and she visited here twice to visit her in-laws and plead the cause of Hawaiian independence..." Taylor reported the patience of the sculptor throughout the creation, placement and unveiling of the statue. There were questions about the position of the right hand, difficult discussions about the location of the statue, a long, expensive landscaping procedure and, not the least of the problems, a sticky issue of protocol at the dedication. "Finally the scuffling was resolved. A pale purple shroud fell away and the queen loomed noble in the sun. What the sculptor thought is unrecorded. Aloha, everyone..."

The Globe's June 24 issue recorded a letter from Marianna in response to Taylor's final comment: "I learned a tremendous amount about Hawaiian history and culture, about US-Hawaiian relations, and about a powerful and gifted woman whose sad story mirrors the fate of an ancient people."

"My impatience with bureaucratic tangles evaporates when I consider how long overdue is the recognition of a courageous woman, Queen Lili'uokalani, who sought to maintain her nation's independence by peaceful means. She put her faith in the great American democracy, but economic pressure prevailed. The US Marines landed and established the supremacy of the sugar planters and shippers."

"The military action occurred (I condense history considerably here) as a result of the queen's efforts to replace the 'bayonet' constitution with one which would have extended the vote to Hawaiians. For this Lili'uokalani was tried and sentenced to five years at hard labor."

"The year that she was imprisoned in the Iolani Palace she was allowed no proper writing materials, no newspapers, not even her newly acquired piano to compose on. The humiliation was felt throughout the islands. They say statistics show that no child of Hawaiian descent was born during that year."

"So the ceremony of unveiling her monument was a great deal more than a social occasion. I saw in the audience beautiful, strong, aged faces of Hawaiians who, as young children, had been encouraged to look in the queen's pocket for sweets. I saw young men and women dance the classic, sacred Hula which they have revived in their search for cultural roots."

"I heard the haunting chants from the old religion, and choruses singing a hymn composed by the queen, and I felt a tremendously moving combination of emotions from the assembly: a mourning for a lost sense of nationhood and a celebration of a long-overdue recognition of its rich cultural contributions to us all. It was Queen Lili'uokalani's day."

"Worth waiting for."

**Marianna Pineda**



'57

The newly designed kitchen of **Lucy Grier Feller** and her husband Richard was included with several kitchens described in a December 9 New York Times article on The Commercial Kitchen at Home. Lucy now has a walk-in closet-larder with oak french doors. The french doors make it easy to see and get to what is inside, and the industrial shelving which was used throughout increases the visibility. Said the designer, Charles Mount, "I've actually created a little high-tech-like shop within a wonderful old kitchen." The Fellers live on the East Side of Manhattan. Lucy is a jewelry designer and Richard is a broker.

**Bobbi (Barbara) Kelly Glovich** sent this breezy message. "Still married, still flying, still love teaching art to elementary school kids!" And still living in Englishtown, New Jersey.

'58

**Frieda Rowell Carnell** completed her master of science in counseling, psychology and student development at the State University of New York, Albany, in August, 1981. She is director of placement at Albany Business College and president of Episcopal Church Women, Province II, as well as president of the Episcopal Church Women, Diocese of Albany.

"If I [**Jane Berry Vosburg**] had any money, I'd send some, but it's tied up as follows:

"Husband, Paul, retired from Alcoa and has founded Forecast Industries Inc., a conservation and wind-energy company in Albuquerque. I'm his vice president in charge of advertising and public relations. We've relocated to the breath-taking Southwest as of August; we have the mountains out our front door, the city lights off our back deck.

"I have just joined Expositions Management Inc., a special-events firm in Albuquerque, now that the boxes are unpacked and furniture's in place.

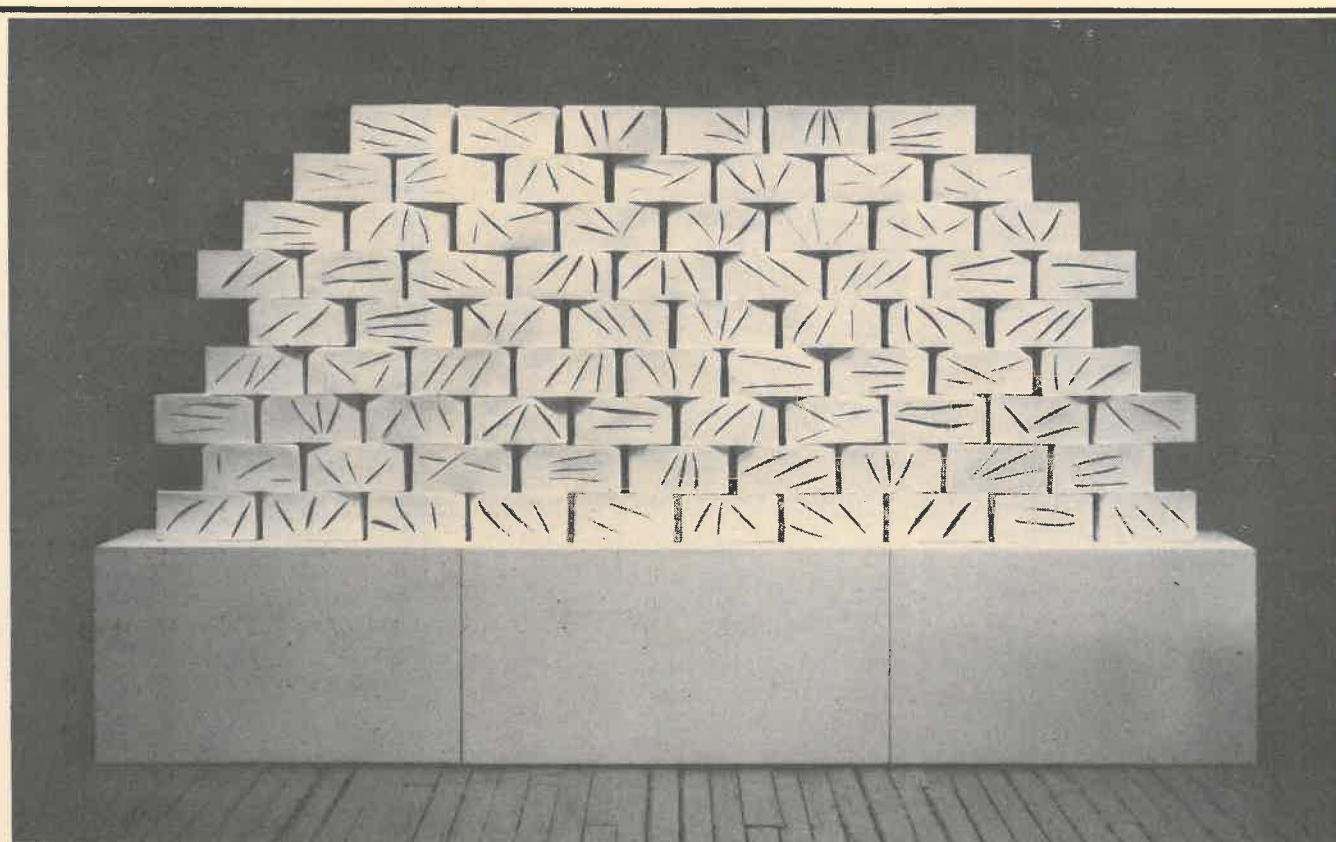
"Also interesting is that our daughter, Susa, ran the Out-of Context Repertory Theatre all summer at Bennington College, but nobody up there seemed to notice. The troupe ended up performing in parks and shopping centers in North and Old because nobody would put up with the discomforts of the old Commons Theatre. We did, remember?

"How come we never have a reunion?"

'59

**Jane Hough Leoncavallo** and her son Gianmarco were in Saudi Arabia last year. "We really enjoyed it. We came home via the Far East—India, Bangkok, Hong Kong— and spent a month in Japan. I am starting my own office in Maryland and also do hotel consulting." Jane is an architect, A.I.A., and her new firm is Hough Associates in Chevy Chase, Maryland.

**Barbara E. Smith (Mahoney)** and John Brooks were married last February at sunset in Nokomis on Casey Key, Florida. **Harriet Stern Strongin '37** and Theodore Strongin (ex-faculty in Music) were among those attending the ceremony. Barbara is the author of *A Sensitive Passionate Man*, an autobiography focusing on her late husband's alcoholism. John Brooks, a staff writer on the *New Yorker* since 1949, is the author of *The Big Wheel*, *The Man Who Broke Things*, *The Go-Go Years* and *Showing Off in America*. The couple maintain homes in New York City, East Hampton and North Haven.



"Wall with Openings," by Grace Bakst Wapner, 1981-82. 7' by 13'4" by 19". Clay and wood.

