

Bennington College
Bennington, Vermont 05201

MRS ARCHIBALD R MURRAY
100 LASALLE STREET
NEW YORK
NY 10027

December, 1981
Volume 15, Number 2

Quarrie

For Alumni & Friends of Bennington College



Andrew Oxenham

Trish Beatty '59 has pioneered modern dance in Canada, where she directs the Toronto Dance Theatre. An article about her appears on Pages 10 and 11.

Annual Fund passes halfway mark, Class Agent solicitation under way

Less than halfway through the fund year, and before the year-end flurry of gifts, the Annual Fund is in the best shape in the history of the College. As of November 30, \$225,781 had been received toward the goal of \$575,000. In the few days while *Quadrille* went to press, several large gifts flowed to the College, bringing the Fund well past the half-way mark.

The College has personalized its gift requests this year through the use of a new recording and printing system in-house, and has been able to remind donors of the amount they gave last year — which has obviously been helpful in increasing gifts. Class Agent solicitation of alumni has been under way all fall with a complete roster of dedicated, generous and hard-working class agents. Though not all the class letters are in the mail yet, those which have been sent are reaping rewards both financial and personal. The Alumni Records Office is receiving much more information on alumni activities, which is one of the wonderful side effects of several annual mailings to alumni.

At this time last year the fund, which eventually reached \$543,000, stood at \$130,500. But with \$95,000 more dollars to date, we have 340 fewer donors. The College hopes that the numbers of those participating in the Fund will soon pick up, because it is unfair to expect a small number of people to do all the work!

For questions, answers, or contributions, friends and alumni of the College are reminded to call or write Christine Graham in the Annual Fund Office. For class agent questions they may write Hudas Liff '47, for Associate inquiries they may contact Barbara Ushkow Deane '51.

Frankenthaler exhibit draws alumni to Boston museum dinner

By Cornelia Ward Makepeace '58

Helen Frankenthaler's stunning work ignites a fierce and loyal pride in the hearts of Bennington alumni — so it's no surprise that the Boston region alumni gathered in force on October 28 to see the Frankenthaler Exhibit of Prints and Paintings at Boston's Museum of Fine Arts. The MFA hung the show beautifully and Boston's usual rain didn't fall, so alumni had a crisp and clear evening to come out, take pride, and enjoy.

Following dinner in the museum's new I.M. Pei-designed West Wing, an informal tour was conducted by gallery instructor Mrs. Thomas (Clavvy) Williams who identified Frankenthaler as an innovator, as a student of painting, as a courageous experimenter, and as the perfecter of her art. Mrs. Williams drew attention to Frankenthaler's staining and layering techniques, the spectacular achievements of light and space and depth in her paintings, the matchless sense of color in her prints.

Joining the Boston alumni for the evening were Lynn Hood, Associate Director of Alumni Affairs, and Don Myers, Director of Development. They helped the Boston Regional Committee by intro-

ducing alumni to each other and, in return, they were introduced to alumni as two of this year's strategic — and welcome — additions to the Bennington staff. Their presence added to the good time.

To summarize briefly how this event formed: Marcia Tobey Martin '53 came up with the idea for the evening. She phoned Joan Holt Oates '54 with her idea who started the event on its way. Anne Wasson Harney '54 brought in Mrs. Williams as guide to the show. Roz Moger Bernheimer '62 enlisted the services of her husband Wally who produced handsome invitations free of cost and in less than two days. Ninety-eight alumni phoned in reservations to Jill Underwood Bertrand '65, chairman of the Boston Regional Committee, and to Cornelia Ward Makepeace '58, vice-chairman.

The need to be on hand for the preparation of a new show kept Boston alumni from the pleasure of Helen Frankenthaler's company as their guest on October 28. They missed her. But she has sent word — "I'm happy it was such a success."

The new show? On exhibit now: Helen Frankenthaler Paintings, Andre Emmerich Gallery, 41 East 57, NYC.



Reviewing the final details of a contract to provide Bennington College with an employee assistance program are James Vanderpol, left, vice president for finance and administration, and Pete Turner, employee assistance specialist of Growth Potential Associates. The program, in effect at the College since October, recognizes the need to deal with an employee's personal problems to increase job productivity and overall job satisfaction. Growth Potential Associates will provide counseling and referral services designed to strengthen the employee's performance by helping him or her to cope with a variety of personal problems such as marital difficulties, alcoholism, health disorders, or depression. The firm, located in North Bennington, though new, is affiliated with the United Counseling Service of Bennington County. The College is counted among its first clients.

Calendar of Bennington Events

- | | |
|--|--|
| December 26, 27 & 30 | Jacob Glick performing in the PDQ Bach Concerts, Carnegie Hall, New York, New York. |
| January 4-March 5
January 8 | Non-Resident Term. Lecture by Dr. Sheldon Chols on "The Psyche of the Artist." Sponsored by New York Regional Alumni Association. For information contact Marianne Schnell, 1065 Lexington Avenue, New York, New York 10021, 212-535-9499. |
| January 12 | Board of Trustees Meeting, New York City. |
| January 12-February 20 | Judson Dance Theater opening: an exhibit of photographs, videotapes and scores at Grey Art Gallery, 33 Washington Place, New York City. Wendy Perron, Project Director; Daniel J. Cameron, Curatorial Coordinator. Bennington Regional Alumni Association Meeting. On-campus. For information contact Pat Barr, 802-442-6341 or 447-0543, or Lynn Hood, 802-442-5401 ext. 269. |
| January 17 | |
| January 19 | Washington Regional Alumni Association Phonothon. For information contact Candace Byers, 202-338-7207, 833-6950. |
| January 20 | Hartford Regional Alumni Association Phonothon. For information contact Alice Doyle, 203-521-8078. |
| January 21 | Boston Regional Alumni Association Phonothon. For information contact Jill Bertrand, 617-423-2791. |
| January 24 | Admissions Party at the home of Joy Goldsmith, Chicago, Illinois. For information contact Admissions Office at the College. |
| January 27 | Admissions Party at the home of Deborah Lesser, San Francisco, California. For information contact Admissions Office at the College. |
| February 2, 3 | New York City Regional Alumni Association Phonothon. For information contact Hudas Liff, 516-427-1702. |
| February 4 | Philadelphia Regional Alumni Association Phonothon. For information contact Lynn Hood, 802-442-5401 ext. 269. |
| February 7 | Admissions Party in Boston, Massachusetts. For information contact Admissions Office at the College. |
| February 11, 12, 13, 14 | Barbara Roan & Peter Golub, series of dance concerts as part of the Dance Theatre Workshop's Winter Series at the Bessie Schoenberg Theatre, 219 West 19th Street, New York, New York, 8:00 p.m.; February 14 at 3:00 p.m. For reservations: 212-924-0077. |
| February 26, 27, 28 | Wendy Perron Dance Concert: "Uh Ststoryry: Impossible to Tell" (1981) and "Joan of Art hears a new melody" (1982). 9:00 p.m., PS 122 (1st Avenue & 9th Street), New York, New York. |
| March 8 | New students arrive for spring term. |
| March 11 | Classes begin for spring term. |
| April 8 | Lecture / Reading by Arturo Vivante, New York City. Sponsored by New York Regional Alumni Association. For information contact Marianne Schnell, 212-535-9499. |



Denis Donoghue, the Henry James Professor of Letters at New York University and author of "Precious Alphabets," delivered the fourth annual Ben Belitt Lecture in the Greenwall auditorium on October 29. The speaker was introduced by Bennington Review editor Robert Boyers, who is seen in this photograph sitting next to Ben Belitt at right in the front row. The lecture series was

inaugurated in 1978 by a gift of \$100,000 from Edith Barbour Andrews '41. Previous speakers have been literary critics George Steiner, Frank Kermode and Harold Bloom. The full text of Donoghue's address, which was titled "The Politics of Criticism," will appear in the spring issue of Bennington Review.

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Reunion Weekend planned for 'twos and sevens'

Bennington's 1982 Reunion Weekend has been set for the lilac-time days of May 14, 15 and 16. This year the "twos and sevens" will be celebrated; that is, the classes of '37, '42, '47, '52, '57, '62, '67, '72 and '77.

Many interesting ideas and plans are beginning to take shape, with innovative and stimulating input from various departments. The Alumni Office also wants and needs input from the alumni in these

classes, and they need committee members and chairmen.

There is much to be done, and if alumni would enjoy participating in the planning and organization for a particular class, please contact Jill Bertrand '65, 43 Union Park, Boston, Massachusetts 02118, telephone 617 423-2791, or Lynn Hood in the Alumni Office at the College, telephone 802 442-5401, Ext. 269.

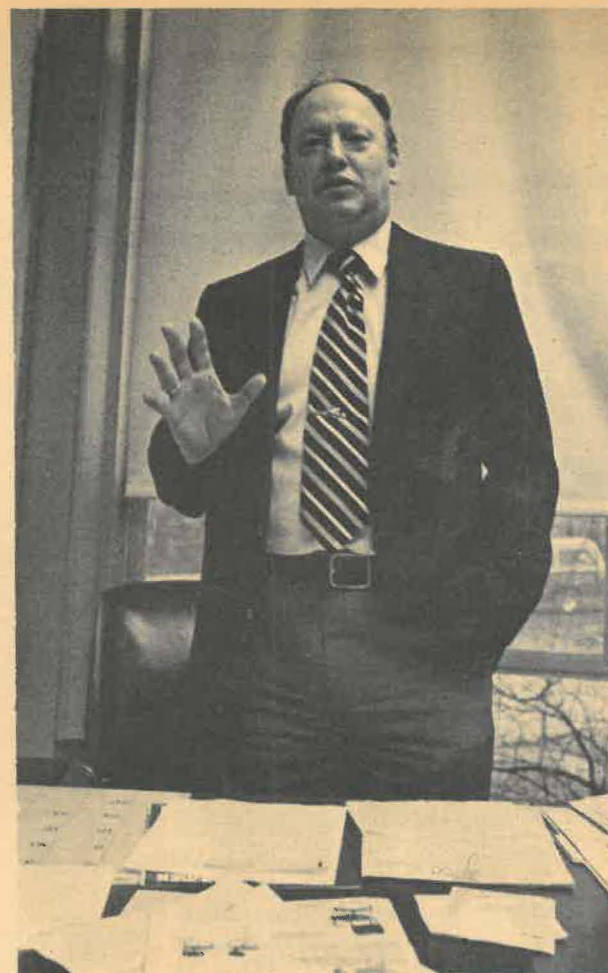
New plant director named

The College this fall welcomed George H. Lovejoy as the new director of the physical plant, with overall responsibility for all buildings and grounds activities as well as comprehensive planning for handling deferred maintenance.

A former Air Force engineer who most recently was a maintenance-control engineer for General Electric in Schenectady, New York, Lovejoy is a graduate of the University of Oklahoma and holds a Master of Business Administration degree from Union College. He is a retired major in the U.S. Air Force, having been in charge of engineering and maintenance in such diverse locations as El Paso, Texas; Thule, Greenland; and Rapid City, South Dakota. He also has experience in professional landscaping and tree work.

His position at Bennington resulted from a recommendation from Robert Ayers, long-time member of the maintenance staff at the College, who will continue as deputy director of the physical plant.

James Vanderpol, Vice President for Finance and Administration, said that with both Lovejoy and Ayers on the job, the College has a very strong management team to handle the many physical and maintenance needs of the campus.



George H. Lovejoy

Quadrille (USPS 506-070) is published bimonthly (February, April, June, August, October, December) for friends and alumni of Bennington College. Joseph S. Murphy, President.

Editor: Tyler Resch, Director of Publications; Assistant Editor, Valerie Alia, Assistant Director of Publications; alumni editors: Christine Graham '69, Director of the Alumni Relations and Annual Fund Offices, and Lynn Hood '78, Assistant Director of the Alumni Relations and Annual Fund Offices. Contributors for this issue: Florence Burggraf, Jo-Ann Watson.

Mailed from Bennington, Vermont, under a second-class postal permit. Postmaster: Send address changes to Bennington College, Bennington, Vermont 05201.



Alec Marsh



Tom Matthews, right, interviewing an applicant.

The Admissions story: inventiveness and individuality

A study by Admissions Counselor Judith Cohen completed in October indicates that more students come to Bennington College because their friends have praised the College than for any other reason. Evidently, being here is the best selling point. "We look for the type of person who will take advantage of opportunities. The freedom to make choices puts a special emphasis on independence and a slightly greater than average maturity," said Betsy Williams '64, Associate Director of Admissions. "In the Personal Statement portion of the application, we look for articulate writing, creative and intuitive thinking, and inventiveness."

Average SATs of students who submit scores (they are not required) are in the mid-500s and have been rising in recent years. Forty percent of Bennington students come from schools that don't rank their students.

Reasons cited most often for coming to Bennington include setting — the College's size and location, the student-faculty ratio, educational philosophy, academic freedom, self-motivated study and the evaluation system as opposed to grades. Students also mentioned curriculum, specific faculty members, and personalized attention during the entire admissions procedure, especially during visits to campus. Explains Thelma (Timmy) Bullock '62, Associate

Director of Admissions, "If a kid asks us a real question he gets a real answer . . . so students say 'You really treated me like a human being.' We say, 'that's what we're about as an institution, so we treat you like this.'"

Approximately 35 percent go on to graduate schools immediately after graduation, and about 50 percent the following year.

According to Bullock, "We accept about 400 from an applicant pool of about 600, or about 65 percent. But by the time a person applies, there has been a remarkable degree of self-selection."

"Most students heard about us from friends who had gone here," Williams said. "Because the interview is required (for application) many of them come to campus. We think that the place sells itself." The interview is one part of an extensive application process. Students who live on the West Coast or in other places far from Vermont are often interviewed by local alumni.

A typical student applying to Bennington College will arrive on campus, find her/his way to the Barn and the Admissions Office and be greeted by receptionist Jan Leslie. Then begins an individualized process of becoming acquainted with the campus.

Williams described the procedure: "About twenty

Bennington students work for us — no first-term freshmen — they have to know the College well. Typically, there will be an interview with a student and then a half-hour or so tour geared to special interests. We encourage questions. We are preparing a handbook for student guides with information on divisional equipment and such — for example, what facilities we have for someone interested in studying cell biology. We got the idea from Sarah Lawrence." The handbook will help student guides provide more precise information. (Bennington's admissions staff has a cooperative relationship with the admissions offices of both Hampshire and Sarah Lawrence, meeting "about three times a year" to exchange ideas.)

A staff interview follows the student interview. Assistant Director of Admissions Alec Marsh '78 and Betsy Williams "do most of the interviews; also Assistant Director of Admissions Tom Matthews '75 and Judy Cohen, who works part time and did the admissions survey."

Williams also said, "Some interrupt this process to go to classes. Most faculty are generous about letting prospective students visit, and we urge them to go." The goal is to offer as vivid a picture of the College as possible. "Then we do follow-up. We will send a note to anyone who particularly

Dear Alumna/us,

December, 1981

I don't need to take you on a guided tour of Bennington College — you've had an opportunity to know it well. Bennington is a small and special place, an important and peculiar institution where one person's effort can be critically important.

As ever, we need your help — to suggest good people from among your Bennington friends who might be willing to serve the college. Officers and members-at-large of the Bennington Alumni Council, and alumni members of the college Board of Trustees, are nominated through this process of mail solicitation, and elected by all alumni.