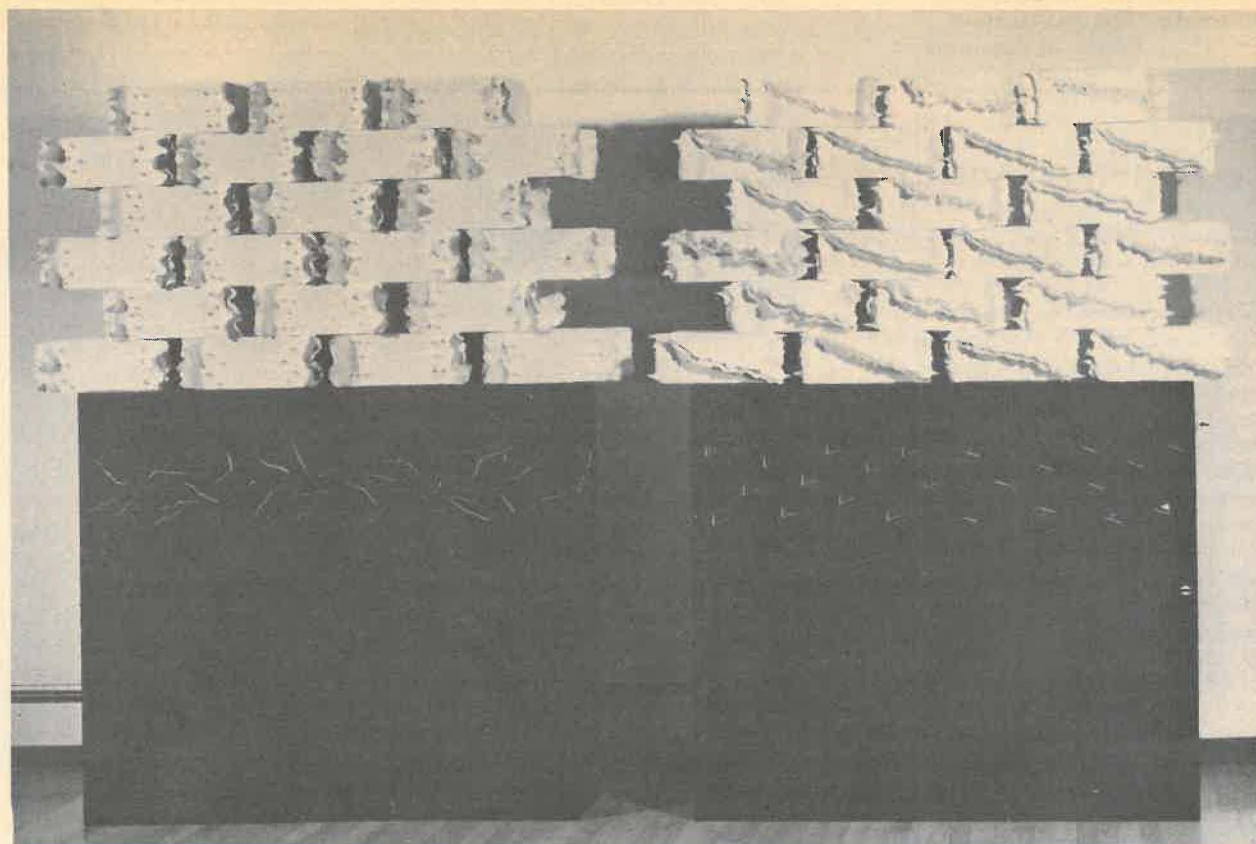
## Grace Bakst Wapner's sculpture of diverse materials

**Grace Bakst Wapner '55** was a faculty member of the Woodstock School of Art in 1981 and a lecturer in 1982. Last August she was a judge for the 36th annual Twilight Park Artists exhibition, Windham, New York. Her works have appeared in group exhibitions throughout New York State and in Indianapolis and Cincinnati since 1964. Grace's sculpture uses remarkably diverse materials; for instance, one work is made of wrought iron and silk, another of wood, plaster, satin, velvet and sand. Among her present concerns is the barrier as psychological construct; not the wall itself, but the idea of a wall.

Grace received a National Endowment for the Arts

fellowship grant in sculpture from August, 1978 to July, 1979. She is a member of 55 Mercer Street, one of the oldest artists' cooperative galleries in Manhattan, and has presented six solo exhibits there, the most recent last spring. Her works were included in *Ceramics Monthly* magazine, November, 1982 and in *Women in American Architecture: A Historic and Contemporary Perspective*, 1977, Watson and Cuprill, New York. Pantheon Books will soon publish a volume, *Overlay: Ancient Images and Contemporary Art*, by Lippard, which will also include her works.

Grace and her husband Jerry, an attorney, live in Woodstock, New York.



"Gate with Points and Flounces," by Grace Bakst Wapner, 1981-82. 7'11" by 6' by 9". Clay and wood.

'60

*Torso II, (Dance Series)*, 1981 by **Ruth Mordecai Slavet** exhibited at the Boston Museum of Fine Arts in the Prints, Drawings, and Photography Gallery December through February 6. The exhibition, from the permanent collection, was entitled *The Human Figure, 18th-20th Century* and included the work of Rodin, Picasso, Matisse, Pearlstein, Diebenkorn, Sargent, Vuillard and Klee.

'61

**Marjorie Daniel Van Name** was divorced ten years ago and has been keeping up her house in Mountainside, New Jersey, and raising her three children, Lindy, 20, Gregory, 18 and Timothy, 15. "For the past four and one-half years," she wrote, "I have worked as a counselor with the CETA program in Linden. On May 1, 1982 I became an ordained minister in the Movement of Spiritual Inner Aware-

ness. My free time is spent leading weekly MSIA seminars, taking self-awareness training through 'Insight' and doing volunteer work on a crisis intervention hot line."

'63

**Barbara Goldberg Rohdie** wrote that she enjoys representing Bennington at local college nights. Barbara, in addition to her many other activities, is making and collecting quilts.



'64

**Tracy Keppel Drury** wrote that her husband Sam died at home on November 24, 1982 after an 18-month fight against the Lou Gehrig disease. He leaves his wife and sons Samuel and Benjamin. Tracy lives in Croton-on-Hudson, New York.

**Linda Tarnay**, who teaches dance at New York University School of the Arts, hopes to return to Durham, North Carolina, this summer for the second year to teach technique and choreography at the American Dance Festival.

**Holland Taylor** and **Keith Charles**, stars of Lee Kalcheim's play *Les and Bess*, were subjects of a thoughtful and complimentary review by Frank Rich, New York Times, December 16. "This is a play whose concerns border on the trivial, but whose writing is almost always professional. The jokes are not wisecracks, but derive from the characters; the feelings are sincere. *Les and Bess* is a delightful throwback to the romantic Broadway comedies of yore, back before the sloppy habits of situation-comedy writing eroded craft in our theater's boulevard entertainments." The action unfolds over three consecutive mornings while Les and Bess Dischinger, a husband and wife morning radio talk show team in 1961, conduct their daily broadcast from their living room. Their predicament is that the two no longer talk without a microphone between them; "they have become 'lousy lovers and lousy parents,' as well as atrophied writers, all for the sake of the debilitating full-time job of being famous. This predicament is made touching by the exemplary lead actors. Mr. Charles is utterly charming...Miss Taylor's Bess... is an elegant and funny mixture of self-absorption and self-delusion..." Rich feels the play has flaws, though he doesn't indicate they are disastrous, and concludes, "Though [Mr. Kalcheim's] play is so old-fashioned that it

could have been written in the year in which it is set, it is illuminated by a congenial intelligence that never goes out of style."

'65

**Jill Underwood Bertrand** has settled into Stepping Stone Stable ("on the way to Final Folly Farm), with 5 horses, 4 cats, 2 dogs, raccoons, skunks, etc...No kids, too busy." Jill included the phone number of the barn.

**Liuda Dovydenas** reported from Wakefield, Massachusetts: "Received a B.S. in nursing from Boston State College in 1981. Married Barry Innerfield in 1980. I live an obscure but happy life with 17-year-old stepson and two dogs. Could also say cat, but she died one week ago."

**Mary Kelley's** news: "For the past three and a half years I have been with Warner Theatre Productions, a subsidiary of Warner Communications set up to develop and produce legitimate theatre in New York. I have been involved in all aspects of the company which produced *Crimes of the Heart* by Beth Henley and has six shows on Broadway right now.

"Recently I decided a change in life was necessary and have resigned from corporate theatre for some re-evaluation time and also time with my two boys, Bert and Chris, 13 and 10 years old. We have sublet our apartment here and are going to Greece for five months, to Crete specifically (went this summer and fell in love with it). It will be the first block of time I have spent with them for years, since I have been a more than working mother. We are taking backpacks et al, hopeful of doing some hosteling to Italy in May. It will be a much-needed break for us and I hope a good one. Then back here to look for the next stop.

"I was so sad to hear of Gene Baro's death. I will never forget (or regret!) his astute mind. He was a wonderful

teacher, speaking of rights over poetry with Dylan Thomas, of Greek tragedy and contemporary dilemmas with equal cynicism and vulnerability. He was harsh, demanding, but exciting and fair. I mourn his passing.

"All best wishes to Bennington and fond thoughts."

'66

**Jane Wechsler (Gurganus)** wrote to say "Things have changed quite nicely for me since I last corresponded via *Quadrille*." Jane has completed her master's degree program at St. Mary's College, has finished both her pre-primary and primary Montessori curriculum and has received both diplomas. "I now have two Montessori schools in Berkeley. One site has two pre-school classes for children 2½ to 6 years. My elementary school is for children 7 to 12. I teach in the mornings in the elementary school and am the administrator of the schools the rest of the time. This work is a tremendous source of pleasure and inspiration to me, and I am constantly reminded of how much I derived from my innovative education at Bennington.

"On November 3 I was married to Bruce Gurganus, a marriage and family counselor, who is also the treasurer of the corporation that runs our school, and helps keep me, and our books, together." Jane's son Gabriel is nearly 7, and they all live in Berkeley, California.

'68

After 14 years of teaching at Bennington College, **Sophie Healy** resigned in order to have more time for her own work in painting, paper-making and poetry. She is director and owner of Trout Paper, a handmade paper workshop in Eagle Bridge, New York. Six of her paperworks were bought by, and are on permanent display at the Hyatt Regency in Austin, Texas. Two of her paperworks

were included in a traveling exhibition, New England Paper, at the Brattleboro Museum and Art Center November 5 through December 11, and at the Thorne Sagendorf Art Gallery in Keene, New Hampshire, January 9 through February 13. With the poet Sharone Einhorn and the novelist **Gudrun Brug** (teaching assistant, Literature and Languages) she is putting together a magazine for the arts called 8½ x 11.

'69

**Carole Bolsey** paintings were included in "Settings: Three Boston Painters" at the De Cordova Museum, Lincoln, Massachusetts, January 9 through February 13. The painters talked about their individual evolution as artists and their current concerns, using works included in the exhibition, at the opening. Neill Fearnley and Joyce Laughran were the other two artists.

**Doreen Seidler-Feller** began a private practice, as of March 1982, working with adults in individual, couples and family contexts. "When will Bennington have a '69 class reunion?"

'70

Paperworks by **Jan Cook** were exhibited at the Zenith Gallery in Washington, D.C., in May 1982 and were included in the traveling exhibition, New England Paper, at the Brattleboro Museum and Art Center November 5-December 11 and the Thorne Sagendorf Art Gallery, Keene, New Hampshire, January 9-February 13. Some of the paperworks exhibited in these shows are in the collection of General Electric and American Express. Her paperworks and landscapes are represented by Judith Selkowitz in New York City.

Jan was at Yaddo in 1982 on a visiting artist grant. She is making paper in her new home/studio/paper-shop built and designed by architect

## Sue Rayner Warburg '52

# Ways to make children's books more exciting than TV or Atari

**Sue Rayner Warburg** has been teaching classes for adults on children's literature for two years. While a graduate student in English literature, Sue tutored juniors and seniors at San Francisco State University to prepare them for their state competency tests and discovered that many were reading at fifth and sixth grade level. Some were science, math or engineering students, others were majoring in political science or communications. "None of them could write coherently because of the difficulty they had in reading. I discovered these students had never read as children either, nor had they associated reading with anything pleasurable."

Sue soon found herself teaching a crash literacy course and thinking about her young son who "was growing up in an increasingly illiterate society"; and the experience changed her direction. Last spring Sue gave a series of six weekly seminars at the College of Marin for parents, teachers and librarians concerned with children's declining interest in reading. Her lectures consider the difficulties, problems and advantages of reading for children and examine the validity of certain classics for children today. She discussed various selections from reading lists which are always changing.

Last fall she taught an overflow class of fifty-one teachers and librarians at Canada College on the Peninsula. "The class is a full semester, and since we meet for three hours once a week, we have sufficient time to really examine some of the problems inherent in teaching and involving a child in a book. This class has been exciting for all of us. There has been a lot of interchange and exchanging of resources. We have even beaten a slightly new path in some directions."

Sue's courses in children's literature are basically designed to give teachers from elementary school through junior high different ways of presenting books to a child or a class. "Books and reading," wrote Sue,



**Sue Rayner Warburg '52 with her son Matthew, 12, "who frequently helps me evaluate a book with some of his friends."**

"must always be a positive experience for children or they will become turned off. I try to give teachers new ways of looking at books...to explore different means to help the child relate to the book and make it his or her 'own'. It is also important to help a child develop a critical sense which will allow a child to like or not like a book and be able to verbalize why. I explore with my class what books exist today for the child with a short attention span or the child who loves facts, no fiction. We re-evaluate the classics to see if their themes and their concerns still seem relevant to today's children. Dickens, perhaps, should be read in high school where the student can learn about the social and historical context of Dickens' times."

"What is really exciting is the enthusiasm of my students. They are as intensely concerned and interested as I am about children's declining interest in reading and, concomitantly, writing. Because, at the bottom line, that's what my classes are all about. I am trying to find ways that will make books more exciting than TV, video games or Atari."

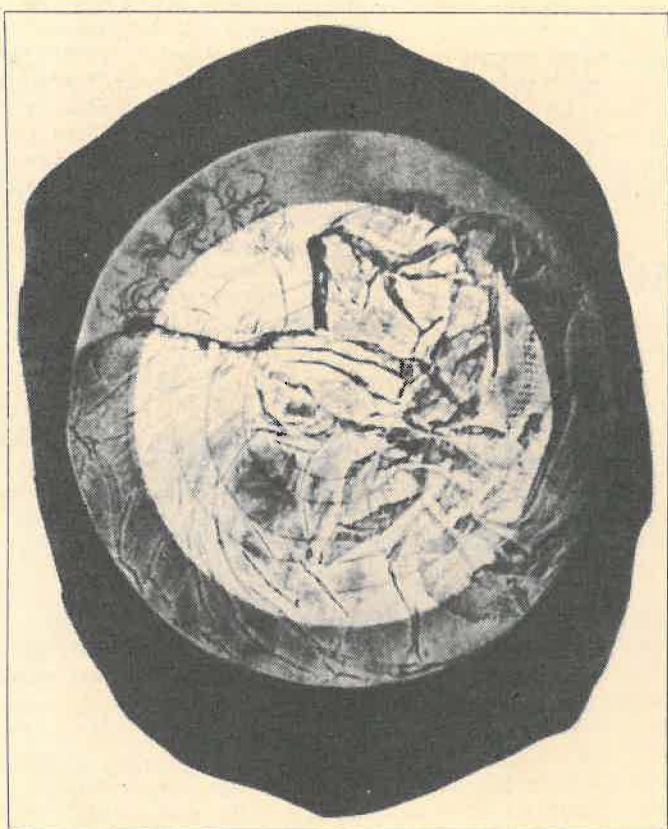
Sue told the Berkeley Gazette, "Reading gives a child room to visualize and conceptualize himself and his world in fantasy and projections, whereas in television, the child can't identify a parent or peer with something that is already physically too well-specified. The child can't move inward because he is presented with a graphic picture. Kids will want to read if they are exposed to books that are accessible, insightful and on a subject that interests them. Because there is so much competition for children's attention...not to mention some 45,000 children's books in print, teachers and parents need to learn to discriminate among them."

"The problem," Sue says, "starts early, in the first and second grade, and we should be working all that time to make books attractive. If, by the sixth grade, the child does not enjoy reading, our task becomes much more difficult."

Sue is reviewing children's books for the San Francisco Chronicle and appears as a children's book consultant and specialist on educational television programs as a guest panelist. She consults with school boards on reading curriculum for elementary and junior high schools, and is writing a book on how parents can encourage children to read. When that is done, she has two children's books to complete.

This summer Sue and her husband Felix want to take their son to England, Italy and Israel for a change of pace. She enclosed a picture of herself and Matthew, 12, "who frequently helps me evaluate a book with some of his friends."





Ellen Milan's "Let There Be Light..."

## Miriam Knapp and Ellen Milan present two-person show in metal-plastic-paper

Works by Miriam Knapp '55 and Ellen Milan, mother of Bennington students Janice and Sharon '85, were presented recently in a two-person show at Hebrew College in Brookline, Massachusetts.

The show, which featured sculptures in metal and plastic by Knapp and prints, drawings and paper casting by Milan, opened November 7 and ran through December 5 in the Rosenshipe and Trustman Galleries at Hebrew College.

Knapp's sculptures, titled *Landscapes of the Mind*, are "scenes from my mind's eye," the artist explained. "Visual impressions filter through my memory and are

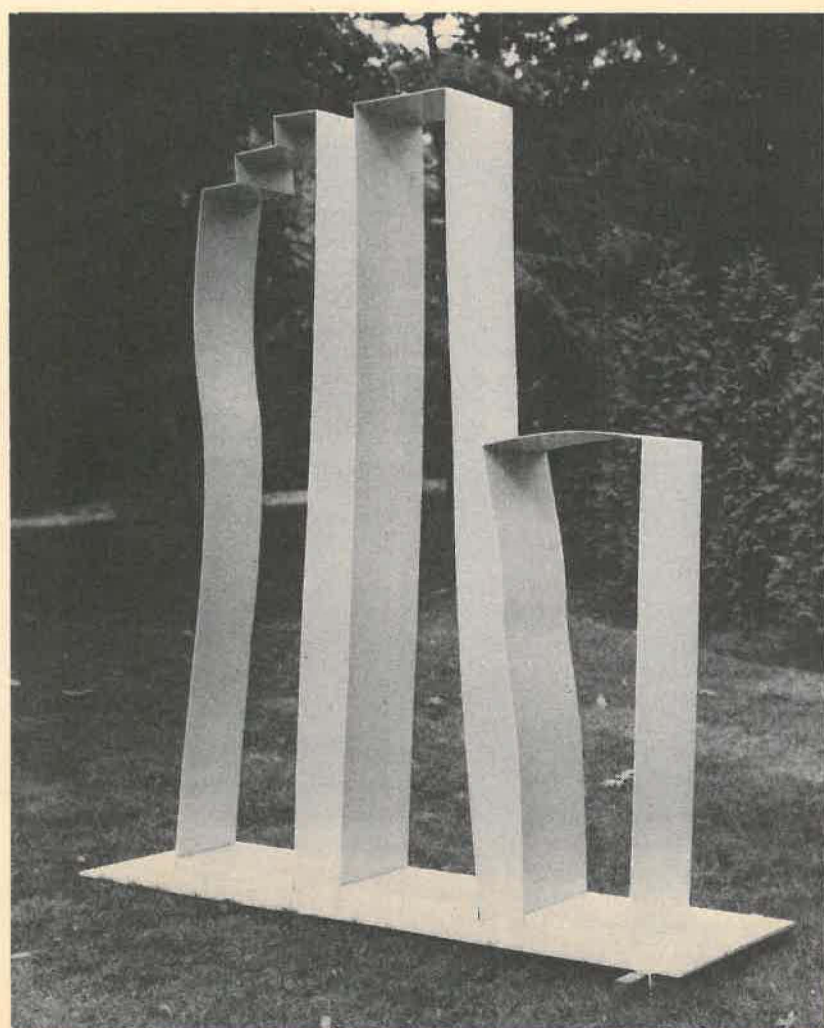
transformed. Often one scene is superimposed upon another or becomes a composite of sites. (What if kindergarten blocks become a steel city? What if the blue and white Tunisia were imposed on a city skyline?)."

"In the *Conversations* and *Cityscapes*, I explore the effect of one shape upon another, much as you might think of people dancing together, reacting to each other. This personal imagery is translated into steel (and/or plastic). It is bound and defined by the qualities of the materials that I use. I rely on light, the way edges catch the light, and designs of shadows cast

by the light, to complete my work."

Milan's works are titled *Impressions Near and Far*. She has an affinity for scrap collection and says that "any material...can play a direct role in the picture. I love the beauty of relief...Negative as well as positive space is utilized. This is, of course, simply a reflection of true, creative living."

She uses leftover bits of ordinary items — pieces of wood, textured scraps of cloth, kitchen mats, doilies — anything "that can leave a relief impression as well as my engraving into the plate itself."