Every nominee is asked to make a bargain — to trade significant time and volunteer labor for significant accomplishment. Please read the job descriptions below, and reach into your memory to find strong, serious Bennington people to propose for nomination.

The deadline for nominations fast approaches — and your help can make that critical difference that is so important to Bennington College. Many thanks.

Sincerely,

Alan C. Feuer

Bennington College Alumni Council

Job Descriptions

— VICE-PRESIDENT — The Vice-President is chiefly responsible for communication between the Alumni Council and regional alumni groups around the country. Many regions maintain an active schedule of local programs, as well as continuing volunteer networks that aid the college in fundraising, admissions, non-resident term and other activities. In addition, the Vice-President assists the President, and must assume responsibility for alumni association affairs when the President is unable to do so.

— SECRETARY — The secretary takes minutes at all meetings of the Council, and is responsible for their preparation and circulation, as well as distribution of memoranda and other communication from alumni committees and regions.

— TREASURER — The Treasurer's prime responsibility is as chair of the Annual Fund drive, and both

to account for the progress of the drive, and to stimulate fundraising among alumni.

— ALUMNI TRUSTEE — Three members of the Bennington College Board of Trustees are elected by the alumni to serve as regular board members for four year terms. One is to be elected this year. Trustees are ultimately responsible for the functioning of the college in all its aspects, and perform a continuing oversight function. The board meets at least four times each year, three times in Bennington, and once in New York City.

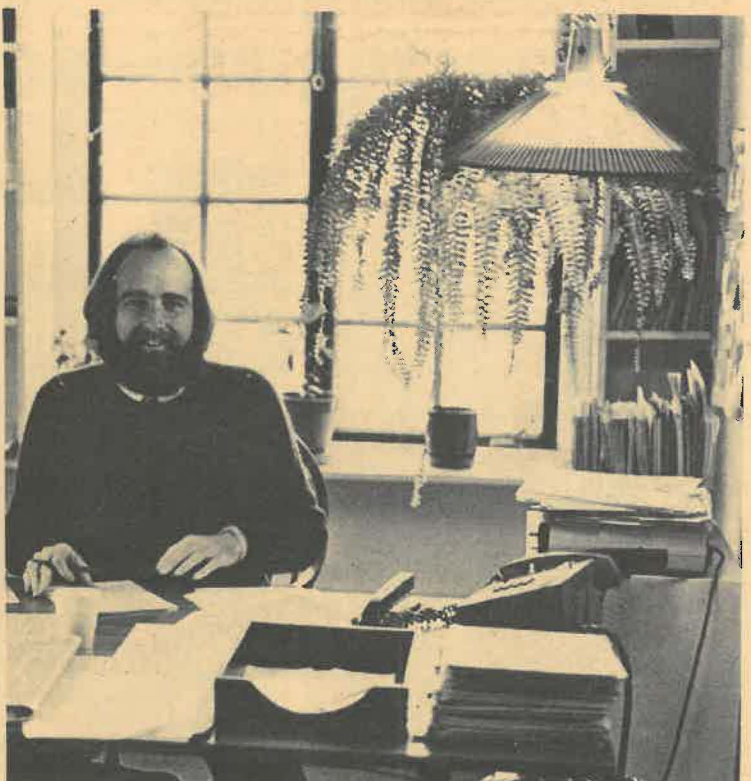
— MEMBERS-AT-LARGE — (five to be elected) — Members-at-large serve on the Council with both voice and vote. In addition they have job responsibilities as members of one of the eight standing committees appointed by the Council: Non-Resident Term, Admissions, Regional organization, Annual Fund, Special Projects/Alumni Relations, Communications/Publications, Post-Graduate Planning, and Nominating.



Betsy Williams



Timmy Bullock



John Nissen

impresses us during the interview."

Each applicant is "seen as an individual. Writing personal letters at all stages of the application process takes more of our time than anything else . . . and then we keep our fingers crossed. The winter is when we read most folders, with the exception of Early Decision, which is done at the end of November."

Extra materials are encouraged: papers, art work, tapes, slides. "We are looking for more than just test-taking aptitude. We have no numerical cutoff, but in retrospective analysis, we find that most matriculants come from the upper fourth of their high school class."

In fact, Bennington students do well on Graduate Record examinations, despite the no-test policy. They get into outstanding programs, including Yale Law School, Harvard Divinity School, Princeton for Architecture, Berkeley for Politics, and others. "Our students do not seem to be penalized during the application process to graduate school for having an evaluative transcript," said Williams. "They (the graduate schools) are forced to read about the person, rather than just a numerical profile. Our students have an excellent record of graduate and professional school acceptance. Between 1973 and 1981, 19 students applied to medical school and 15

were accepted, which is 79%. The national average is between 30 and 35 percent."

All letters of acceptance to Bennington are very personal. "We usually say what we admire as well as where we think the student has to stretch himself — often a cautionary note." This year the College was able to meet each student's financial aid need.

Because so many students learn about the College from friends, this year the Admissions Office cut school visiting in half, concentrating on those schools which have sent students to Bennington in the past. Bennington students are split nearly evenly between public and independent high school backgrounds; 54 percent come from public and 46 percent from independent schools.

The July Program, a summer arts program for high school students, has also yielded year-round students. Many high school students who come end up applying. "One boy said he thought he ought to go to Yale because he knew he could get in, but added, 'I know this is where I can do the best work'; I think he'll probably come here," Williams said.

Everyone in the Admissions Office travels. Their efforts are aided by the many alumni who go to college nights and college fairs and send back reports. They also give parties for interested students in various

cities. Said Williams, "They expand our range, and we very much appreciate their efforts. Each year we do a mailing which explains what help is needed and asks alumni what they are willing to do."

Alumni are welcome to assist in the admissions effort. If you are interested in interviewing prospective applicants or in participating in college nights, write to: John Nissen, Director of Admissions and Financial Aid, Bennington College, Bennington, Vermont 05201.



This inventive package, sent by an applicant who is now a student, decorates the office wall.

call for nominations

The Nominating Committee

ALAN C. FEUER '76 (Chairperson) is a political consultant living in Southfield, Michigan, near Detroit. He is the former Executive Director of Common Cause/Michigan (1976-9), and Michigan ADA (1975-6). Alan has managed political campaigns in several states, including service as Deputy Campaign Director, Allard Lowenstein for Congress, and is a former Delegate to the Democratic National Convention from Michigan. His political analysis has appeared in the *Detroit Free Press* and *Democratic Review*, and on WABX-FM and WCAR radio in Detroit.

A member of the Alumni Council for two years, Alan is regional chairperson for Michigan and a class officer in the current Annual Fund drive.

ROZ BERNHEIMER '62, of Waban, Massachusetts, works for the Massachusetts Department of Mental Health, conducting research on "Institutionalization vs. Home care for preschool disturbed and/or retarded children." She helped develop the original Head Start program at the Boston University School of Education with Drs. Moore and Sarason of Yale and Dr. Burt Blatt of BU. She is a former PTA president and civic activist, and the mother of four children.

Roz is past Chairperson of the Alumni Council and a former member of the college Board of Trustees. Long active in alumni affairs, she has served, at various times, as Regional Chair for Boston, Vice-President of the Alumni Association, Chairman of the NRT Committee and Chair of the Admissions Committee.

JIM BLOOM '73 has taught English at Rutgers and the University of California (Santa Cruz), and worked as an editor in New York, and as a freelance journalist, in the nine years since he graduated Bennington. Many of his book reviews have appeared in the *Philadelphia Inquirer*. He will receive his Ph.D. in American Literature from Rutgers in the spring.

Jim served on the college Board of Trustees from 1973-5, and has been a member of the Alumni Council since 1980.

BARBARA NOWAK '58, of Lexington, Massachusetts, is a case manager in elder services. She is married to a college alumnus, and her daughter presently attends Bennington.

Barbara was Boston area class representative for the Fiftieth Fund drive.

SALLY SANDBERG '77 is currently a student at the Harvard Business School, and expects to receive her M.B.A. in June, 1983. Prior to entering Harvard, she spent three years as a research analyst at Morgan Stanley in New York, and worked on a documentary in India the year previous.

Sally has served two years as a member-at-large of the Alumni Council, and worked for the Bennington Summer program the year after graduation.

NOMINATION FORM

I'd like to suggest _____ class

for service on the Bennington College Alumni Council.

Specific job, if any _____

His/her address, if known:

street _____

city _____ state _____ zip _____

phone area _____ number _____

Reasons for nomination/biographical information:

Nominator _____

address _____

city _____ state _____ zip _____

phone area _____ number _____

Careers in publishing



Trustee Joan Manley, a group vice president of Time Inc., addresses a fall conference on publishing. Sharing the head table are Nicholas Delbanco, Michael Curtis and Nicholas King.

Under the auspices of a Xerox Foundation grant, the Office of Student Affairs conducted a two-day conference titled *Careers in Publishing* on campus October 16 and 17. The major divisions of this field were analyzed by a dozen speakers representing careers in books, magazines and newspapers.

Keynote speaker Friday evening was Bennington Trustee Joan D. Manley, who is chairman of the board of Time-Life Books and group vice president of Time Inc. She provided a thorough overview of the state of the many facets of the contemporary book business and the changes it is undergoing.

Moderating the Saturday panel was Myrna Blyth '60, the new editor-in-chief and vice president of the *Ladies Home Journal* who, after the speakers had concluded, ventured some generalizations about each of the three areas of publishing today.

The conference was funded in part by a grant from the Xerox Foundation which the College's Non-Resident Term program received last year for two purposes — to help some students who would not otherwise be able to accept volunteer jobs doing work of significant social service, and to facilitate non-traditional jobs for women. It was the latter purpose, of course, which was served in part by the *Careers in Publishing* conference, where women's roles and issues were prime among topics of discussion.

Arrangements for speakers and participants were made by Student Affairs Director Alice T. Miller and Assistant Director Jean Kristinat, and speakers were drawn from the College's constituencies of trustees, parents, friends, alumni and previous NRT employers.

Joan Manley described the book business in the United States today as a \$7 billion-a-year operation, comparable in size, she said, to the malt beer industry; it produces 40,000 titles a year. She said that one third of all books are used in areas of education, another third in "informal" or adult education, and the other third for recreation and entertainment. Half of all book publishing is done in New York City, with Boston in second place.

Some of the important influences at work today, Manley went on, are the effects of inflation and the price-cutting chain stores which tend to draw off buyers from usual retail outlets. Prices have gone up, lists have been cut back, and the more "marketable" books are promoted while some of the more distinguished volumes are allowed to languish.

Briskly moving components of book publishing, Manley said, include some specialty publishing such as medical or law books, the book clubs, certain types of paperbacks, and the mail-order business.

Books, magazines, newspapers represented in two-day conference

As an example of the latter, she noted that the *National Geographic* rarely sells fewer than half a million copies of any of its books.

The book theme was continued the next day by representatives of two smaller and newer houses, Nadya Aisenberg '49, editor and publisher of the Rowan Tree Press, and Eden Collinsworth '74, vice president of Arbor House. The industry's emphasis on profit-and-loss statements was stressed by Collinsworth, who said it seems to be the trend of the industry today. She told how her firm had been



Eden Collinsworth '74 of Arbor House speaks amid a panel of distinguished editors and writers.

founded only a decade ago on an investment of \$5,000, and was sold last year to the Hearst Corp.

Friday evening speakers were introduced by faculty member Nicholas Delbanco, author of several successful novels. Speakers besides Manley were Michael Curtis, associate editor of *The Atlantic*, and Jeffrey Blyth, U.S. foreign correspondent for the London Daily Mail and a commentator for BBC.

For the magazine business, Curtis set the tone by saying, "I'm going to make the case that it's in pretty good shape . . . Magazines are an extraordinary bargain. It costs \$20 for five people to go to the movies now in Boston. *The Atlantic* costs \$16 for the whole year."

On the other hand, he observed that the fact that magazines are historically underpriced has caused severe problems: "*Life*, *Look* and the *Saturday Evening Post* were being given away for a dime when it cost 35 cents to produce . . . And the minute advertising slowed, they were stuck with a commitment to produce millions of copies at too low a price."

"What's ahead for magazines?" Curtis asked. Answering his own question, he predicted higher prices, new kinds of special-interest magazines, more isolation of specialized markets, better qualities such as graphics, layout, production and design. But in spite of these changes, he said, magazines will always need skilled, articulate and resourceful editors, writers and copy editors.

Besides Blyth and Curtis, magazines were also represented by David Scribner, editor and publisher of the *Yankee Horsetrader*, a monthly published in Bennington for a clientele of horse enthusiasts and riders, and by Jake Chapline, associate editor of the *Country Journal*, also published in Vermont.

Myrna Blyth summarized some of her philosophy as a magazine editor: "I'm interested in what millions of people like . . . the *Ladies Home Journal* has a

circulation of five million; I want to know when they read it that they find it very special. We're looking for what they want and perhaps give it to them before they want it."

In addition to Jeffrey Blyth, spokesmen for newspapers were Lyle Denniston, author and U.S. Supreme Court reporter for the Baltimore Sun (and previously, the Washington Star); Nicholas King, director of the International Press Center; and Ben Roth, a reporter-editor-photographer for the local daily Bennington Banner.

Jeffrey Blyth spoke of many changes in journalism in recent years — competition from television, the folding of afternoon papers, the vastly increased speed of communications of all kinds — and concluded that, "it's not too happy a situation for those entering the profession these days." But on a more sanguine note he said, "I personally think there will always be a place for the printed word via newspapers, instead of having it served up via television or over a facsimile machine."

King quoted the late Walter Lippmann who said that what journalists need most is an education. And King told of his own entry into journalism, which occurred when he placed an ad in *Editor & Publisher*, the trade magazine, and was hired by the tiny daily Caledonian-Record in St. Johnsbury, Vermont. "Journalism can sometimes be hard on your dignity," King advised. "Sometimes you can't be too fussy (in accepting entry-level jobs.)"

His point was immediately echoed by Ben Roth, who described his own situation as "life at the bottom." But he then advised, to those taking the first step: "Don't shy away from a start in journalism just because the only job available is located in Cowtown, Iowa."

Myrna Blyth concluded with some quick summaries she inferred from the participants: "Clearly the book business has become a show business . . . quite glamorous at the moment . . . Regarding newspapers, it's clear there will be less competition . . . And in the magazine area, specialization is still the key."

An NRT Appeal

The Alumni Association NRT Committee, in an attempt to help Bennington develop and expand an ever-growing pool of jobs and housing in major cities, is sending a special SOS to alumni living in the following cities: Denver/Boulder, Tucson, Albuquerque, Houston and Chicago.

Said committee chairman Roz Bernheimer '62, "We need someone not afraid of hard work, looking for fulfillment and with excessive devotion to the cause of Bennington, and especially the NRT Program. The job title is pretty descriptive — NRT Volunteer Job and Housing Developer!"

If you feel able and willing, please write or call: Roz Bernheimer, 75 Winslow Road, Waban, Massachusetts 02168, phone 617 969-6849; or Jean Kristinat, Assistant Director for Student Affairs, Bennington College, Bennington, Vermont 05201, phone 802 442-5401, Ext. 345.