"Cityscape II," a work in painted steel by Miriam Hermanos Knapp '55. It measures 7 feet high by 6-foot-6 long by 2 deep.

### Blair Cook '75.

News about Allan Holzman reached *Quadrille* via Jerry Moshenberg's column in the Baltimore, Maryland, Star. Allan was in Baltimore for a few days last fall to help promote the science fiction film *Forbidden World*, described as a horror-adventure, which he directed. "I got into movie direction in an odd kind of way," Allan told Moshenberg. "I was a math and physics major at Western Reserve...felt I needed a vast change...realized I wanted to communicate with the rest of my life...I wanted to be an actor." He got involved with the Circle on the Square Theatre in New York and the Williamstown, Massachusetts, summer theatre. He applied to and entered Bennington College. In the Drama Division Allan learned, by chance, to be a film-cutter and made three one-hour movies. Back in New York he edited airline commercials during the day and directed the La Mama Ensemble Theatre Company at night. Then Allan moved to Hollywood, worked with the American Film Institute, eventually met producer Roger Corman and his wife Julie, and his career moved swiftly. He worked on *Candy Stripe Nurses* and *Crazy Mama*. His editing was subsequently utilized by Fred Weintraub and Paul Heller, United Artists, on *Crash* and *It's Showtime*. He also worked with Julian Philips, producer of *Close Encounters of the Third Kind*. Back with Corman he spliced *Battle Beyond the Stars*, and was elevated to second director on *Smokey Bites the Dust*. Allan has also authored two unpublished novels. "Holzman has a reputation for being artistically imaginative

and his new position [as director of science fiction movies] is no accident. He has a bright film future...Incidentally, Holzman's association with Corman should be well noted as the latter gentleman discovered such excellent directors as Francis Ford Coppola, Martin Scorsese and Peter Bogdanovich."

*Refractions*, the performance/video work developed by Pamela Granbery's company "Sisters," was completed in August and has been performed at the University of Rhode Island, Salve Regina College, the Art Association of Newport and Hunter college. The work features tableaux of refracted archetypal and ancestral images and glimpses into the childhood of the two sisters who perform in the piece, Pamela and Joya Granbery Hoyt. "Sisters" is a collaborative group consisting of Joya, dancer-choreographer, Roger Christiansen, video artist, Otis Read, musician, and Pamela, visual artist.

Pamela and Dennis Folley were married last August. Dennis is a financial consultant, specializes in rare wines and has made California wine. "I went to the Bennington alumni meeting in San Francisco, where I saw Laurie Kohn Steele '67."

Carol Kinne '67, graffiti artist, and her husband Robert Huot, set designer, were members of the group with Pamela when she toured with the Twyla Tharp Company as a graffiti artist for Deuce Coupe II in 1980. Performances were given at the Victory Theater, Dayton, Ohio, and the Wintergarden Theater in Manhattan.

Alison Nowak, composer and violinist, was on campus to perform in an

October concert which marked her father's 35th year on the Bennington College faculty, "Lionel Nowak and Friends." The program included piano compositions for the right hand by Alison, Marshall Bialosky (an early Nowak student) and Jeffrey Levine and Vivian Fine (both Music faculty); also Nowak compositions for contrabass, cello, and soprano. Performers were Christine Watson '83, piano, Jill Beckwith '82, soprano, Maxine Newman (Music faculty), Fine, Levine, Alison and Nowak himself.

Alison lives in Manhattan and supports herself by working part-time for a publishing company. Her professional life as a performing violinist and coach is all-absorbing. She received her D.M.A. in composition from Columbia University in 1981.

### '71

Connie (Constance) Allentuck sent a note from Manhattan saying that she is managing the Hadle Agency, an employment agency specializing in publishing.

The *Village Voice* brought us news of a group show at Janis which included works by Stephen Mueller. "The Expressionist Image: American Art from Pollock to Today" was described as "a crowded group [that] points to the territory but refuses to establish any boundaries." Stephen's new paintings, wrote Roberta Smith, "provide an interesting antidote to rampant Expressionism...their strengths remain largely pictorial...Mueller pursues his craft, and the goal of painting, in a

physically and visually original way... energetically and with a certain self-conscious, ironic edge...His paintings still begin in the vicinity of Color Field/Lyrical Abstractionist modes, with layered washes of stained color. But then denser increasingly impastoed brushwork takes over, coalescing here and there into various semi-shapes and near-events...The absence of hard lines or definite edges keep the strokes constantly on the move...These shapes both limit and animate the washy space of the paintings." Stephen lives in Manhattan.

### '72

Barbara Chvany has opened new law offices in San Francisco "for the continued practice of labor arbitration," at 110 Sutter Street. Barbara was formerly associated with Kagel and Kagel.

Bonnie Costello is the winner of 1982 Explicator Literary Foundation Award, given for writing the best book of *explication de texte* in 1981 in the field of English or American literature. Her book, *Marianne Moore: Imaginary Possessions*, was published by the Harvard University Press. The judges were the four directors of the Explicator foundation, George Arms, John P. Kirby, Louis G. Locke, and J. Edwin Whitesell. Bonnie earned her Ph.D. from Cornell University in 1977, and has been teaching modern literature at Boston University ever since. Her fellowships have included a National Endowment for the Humanities summer stipend in 1978, a



Harvard Mellon Fellowship in 1979-80 and a fellowship to the School of Criticism and Theory in 1982. Bonnie has written numerous articles and reviews on modern poets and is working a book about Elizabeth Bishop. She has served as an editor for *Epoch*, 1976, and *Partisan Review*, 1979, and is now a member of the Wesleyan New Poets Board. Bonnie lives in Roslindale, Massachusetts.

**Jeannie Cross** and Thomas L. Woodman were married September 11 during a ceremony at Publick House, Sturbridge, Massachusetts. Jeannie received a master's in international studies from George Washington University after graduation from Bennington, and is the state editor of the Middletown Times Herald-Record. Daniel, a graduate of Yale University, is an editorial writer for the Schenectady, New York, Gazette. They live in Schenectady.

**Pamela Downs Feiring** wrote from Alexandria, Virginia, that two of her food-related articles have been published by a local magazine called *Country*, and she hopes to do more. Pamela's daughter Julia is two.

**Charlotte Albright Renner** is teaching part time at the Portland, Maine, School of Art and is director of development for the Portland String Quartet. "Watch the New York Times for rave reviews of their concerts at Tully Hall. On July 19, my son William was born; he seems to thrive on the constant attention paid him by his loving 4-year-old sister."

**Paula Sepinuck (Immerwahr)** wrote to keep us posted "on some of the latest goings on in my life. The most exciting happening was the birth of my second son, Adam Sepinuck Immerwahr, in August, 1982. The birth experience was greatly enhanced for both my husband and me by the coaching and support of my neighbor and Bennington classmate, **Jennie Day Roggio '72**. She was there throughout the labor and delivery and was a terrific friend and labor guide. Adam and his brother Daniel (age 2½) are an incredible joy and an amazing amount of work. It feels wonderful, however, to have a full family."

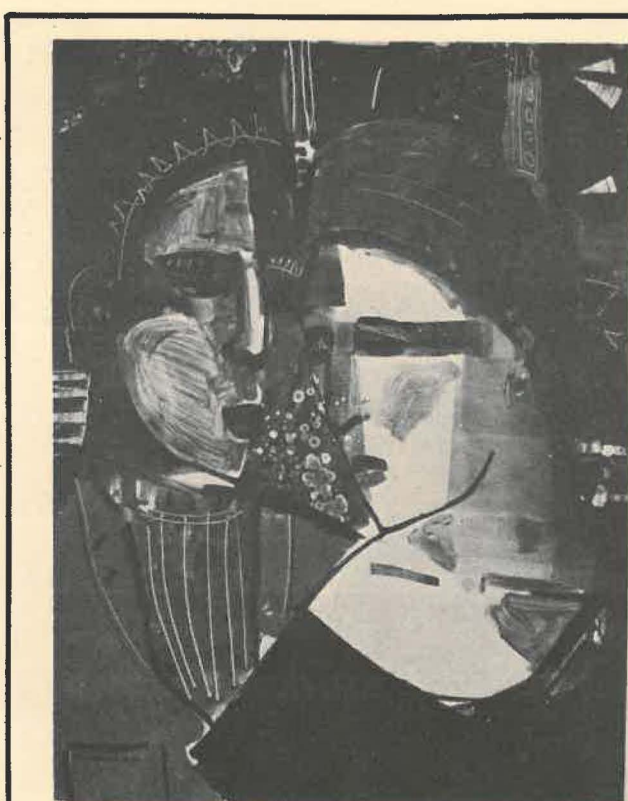
Paula has been teaching dance technique and improvisation at Swarthmore College since 1976 and she choreographs regularly. She has also taught at Bryn Mawr College and Villanova University. "I am just beginning to think about performing again. I love teaching and find Swarthmore students to be very exciting and motivated. The dance program here is continuing to grow and it is wonderful to be a part of it." Paula is finishing work for a master's degree in counseling from Villanova, and has "also been doing some death and dying counseling for a local hospice program. I hope to do more counseling work when I get out of the acute child-raising stages of life. Combining meaningful work with the desire to be an active parent is extremely difficult; I always feel pulled in different directions, but I am enjoying all of the paths."

"I also love reading *Quadrille*—keep those issues coming."

From **Alexandra Reed**: "On August 14, 1982, Bernard Jacques Alain Lajoux and I got married. He is French and therefore perfect, *n'est ce pas*, Georges? but best of all, *il me fait rire*. We hope to come up sometime."