Curator in Residence



Michael Walls with artist Alice Neal.

Michael Walls arrived on campus this fall to become Bennington College's first art curator since 1933, when Dorothy Morse (later Dorothy Bachelder Howe) held that title. Since then, members of the Art Division have supervised many shows, but no one has functioned primarily as a curator.

"They have that beautiful exhibition space," Walls said of the Suzanne Lemberg Usdan Gallery. "Studio-oriented faculty were putting together shows in the spare time they didn't have." His goal is "one major documented show each term."

He said he will try to develop four themes: "purist abstract painting; the expressionistic human figure; environmental art; and sculpture involving recognizable imagery." Walls has selected two artists for each show, "one celebrated and one unknown." For the first show he chose Alice Neal's works on "the human figure within an expressionistic sensibility" and "Ann Abrons '72, the unknown artist; it was a coincidence that she was a Bennington alumna."

One of two shows will open spring term — either a group show titled "New York, City of Painters: 1982" or a show titled "Six approaches to Topographical Painting." Walls hopes for a National Endowment for the Arts grant to support the topographical show. In the spring, a guest researcher and consultant will be Eugene Goossen, a former faculty member who heads Bennington's Art Acquisition Committee.

Walls is on campus just for fall. He also directs a gallery, Siegel Contemporary Art Inc. in New York. "Forty Famous Californians: Recent Unique Works on Paper" opened November 10 in the Usdan Gallery. It was a show Walls guest curated for a gallery in Soho. For the three-part November exhibition he worked with students to create "a room within a room" for Susan Eder's solo exhibition and another space for a show by "three gifted abstract painters in New York" aptly title "Three Painters in New York: Fontaine Dunn/Jean Feinberg/Jane Siegel."

Walls' involvement on campus includes teaching a seminar each Thursday afternoon, titled "Private and Public Aspects of Contemporary Painting." Students work on every aspect of presentation, from "writing press releases and installing works to doing wall labels and organizing a reception. Each student will tape an interview with one artist in one of the shows. I hope to do a small catalogue at the end of the year and to have a small section on each exhibition."

On a pleasant November afternoon, while others enjoyed the outdoors, freshman Miken Nielsen was hard at work in the Usdan Gallery, rolling fresh white paint on the walls. She said she enjoyed the work and the total involvement with preparing an exhibition. "Michael, more than most people who hang shows, likes to have a lot of space around the paintings." Despite the production orientation of his seminar, she said, "He gives us the history behind each painting. It's really an art history course."

If it is a course in the history of art, it includes the future as well, as Michael Walls brings forward-looking art from many parts of the country to the Bennington campus.



Ann Abrons '72.

A musical odyssey

On the road with the Kevin Zoernig Trio

By Kevin Zoernig
with Jane Leslie Cohen

"Spin is 29 but he's a second-term freshman. John's from Greenwich, Connecticut, and is starting his junior year at Bennington. He's 20. I'm 23 and I graduated from Grinnell College but I've been doing advanced work as a special student at Bennington... well, Spin's from California but he's been living in Vermont since... Iowa. Yes, I'm from Sioux City, Iowa."

This scrambled introduction was usually not enough for the Bennington alumni and parents we met this fall between here and Kansas City. Spin refined his expertise at fielding questions about the authenticity of his first name, and we all refined our skills at talking about Bennington. All over the country they wanted to know: "What's going on up there?"

In early July I called Bill Dixon of Bennington's Black Music Division from the ranch in Nebraska where I was working. I asked him if he would support a student performance project in the fall. He said yes so I called John, talented drummer and veteran of other Midwestern extravaganzas (not to mention West German ones) who was working in (to use his standard on-the-road introduction phrase) "a town called Greenwich." He agreed to participate, and urged me, as usual, to "get some horn players." I felt we'd be lucky to get even a bass player since there were few available. But Spin also joined up, only on two conditions — "Look," he said, "I won't do this unless it doesn't cost me anything, and unless I get credit for it." "No sweat!" I replied. He couldn't see me roll my eyes. I spent the rest of that month writing letters, mailing demo tapes, and making deals. I was thrilled. For years I've worked with odd instrumentations. To write for and play in a piano-bass-drums trio would be, if nothing else, a relief.

We began rehearsals at Spin's house near Bennington in early August. Meanwhile the "struggle for validity" had also begun. Meetings with Joe Murphy, Bill Dixon, Arnold Ricks, Lucien Hanks, Rebecca Abbott and others did not culminate in full approval until September 25, just six days before our scheduled departure date. Alumni Office efforts to secure housing along the way did not yield names and addresses until hours before we left.

Spin's conditions aside, all we really worried about as a trio (by then officially "the Kevin Zoernig Trio") was whether the music was "together." We had rehearsed extensively throughout August and daily during most of September. We had developed a repertoire of about 25 pieces of music, more than half of them my own compositions. But we didn't find out what we could and couldn't do until the first time we stood before an audience, on Friday, October 2, at the Winds Cafe in Yellow Springs, Ohio. Luckily the audience was small; the "couldn't do" aspect of things seemed to dominate the evening. Saturday night was better but as we headed out of Yellow Springs on Sunday afternoon we listened to the tapes and knew that we had some work to do.

A word about the Battlestar Galactica and its erstwhile Shuttlecraft: With their help we rocketed down the Interstate, relishing undeserved luxuries like electric door-lock switches and the servo-activated speed-limit alarm. Pilot and co-pilot poised and attentive at the helm... spare pilot asleep midship... instruments and luggage trailing obediently... they were, respectively, John's mother's 1972 Buick wagon and a U-Haul trailer. Good for 3,286.3 miles without a mechanical mishap.

That Sunday night we stayed at the home of Gail ('59) and Richard Levin north of Dayton, Ohio. We had to sing for our supper there, by playing a

two-part concert in the living room for the Levins and a dozen of their friends. Naturally we were delighted to have the opportunity to perform, and to talk at length with some of the guests about our experiences at Bennington. I forgot to mention that the concert at the Levins' was our second social activity of the day because we had, that afternoon, attended a pig roast near Yellow Springs as the guests of a stained-glass window designer and builder there. Our band is two-thirds vegetarian so the roast pig was no attraction but we met some interesting people and Spin got to ride a horse. After that the soft beds at the Levin home were very welcome.

Monday we drove to St. Louis, Missouri, where our first activity was a tour of the famous Gateway (to the West) Arch on the Mississippi River. Like the Bennington Monument, the Arch is equipped with an automatic lift which carries eager tourists to the top for a view. Cresting at about 600 feet, the Arch actually surpasses the glory of Bennington's monolith in some respects.

In St. Louis we stayed two nights in the home of William and Sally Outten whose daughter Mary is now a senior at Bennington. The Outtens kindly offered us the use of their magnificent piano for two important rehearsals. In exchange for this and several fine meals Spin and John raked the backyard while I helped Mr. Outten cut an access door into a crawl space below the kitchen. It is at times like these that you begin to feel like a professional musician!

Rehearsals in St. Louis were important because they gave us a chance to work out some of the problems which had become apparent on the tapes of our Ohio performances, and because some new material which I organized (while Spin and John raked) enabled us to add about thirty minutes of music to our repertoire. This new music became the mainstay for subsequent performances, of which there were fewer than we originally expected.

Less than a week earlier I had phoned Kathleen's, a club in Kansas City, to make sure all arrangements had been made for our performances there on Wednesday, October 7, and Thursday, October 8. The owner advised me that his audience is primarily black and asked if I felt that they would enjoy our music. John, Spin and I are white. We're dedicated students of the Black Music Division at Bennington — in fact the existence of that division is for each of us a major reason for studying there at all. "Of course" had to be my response to the owner at Kathleen's. I called again from St. Louis on October 6 to check in and discuss details. I was referred to the manager of the club, who announced that we were no longer invited to play there. The reasons never became clear. I had been booked for those dates since mid-August but when you're not invited it's often better not to go. So we didn't.

While in St. Louis we had a long lunch with Bennington alumna Susan Lagunoff '54, with whom we discussed changes at the College, careers, raising children, music, and the waitress's obnoxious tendency to ignore Mrs. Lagunoff in her (the waitress's) absorbed efforts to serve John, Spin and me.

We waited until Thursday to descend on the household of Erika ('63) and Bill Fox and their daughters Jennifer and Alison, all products of a Bennington-Williams romance. They live in Kansas City where, as Bill cheerfully reminded us whenever we went out, "somebody might just walk up and shoot you." The Foxes have a busy but flexible household. We marveled at their ability to take our rather long (Wednesday through Saturday) visit in stride.

Our stay in Kansas City was filled with trio rehearsals, individual practice, a side trip to the University of Kansas at Lawrence (we visited a big band rehearsal) and hunting for a place to eat at 2 a.m. Finally on Saturday, October 10, we were doing sound checks for our concert that night at the Kansas City Art Institute.

By this time we knew our sound had changed considerably — as a result of the rehearsals and the addition of new music in St. Louis — and we looked forward eagerly to the show which, thanks to the enthusiasm of the audience, became something of a marathon: two hours of uninterrupted music. (We forgot to take an intermission.) We were introduced by David Poses '81, a grad student at KCAI.

I opened the show by discussing our ensemble methods and our use of improvisation as a compositional technique. I also acknowledged our instructors in both music divisions at Bennington: Bill Dixon, Nadi Qamar, Art Brooks, Milford Graves, and Jeff Levine. Then we played. And after *that* show we knew why we had come. At last something in the sound was coming alive. We all felt a unity we had never experienced before.

The next morning we headed north to Grinnell College in Grinnell, Iowa, for the last concert of our trip. We barely had time for setup and sound checks and we were fairly exhausted but again we knew, and I think the audience knew, that we were at last really *playing* — which is very hard work, and a lot of fun. After the show we retired to Pagliai's for pizza with my family (surprise guests from western Iowa) so that Spin and John could meet yet another brother and sister of mine. They had already met one of each along the way and someday they may be lucky enough to meet the one (now in Cleveland) that got away.

By 11:30 Monday night we had committed ourselves to the Interstate again. The Battlestar had wheeled around to the east and, magnetized by Tuesday classes, we sped homeward. Late Monday evening we relinquished the controls to John's parents in Greenwich. They welcomed us with a delicious meal and enough coffee to fuel our flight to Bennington where we arrived, unscathed but barely conscious, at 4 a.m. on Tuesday, October 13. Spin, it should be noted, was not even late to his 10 o'clock class that morning. Our Bennington concert, an obvious requirement of the project, followed on Monday, October 19. In many ways that concert was the real test. On it hinged the decision of the Black Music faculty regarding the success of our endeavour. And since to this decision was linked the issue of receiving credit for our work, Spin had not even joined the trio yet. I am now assured of the faculty's approval; but if they hadn't approved, I wonder how Spin would have — *ex post facto* — withdrawn his services.

Spin Dunbar, John Shepler and I continue to work together — sometimes even with some horn played — in preparation for the Black Music December Journal, a series of concerts featuring all of the student and faculty ensembles of the division. We are also preparing for some February performances in our continuing effort to gain performance experience outside of the immediate community, which has been referred to by the less idealistic as a "mutual admiration society." It's clearly much more than that, or so many serious and talented young people would not be gathered here — and outlandish projects like ours would not be possible. We want as many people as possible to know what's going on up here, and going out there is one of the best ways to show them. It's also one of the best ways to learn about music, and with the help of Bennington alumni, other Bennington music students who have a lot to learn can try it on the road.

Kevin Zoernig graduated from Grinnell College with honors as a piano performance-composition major in 1981. Some of his work at Bennington, beginning in July, 1980, was counted toward his Grinnell degree. Lately he has been doing advanced work in Bennington's Black Music Division.

Faculty Notes

A series of concerts by **Barbara Roan** of the Dance faculty, with music by **Peter Golub** of the Music faculty, will be presented in New York in February as part of the Dance Theatre Workshop's winter series at the Bessie Schoenberg Theatre, 219 West 19th Street. Dates and times are February 11, 12 and 13 at 8 p.m., with a Valentine Day matinee on February 14 at 3 p.m. Tickets, at \$5 each, can be reserved by calling 212-924-0077.

Besides solo works by Roan, there will be Remy Charlip's Red Towel Dance with music by Nina Rota; the premiere of a new work titled *Taghkanic* to music by Stravinsky and Scarlatti, with a costume by Sally Ann Parsons using a landscape painting by Marjorie Portnow; Roan's solo *Knut* from last winter, to music by Arnold Schonberg; a new solo by **Phoebe Neville** of the Dance faculty with music by Manual DeFalla and Peter Golub on the piano. One of Roan's famous parades will connect each of the solos, to music by Golub.

Ronald Cohen was a guest professor during October at the Sonderforschungsbereich 24: Sozialwissenschaftliche Entscheidungsforschung (Special Research Area: Social Scientific Decision Research) at the University of Mannheim, West Germany. In addition to participating in seminars of the institute, Cohen presented a guest lecture and collaborated in the design of cross-cultural research to be conducted next year in the United States and Germany.

Both volumes of "**Bill Dixon in Italy**" are now available. Volume I was released some time ago, and Volume II was released late this fall. John Savlov, writing in the November 4 Bennington Banner, said, "These albums are a godsend to anyone who seriously follows contemporary music. They stand out in their vitality. Their instrumentation includes Dixon's extremely gifted trumpet playing, piano, and compositional technique, and two other trumpet players, saxophone, double bass, and drums. It seems practically unfair to describe the music beyond that, because it truly is incomparable." An interview is enclosed with the album in which Dixon deals with the meaning of arts, its relationship to its audience and the evolution of jazz. Savlov said the interview is worth reading but stresses that "really listening . . . is where the pleasure is to be had."

Neil Rappaport and **Susanne Rappaport** (Snyder '66) are working together on a visual census and oral history project in their home town of Pawlet, Vermont, a project now a year under way. Neil is making a formal portrait of each resident in a place of his or her (or their) choosing, each business group and each town organization. Susanne is interviewing selected residents, aiming at a cross-section of the community; the interview, designed by Susanne, attempts to evoke comments on the community, past, present and future. So far about 280 photographs have been made, and several dozen interviews recorded. All of the material will be preserved by the Pawlet Historical Society. The project has been supported by the Vermont Council on the Arts and the National Endowment for the Arts, by the Vermont Historical Society, and by locally raised funds for materials.

Vermont Life has published two articles utilizing writing from transcribed interviews by Susanne accompanying photographs by Neil: "You Don't Have to be in a Hurry . . . the Lovelands of Pawlet" (Fall, 1980) and "Vermont Coon Hunters" (Fall, 1981).



One of Neil Rappaport's portraits of the residents of Pawlet, Vermont, part of his "visual census" of the town.

Neil has been invited to exhibit selections from the Pawlet Project during early 1983 at the Fleming Museum, University of Vermont, and at the San Francisco Museum of Modern Art.

This month Beilevue Press will publish **Stephen Sandy's** *Flight of Steps* in a limited edition (60 Schubert Street, Binghamton, New York 13905; \$7.50). Sandy has work forthcoming in future issues of *New England Review*, *Paris Review*, *Michigan Quarterly Review*, *Missouri Review*, *Mudfish*, and *Bad Henry Review*. This fall he received an invitation to be Visiting Professor at Rikkyo (St. Paul's) University in Tokyo, but has declined for now and plans to be teaching at Bennington the coming year.