73

**Yasmin Aga Khan** temporarily abandoned her career a year ago to devote herself to her mother's care and to the Alzheimer's Disease and Related Disorders Association. "This whole thing



"Tango," 1982

## The prints of Carla Golembe



"Odalisque Ducks," 1982

has been too grueling emotionally for me to devote my energies to singing. I'll continue my music later. I don't resent that. This is a time when my mother's needs come first," she told *Ladies' Home Journal* writers. The *Journal's* January issue reported Yasmin's, and Rita Hayworth's, ordeal. It was several years before Rita was correctly diagnosed as suffering from Alzheimer's Disease. Yasmin became her mother's legal conservator in 1981 and moved her to New York. The article describes Yasmin as an intensely private person, who felt she must describe what happened and that people must know why her mother seemed to fall apart before the eyes of her friends and family. Under constant care, Rita sleeps 10 to 12 hours a day. Yasmin stops by almost daily for a hug and to have a one-sided chat. Much of Yasmin's time is spent working for the Alzheimer's association, of which she is a board member, and studying books on the way the mind works. She prays that some day doctors will understand how the pieces of this puzzle fit together.

"She was a very responsible mother ...always worrying about whether I was eating right...went to the dentist...I guess the most important thing she

gave me was her sensitivity, and her sense of humility. And her strong sense of what is right and wrong. I have to steel myself each time I see her now. I'm her flesh and blood, but when I see her so helpless I almost have to disassociate myself...I'll tell her what I've been doing and about my plans for the weekend, and sometimes she'll still reach out and take my hand."

After some five years of publishing a newspaper for American Indians in Maine, **Steve Cartwright** has taken a job as publications director for the Maine Organic Farmers and Gardeners Association in Augusta. Steve and his wife Kathy are moving back to their Waldoboro farmhouse.

**Jon DeVries'** most recent Broadway credits include Lewis Kesseberg in *Devour the Snow*, Bill Walker in *Major Barbra*, Doug in *Loose Ends*. Other Broadway credits are *The Inspector General* directed by Liviu Cuilei, and the Andre Serban/New York Shakespeare Festival productions of *The Cherry Orchard* and *Agamemnon*. Off-Broadway Jon has been seen as Doctor Shedman in *The Captivity of Pixie Sherman* at the Phoenix Theatre, *The Good Woman of Szechuan*, *Fragments of a Trilogy*, and



"Man With Violin," 1981

"Making art is joyous activity," **Carla Golembe '71** told a reporter for the Cape Codder. Carla's monoprints, etchings and lithographs were given a special show last summer at the Ethel Putterman Gallery in Orleans. "Mrs. Golembe's monoprints of Chagall-like figures of men and women are soaked in joyous colors of red, green, yellow and magenta...Even the absence of color in the artist's etchings cannot dim her energy." Said Carla, "The people I know, and those I see in the world around me, the light on a building, the color of flowers, the feeling of air on a warm evening, love, pain, the city, the pattern on a rug, and all of my feelings and fantasies are the springboards for my imagery." In 1982 she had three one-woman and seven group shows, and her prints were published in *Genesis 2*, *Fiction*, *Literature & the Arts Review* and *Young Judean*. Her prizes include two firsts in printmaking and one in drawing. Carla is a design and art history instructor at Newbury Junior College and teaches etching at the Experimental Etching Studio, both of Boston. She has given etching demonstrations for Artweek and WBZ-TV.



"Rendezvous II," 1982

*Blood Wedding* with the Great Jones Repertory Project at La Mama, etc. He appeared with the Dallas Shakespeare Festival last summer as Jacques in *As You Like It* and Friar Laurence in *Romeo and Juliet*. Other regional roles include *Ethan Frome* at the Long Wharf Theatre, *Tartuffe*, Iago in *Othello*, James Tyrone in *Moon For The Misbegotten*. Jon is familiar to daytime television viewers as Aldo Pierson on *One Life To Live* and Dino Amati on *Another World*. He was seen as Mr. Watkins in PBS's Cheever series *The Five Forty-Eight* and guest-starred as Arthur in CBS's series *Nurse*. Jon has just completed filming *Haunted* for PBS/American Playhouse, will shortly be seen co-starring in John Sayles' soon-to-be-released film *Lianna*, and appeared as Sawtell in *First Deadly Sin* with Frank Sinatra.

**Baird Hersey** and Judith C. Sillato were married October 17 at their home in Willow, New York. The ceremony was performed by the Rev. Mark S. Harvey of the jazz arts ministry of Emmanuel Episcopal Church of Boston. **Tom Guralnick '73** stood as best man. Baird is a jazz and rock composer and arranger and has recorded six albums. He has received commissions from



Harvard University, the Boston Mayor's Office of Cultural Affairs, the New Mexico Jazz Workshop and the National Endowment for the Arts. Judith is a graduate of Antioch College, where she received a degree in dance and communication.

**Lynne Ann McTaggart**, author, is living in Manhattan. Her book *The Baby Brokers* was published in 1980 and made into a television movie November, 1981, starring Lynda Carter. Lynne is now writing another book in London, England, which will be published in 1983. Lynne has written for the *New York Times Magazine* and for other magazines.

74

**Sarah Rodman** is still with the United States Army, but is making a move. She said, "with the Department of Defense's recent decision to axe women from Artillery, I am transferring branch and duty stations."

**Polly Runyon** wrote, "I am very pleased to be able to contribute some money to Bennington for a change. Loyalty and even time are important, but there's no substitute for cold hard cash...Wish it was more." Polly started a new job in September, at Mobil Oil Corporation as staff assistant in the Cultural Programs and Promotion Department. "I learn lessons and new things all the time; it's exhausting—very long hours, but they pass very quickly. It's good...Am doing some music, not enough. I sing in the Collegiate Chorus, which is hard work, too! The cultural richness of New York still awes me, and between trying to soak it up, do my job and see my friends the only complaint I have is that I don't get enough sleep. Big deal. So I'll sleep later. Hope all is well and that Bennington fares well. Merry Christmas to any and all of my friends thereabouts."

Two communications from **Andy Schloss** bring us somewhat up to date about his activities. He went to Venice early last fall to attend an International Computer Music Conference at which one of his compositions was played. He returned to join a North American tour with the San Francisco Mime Troup, playing drums.

His second note follows, unedited:

"Andy is the bandleader of the sensational combo 'The Squidtronix' who have played to rave audiences all over the Nevada seacoast. The band features **Eric Dash 73** on Keyboards. Before his tragic death, Squid Vicious was seen rehearsing with the group. Many students probably remember Squid, who spent several years 'incognito' at Bennington in the early 70's. Andy is also finishing his Ph.D. at Stanford in computer music. His thesis is on 'Automatic Transcription of Percussive Music,' attempting to transcribe and analyze ensemble drum music by computer."

Andy and **David Jaffe 78** hope to give a seminar at the College on computer sometime during this spring term.

75

**Joyce Rosen-Friedman** and her husband Lev Friedman announce the "miraculous and joyous birth of their daughter Shoshana Meira, born at home on September 8, 1982." The happy family lives in Boston.

The following whimsical message from **Mitch Markowitz** is here published in its entirety, except that *Quadrille* did take some liberties to repair the spelling, and in spite of the fact that his credit has been seen occasionally on the TV screen:

"Mitch has been lying a lot. He has been telling people he is going away

when he is not, saying he's busy when he's really just meandering about his small, untidy apartment, and making up complete falsehoods whenever possible, for fun. He lies to strangers now and pushes people occasionally, mostly on the streets. 'It's unusual that someone from Bennington is doing this sort of work,' Mitch explained, 'but lying and pushing people down can be just as much a form of art as music or environmental sculpture.' 'Lying, especially, can be artful, particularly if you fool someone,' Mitch went on. 'Say, for example, I tell someone I went to a baptism in St. Paul, and then up to the Canadian border for a few days of hunting, when in reality all I did was sit in a chair and make little bubbling noises with my saliva all week. Heck, that's art, isn't it?' Mitch asked excitedly. Mitch hasn't been busy for a very long time now, and it is this chronic inactivity which has inspired his unusual hobbies such as lying and pushing people down in the street. Other things he has been doing lately are sitting, standing, touching the side of his neck, making little steeples with his fingers and glowing on them, peering inside things and making little tapping noises on his thighs while glancing to the left."

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**Jody Gross** moved from Connecticut in the fall to Minneapolis. "I am now the oncology nurse coordinator for the West-Metro-Minneapolis Community Hospital Cancer Program. (What a mouthful.) This is an exciting, relatively new program funded by the National Cancer Institute. An exciting job. I didn't know a soul when I moved here. This is my adventure in living. Hello to all my friends in the Barn!"

**Sharon B. Jacobs** forwarded an announcement of the formation of her partnership with Steven E. Chaykin and Sandy E. Karlan for the practice of law under the firm name of Chaykin, Karlan & Jacobs. An invitation was included to attend an open house in their new offices at 114 Giralda Avenue, Coral Gables, Florida, on December 17. Sharon has been practicing law and living in Coral Gables for some time.

From **Deborah Kreda**, August 1982; "Thanks for the most recent issue of *Quadrille*, which arrived in the mail today. I'm always pleased and a little amazed to read of the variety of places where life is taking Bennington graduates and of the accomplishments and personal satisfaction that people report.

"I have been living on an Israeli kibbutz in the western Galilee (the north, just a few miles inland from the Mediterranean and not too far from the Kinneret or Sea of Galilee) for fifteen months at this writing. For those who don't know, 'kibbutz' means 'group' and refers to a collective and originally agricultural community founded on labor Zionist principles—principles, in brief, of a return by Jews to Israel through labor on the land. There's an important socialist component to such thinking as well—that people share tasks, profits, and social life or, as one kibbutznik at a seminar on the subject explained, that people work together, eat together, and help each other.

"I've worked in most of the kibbutz service and production branches, including two springtimes hoeing weeds in the cotton fields (the happiest times), two summers picking pears, a winter minding babies in the Children's Houses, too much time in the dining room, and assorted stints in the kitchen, laundry, factory, chickens and after-hours Members' Club. Sometimes I'm amazed at my capacity for essentially mindless labor, but I've learned to understand the necessity,

dignity, and often the pleasure of plain working.

"I consider my current stay in Israel in two lights: as an extended exploration within the context of the World Travels, and as the first step toward eventual immigration. I don't feel at all ready yet to abandon my scruffing-about-the-world for a more settled, less financially marginal life. Toward the end of continuing the travels, or at least of keeping that dream alive, I maintain a World Travel Fund (WTF), though of course, given what I'm doing, with very little money in it right now. Odyssey still seems to me a most worthy pursuit in youth and fine preparation for assuming personal, professional, and civic responsibilities in maturity. More and more, my actual and inner journeys bring me to the practical wisdom that *Candide* finally finds, that tending one's own garden is best. And Israel represents for me that garden, the place where I locate my future as an individual Jew and the Jewish national future.

"It's exciting to begin in adulthood to learn, and not (yet) formally but in the process of sheer living, a new language and, as it were, a country. Much in Israeli culture amuses me: the politics, indecorous and under Mr. Begin often wrong-headed, I think, can drive me up the flipping wall; modern Jewish and Israeli history and the Jewish heritage, about which I have everything to learn, have taken increasingly deep and fascinating hold on my imagination. I am allowing myself the luxury of time here."

**Max (Maxwell) MacKenzie** wrote at length: "congratulations to Tom Matthews whose thoughtful letter finally got me to cough up something, however small, to help Bennington. I wish I could afford more; this year for the first time I feel there may come a time when I may be able to; but this is a beginning.

"I also sympathize with Tom when he says that his contacts with Bennington friends are too few for his liking (if he feels that way in New York, he ought to try Washington). In an attempt to encourage more such contact, I would like our friends reading this to know that Becca, (**Rebecca Cross 78**) and I have moved, and plan to stay put for an unknown period of time but most likely somewhat longer than has lately been our habit (2321 37th Street N.W., District of Columbia 20007).

"Becca received her master's in painting from the Royal College of Art in London last spring, and is continuing her painting in Washington. The London Sunday Times selected her work to review out of over 30 artist in the painting degree show (copy enclosed).

"When not painting, Becca works as my agent, showing the portfolio to architects, designers and other prospective clients, and often accompanies me to help with the more difficult interior shots. Since her return our business has doubled, and we are expanding our operations north and south, to Baltimore and Richmond.

"Our marriage, and our partnership, is prospering." The London Times clipping read in part: "The vivid, intelligent still-lives, full of feeling, by Rebecca Cross are decorative paintings which creatively marry a host of influences, from Matisse on." Max also enclosed impressive lists of selected clients and selected credits for 1981-82.

**Amelia Rogers** was one of five women composes whose new music was performed in concert presented by the Massachusetts Institute of Technology Women's League at the Kresge Little Theater on November 14. Her *In-cipience* is an unusual setting of a text by poet Adrienne Rich. Other composers were Ruth Loman, Marjorie Merryman, Elizabeth Vercoe and

Arlene Zallman. Amelia has taught at Boston University and the Tanglewood Institute. Last year one of her compositions were premiered by the Cape and Islands Chamber Music Festival.

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"**Dan Cohen** lives in Jamaica Plain, Massachusetts. He divides his time between working as a coat and tie small business doctor and pursuing his interests in alchemy, puppetry and outer space."

**Douglas R. Johnson** is in his second year of medical school at the University of Massachusetts in Worcester. "Still indefinite about specialties, although I am interested in applying computers to medicine. Say 'Hi' to Lee Supowit and Rein van der Linde especially, and Dennis Aebersold it he's still there (all Science faculty)."

**David Andrew Lazar** completed his master's in educational research at Stanford University in June, 1980. In August of that year he attended the Aspen writers' conference in Palo Alto and then moved to New York City. Since May, 1982, he has been in Syracuse, New York, where he is a graduate fellow in poetry in the creative writing program at Syracuse University. He has been studying with Hayden Carruth, Phillip Booth and Ray Carver. David won the Academy of American Poets Prize at Syracuse in 1982.

**Emmett Leader** is at Kibbutz Yagar near Haifa in Israel for an indefinite stay. He'd be delighted to see any Bennington kibbutzniks.

**Corkey (Carolyn) Merkel** spent the year of 1981 traveling across the country. She wrote, this December, "I am, gulp, just about to embark on a world tour—Asia for January and February, then Europe, and possibly Bennington in March/April?..." Her Christmas greeting was a beautiful view of Glacier Bay, Alaska.

Two copies of the quarterly newsletter of the School of the Art Institute of Chicago were sent, along with a note from its editor **Susan Wheeler**, who said that as long as she was running an alumni newsletter, she appreciated the need for sending in news. Susan was married a year and a half ago to Frank C. Lewis, a painter who teaches at the School of the Art Institute of Chicago. She is director of public information at the school and has contributed her poetry to journals including *Shenandoah* and *Modern Poetry Studies*. She has also written book reviews for the Chicago Tribune and frequently for *The New Art Examiner*. In March and April, 1983, she will take a two-month leave on a residency grant from the Helen Wurlitzer Foundation of New Mexico.

**Katherine C. Moses**, in a quick note too late to include in December, sent a brief synopsis since June, 1976. "Two years in Los Angeles; three years as a student, wintering at Duke, summering at University of North Carolina, Chapel Hill, B.S. in computer science from Duke May, 1981. Programmer at small snappy consulting firm in Durham—IBM 4331, VM/CMS. Playing bass and singing in rock and roll band with album out in January-February. Bought a little house last week. Love to **Jane Marcus Sobel 71** and Stanley Rosen (Art faculty)..."

**Michael Nathan** is a first-year medical student at Rush Medical College in Chicago.

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An update on **Beth Kanter**: In October Beth resigned her position as coordinator for the Friends of New England Conservatory to accept a position with the Boston Symphony



# President Hooker travels far and wide to meet alumni, parents and friends of Bennington College

President Michael Hooker, with Rebecca Stickney as guide, has attended seven alumni/parent and friends receptions this past fall and winter, their purpose, of course, being to introduce the president, the alumni and parents, all to each other. Each reception (and in some cities there were more than one) was planned by the alumni regional groups and each was judged to have been a great success. In every case the atmosphere was warm, lively, and interested.

Details, including lists of those attending any of the events now follow, city by city:

## Boston

December 1, 1982: Reception and dinner at home of Jill & Gordon Bertrand, and December 2, 1982: Reception at the home of Constance & Sandy Holden.

Barbara Abercrombie and Noah Harris, Anne (Gardiner) and Seymour Archibald, Martha (Haskell) and G. S. Baird, Jill (Underwood) and Gordon Bertrand, Anne (Wickes) Brewer, Pamela (Richards) and Francis Brooks, Sally (Levin) Brotman, Mary Brox, Mr. and Mrs. Jack Chinian, Danie Cohen, Ruth (Miller) Curwen, Judith (Beach) Damon, Elizabeth Derham, Harriet (Brigham) Dickson, Dr. and Mrs. John Donaldson, Sally Donaldson, Eleanor Druckman, Jane Ferris, Sue Fineman, Deborah Finn, Laura Finn, Laura Fraser, Ann Goodwin, Louise (Dickson) Hardie, Dorothy (Coffin) and Charles Harvi, Barbara Hero and Robert Foulkrod, Miriam (Schwartz) and Robert Hillman, Melissa Holch, Constance (Wigglesworth) and Sandy Holden, William Hughes, Caroline (Welch) and Trumbull Huntington, Bobbe (Forrest) and Arthur Jacobson, Beth Kanter, Myron S. Kaufmann, Jane (Neal) and Charles Keller and Miriam (Hermanos) Knapp;

Also: Virginia (Wilson) LaPlante and Carl Dreyfus, Mrs. Anna R. Lipworth, Mr. and Mrs. Thomas Mahoney, Cornelia (Ward) and Denny Makepeace (president of Alumni Association), Bunny Makepeace, Mr. and Mrs. Thomas McCann, Mr. Robert McKay, Margaret (Allen) and David McLellan, Eileen McMahon, Joan (Rounds) and Rolf McVickar, Jane (Wellington) and Roger Merrill, Shelley Nituama, Joan (Holt) and Robert Oates, Renee (Bennett) O'Sullivan, Ann (Strieby) Philips, Mrs. Harriet Fels Price, Phoebe (Arnold) and Thomas Rankin, Mary (Jones) and Richard Riley, Caroline Rosen and Alan Wu, Sally Sandberg, Mary Anne Sgarlat, Nancy R. Smith, Karen Sontag, Susan (Winter) Stedman, Nancy Tompkins, Elizabeth (Ahn) Toupin, Mr. Dan Tucker, Suzanne (Stockard) Underwood (former trustee), Martine (Cherau) and Owen Walker, Ruth (Magnusson) and Weiant Wathen-Dunn, Mary (Eddison) Welch (former trustee), Leora Zeitlin and Dr. and Mrs. Leonard Zinman.

## Chicago

Reception at The University Club, October 12, 1982:

Joan (Greenbaum) and Arthur Adler, Mr. and Mrs. Irwin Askow (former trustee), Mr. and Mrs. Stephen Barr, Susan (Sims) and Kenneth Bodenstein, Deborah Bornstein, Marion Fisher and Robert Snyder, Gay Fraker, Joy Goldsmith, Mr. and Mrs. Rudolph Hirsch, Joan Hyatt, Mr. and Mrs. Burton Kaplan, Barbara (Pavell) Loden, Michele (Cloonan) and Martin Lucente, Sue (Friedman) McGowen, Laurie Moses, Michael Nathan, Suzanne Pelton, Samuel Rosenberg, Ms. Barbara Ro, Susan (Feldman) and Richard Rotman, Ann (Meyer) and Edwin Rothchild, Mr. and Mrs. J. Bernard Seelig, Eugenie (Bird) and Geoffrey B. Shields, Patricia (Williams) and Cass Sunstein and Susan Wheeler and Frank Lewis.