Sidney Tillim's painting, *Count Zinzendorf Spared by the Indians*, is included in the exhibition, "Realism in American Art since 1960," at the Pennsylvania Academy of Fine Arts in Philadelphia. The show will tour the United States and Europe through 1982. Zinzendorf was completed in 1971. "I resumed abstract painting two years ago, late 1979," commented Tillim.

Louis Carini's new book will be published by the University Press of America during the winter of 1982. It is titled *The Theory of Symbolic Transformations: A Humanistic Scientific Psychology*.

A Friday evening reading series, September 4 through October, held at the Park-McCullough House featured several Bennington College persons. On September 4 Dr. Frederic Buechner, faculty member Fall 1975, read from his Pulitzer-Prize nominated novel, *Godric*. On September 11 **Nicholas Delbanco**, current faculty, read from a work in progress and from recent shorter prose. On September 18 George Clay, a Bennington County resident and a former president of the Vermont Academy of Arts and Sciences, gave a reading of criticism. And on October 2 **Mary Ruefle '74**, current faculty, read from recent poetry.

The Burlington, Vermont, Free Press, August 27, announced that **Jane Ford**

Aebersold would hold a gallery discussion that afternoon on "West Mountain Variations: Reflections on Aesthetic Attitudes." Ford's discussion of her attitudes on aesthetics in the context of her work was held at the Fleming Museum on the University of Vermont campus. Examples of her work were shown at various locations around the state during the summer and, as the newspaper reported, Ford's work is represented in the selected collections of the Museum of Art and the Carnegie Institute in Pittsburgh.

The German assistant this year, **Gudrun Brug**, published a novel last year: *Dil Schande*. The publisher was Luchterhand.

Music Division consultant **Joel Chadabe** performed his computer music on tour in Australia, New Zealand, Stockholm, Amsterdam and Montreal between August 24 and November 4 of this year.

Nicholas Delbanco's first book-length work of non-fiction will appear in April, 1982. *Group Portrait: Conrad, Crane, Ford, James & Wells* is to be published in this country via William Morrow & Co., and in England under the imprint of Faber & Faber. Delbanco's *Sherbrookes* trilogy will appear in the Quill paperback series also next spring; his short stories have recently appeared in *The Bennington Review*, *CrazyHorse* and *Prime Time*. Critical articles have appeared in *TriQuarterly* and *Antaeus*, and he has read from his work at such institutions as the Evergreen State College in Olympia, Washington, Harvard College and the Park-McCullough House.

Vivian Fine's opera "The Women in the Garden" will be performed by the San Francisco Opera during its spring season April 1, 2 and 3, 1982 at the Herbst Theater in San Francisco. The opera was performed October 2 at Harvard's Sanders Theatre in Cambridge, Massachusetts, and October 4 at Sprague Hall, at Yale University, New Haven, Connecticut. Conductor for both performances was Richard Pittman.

Edward Flaccus will teach this January in the Williams College Winter Study

continued on page 19

By Valerie Alia

Patricia Beatty '59 speaks of the "restraint and discipline" in her upbringing. The daughter of one of Toronto's oldest families, she "needed Bennington to make me come alive."

Seated in her office at the Toronto Dance Theatre, she looks very much alive — long legs propped up on the desk, hands and arms dancing an accompaniment to the conversation.

"Restraint and discipline" had their usefulness. "I was the only one who got my papers in on time." When she arrived at Bennington College, she found several surprises. "Form I understood; content I didn't . . . When Stanley Edgar Hyman asked me to write a poem, I didn't know where it came from . . . They all told me I was better than I thought I was."

"The day I graduated, out behind the Barn, Bill Bales said, 'Now you know what it means to you. You can go and get some technique anywhere.'"

She did just that, studying with several teachers in New York before settling in for five years at the Martha Graham School of Contemporary Dance. She performed during that period with several companies, including those of Mary Anthony, Lucas Hoving, Sophie Maslow and Pearl Lang. She served as Pearl Lang's teaching and rehearsal assistant at both Connecticut College and Juilliard before returning to Canada in 1965. Known for her volatile personality, Lang "has a dynamo in her." Beatty's own spirit had its impact: "I'd make everybody laugh; I could always get her to laugh."

As a child, Beatty had been taught to "stay in line, be restrained," but she found herself filled with other impulses. "It was pure energy at first — excess energy," her interest in dance. "It was acceptable to take piano lessons with the little old lady whose son sold pianos downtown. Then I said I wanted to take dance." That, too, was accepted.

"There was a lovely lady who taught us . . . we were butterflies . . . you know. I was always squeaking and running!"

She fell in love with Spanish dance at a Toronto concert when she was eight years old. "I got into Pearl Lang's company auditioning in a Spanish piece" and she recently choreographed "a Spanish piece — not subtle — for me as a performer."

She went to boarding school and trained in ballet in Toronto before coming to Bennington. "I was a bit of an activist." She was also a bit bewildered at first. "They teach you how to be alive. Bennington teaches you that you are the one to do things. There aren't any passive verbs; only active verbs. You have to risk being specific. There's a confidence at Bennington. It's like an apprenticeship, except they don't want you to be *them*. They want you to be *you*."

Being Patricia Beatty (everyone calls her "Trish") meant spending the 1960s "pioneering with modern dance when Canada had virtually never heard of such an animal. I was inspired, so it was easy — not because cautious Canadians fell into my lap — but simply because I felt sure, unwavering in my belief in serious dance."

Pioneers also have history. "We are not frightened to praise and to be indebted to Martha Graham — what she did in the '40s, '50s and '60s. We don't want Canadians to think modern dance just started now." She will soon introduce a course in dance history into the Toronto Dance Theatre curriculum. TDT teachers still base their work on Graham technique, but "we're much softer now," Beatty says. She will teach dance composition "for the first time in my life" this year. "I have some headings (for classes). The first one is called 'Martha or Me?'"

"I don't know that we've started a movement yet. (Modern dance in Canada is still not widespread.) I was the guinea pig modern dance teacher a lot — with my little drum . . . I made a little noise. I got very skinny and quite crazy. I had to prove that I wasn't out to bang my own drum." (But she did beat her drum for dance classes all over Canada.)

She taught at the National Ballet School and



Dance as alchemy

opened her own studio. In 1966 she started the New Dance Group of Canada, working intermittently with New Yorker Peter Randazzo and Torontonian David Earle, both dancer-choreographers. In 1968 the three began the "triumvirate" that continues today, founding the Toronto Dance Theatre. Besides being influenced by Graham and other New York choreographers, the group took inspiration from Mrs.

'I needed Bennington to make me come alive.'

Dorothy-Jane Goulding. Director of Toronto Children Players, she collected children from various parts of the city, put them through physical and improvisational exercises, and encouraged them to create their own unscripted plays. The resultant productions were a Toronto institution for many years. (Dancer-choreographer James Cunningham, known for his use of theatre in dance, is another of her distinguished former pupils.)

In her own teaching, Beatty tries "to have the kids get a strong sense of form without having to go all through the past." (She doesn't believe that they have to learn classical ballet technique and then progress through other traditional forms to get to the present.) Form, she says, is everywhere. "There's form in this plant (she points to a small plant on her desk); there's form in this interview."

"I really respect intuitive knowledge. I taught children in New York. I found when they got to be twelve years old, they could parrot all the words. I realized they weren't connecting with the movement."

Today, students from Toronto Dance Theatre do connect with the movement. They also go on to major careers. "Our graduates from the school do very well. They get into big companies in New York; they start dance departments. They have an integrity."

The studios, theatre and school are located in a

renovated church in Toronto's "Old Cabbagetown" district. David Earle comments that "It's a bit too IBM for us," with its beige offices and modestly corporate furniture. Beatty and I come up with another description: "It's like a new airport with a little religion on top."

Once you leave the carpeted comfort of the offices for the dance studios, there's no question where you are. A couple of dancers sit on the floor after a rehearsal, comparing sore feet. Here there is real sweat and unadorned effort.

The day I visit is Canadian Thanksgiving Day. The school is closed, but the company is working as usual. "We don't take many holidays," Beatty says.

I'm invited to watch her rehearse a trio of dancers in one of her older pieces, "Rhapsody in the Late Afternoon." It's very elegant. The dancers watch themselves in the wall-size mirrors that line one studio wall, testing gestures and expressions, shaping and reshaping movements.

Beatty: "Do it when she looks at you, darling; not when she contracts, 'cause otherwise it doesn't make any sense." (Her lilting voice hints of an Irish heritage.)

Dancer: "Will we wear white gloves?"

Beatty: "No, but when you've finished, they'll be hard pressed to know whether you did."

Beatty wears huge wool socks over her rehearsal clothes. Padding around in them in the hall, she laughs and says "They seem to be getting bigger" as they slide past her toes, flapping like clown's feet.

The company is readying itself for its November season; while the dancers rehearse, a new management staff is planning fund-raising programs. Plans are under way to redesign the building's heating system "so it's not so wasteful."

When I first met members of the company before their 1978 U.S. debut in Albany, New York, TDT had just found the Cabbagetown church. "We were builders," Beatty says. "We have a building. It's a serious place (TDT) and it's becoming an institution."

of the spirit Patricia Beatty '59

I think that means roots."

Roots she accepts. She is cautious about other aspects of becoming an institution. "... the roles in government — the politics an artistic director has to play are dangerous." She hopes the administrative staff will take over some of that work, and also that the company will soon be more financially stable. "We get invited to Europe, but we can't afford to go." They'd also like to tour in South America and the Orient. Meanwhile, a more modest trip to Oswego, New York, is planned for the fall of 1982.

Whatever happens, Trish Beatty isn't worried. She is not one to panic when funds are tight or problems arise. "I'm very good in a crisis. I don't flap."

She recently went through a personal and professional crisis — a long bout with arthritis and hypoglycemia. She worked with Nahamia Cohen, an Israeli living in Toronto who teaches the Alexander technique, a therapeutic movement technique for healing body problems or injuries. "He got me dancing again in a year." She doesn't see the situation as negative. "The two things I value the most in my life are Bennington and what I learned through these crises. I'm not excessive any more." She speaks of her tendency to throw herself into activities and use up her energy. She is convinced that her body called her on it and made her realize it was time to change. "The mind can deceive you, but the body can't."

The Alexander technique was more than therapeutic; it has influenced her choreography. "I just finished three pieces based on nature. A piece on the sea, a piece on the sky and one on lions. I'm going to try to tackle the sunset and the sunrise."

She received a grant from the Canada Council (Canada's version of the National Endowment for the Arts) for the project, which will have its first run in March in Toronto.

The sets are being designed by abstract expressionist painters. "It's full of sensuous movements — close to what paint is actually like," and thus she

anticipates a close relationship between movement and scenery.

Coloring her work is a changing concept: "It used to be called the burden of consciousness; I call it the miracle of consciousness."

In its first viewing, "Sea Still," from the series, "got braves and one boo. I said, 'I guess I did what they wanted me to do at Bennington.' I'd broken some new ground." Her fingers swim through some of the movements. "Alexander's subtle; it brings out the subtle energies." "Sea Still" is minimal and re-

strained and, she says, sensuous.

"I'm a Utopian. I can't give a piece an unhappy ending. I would rather inspire others (and myself) with what *could* be, rather than expose what *is*. Perhaps my system simply can't stand the amount of nausea and nightmare that Andrea Dworkin's could." (She refers to the *Quadrille* interview two issues ago with Dworkin.) "What an honor to follow a spirit such as hers. She seems to be profound enough to pass protesting — she is illuminating instead!"

"I have, however, lived six years in New York City, never in good neighborhoods, so I know how present-day society wounds people relentlessly," Beatty writes in a followup letter to our interview. "I believe art leads to personal spiritualism

'The mind can deceive you, but the body can't.'

and when this strengthens, less and less is needed in life. We become more organic, more like trees and insects and all the others we *share* the planet with."

"I have never been labeled an optimist. It's not that you stick a happy ending on. It's deeper than that. I think the only time art is allowed to feel ugly is when it's giving birth. You have to do the thing that matters most . . . work with what's there towards that goal. I'm not an elitist. I just believe that the human being is evolving. Millions of years from now this body won't be here."

She sees an evolution toward purer consciousness — mind minus body (a difficult image, perhaps, for a dancer). "We're going towards harmony and that's what I want my dances to do. War is the supreme lack of harmony."

"We have to be spiritual leaders. What we started this talk with — the recovery process (her health crisis) — (sometimes) you don't really recover. Art is more than a camera. You have to show the alchemy that the spirit is capable of."



Patricia Beatty in a scene from "Rhapsody in the Late Afternoon."

Responses from alumni/ae/e reflect the College's diversity

Quadrille readers have responded generously to the question of what to do about the vocabulary of *alumnae/alumni*. Appropriate to the College's emphasis on individuality, the responses differ widely. Letters continue to arrive; therefore this is a progress report and not a final tally.

Mrs. Russell Near (Prudence Holmes) '37, who raises sheep in Hopland, California, considers the issue "very important" and writes, "To accept *alumni* would be to express indifference to, or ignorance of, the history from which it derives. We would assume that both men and women students welcome a college where women have a strong creative presence, and will feel in no way excluded or threatened by language acknowledging new discoveries . . . of women's place in history. *Alumnae* or *alumne* honors this development and gets language evolving around current scholarship and insight."

Elaine Pear Cohen '41, sculptor, disagrees, explaining, "I appreciate the concern regarding some words, but this one bothers me not at all . . . Incidentally, I read this paper (*Quadrille*) from cover to cover. Really enjoy it."

Writer-musician Rochelle Papernik '60 suggests *alumnie* because "it includes both plurals without the slash. There's a precedent for that letter-sound relationship in the word 'pie.'"

Ann Criswell/Elliott '59, a word processor by profession, supports *alumne* and adds "What a great idea! A new word for a new concept. And spare a thought for the poor typist/typesetter forced to use *alumnae/i* — Three cheers for simplicity!"

An anonymous college professor from Baltimore isn't sure: "I suppose it really isn't important, but I do find it annoying to be called *alumnus* by a college founded as female. I am called *alumnus* by Johns Hopkins, founded as male — so why can't Bennington men be called *alumnae* by the same token, eh?"

Librarian Susan Worcester-Light '80 writes that she "would be perfectly happy to accept *alumni* as meaning 'people' or 'persons.' Worrying in publications about trivial details like this is a waste of my alumni dollars and a tempest in a teapot." (Tempest, perhaps, but no dollars have gone into the inquiry.)

Jean McMahon Humez '66, a teacher in Somerville, Massachusetts, favors the *alumnae/i* form and recalls that she wrote "former *Alumnae/i* Director Susan Edelmann, on this issue, two or three years ago." She adds: "Thank you for bringing it up in *Quadrille*, and for asking for our views."

Marilyn Rutz Peterson '51, who works at home, supports the use of "*alumna* when one woman is referred to . . . *alumnus* when one man is referred to, (and) *alumni* in all other cases."

Gail Schlegel '50, who works in publishing, is in

favor of the *alumnae/i* solution. She sent along a memo from Union Theological Seminary, in which *alumni/ae* is used and the administrator is called Director of Alumni/ae Relations.