## Los Angeles

Reception at the home of Ruth and James Goldstone, September 21, 1982:

Mr. Patrick Allaway, Miriam (Marx) Allen, Dorothy (Callman) Bart, Ela Ben-Josef, Gregory Brown, Francie Camper, Jill (Warburg) Cartter, Nancy (Cooperstein) Charney, Dorothea (Smith) Coryell, Mrs. Robert Ellis, Zachary Feuer, Marilyn Frank, James Freedman, Alexandra (Crawford) Garrett, Carol (Baumgarten) Goldwyn, Ruth (Liebling) and James Goldstone, Mr. & Mrs. Bernard Harris, Thomas Kafka, Joyce Keener and Tom Chernes, Michael

Lehrer, Dorothea (Harding) Lobsenz, Mitch Markowitz, Joan May, Dominic Messinger, Roberta (Ross) Moore, Mr. and Mrs. Peter Norris, Kathleen O'Grady, Patricia Owen, Penelope Roeder, Mr. and Mrs. Robert Rowan, Stephen Sacks, Amelia Sawelson, Judith (Snyder) Schaeffer, Linda (Schandler) and Bruce Porter, Ernest Smith, Mrs. Robert Steinberg, Marta Stevens, Joyce Sunila, Tama (Alcott) Taub, Ms. Laura Tedesco, Mr. Lorenzo Tedesco, Mr. & Mrs. Jack Vaughn, Laura Lee (Whittier) & Robert Woods and Eda Zahl.

## Minneapolis-St. Paul

Reception at The Minneapolis Club (The Library), October 13, 1982:

Susan Bernstein, Jane Carlstrom, Ann (Whiteley) Childs, Mr. John Cowles Jr., Marnie (Rogers) and Stan Donnelly, Mr. Alan C. Kronfeld, Karen Lierley, Mr. and Mrs. Eugene Matters, Barbara (Sternberg) Rosenthal, Edith (Stevens) Sheldon (former trustee), Rebecca (Lucas) and Arnulf Ueland, Martha Von Blon and Tom Meyer, Dr. and Mrs. Frank Wolf and Mr. and Mrs. Robert Zicarelli.

## San Francisco

September 18, Cocktails at Sally Whiteley's; September 19, Dinner at Doris and Charles Muscatine's for Alumni Association of Northern California officers; September 20, Reception and dinner at the Berkeley Men's Club, U.C.:

Joan Balter, Brett (Ginnings) and Richard Bell, Mrs. Courtney M. Benoist, Kay (Eppich) and Andrews Black, Renee (Engel) Bowen, Dorothy (McWilliams) and Ivan Cousins, Lisa Craft, Judith (Albert) Croner, Nikki (Klauber) Dillon, Kaaren Fladager, Margaret (Stein) and John Frankel, Elisabeth (Evers) Griffinger, Sylvie (Redmond) Griffiths, Mr. and Mrs. Paul Harrell, Susan (Hedge) Hossfeld, Ms. Michelle Ingersoll, Mr. & Mrs. Bernd Jager, Hal and Marjorie Jamaison, Mrs. Barbara Jones, Franka Jones, Janet (Roosevelt) & Robert Katten, Deborah (Langman) Lesser, Ellen (St. Sure) and Joseph Lifschutz, Phyllis (Jones) Menefee, Harriet (Grannis) Moore, Doris (Corn) and Charles Muscatine, Carol Rowan, Andrew Schuss, Mary Lou (Peters) and Will Schram, Joel (Wells) and Albert Schreck, Nina Schuman, Mr. and Mrs. Robert Shaw, Laurel Sprigg, Laurie (Kohn) and Richard Steele, Ellen (Jacobowitz) Stein, Rosemary Stoller, Mr. Roger Thompson, Beverly (Rantoul) Turman, Sue (Rayner) and Felix Warburg, Helen (Webster) Wheelwright, Sally Whiteley and Mrs. Joan Wood.

## Washington, D. C.

Reception at the home of Marne (Lloyd-Smith) and Marshall Hornblower, October 24, 1982:

Mr. and Mrs. George Abraham, Isabella (Holden) Bates, Mary Jane (Sheerin) and John Bennett, Paul Berkowitz, Albert Bowker (trustee), Danie (Rowe) Bradford, Polly (Swan) and Philip Brown, Dr. and Mrs. Merrill Cleveland, Virginia (Sweet) and William Cobb, Turri (Rhodes) and Andrew Cook, Joya (Bovingdon) Cox, Solveig (Peterson) Cox, Patricia (Groner) Dubin and Jessica Dubin, Elna (Barnet) and John Elsea, Glory Erdman, Mrs. John Gould, Tracy Harris, Barbara Heller, Jessica Hirschorn, Marne (Lloyd-Smith) and Marshall Hornblower, Deborah (Froelicher) and Fisher Howe, Polly (Sinclair) Krakora, Phyllis (Preston) Lee, Sylvia (Canova) Lukens, Karen Lukinson, Becca (Cross) and Max MacKenzie, Elaine (LeFevre) Mahoney, Julie Neidich, Patricia (Sullivan) Meyers, Judith (Vanorden) Peacock, Catherine Satterlee, Lisa Scheer, Mary-Averett Seelye, Ellen (Beskind) Smart, Mr. and Mrs. Paul E. Spiegler, Irma (Hagemann) and John Thexton-Willis, May (Vaughan) Totten, Emalea (Warner) Trentman, Mrs. John Vance, Peter and Keven Vance and Mrs. Patricia Westberg.

## New York

A reception for President Hooker was scheduled February 8 at the Twining Gallery, 33 Bleeker Street, sponsored by the Bennington College Alumni Association of New York.

Another New York reception was held at the home of Yasmin Aga Khan '73 on November 10, 1982:

Mr. Norman E. Auerbach, Mrs. Robert Borden, Mr. and Mrs. Hartley J. Chazen, Mrs. Mildred H. Cummings, Mr. and Mrs. Richard Gillen Erbland (Susan & Jean-Pierre Farraut), Miss Helen Frankenthaler, Mr. and Mrs. Lewis B. Frumkes, Mrs. Andrew Gagarin, Mr. and Mrs. Arnold Gottlieb, Mr. and Mrs. T. Edward Hambleton, Dr. and Mrs. Frederic P. Herter, Mrs. Tom Wicker (Pam Hill), Mr. and

Mrs. Joseph S. Iseman, Ms. Lindsay Kaplan, Mr. and Mrs. Julius Liff, Dr. and Mrs. Barnet Malbin, Ms. Elinor Manucci, Ms. Judy Mello and Husband, Mrs. Stanley G. Mortimer, Mrs. John Muma, Ms. Patricia Nanon, Mrs. John W. Nields, Mr. and Mrs. Robert Rohdie, Mr. and Mrs. Michael Rock, Mr. Donald N. Schatz & Cristine Freise, Mr. and Mrs. Seymour Schnell, Mrs. Joseph J. Slotnik, Miss Rebecca Stickney, Mrs. William Vanderbilt, Mr. and Mrs. James Vanderpol, Ms. Constance Wallace & Guest, Mr. and Mrs. Nathan Williams, Mr. Daniel Wolf and Ms. Judith Yeargin.

## James Tenney

Continued from Page 7

intention — his desire — is to deal with a theatre."

"I say I write for myself," Tenney continued, "but I do in fact find that there are people out there in the world who can enjoy...things the way I enjoy them. It's maybe not a large number, but it's big enough to fill that place the other night..."

"There's something to be said for a purely acoustical situation. There's a tradeoff between the degree to which you involve your senses and the intensities with which you can focus on any one of them. I am interested in the intensive focus on sound. I am not personally any longer interested in that spread — that theatre idea — although I fully respect it on Cage's part."

Of the pieces performed in the Toronto concert, I found *For Ann (rising)* the most fully aural. Ironically, Tenney said that a choreographer has asked for permission to work with it. "If she does choreograph it, then you're going to have it in an entirely different situation. I don't know whether I like it or not..."

Along with wondering how much the expected January birth of their baby would interfere with his schedule, Tenney was preparing a piece for two pianos that had already been offered several performance opportunities in the spring. (His wife gave birth on January 10 to a son, Nathan.)

"I actually had the naive notion that writing a piece for two pianos would solve some practical problems, namely that I tend to write for instrumental ensembles that I can't perform in. I wanted to write something that I could perform. But that solves one problem and creates another. People are going to have to get together two pianos that I can retune. And I have to have a second pianist. I feel the need for more than those twelve tones as resources. Every time I listen to new music now, it always seems that no matter how interesting the piece is, I still have a very strong sense that they are working with resources that have long been exhausted..."

He is now exploring the music of Indonesia, Thailand and Japan, along with composing and teaching, which he says "forces me to investigate areas in a more systematic way than I might otherwise." He gets "pretty involved" with students. "It's important to me...I feel I'm part of a tradition that I carry on."

Tenney's students tend to remain involved with him and his work. "I've been more than repaid for what I gave them" Some of his compositions have been anthologized because of students' efforts, and the Music Gallery concert was produced by a former York student. "If it had been up to me it never would have happened."

Although the Music Gallery is Toronto's major place for presenting new music, most of the concerts are not reviewed by major critics; much of Tenney's recognition comes from artists.

"I just received the fifth commission in six years. These all come from the Ontario Arts Council by way of performing groups who want to do new music. I have been the beneficiary of the program five times. The performers decided they want to ask a performer for a composition. It's simply marvelous."

"The human part of me," says Tenney, "wants people to hear and like my music. I want them to applaud. But it's not involved in *how* I write...it's not something that you can count on."

Orchestra, working on the annual fund and Tanglewood projects. Beth administered a wide range of public relations and funding raising projects for New England Conservatory's Friends for a year and a half, and also coordinated the annual membership appeals. In her spare time Beth continues to play the flute and manage the small Trillium Chamber Ensemble, in which her friend Walter plays cello. In addition, both Beth and Walter are active in "Les Amis Duvin," Boston chapter, gourmet cooks, and co-authoring a book on wine. Her future career goal is to become an orchestra manager, and Beth would appreciate hearing from Bennington alumni who are active in the field of orchestra management or arts administration: Beth Kanter, Symphony Hall, Boston, Massachusetts, 02115.