Janet F. Rouse '49 considers the issue "creatively absurd" and suggests "CASE is wasting everyone's time over the semantic nuance." Nevertheless, she suggests two possible solutions: "1. *alumnaei*, pronounced 'alum-ny-eee' or 2. Benningtonian; Harvardian — etc." She calls "the 'slash' solution . . . cumbersome ad-agency jargon" and says we should "toss it out." She suggests that *alumnaei* has "a nice Hawaiian sound."

Legislative Representative Rosalyn Long Udow '47 considers the issue important and suggests adopting "graduates and former students," adding that "an innovative school like Bennington should not have to depend upon Latin for status — particularly when its modern-day application is irrelevant and divisive, or awkward."

Cynthia Nyary '50 lists her occupation as "job hunting-career change." She supports *alumnae/i* because "As an *alumna* I do not choose to be among the anonymous." She thinks that "if the 'many men' who have attended Bennington wish to be included, then the *alumnae/i* form is necessary"; she adds that "my 'sensitivity awareness' has been heightened."

Mrs. Cairns Rogge, who identifies herself as mother-in-law of Louis C. Perez, suggests calling past students "The Association of Bennington College Graduates."

Susan (Friedman) Reed '64 works with the UNPA, the United Nations fund for Population Association, Indonesia, for the United Nations in New York. She writes that we asked "about our opinions concerning 'person' vs. 'man'" and that she thinks "it's silly and . . . the question is totally irrelevant." She adds that "Both women and critics of the women's movement get terribly bogged down in superficialities that are truly meaningless in terms of the real problems confronting women and their rights. The real issue is equality, not bra burning or person using. It doesn't matter that a female is called 'Chairman' . . . the important thing is that *she's in charge*" (her italics). While we assume that Ms. Reed means to extend her comments to include support for continuing to use *alumni*, we should point out that the discussion in *Quadrille* was not about "person" vs. "man." In fact, the words were not used that way; the question put to *Quadrille* readers was whether we should be concerned about using a masculine-plural form of a Latin word to refer to former Bennington students, male and female. Bra burning was not mentioned! (What is clear from both the volume and the energy of response is that people

think about these issues and bring their own special experiences and feelings to the controversy.)

An anonymous man or woman writes: "As a hard-working, fairly successful member of the New York theatrical scene, I take a personal offense that the *alumnae/alumni* dilemma ever reached the pages of my beloved alma mater's newsletter. As it is, I'm often reluctant to mention to new acquaintances that I attended Bennington because of a few reactions I've gotten — now I almost understand why they assume we are all living in penthouses on Park Avenue who (sic) have nothing to do but dabble in the arts or argue over trite feminist issues as they (sic) wait for the maid to bring tea. I don't know whether I'm more ashamed or more pissed-off after reading that totally stupid, unimportant 'editorial' in light of all the other things that are going on in this country and the world that (I thought) affected us more greatly. How elitist of you!!! Sign me: Furious on First Avenue, scholarship student, class of '73."

We should clarify that our request for information was just that — a request — not an "editorial"; the question of inclusive-exclusive language crosses class boundaries — we'd thought it the opposite of "elitist." We may not all like "Ms." but it, for example, has been adopted by women of different incomes and backgrounds.

Mary Rickard Behre Paul '49, an "artist (painter) and home maker," is happy with *alumni* because "for one thing, it's easier to spell" and *alumnae* seems archaic these days anyway."

Joseph Schaaf, an undergraduate from 1942-44 and an MA in '53, is a teacher and musician at the Putney School. He suggests that we should "Just do what other places do and forget it." (One reason we began this inquiry was that "other places" are doing *different* things, and some of them have changed in recent years.) He continues: "To one who survived some 27 years of being addressed as *Dear Alumna* and hundreds of requests for my 'maiden name' with, so far as I am aware, no noticeable . . . ill effects, your concern over the term *alumni* strikes me as laughable. It seems to me that the Bennington experience has left something to be desired if graduates could suffer personal hang-ups over the ending of a Latin noun. But then — raising the whole matter is, to me, just so typical of the worst side of Bennington — its studied self-consciousness and arrogance."

We will share whatever other responses arrive. At this point, there seems to be no clear directive, either to stay with the status quo or to change. The range of occupations and responses is a happy indication of the continuing thoughtfulness and diversity of Bennington's graduates.

Mettawee company still going strong

Casey Compton '74 wrote to clarify the history of the Mettawee River Theatre Company, pointing out some errors in the newspaper report which was used in the August-September Class Notes. "First of all, I did *not* found the company. Mettawee was formed through a series of meetings in the fall and winter of 1974-5 at the country home of Steve Keffer's parents. Those of us who were involved were Steve Keffer '73, Steve Samuels '73, Beth Phillips '73, Clarke Jordan '74, Stephanie Gallas '75 and me."

She continued: "We all worked very hard that first year to put the company together and we should share any credit for pulling

Mettawee through the early, difficult process of artistic exploration, fund-raising and gaining not-for-profit status. At this time, three of us are still actively involved with the company: Clarke has written beautiful scripts for all the shows the company has produced since 1976; Stephanie Gallas has been the best actress any theatre company could want; I have taken on various management responsibilities. Over the past five years quite a few Bennington College graduates have worked with us . . . Henrietta Buschman Jordan '73 has been Mettawee's Treasurer since 1976."

Stephanie Gallas writes that Casey Compton "is the heart and brains, otherwise

known as company manager. She is also an actress and the person in charge of costuming."

Of Clarke Jordan she writes, "over the years, his writing, advice and insight have been an invaluable treasure." Gallas performs with the company, "in addition to other duties, including publicity, tech., etc. All of us are on the board of directors which also includes artistic director Ralph Lee. As you are probably aware, he has taught drama at Bennington on many occasions over the past several years."

"Mettawee," writes Gallas, "has been and always will be a collective artistic effort, utilizing the wisdom and talents of all its

members — those of us who have worked with the company since its birth, and those who have joined us for one or two seasons. These members also include some Bennington graduates — Rick Oller '78, Michael Starobin '79, Andrew Teirstein '79, Thomas Quigley '79, Paul Lazar '78, Peter Dembski '77, Anna D'embska, his sister, not a graduate, Rondi Bergendoff '78, and Sarah Felder '75. Our performances have taken us all over New England, out to the West Coast, and most certainly into the Bennington area. We traditionally perform at McCullough Mansion, Willow Park and, this past summer, at the Omega Institute on the college campus."

Class Notes

'38

A clipping received from **Lowber Tiers** of Vero Beach, Florida, dated October 28, reports that she won three awards in the recent International Photography Society contest in which there were some 4,000 entries. Her natural color prints were "Tired," "Russian Dancers" and "Pelicans." "Tired" is a sleeping woman photographed at the Bolshoi Theater in Moscow. It is on exhibit at Howard University of Fine Arts Gallery in Washington, D.C. along with other prize winners.

'40

Phyllis Torrey Borse is active in the American Association of University Women. Phyllis had a painting accepted for the Centennial Art Exhibition in Boston and for the subsequent traveling show. She lives in Old Greenwich, Connecticut.

Mary Averett Seelye's fall performance season included a Georgetown Mall opening, September 29; two evenings at the Marvin Theater, George Washington University, October 23-24, featuring the premiere performance of Denise Levertov's "The Mutes" and a revival of James Joyce's "Anna Livia Plurabelle"; Midday Muse at the Folger Theater, November 12; and a performance at the Smithsonian Institution's Barney Studio House on November 17.

In July **Martha Erskine Williams** was appointed to fill a vacancy on the five-member housing authority of Darien, Connecticut. According to a report in the July 27 Stamford Advocate, Martha said, "It's far more complicated than I ever imagined, and it will become more so when we get housing for the elderly, which we desperately need." Housing Authority "ties in interestingly with my other current activities . . ." Martha is a member of the Advisory Commission on Aging and of the subcommittee to study co-ops. Part of the proceeds from the sale of their (elders') homes would be used to buy the cooperatives, which are proposed for town property.

Martha co-founded and is a volunteer coordinator for Call-A-Car, which offers free transportation for the elderly and which averages about 15 calls a week. The drivers are volunteers, using their own cars and contributing gas and time. "She is also one of the founders of Darien Answers, one of her favorite volunteer involvements." Martha told the Advocate, volunteer work "is hereditary; my family was extremely involved in local government in Scarsdale." She has been president of United Way, former chairman of the Community Council (worked on a nutrition-for-the-elderly project), and until recently was on the advisory board of Info Line, a referral service which includes handling of crisis calls.

Martha's husband Frederick is a Stamford ophthalmologist.

'41

Anne Clark Culbert's ceramic sculpture *Summer Hotel* was exhibited at the Smithsonian Institution in Washington, D.C., this fall. It was included in a show on the Art of Appalachia, "More Than Land or Sky" (October 30-January 3), works by 69 artists from 15 states. On closing, the show is scheduled to tour for two years. Ann and her husband Taylor live in Athens, Ohio.

'42

Mary Hammond Rodman shared a two-person show at the Bradley Gallery in Milwaukee in August. Mary also wrote that

she is co-chairman of the United Nations Day committee for Greater Milwaukee — this is the 36th anniversary of the U.N. Mary's home is in Wauwatosa, Wisconsin.

'43

The Autumn 1981 issue of *Vermont Life* included an article by **Eve (Evelyn) Glass Shakespeare**, "Follow the Yellow Dirt Roads, a bike trip from Underhill to Montgomery and back, and way off the beaten track," complemented by a route map and photos of the bikers.

"The invitation for the social-athletic event specifically stated 'dirt' roads . . . this was . . . conceived as a new and separate sport from what one might expect a regular biking trip to be. Some of our cronies had not been properly psyched about this new approach, and at every possible turn that could be onto 'gleaming macadam,' they would stop and group hopefully, only to be foiled again as I pointed to the map . . . and to the dirt road which inevitably seemed to go uphill . . ." The return trip proceeded without incident except a relaxing of the rules so everyone could use the macadam roads. It did shorten the trip considerably "for the tired troops . . . but . . . we hit Route 15, and the few minutes of rushing cars and trucks from there to Cambridge made it clear to me, at least, why I shall always continue to follow the 'yellow dirt roads.'"

When she is not biking, Eve is tending to her two Kado Clothes stores, in Burlington, Vermont, and Nantucket, Massachusetts; or traveling abroad to find new stock for her stores.

'45

A note from **Joan Wilkinson Aalfs** says she is "continuing with art work — painting with fibers." Joan lives in Northampton, Massachusetts.

'47

Mary Lou Chapman Ingwersen and her husband Gordon are still located in Winnetka, Illinois. Mary Lou sent word that her oldest daughter is in college at Grinnell, Iowa. Their second daughter is "looking for drama school, thinks Bennington too small, not enough men! . . ." Mary Lou is "painting, showing, selling."

'51

Joyce Perry wrote that she wants to become involved in the Bennington alumni association, and brought us up to date: Daughter Deidre married a Swedish student, Per Svensson, and they have a 2½-year-old daughter "which makes me a grandmother!" Daughter Maurya married Bruce Wood, a boat builder-fisherman. Both girls live in the Santa Barbara area. "I have been living on Mount Lee under the Hollywood sign for 19 years. I am still tilling the vineyards of TV and film as a writer."

'52

Charles Czarny was the subject of a feature in the Richmond, Virginia *Times-Dispatch* when he joined the Richmond Ballet as guest choreographer in September. He was one of four guest choreographers brought in to help celebrate the company's twenty-fifth anniversary. The dancers performed his work, "Sunny Day," a divertissement in six pieces which draws on bluegrass, country-Western and traditional music sources.

The company performed with the Richmond Symphony and several guest artists from the New York City Ballet.

Czarny is a free-lance choreographer from The Netherlands. He told *Times-Dispatch* writer Robert Merritt that "the life of the freelance choreographer is pretty strange; it has its good side and its bad . . . sometimes you're away from home for 26 weeks of the year, and that's not so nice. But it's also an ego trip . . . everybody

is so up, so anxious to do well, the atmosphere is so good. It's not like being a ballet master, where the dancers see you all the time."

Although his home is in The Netherlands, he is a native of Chicago. He came to dance as a student at North Illinois State Teachers College, studied on scholarship with the American Dance Festival and was invited by Martha Hill and Bill Bales to finish his education at Bennington College. He went on to study with Benjamin Harkavy, tour with the Jose Limon Company and then to The Netherlands Dance Theater. He has been a freelance choreographer since 1971.

'55

Elizabeth Green Appleton, signing herself as Mrs. Betty Appleton, wrote that she is working on a master's thesis in therapeutic recreation, setting up a course in creative movement for wheelchair-bound youngsters. Betty lives in Birmingham, Michigan.

'56

An exhibition of paintings by **Deborah Feldman Cuyler** at the Studio School and Gallery, Johnson City, New York, was reported in the Binghamton, New York, Evening Press for October 1. "There is nothing timid or tentative about the paintings . . . These bright, bold abstractions are assertive and colorful, usually full of motion and sometimes violence. They span the period from 1979 to the present . . . There seem to be three different stages of development . . ." Deborah told the Evening Press her work is "the total center of my life." She and her family live in Binghamton.

'57

Louise Carty Cavanaugh has been a practicing lawyer since 1975 when she earned her J.D. from Golden Gate University, San Francisco; in 1971 she had earned an M.L.S. in library science from the University of California at Berkeley. Louise lives in Brooklyn, New York, with her 15-year-old son Peter.

'58

Rosamond Tudor Van Der Linde and her husband Reinhold (current faculty) have added Autumn Sonata and Winter Sonata to their Summer Sonatina program. Summer Sonatina will hold its 13th consecutive session June 20-August 1, 1982. The Autumn and Winter Sonatas are firsts: "Each Sonata is an unusual, 10-day, concentrated keyboard program for adults who temporarily want to escape from their daily routine to live and study piano in a creative and motivating atmosphere."

The Autumn dates were October 23-November 1, and the Winter dates will be February 12-February 21. Each of the five van der Linde children is on the Sonatina staff. Polly, the senior, is an excellent pianist, now studying in Albany, New York, and recently was featured soloist with the Vermont Symphony Orchestra during its concert in Bennington.

'59

Gail Ruslander Levin is director of community relations in Dayton, Ohio, for WHIO television. Her responsibilities include serving on the WHIO editorial board, representing the station in selected community issues and providing an insight into the action of local and regional government and their effects on the Dayton area through "WHIO Reports," a half-hour weekly public-affairs program which she hosts.

A profile released by WHIO adds that her duties have been expanded to include those of local director of the CBS Television Reading Program, a unique, cooperative and innovative educational project which seeks to use television as an educational tool to involve — or re-involve — students

with the skill of reading. "She is also the community coordinator of Community Roundtable, a symposium sponsored jointly by Wright State University, the University of Dayton, Sinclair Community College and Television 7."

Gail is otherwise very active in the Dayton community. She is on the Community Advisory Committee to the School of Psychology at Wright State, on the board of advisors of the Career Development Center, on the board of the local chapter of the National Conference of Christians and Jews, and on the board of directors of the Gem City Savings and Loan Association. "In her leisure time, Levin enjoys travel, and sports such as tennis, swimming and jogging."