**Mimsy (Margaret) Moller** moved to Somerville, Massachusetts, from Maine in October. "A very good move after years in Maine." She is working at the Image Maker, a photo retail and production store in Harvard Square, where she is in charge of the E-6 (slide) processing. "I like the job and the people I work with...How are things in Vermont? I'll have to go and visit sometime."

'80

**Sara Rashbaum's** mother **Lynn Phillips Rashbaum '46** thought *Quadrille* might like to know that she has been living in Paris since the fall of 1980. Sara completed her theatre degree at New

York University in 1981 with a year at the Sorbonne, and continued full time an additional year, studying French history, literature and culture. The summer of 1980 she had a role in Ionesco's *Parlons Francais*, playing an American student studying in Paris. She found a legal job last fall and teaches English at Interlangue (Sara speaks French fluently), a language school, to support herself, and attends the Ecole Cirque. After three months she was able to do what she had felt was the impossible—trapeze work, acrobatic, juggling. Clown courses are in conflict with her work schedule. "She gets 'high' on the circus work. It doesn't surprise this mother who prophesied 'this child may end by running away with the circus!'" For news about her mother, see class of '46.



# crossett column

## Looking forward to library expansion plans

By Toni Petersen  
Librarian

In 1984 the Edward Clark Crossett Library will be twenty-five years old. It has fulfilled the goals of its planners admirably during an era in which its user population doubled and functions and aims of all college libraries have grown. When the library opened in 1959, to the acclaim of the Bennington community and the architectural profession, it was expected to serve well for a dozen or fifteen years. It has more than done that. But now the building has been outgrown and the time has come to plan for expansion into the 21st century.

Soon after he arrived at Bennington in July, 1982, President Michael K. Hooker took up the challenge of the Crossett Library's needs and he decided to plan to construct an addition. It would be the first application of bricks and mortar to the campus since completion of the Visual and Performing Arts Center in the mid-1970s.

"We really have two problems," said President Hooker when asked to comment on the expansion proposal, "a shortage of books and a shortage of space. Both problems are common to most colleges today. When skyrocketing fuel costs and widespread inflation hit in the mid-1970s, colleges responded by deferring needed expansion of their physical plants and by cutting

all but essential costs."

Unfortunately, he added, Bennington and most other institutions regarded the acquisition of new books as temporarily inessential.

"That was shortsighted, as we have all now come to see. We have responded at Bennington by almost doubling the budget allocated to the purchase of new library materials in the last two years, and by beginning the process that will result ultimately in a major addition to the Crossett Library.

"I am deeply gratified," Hooker said, "by the willingness of the trustees to approve these measures, and I am excited at the prospect of again having a library that is worthy of Bennington's educational programs."

The president has formed a Library Expansion Study Committee consisting of thirteen members — the entire Library Advisory Committee (four faculty, the library director, two students) plus the reference librarian, two more faculty members, the dean of the faculty and the director of development. Kenneth M. Kensinger of the Social Science faculty is chairman. The committee will identify library requirements, visit other new libraries for ideas, and report in March to the president, who will then involve a trustee committee that will prepare building

plans and raise funds.

Meeting weekly during November and December, the expansion-study committee has identified these needs:

1. A doubling to 200,000 volumes of the present book storage space, with the capacity to accommodate another 100,000 volumes through compact storage.
2. Expanded and varied study facilities which stress the need for quiet, comfort, and good lighting.
3. Conference-study rooms.
4. An audio-visual facility.
5. A special-collections room.
6. A student lounge.
7. Night-study facilities, with adequate security features.
8. The capacity to accommodate new and changing technologies based around the computer.

There is no doubt in anyone's mind that the successful planning for new library facilities will go far toward the revitalization of library services and the building of a new, forward-looking spirit at Bennington. The library staff looks forward especially to the possibility of providing greatly improved and innovative facilities for study and research at Bennington.

## faculty notes

A exhibition of new work by **Jane Ford Aebersold** (Visual Arts faculty), will open April 13 at the Elements Gallery in New York City. She will return from sabbatical this Spring.

**Barry Bartlett** (Visual Arts faculty) recently had a show of his new work at the Azuma Gallery, New York City. In June his ceramics will be included in a group show at the Cutler/Stavaridis Gallery in Boston. Bartlett, who was a replacement in the Spring and Fall 1982 terms, has received a Visual Arts Fellowship Grant from the National Endowment for the Arts.

Visual Arts faculty member **Sidney Tillim**, on sabbatical for the Spring term, will be a visiting artist at the Philadelphia College of Art for four days during March and April. Tillim is preparing an article for *Art Forum* on "Photomechanical Process and Art."

**Sue Ann Kahn** presented a concert of flute music in November in the Greenwall auditorium. **Maxine Neuman** assisted Kahn on cello (both Music faculty), and Andrew Willis was pianist. Kahn's program included *Four Green Mountain Sketches* by **Lionel Nowak**, also a faculty member, the Poulenc *Sonata*, Doppler's *Chanson d'Amour*, the Copland *Duo* and two relatively new works by Soviet composers, *Portraits* by Sergei Pavlenko and *Four Pieces for Flute and Piano* by Edison Denisov.

**Ed Smith**, technical assistant to **Brower Hatcher** (Visual Arts) exhibited drawings and sculptures in Usdan Gallery early in December. Smith, who has also worked with sculptor William Tucker and painter Irving Kriesberg, has exhibited in the past at the Brooklyn Museum, the Pratt Institute and Columbia University in New York. He won a Ford Foundation Fellowship in 1977.

**Marcia Carlisle** (Social Science), in her

second year as visiting historian at Bennington, presented a talk on campus early in November entitled "The Prostitute as Worker in 19th Century Philadelphia." Her subject dealt with the changing organization of prostitution in Philadelphia during various years of the 19th century and why prostitution there came to be considered "the great social evil." Her talk was the second in a series of six by instructors in a course at Bennington "Work in Society."

During his sabbatical and leave, Fall and Spring 1981-82, **Philip Wofford** (Visual Arts) had one-man exhibitions of works at the Carnegie Institute of Art in Pittsburgh and at the Nancy Hoffman Gallery in New York City. His paintings were also shown at the Maryland Institute of Art in Baltimore, the Seigel Gallery in New York City, the Berkshire Museum in Pittsfield, Massachusetts, and the MOMA Penthouse Gallery in New York City. Wofford was a visiting artist at Yale University, Wake Forest University, the Maryland Institute of Art, and Washington University in St. Louis. His work is featured in articles in *Arts Magazine*, December, 1982. "An Interview with Philip Wofford," and in *Art In America*, January, 1983.

The Ossining Choral Society presented its conductor **Vladimir Havsky** (Music faculty) in a piano recital at the Ossining High School in November 21. His program included two impromptus by Schubert, Beethoven's *Sonata in C Minor*, six preludes by Debussy and works by Poulenc and Ravel. Proceeds were donated by Havsky to help meet expenses of the society which he has directed for 18 years.

### Ex-faculty

A definitive article by **Catharine Osgood Foster**, titled *Robert Frost's 'A Lover's Quarrel with Vermont'*,

published in Vermont Summer, reminded us of forgotten history about Frost. Frost was attracted to Vermont when he received a fan letter from writer Dorothy Canfield Fisher of Arlington, as well as by the fact that a Poetry Society of Southern Vermont included members such as poet Sarah Cleghorn of Manchester, Hally Phillips Gilchrist of Arlington, and Mrs. Fisher. In the early 1920s he bought the Stone Cottage and farm in Shaftsbury, hoping to establish an apple farm. While the cottage was being made habitable, Mrs. Canfield loaned the Frosts the brick Canfield house in the center of Arlington. Nearly ten years later the cottage became too crowded, for there were five daughters and a son. "Frost rented a house on the Bennington College campus called Shingle Cottage. He knew by this time that the college was going to open before long, and wasn't too happy about it. But he was living comfortably at The Gulley in Shaftsbury by the time the college finally opened in 1932." The Gulley, Frost's second farm in Shaftsbury, located on a back road east of the village, was owned in recent years by Kenneth Noland, the painter, who recently sold it to Norman Lear, the producer.

"Frost's ashes and those of Mrs. Frost are buried beneath a big flat slab in the southwest corner of the cemetery of the Old First Church in Old Bennington. It would be impossible to say how many hundreds of visitors are still coming to pay homage there."

**Otto Luening's** comments on retirement were published in a bimonthly newspaper, *Gray Panther Network*. He managed to postpone retirement from the university at 65 by transferring to another department on a three-year contract and worked until age 68. He then worked on a year-to-year contract ("renewal based on the

state of senility"), "but at age 70, according to statute, I was made Professor Emeritus." A doctor who was interested in preventive medicine recommended physical therapy, self-help, vitamins, stretching exercises, self-massage, walking and swimming as well as reading about aging. "I had to modify some of my habits...I learned to slow up, but by no means give up anything I like to do...When I neglect [playing the piano and flute] I soon begin feeling bad physically. When I practice, write music, read and write words I am strengthened...Surprisingly enough, my memory improved slowly and steadily. Then I began to write my memoirs...it gives us older people a chance to recount what we've been through...We all seem to be the victims of a pre-packaged civilization. To counter this we need a way of life that uses all our capacities...I'm 81 years old now...the problem is still the same at any age: to find out what we want to do, how much of it is possible with the strength we have, and how and where this all relates to today's world. No one can do this for us, so let us do it ourselves!"

Music by Otto Luening and by friends of the now-82-year-old Wisconsin-born composer were featured during his fourth visit, last April, to the University of Wisconsin.

**Kazuko Hirabayashi** (ex-faculty, Dance, Fall, 1963) is acting dean of dance at State University of New York, College at Purchase. She will serve in the position during the 1982-1983 academic year while the search for a permanent dean is being conducted. Hirabayashi, senior member of the dance faculty, has taught at SUNY since 1972. Concurrently she has served as director and choreographer of her New York-based company, the Kazuko Hirabayashi Dance Theatre which was founded in 1969.