Marjorie Godlin Roemer has taught English at Brookline, Massachusetts, High School for nine years, and for the past five years has been co-chairperson of the department; "and just now I am trying to decide what is next." Marjorie wrote, "My middle-agedness has been brought home to me this summer in a variety of ways; by my almost grown children, one 21 and the other 14, and by some significant reunions with Bennington friends from long ago. After all these years, to see **Justine Riskind '59** (who will always be Muffie to me) and to talk to **Deirdre Cooney Bonifaz '59** and learn that her daughter is starting Bennington was a dramatic reminder of how long ago it is since that first picnic on the lawn." Marjorie lives in Lexington, Massachusetts.

'60

Franka Culberg Jones's recent note said they are living in San Francisco and love it. "[We] attended the luncheon [reception for President Murphy] at the Press Club, as well as Susan Crile's wonderful exhibit."

Patricia Seelinger Windsor reported that her book, *The Summer Before*, was named an honor book by the Österreichische Kinder Und Jugendbuchpreis, the Austrian State Award on Books for Children and Youth. The German edition of this book, first published in 1973 by Harper & Row in the U.S.A. and later in England, was just published a few months ago. "My second book, *Something's Waiting For You Baker D.*, will appear in Japanese in 1982. Altogether I've had six novels published by Harper & Row. *The Summer Before* was also named an American Library Association Best Book for Young Adults, and my fourth novel, *Diving For Roses*, was selected by the New York Times as an outstanding book for 1976." Patricia teaches creative writing at the University of Maryland, conducts private writing seminars and does some freelance journalism. "I'm restoring a 100-year-old house that I bought with my partner, photographer Steve Altman, in Hyattsville, Maryland."

'61

Gail Cherne Gambino sent the news that she is completing her second year for a master's in social work at Adelphi University, and is doing her internship at North Shore Child Guidance and Port Washington schools. Gail's husband Richard published his first novel, *Bread and Roses* (Seaview Press, March 1981). The Gambinos live in Port Washington, New York.

A new work by **Joan Tower** was premiered May 18 at Alice Tully Hall, New York City, by the American Composers Orchestra with Dennis Davies conducting. "Sequoia" was commissioned by the orchestra with support from the Jerome Foundation. The San Francisco Symphony is scheduled to perform this piece during the 1982-83 season.

Joan was also a featured composer at Gracie Mansion at a dinner for the legislators of New York with Mayor Koch. Two new works have been recorded on Nonesuch, "Red Garnet Waltz," and CRI, "Petrushkates." G. Schirmer/AMP has signed on five works, including two orchestral compositions.



Sarah Rodman Sterling '74, standing at right, wonders if she is "the only female Bennington graduate who's joined the Army!" In this photo she is shown instructing privates on an angle-measuring device at Fort Sill, where she is halfway through a four-year service commitment. She is married to Mark Sterling, also a soldier there. She wrote: "Three years ago there weren't any female surveyors in the Army. Now there are a number of women in the field doing the job that men did . . ." and she mentioned missile crews, counterfire radar, heavy equipment operator, military police and various other kinds of instructors.

'62

Eve Webb Rudd, her husband Charles and their boys John and David were the primary subjects of a September 28 article about "unschool" in the Los Angeles Times. Staff writer Kevin Roderick reported at length about the growth of home schooling in his piece "More Families Turning to Home School." "We never felt we had any gripe against the school system as such," Eve told Roderick, "we just felt that for David and other children who might be different, there might be some (better) alternative."

The family devised the learning program, which stresses real-life experience and free reading, two years ago, said Roderick, after deciding that formal school was stifling the talents of David and his brother John, now 17 and college-bound. Fourteen-year-old David had created a cartoon strip and they were concerned that he have more freedom to develop his artistic skills. The parents offer suggestions and loosely supervise, and encourage the boys to search out friends in town to keep up social contacts.

John is old enough to be exempt from California's compulsory school attendance law. He recently applied for admission to the University of California, Santa Barbara, and qualified to enroll. The UC Berkeley receives about a dozen northern California applicants a year who were home-schooled and lack the high school grades normally used to evaluate potential students. He said they tend to be weak in laboratory science and higher math, but few are turned away. They generally do well enough on tests to qualify.

The Rudds live a kind of vagabond existence, moving from campground to campground, mostly within the Ojai Valley of California. Charles, a novelist, spends much of his time writing.

'64

Faith Kaltenbach is director of the photo library of Grant Heilman Photography. Faith and her husband Aaron Johnson, a metal worker, have a three-year-old daughter, Serena. The Johnsons live in Lititz, Pennsylvania.

Joan Schenkar is living in Long Island City, New York. She has been awarded a National Endowment for the Arts Playwright Fellowship Grant.

'65

Jerry (Marjorie) Perloff has been practicing medical oncology at the Columbia University College of Physicians and Surgeons for the past two years. Jerry lives in the Bronx.

'67

Diana Forbes Droste wrote, "Bruce and I had our second son, William Carl, on July 18. Edward is now three years old." Diana still teaches music at Shady Hill School, part-time. The Drostes live in Watertown, Massachusetts.

'68

Jean Witkin, now **Jessica Skala-Zeller** (Mrs. Steven Zeller), lives in Durango, Colorado. She wrote: "Have recently surfaced (actually come down to earth) and am working in the 'real' world! Remarried in May. Have a 7½-year-old daughter, Mira . . . just returned from a workshop at Lama Foundation — making music with Paul Winter . . ." Jessica is coordinator of volunteer/geriatric services for the Southwest Colorado Mental Health Center. Husband Steven is a group living supervisor at the La Plata County Youth Home in Durango.

'69

Following a statewide election involving a slate of seven candidates running for three four-year terms on the Board of Trustees of the Vermont Council on the Arts, **Christine Graham** was elected early in November. She succeeds Pat Adams of the Bennington art faculty, who chose not to run again after serving a four-year term. Christine, who is director of Alumni Relations and the Annual Fund Office at Bennington, says she expects to represent all the arts in Vermont and not just be a regional or special-interest representative. Besides being a flutist, a music teacher and copyist, and co-founder and volunteer manager of the Sage City Symphony, Christine expects to receive her master's degree in human-service administration next June from Antioch New England.

The introduction to **Maren Jenkins Hassinger's** "environmental" art exhibit at the Los Angeles County Museum of Art, May 21-June 21, reads: "Gallery Six, Maren Hassinger: 'On Dangerous Ground' is the fourth in a series of one-person exhibitions sponsored by the Department of Modern Art." The show was set up in the Contemporary Art Galleries, Lytton Hall, third level, Frances and Armand Hammer Wing.

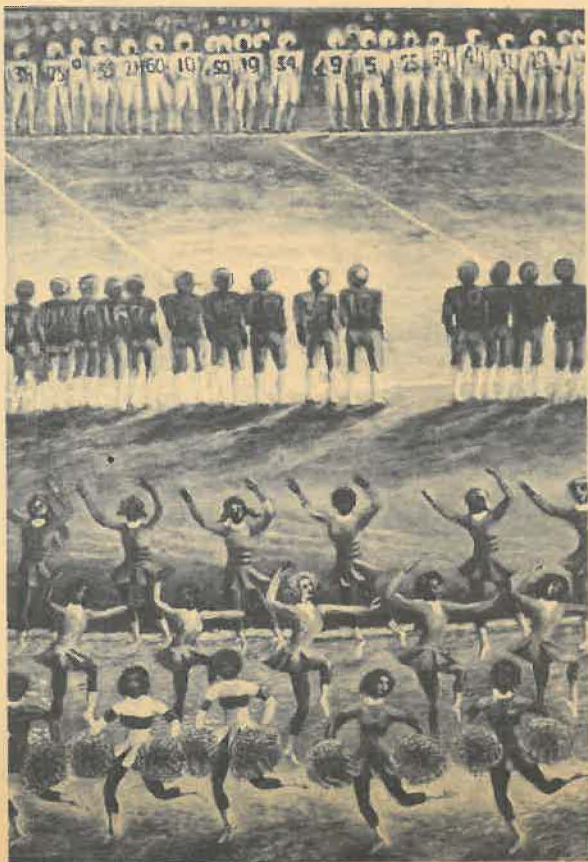
William Wilson, Los Angeles Times art critic, wrote on May 27: "Maren Hassinger presents an environmental installation . . . formed from clumps of steel cable, partially unraveled. About 16 of these are closely spaced on the floor of a smallish temporary room. The building elevator opens directly on the project. Visitors might be forgiven for taking one look and pushing the 'down' button. For one thing, the cable looks dangerous to flowing garments. For another, the work's expressive valance appears instantly. We see an evil, haunted place where benign growing things are

transformed into rigid malevolence.

"It is easy to forget that the artist has done an unusual job of putting abstract process style in the service of a kind of *mis-en-scene* literalism. One might wish she had eliminated several redundant units crawling up walls or provided some coherent sense of development in the floor sheaves. All the same, 'Dangerous Ground' makes its point and marks a clean break from the artist's previous leanings in decorativeness."

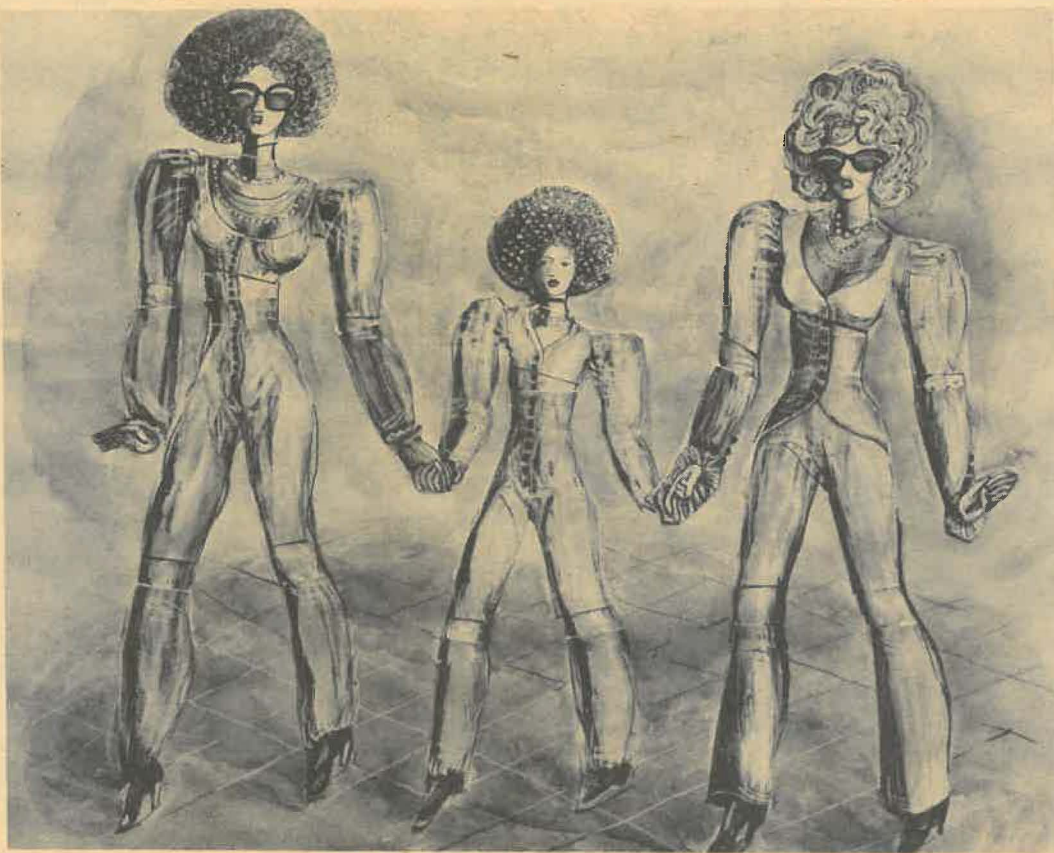
The flyer quotes Maren: "When I saw the space . . . very narrow and high for its width, very confining . . . I thought [it] could actually be quite a frightening place. Being in such an enclosure might be dangerous. One could be cornered, then caught; surrounded, and snared. I wanted the character of whatever I placed in the room to intimidate, to infringe, to threaten . . . there had to be a sense of things seen, unseen, half-seen . . . My art has tended more and more to the site-specific . . . I examine the area . . . and take into account the entire gestalt of that area. This includes the use and shape of the space, the quality of the light . . . from that the piece emerges."

Patricia Nice said the most recent issue inspired her to break a long silence. She is living in Groton, Massachusetts, with her husband, Frits Mansvelt Beck, a Dutch energy economist, and their nearly one-year-old daughter, Mariah. "After years of working on the fringes of education with Outward Bound, Project Exploration, and as a sex equity counselor, I've temporarily retired and am enjoying parenting, being a carpenter/general contractor on a variety of house projects, and continuing to run, swim and cross-country ski competitively." Patricia is "looking forward to an early mid-life career change in the direction of applied kinesiology and sports medicine."



"Ritual Figure Patterns" — A different view of a football game. Chains of players and cheerleaders create colorful patterns; the participants are not brawny men and seductive cowgirls, but carefree dancers in a recital.

Ruth Lyford Sussler '50 provided these photos of some of the paintings she has exhibited recently at the Slater Museum in Norwich, Connecticut.



"Daddy's Gucci Dolls" — Three generations of women appear in this painting: the grandmother, mother and daughter, all identically dressed and groomed. Their size, figures and hair coloring differ, but they are generally the same person walking down a city street.



"Los Reyes Magos" (The Three Wise Men) — To quote the artist: "The ink-wash drawing is a visualization from memory of a part of a street parade in Oaxaca, Mexico, seen one Christmastime. The three figures belonged to the "creche" group from one of the churches of the city. Each church parish presented its own group in the pageant. The other wise men were on burros or horses, or on foot. This trio knocked me dead; in similar manner the gucci dolls caught my eye at other times and locations."

'71

Jill Nooney continues to work as a counselor at Phillips Exeter Academy, where, she says, **Cecilia Drinker Saltonstall '39** also works — teaching music. Jill's news: "In August John and I had a son, Spencer Fulton Fransway." Jill and her family live in Epping, New Hampshire.

Irene (Ruth) Meltzer Richard taught at Ohio State University, department of dance, for two years. She is now working at public relations, freelance, for dance organizations in Columbus, specializing in video for dance. And she is back in school, "this time post-graduate work in videography. Also dancing around Columbus with my husband as a duo team."

Caroline Simonds has formed her own company with a French singer-mime-accordionist, Marie Nimier. She is a musical street performer, and the company is called "Pandemonium and the Dragonfly." Caroline wrote that she is "busy raising one-and-one-half year old Lai'ah Melusine, sewing wings, making bird feet, sculpting unicorn horns and looking for new adventures at every street corner." Caroline lives in Brooklyn, New York.

Polly (Mary) Welch was married to Thomas Powers III on August 15. Polly received her architectural degree from Harvard Graduate School of Design, is an architect and partner in Zeisel Research. Thomas, a graduate of Harvard Law School, is deputy general counsel for the Massachusetts Department of Environmental Quality Engineering. The event was re-

ported in the August 21 Harvard, Massachusetts, Post. The Powers are living in Arlington.

'72

"Bennington College Visual Arts Division cordially invites you to attend a reception for Alice Neel and **Anne Abrons** on the occasion of the opening of their solo exhibitions at Suzanne Lemberg Usdan Gallery . . . October 6-23." The Gallery flyer pointed out that Anne was born one half century after Alice Neel, and that this was Anne's first solo exhibition; she has participated in group shows in New York and Chicago since 1976.

"Although she also works within the discipline of the still life, paintings of a single figure or of two related individuals comprise the core of her recent work." A

substantial number of these paintings (the show was entitled "Paintings of the Human Figure") are self-portraits or portraits of her husband, the artist David Sharpe. "These portraits often incorporate, into the midground or background, recently completed works by Ms. Abrons or Mr. Sharpe. A group of four paintings which document the artist's marriage and the birth of her first child, Amy, form an unplanned narrative cycle and constitute a highlight of her exhibition. Anne lives in Manhattan.

Harvee Briggs Johnson was married to Eric Johnson in 1979. Their first child, daughter Elizabeth, was born September 5, 1981. Harvee is a programmer analyst and will continue to work. The Johnsons live in Somerville, Massachusetts.



Ruth Mordecai Slavet '60

A one-artist show of drawings and sculpture by Ruth Mordecai Slavet '60 will open at the Helen Schlien Gallery in Boston on February 6, continuing throughout the month. The works will trace the artist's development from rigorous anatomical analysis of the figure toward an abstraction of form. Slavet's art is inspired by dance. In the Torso Series, molded in clay and cast into plaster, cement or bronze, she uses the dancer as the form base. Her most recent one- or two-figure fired clay slab pieces contrast softly modeled forms with strong, broad contours and linear elements, integrating a powerful immediacy with an elegant and refined sensibility.

Photographs by Karin Rosenthal



"Torso III (Dance Series)," a plaster sculpture (also cast in bronze) 1981.



"Torso III (Slab Series)," a fired clay slab, 1981.



"Drawing, Torso I (Dance Series)," graphite and oil, 24 by 32, 1981.

Joel Katz was heard and seen during an October program, "Opera in Concert," at the Church of the Holy Trinity in Toronto, Canada. The concert was being recorded live for broadcast the following Saturday on CBC Stereo 94.1 FM. Part of the October-November 1981 CBC Festival (Toronto's 3rd annual free noon-hour concert series), the program included operatic highlights by Gounod, Berlioz, Massenet, Mozart and Donizetti.

'73

Laura Cook and Dennis Paul Himes were married May 24 in New Preston, Connecticut. The Danbury, Connecticut, News-Times, July 1, reported that after a wedding trip through New England Laura and Dennis would be living in Ashford. After Bennington, Laura received a master's degree in music from Yale. Dennis, with a B.A., math, University of Connecticut, and M.A., math, University of Michigan at Ann Arbor, is a programmer for Gerber Scientific Instruments Inc.



Clayton Keller '73

Joanne Barbara Gallo is a second vice president for Chase Manhattan Bank, living in Manhattan.

Clayton Keller has been appointed assistant professor of mathematics by Holy Cross College, Worcester, Massachusetts. A press release from the College tells us "Professor Keller . . . attended Cornell University. He received his Ph.D. from Brown University in 1981 [where he] taught calculus . . . for six years . . ." Clayton and his wife, Elaine Braun Keller '73, live in Stow, Massachusetts.

Cameron Peters was awarded a doctor of jurisprudence cum laude last May in graduation exercises at Boston College Law School. A newsclip from the North Andover, Massachusetts, Citizen, July 23, adds that she will work for the firm of Wiggins and Nourie, Manchester, New Hampshire.

Liz (Phyllis) Reisberg, bilingual admissions counselor at Hood College, Frederic,

Maryland, was guest speaker for the 37th National Conference of the National Association of College Admissions Counselors in Philadelphia October 3-6. The invitation, said the release from the College, is in recognition of the fact that Hood is the first women's college in the nation to offer a fully integrated program for Hispanic women. Liz discussed "Innovative Approaches to Counseling and Recruiting the Hispanic Student." Liz, who earned a master's in education from the University of Massachusetts and is fluent in Spanish, is responsible for recruiting and counseling prospective Hispanic students.

Folk singer Stanley Scott performed at Hubbard Hall's Under the Bell Tower Cafe, Cambridge, New York, September 18. This was one of a series of concerts at the cafe made possible in part by a grant from the New York State Council of the Arts, and reported by the September 16 Bennington Banner and the September 17 Hoosick Falls, New York, Standard Press. The experience of a year in northern

Reporter finds Carol Channing 'just plain folks'

"What is Carol Channing really Like?" the star was asked in an exclusive telephone interview Friday afternoon.

"Just who you're talking to," she answered. "A very fortunate woman."

And she cited the reasons.

"I am in a profession which I love and my husband is happiest when I am most involved in my work," she said.

He is Mr. Charles Lowe, television producer-writer, who is touring with her this summer as she performs in theaters-in-the-round across the country.

She will be starring in "Hello Dolly" at Melody Fair from July 13 to July 18.

Their son, Channing Lowe, is a political cartoonist in Oklahoma City.

—o—

Daughter of a Christian Scientist author, lecturer and newspaper editor, Carol was born in Seattle, Washington, but was only two weeks old when the family moved to San Francisco.

"So I never really saw Seattle until I performed there during the World's Fair with George Burns," she said.

And she does love George Burns. "There's a touch of greatness there, wouldn't you say?" she asked in her sultry voice.

She came east to Bennington College in Vermont and while still a student landed a job on Broadway in "No For An Answer."

"We were all expected to do something in our major during the summer and I was a drama-dance major. While I was in the show, 'Puff' Harriman, New York State Governor Averill Harriman's daughter, a social studies major, went to Washington and picketed."

Lowe was the television producer for Burns and Allen and when the couple married 25 years ago, "they just swept me into the family, too," said Carol.

—o—

She recalled when Gracie became quite ill, she chose Carol to replace her in George's routine.

"It was like being knighted. I just adored her. What a great lady she was."

And the Lowes and Burns have been friends ever since, dining together often when the Lowes are home in Beverly Hills.

Hobbies? "I still love to cook but I don't have much time for that any more. I guess you could call my work my hobby."

"George always used to say, 'Carol, we are a very small part of the population. We are in love with our work.'"

She added, however, that she is often involved in causes. Saturday, she performed a matinee for Special Olympics and she has joined the Kennedys in their work for retarded children.

"They (the children) are so trusting and special and so vulnerable. We have to do everything we can to help them."

Carol noted that the benefits need entertainers to raise the funds, "so in a way, all entertainers are involved in good causes."

—o—

Asked about ERA she answered, "There is no color line nor sex discrimination in the theater. Women have always been liberated."

"If you can reach to the eternal and capture it and bring it back for people, you are accepted in the theater."

She said she has also been fortunate in her career.

Marge Gower chose her to play a part in Gower Champion's "Lend an Ear," a little review which started in Los Angeles.

"Josh Logan, the director, liked it but since he was busy with 'Mr. Roberts' and a few other great shows at the time, he invested \$30,000 and helped the show get to Broadway."

"It was a smash. We won every award there was. After that, I had my choice of four major roles and I chose the part of Lorelei Lee in 'Gentlemen Prefer Blondes.'"

That is listed as the first step of Carol Channing's meteoric climb to fame.

"And I've never had to play repeats. I have been very fortunate."

—o—

That was back in 1950 and this was followed by her portrayal of Dolly Gallagher Levi in "Hello Dolly," the musical role she will perform at Melody Fair.

Since "Gentlemen," she has won Tonys, Emmys, Grammys, Broadway Critics Awards, an Oscar nomination, a Golden Globe, a Golden Apple, Best Nightclub



Carol Channing

Act of the Year Award, Harvard University's Hasty Pudding Woman of the Year Award, to say nothing of landing on Nixon's "Hate List," which is the greatest honor of all, according to Carol.

She fondly remembers the author of "Matchmaker," which was rewritten by the author, Thornton Wilder, into "Dolly," who, she said, applauded the loudest.

"He loved our performances. It was as if we were portraying what he wanted to say all of his life," she said.

She credited Jerry Herman with being the artistic director for the production now on tour.

"He wrote the words and music and

drops in to see our show at least once where ever we are. He has been the overall director and has done a magnificent job," she added.

—o—

"I'm really anxious to come to Melody Fair and to that part of the state. I've heard so many wonderful things about it . . ."

This article was written by Gen Hammond and appeared last summer in the Lockport, New York, Union-Sun, whose permission Quadrille has to reprint it, along with the photograph.

India studying the music of India has influenced the repertoire of Stan's own compositions; he has been playing and singing in the style of traditional folk musicians for about four years. Stan lives in East Greenbush, New York.

'74

An exhibition of works by **Liz Caspari** was held October 17 through November 8 at Hays Hall, Silvermine Guild Galleries, New Canaan, Connecticut. The gallery flyer advises us, "Liz Caspari's . . . work has been included in numerous exhibitions in museums and galleries. Her award-winning weaving appeared in *The Fiberarts Design Book*, and her ceramics in *House Beautiful* magazine."

Celia Gittelsohn and her first novel, *Saving Grace* (published by Knopf in September), were the subject of a September 4 Publishers Weekly interview. Celia wrote the novel during a two-and-a-half-year period when she was working during the week. It was started while she was publicity director for Farrar, Straus & Giroux, and finished during her present situation as marketing and promotion director of Congdon & Lattes. Publishers Weekly quoted Celia as saying rather shyly, "Actually, I'd rather keep it all quiet. It's a bit embarrassing, you see. I like

doing things for other authors — like throwing publication parties . . ." She admits that she has started a second novel.

'75

Sheldon W. Brown told our telethoner he is recently divorced (had been married to **Lucinda Heaton '75**). Sheldon works for Channel 4, Detroit, as video editor and producer. He lives in Birmingham, Michigan.

Anne Martine and **Blair Cook** were married August 22. Anne is a graduate of Skidmore College, according to the Old Greenwich, Connecticut, Village Gazette for August 27, and teaches at the Putnam-Indian Field School in Greenwich. Blair has his own architectural firm in town (he is a graduate of the school of architecture, Yale University). They are living in Greenwich.

A note from **Jill Riley** tells us that since she graduated she has been dancing, working on public art projects and teaching performance at the School of the Museum of Fine Arts in Boston. "I'm about to start my first year at the Yale School of Architecture. I'd love to hear from old friends. My address (until December '81, maybe longer) is 1175 Chapel Street #503, New Haven, Connecticut 06511. My permanent address is care of Clair Gunter,

Lane Gate Road, Cold Spring, New York 10516."

'76

Tina Davidson was one of the three composers-in-residence during the Chamber Music Conference and Composers' Forum of the East this August. Each was commissioned to write new works during this period especially for the performing participants, and each also brought a previously written work to be performed by the Conference faculty. Tina's in-residency work, *Lazy Afternoon Music* for two violins, flute, clarinet and bassoon, "achieved a musical expressivity via a very concentrated linear motion combined with precise indications regarding degrees of vibrato and other articulations . . . Controlled vibratos, string harmonics, and special bowings seemed to serve a double role of having a structural purpose as well as a purely musical one . . . Ms. Davidson's *Quintet* (1981), scored for flute, bass clarinet, viola, cello and bass . . . was a further indication of this composer's skill . . . [She] successfully managed the difficult task of combining a solid yet subtle structure with a strong sense of 'sound' and as a result has written a work that will no doubt be heard again." (Quotes from Bennington Banner, August 28.)

'77

Kathryn Bresee and **Anthony B. Williams** were married July 4 in Oneonta, New York. The wedding notice in the Oneonta Daily Star, August 25, reported that Kathryn "has been on the faculty of the Joy of Movement Center in Boston, Massachusetts, and a dancer and choreographer for the modern dance company Chortet. Mr. Williams has been a featured dancer with the Joffrey Ballet, the Boston Ballet and the Royal Winnipeg Ballet. The couple will be living in Oslo, Norway, where Mr. Williams will be principal dancer with the National Ballet Company of Norway."

Mel (Mary Ellen) Watkin is employed as artist-in-schools in Great Falls, Montana. The program supplies the artist with a studio and supplies (and a salary) in return for 50% of the artist's time, which is spent doing workshops with high school, junior high school and grade school children. The other 50% of the time is reserved for the artist's own work.

'78

Wendy Bower Capobianco has been living in northern Vermont. A run-down of new personnel for the Hazen Union High

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The calling card of Max Mackenzie and Rebecca Cross (see Class of '78 for information on their wedding).

School, Hardwick, in the September 1 Hardwick Gazette notes that Wendy will be teaching English. Wendy has had two years of teaching experience at Washington Central Union High School in Montpelier and, according to the paper, lives in Plainfield.

John Diebboll spent part of the summer working in Tanzania again (new capital city), "then travelled through mainland China, Hong Kong, Manila and Japan with Diane Green '77 and Sarah Caldwell (director of Boston Opera Company)." John will finish his master's program in architecture at Princeton next spring.

A November 1 New York Times item brings us up to date on Catherine Olson. Catherine is engaged to marry Daniel Dyer (no date mentioned). She was graduated from Carnegie-Mellon University and is studying for a master's degree at the Bank Street College. Catherine is also teaching at the Brearley School in New York City.

Rebecca Hardwick Cross and Brian Maxwell MacKenzie '76 were married September 13 in Washington, D.C. Becca sent tidbits about the wedding: "Mr. and Mrs. MacKenzie first met at Bennington College, on the soccer field, in September 1973." Several Bennington alumni were in attendance: Elizabeth Ernst Meyer '75 "of Martha's Vineyard, who served as official photographer without fee"; Mark W. Edmundson '74 "of New Haven, who served as one of the four best men"; Abbie Gehman '77 "of New York, who served as one of the bridesmaids"; Barbara Kirk Strong '76 "of Washington, who served as spiritual advisor to the groom, and official napkin." Immediately following the ceremony there was a promenade to the reception at the Potomac Boat Club ("on the Potomac River"). Jennifer A. Cox '77 and Lucy Hemmendinger '78 of New York, "who gave tirelessly of their time and energy decorating the promenade route from church to reception."

"The bride and groom reside in Washington, though the bride will be commuting to London to finish her master's degree

in painting at the Royal College of Art, and will be graduated in June, 1982." Max MacKenzie, photographer, "the groom, is working in Washington as an architectural photographer, for such architects as Arthur Cotton Moore & Associates, and others. The bride has been working as his agent when she is in Washington." A sample of Max's photography is shown on this page.

'79

To supplement the August 81 class note about Cate Noyes Boddington we should add that the Boddingtons are renovating a 100-year-old house. Cate had been a teacher prior to the birth of her son.

Two works by Linda Bouchard were given world premiere performance on November 23: "Stormy Light" for string quartet, and "Before the Cityset" for eight violas and a trio in the balcony (oboe, French horn and percussion). The concert took place at St. Joseph's Church, New York City, under the sponsorship of New Music for Viola.

A letter from Julie Miller starts, "Well, I'm now through with the band, Control Group. They're off on their own on tour down south experiencing the usual 'rock 'n roll' problems every band faces at that level. I do wish them luck." Julie is studio manager of a 24-track recording studio in East Orange, New Jersey, Eastern Artists Recording Studio. "We've done everything from Exxon commercials to Gold Albums. I'm very happy, to say the least! (Am releasing an album in January.)" Julie was mentioned in the October 5 issue of the recording industry trade paper, *Billboard*.

Sorel Thompson is working toward a Ph.D. in comparative literature at McGill University in Montreal.

Holly Weghorn has been working in the field of deafness for about two and a half years as an interpreter "and adoring it. It's challenging. I never stop learning, and no two situations are the same. I hope

to try for my national certification in the near future." Holly is a Sign Language Interpreter/Case Aid for the Greater Los Angeles Agency on Deafness, a social service organization run by and for deaf people. "I have been living here for three years now, and spend my free time windsurfing (I'm addicted to it!). But I still miss New England dreadfully!"

'80

Alison Rasch sent her new address — Cedar Rapids, Iowa. "As of August 3 I am 'crazily' employed as a psychiatric nursing assistant at the University of Iowa Psychiatric Hospital in Iowa City. I really didn't plan to use my psychology when I graduated, but I'm enjoying my work with the patients."

'81

Deborah Berner and Frank Siciliano were married August 8 in Madison, Connecticut (New Haven Register, August 30). Deborah is pursuing a degree in special education at Southern Connecticut State College. The Sicilianos are living in Cheshire.

Deborah Elizabeth Finn is "relishing" her new vocation as the "village atheist" at Harvard University's Divinity School, where she is currently a candidate for a master's degree in theology. Upon graduation she plans to be a highly paid consultant in the field of cult-figure management." [Verbatim quote.]

'84

Dominique Geer was married to Robert J. Bordash in Brewster, New York, on July 18. The Rye, New York, Chronicle for August 6 includes the information that Dominique is a senior at Sarah Lawrence College and that Bordash, a manager in the stockholder department of the International Business Machines Corporation in New York, expects to receive a bachelor in business administration next summer from Iona College.

Faculty Notes

continued from page 9

Program. The month-long course, titled "Woods in Your Life," will involve a range of investigation and knowledge of American woods, their characteristics and uses in everything from house, barn, and cabin construction and the making of furniture, to uses in specialty items and pulping for paper. How trees grow to produce wood, the formation of the vessels, rays, rings, and knots that produce the grain and figure will be studied at the microscopic and macroscopic levels. Included also will be field trips to winter forests, buildings with unusual uses of woods, and visits to museums with unusual collections of antique furniture.

Jacob Glick performed with the Contemporary Chamber Ensemble in Carnegie

Recital Hall, October 15, in a concert sponsored by the League of Composers International Society for Contemporary Music. This month he will be soloist in the Telemann Concerto in E Major, playing the Viola d'amore with the Clarion Orchestra at Tully Hall, Lincoln Center, and will return to Carnegie for the PDQ Bach Concerts December 26, 27, 28 and 30. Glick has been appointed musical director of the Chamber Music Conference and Composers' Forum of the East at Bennington College for the 1982.

Peter Golub's piece *Fanfare* for flute & clarinet was performed in a concert at the Westbeth Theatre Center in New York on October 11.

Maxine Neuman enjoyed a highly successful solo recital tour in Germany during September and October. She reports having "had a wonderful time, with the audiences

as enthusiastic as the press, and my quartet is touring next week in some of the same locations. We are scheduled for Frankfurt, at the prestigious Hindemith Haus, Kassel and Bonn as well as three smaller towns — Bad Soden, Bad Neuenahr and Bad Driburg."

She has been invited back in January to play a solo concert in the "newly opened, much-publicized Alte Oper in Frankfurt; this performance will be broadcast throughout Germany." The program will include several works by American composers, possibly including Vivian Fine's *Fantasy* and/or Peter Golub's *Cantabile*.

Comments from the press were consistently warm. The Frankfurter Neue Presse referred to Neuman's "technical perfection" and a restraint that kept her "virtuosity" from being "egotistically intrusive." The Hofheimer Zeitung mentioned her "warm, rich tone" and the Frankfurter Rundschau her "great emotional depth,"

combined with "technical problems . . . masterfully, effortlessly solved." Das Orchester wrote that "Maxine Neuman performed with transparency and power. The concert was an important musical event that deserves special attention." Neue Westfälische reported that she "brought magic to the most contrasting moments (and) . . . produced romantically dreamy tone colors without ever spilling over into overemotionalism. Musical climaxes were savored to their fullest, so that the tensions were drawn to the breaking point." In Westfalen-Blatt she was called an "outstanding young American interpreter . . . she played with extreme sensitivity, vitality and involvement, and behind everything lay an exemplary modesty."

She promised to keep us informed on the progress of the November Crescent String Quartet trip.

continued on page 20

For Christmas, Hanukah, Winter Solstice, or just for fun,
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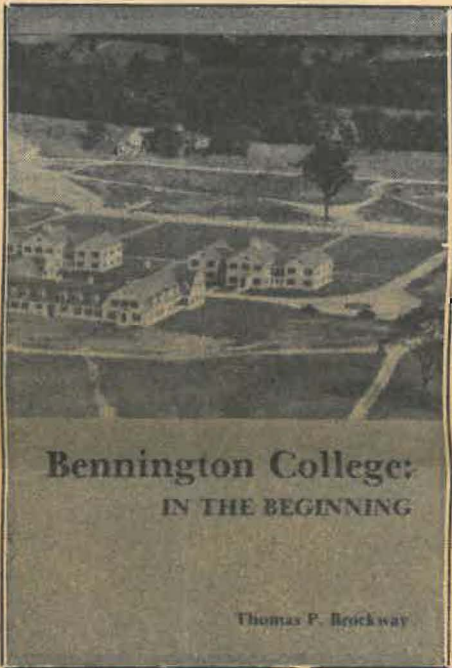
Bennington
College: In the
Beginning

Thomas P. Brockway's
history of the Robert D. Leigh
era (and all that went before).

EXCERPT

The idea of educational pioneering was not in the Booth script, and it might have expired with slight communal mourning. What kept it very much alive was Booth's appointment of Mrs. Hall Park McCullough to head a first small committee on education and three months later a larger committee to arrange a Bennington College meeting in New York. Near the end of the Colgate meeting, Booth's distinguished neighbor, John Spargo, moved that a continuation committee be named to further the enterprise. Everyone concurred and Booth at once read off a list of 15 ladies he wished to be members. Mrs. McCullough to her "horror and surprise," heard her name read and privately asked to be excused. Booth assured her that she could be released at any time, and persuaded her not only to remain on the continuation committee (later enlarged and known as the Committee of Twenty-One), but to be chairman of its most important sub-committee, that on education.

Mrs. McCullough had not attended college, but she believed deeply in higher education for women. She conceived of learning as a joyous endeavor which it had been for her as she pursued it on her own in Italy and elsewhere, and she was impressed by Edward Yeoman's *Shackled Youth* which confirmed her views. But she had had direct if limited evidence that the dominant view was very different.



Holiday reading you'll enjoy the year 'round.

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

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Library works with faculty in support of new course

By Toni Petersen
Librarian

Over the last nine months three faculty members from the Social Science Division have brought together their interest in teaching an interdisciplinary course and have formulated a new year-long group tutorial for upperclassmen in 1982-83. The three: Ken Kensinger, anthropologist; Stephen Macfarlane, historian; and Sally Sugarman, developmental psychologist, have met on the common ground of interest in the study of the family.

The family exists in some form in all human societies, but its structure and function vary widely from society to society and through time. The tutorial will examine the family in its social, economic, and political context from the disciplinary perspectives of anthropology, developmental psychology, and history. During the fall term, the course will focus on problems of definition, methodology, and theory using case studies, ethnographic data, and other primary sources. Students will be expected to complete several short assignments designed to develop skills in data collection, analysis, and the presentation of results. In the spring term, each student will design and complete a research project using primary data from local sources or English historical records on microfilm.

This new course has provided an interesting ground for interaction between the faculty and library. Although the library routinely buys books and

periodicals as faculty request them for new courses, the Kensinger-Macfarlane-Sugarman tutorial, "Perspectives on the Family," has presented a greater challenge in the types of material required, namely largely unpublished archival data. These records provide insights into the nature and function of families during specific historical periods. Students enrolled in the course next year will be expected to develop research projects using such local records, either from Bennington-area communities or from English historical records on microfiche. Fiche allows for the publication of such special collections in an inexpensive and easily accessible format. Instead of many feet of shelf space, a single 3x5-inch fiche card can contain up to a hundred pages of documents; a set of fiche representing those many feet of shelf space thus may take up an inch or two of space in a 3x5 catalog drawer.

One of the document sets the library hopes to provide for the English history portion of the course is a microfiche set of the records of Earls Colne, an English village, in the years 1400-1750. A group of historians and social anthropologists from Cambridge University, in collaboration with the firm of Chadwyck-Healey Ltd., have made this unusually well-documented village's records available. About 7,000 pages of documents have been transcribed, in many cases translated from the original

Latin, and placed in an easy-to-read text on 70 microfiche cards, together with another 20 microfiche of indexes and maps of the village and estate.

By a unique stroke of luck, the author of one of the finest diaries surviving from the 17th century was rector of the parish church of Earls Colne from 1641 to 1683. *The Diary of Ralph Josselin*, a record of his private thoughts and village life, splendidly complements the set of village records, and has been published recently in book form.

Although the records of this Essex County village have been arranged under the headings of church, state and estate, they illuminate nearly all aspects of community life and therefore constitute a rich source for students interested in various perspectives on the family. These records will also be invaluable in future social science courses, especially in the fields of English history, economic development, and social anthropology.

A generous gift from Lucien M. Hanks has provided one-third of the \$300 required for the purchase of the Earls Colne microfiche records. We hope that other donations will enable us to acquire this set and others which, in this micro-format, allow a small college library like Bennington's to support the research interests of faculty and students in a manner formerly impossible to achieve.

Faculty Notes

continued from page 19

Arturo Vivante was one of the contributors to *Writers Introduce Writers*, edited by E. Daniel Richie and F.B. Claire and published in New York by the Groundwater Press. Vivante introduced Barbara Briant's short story, "Soon," praising Briant for writing "about love in a way that is rarely seen now" and adding that the ingredients of 'language, emotion and dream' "come together magically in her work." He recalled "the first story I read by her. She was a graduate student at the University of Iowa where I was teaching in 1977."

The editors sought to continue a tradition of "writers helping other writers . . . lending their names in support of the new work they believe in." They selected several authors, including Vivante, who were then asked to nominate and write an introduction for a new writer, "a person they felt deserved the exposure. The authors of the introductions were not chosen to reflect a single voice currently popular; rather they were chosen with the diversity of their own voices in mind."

Vivante was also one of several people interviewed in October for a Canadian Broadcasting Corporation documentary, "The Spies That Never Were." The two-part program explored the experiences of individuals victimized by a World War II crisis in which "enemy aliens" were jailed. Vivante and his family were in Canada because of anti-Jewish persecution in Italy; the Italian declaration of war made Vivante, an anti-fascist, an "enemy alien" and he was, at the age of 16, arrested. He was finally rescued by actress Ruth Draper, who knew his family and who asked Prime Minister Mackenzie King to let him out of prison.

In a long article in the *Toronto Star*, Robert Fulford called Vivante "fascinating" and "haunting" and expressed his long-

standing admiration of Vivante's poetry and prose.

Brower Hatcher was invited to be visiting artist at the Boston Museum School for six weeks this fall. He presented a series of lectures on "What's a Sculpture" that focused on the concept of metaphor and of structure.

Stephen Horenstein received a composer grant from the National Endowment for the Arts which enabled him to compose original music for an environmental event performed in the Billy Rose Sculpture Garden at the Israel Museum in Jerusalem, July 13, 14 and 15. The idea for "Seven Faces of a Garden" was conceived by Anne Wilson, dancer, choreographer-director, as an environmental event with music, dance, movement, light, sculpture and people. The audience was given white garments and divided into ten groups, led by mimes or acrobats. Horenstein was on leave from the College during the spring term and has since resigned.

Sue Ann Kahn, the mother of Gregory Kahn-Melitonov, born last March, continues her association with the Jubal Trio, which maintains an active concert schedule. The ensemble performed on July 5 as part of the Music in the Stable series at Park-McCullough House.

Joanna Kirkpatrick has been invited to give the Oriental seminar lecture at State University of New York, Albany, for December. Kirkpatrick was able to attend the October meeting of the external seminars on Tradition and Change in South and Southeast Asia at Columbia University (she is an invited member), and plans to be present for the December meeting. "A pleasant way to maintain contacts and make new ones, and to savor the joys of specialist research now and then."

The Social Science Division sponsored a lecture by Visiting Scholar **John Mepham** on November 16. The lecture was titled "Charles Dickens: Fabrication and Enchantment." Mepham was on campus fall term and will return to England in the spring; his distinguished background encompasses philosophy and science.

The musical comedy *Bloomer Girl* was presented at the colorfully Victorian Goodspeed Opera House in East Haddam, Connecticut, September 16 through November 22, directed by **Michael Montel** of the Drama faculty. The Goodspeed bills itself as "the only theatre in America dedicated to the heritage of the American musical and the development of new works to add to the repertoire."

The 3rd and 4th movements of a new work by **Lionel Nowak** were performed in an August 18 concert of the Chamber Music Conference of the East. The piece, "Four Green Mountain Sketches," for flute and cello, was commissioned by Ardith Bondi at last year's conference. ". . . It was wonderful to hear how the musical ideas were worked out and developed . . . into this highly expressive work." (David Denhard, Bennington Banner, August 28.)

On October 17 the Vermont Academy of Arts and Sciences honored Nowak for his contribution "to the variety and vitality of Vermont life," at a luncheon meeting, and inducted him as a Fellow of the Academy.

Wendy Perron has been engaged to do a residency and performance at Oberlin College the first week of February. On February 26-28 Perron will present a concert of her own choreography at P.S. 122 in New York City.

Former Faculty

Ten outdoor sculptures by **Anthony Caro**,

his "York" series, and a few indoor sculptures, were exhibited at Storm King Art Center, near Newburgh, New York, during October. The show triggered an article in *New York* magazine, September 7, by art editor Kay Larson, "The Steel-Plated Theories of Anthony Caro," "Caro's sculpture is the concluding achievement in a lineage that extends from Picasso's constructed collage-sculptures to David Smith's constructed near-abstractions to Caro's purely abstract steel pieces."

The highest price ever paid at auction for the work of a living American artist went for "Empyrean," a painting of **Kenneth Noland**, according to a recent *New York Times* article. The \$300,000 sale took place November 19 at Sotheby Parke Bernet's Madison Avenue galleries. The painting is a bull's-eye image in blues, red, yellow, gray and off-white, and was completed in 1960. The identity of the Denver purchaser was not disclosed. The previous record was \$240,000, paid in 1972, also at Sotheby's, for Jasper Johns's "Double White Map."

Poet **Stanley Kunitz** was the subject of a profile in the August 13 Cape Cod Times, Hyannis, Massachusetts, by special writer Craig Little. Kunitz usually spends summers in Provincetown, tending his gardens during the day and writing during the night. Of his first volume of poetry, *Intellectual Things*, Little quotes Kunitz as saying, "I think the title has been misunderstood. It's contrived as though I were defending the intellect versus the life of emotions. What I was getting at was the fusion of thought and feeling rather than the separation." Kunitz worked on a long poem last spring called *The Wellfleet Whale*, "which will soon be published in the *Atlantic Monthly* . . . inspired by the death of a beached finback . . ."