

Quadri1le

October, 1984
Volume 17, Number 1

For Alumni & Friends of Bennington College



Susan Paris Borden '69 (with President Michael Hooker) admires a ceramic floorpiece by student Megan Sweeney '84 which the Board of Trustees presented to her in appreciation upon her retirement after a term as chairman. Updates on new trustees, as well as on the new academic year, appear on Pages 2 and 3.

Term opens with enrollment of 604

Bennington launched its fifty-third academic year in early September with a total enrollment of 604 students, several new faculty members, and a new sense of optimism prompted by a financial arrangement that restructured the institution's short-term debt. A week of intensive orientation activities prepared the 141 entering freshmen and 20 transfer students for life — academic, social and otherwise — on the Bennington campus.

Included in the enrollment total are 31 students who returned to the College after a term or more away, plus 18 graduate students, 10 of whom are taking part in the newly approved Master of Fine Arts program in creative writing.

Orientation activities included introductions to, and remarks by, John H. Williams II, chairman of the Board of Trustees; President Michael Hooker, Dean of Studies Norman Derby (who is also acting Dean of the Faculty until Michael T. Rock returns in November from his Fulbright Fellowship in Thailand); Alice T. Miller, Director of Student Affairs; Peter K. Richardson, the new Director of Admissions; and other members of the faculty and administration. There was also advice about financial aid, workshops on community life at Bennington for students, a workshop for parents on "the theory and practice of Bennington," fire safety and first aid training, a hike to Mt. Equinox, and an expanded program of athletic events including volleyball, soccer, cricket, tennis and martial arts.

Of 155 newly enrolled students for whom the Admissions Office provided statistics, 59 percent attended public secondary schools and 41 percent independent schools. In geographical distribution, 26 percent are from the New England states, 29 percent from Middle Atlantic states, 9 percent each from the South and Central states, 15 percent from Pacific and Mountain states, and 10 percent from other nations.

Part of the reason for a new sense of financial optimism came from the Development Office, where Vice President for Development Theodore W. Milek reported that during the 1983-84 fiscal year (ending June 30, 1984) Bennington achieved a new record for philanthropy with a total of \$2.1 million. A full report on the College's fiscal '84 contributions appear in a separate publication titled *Checks and Balances* which this fall was sent to friends and alumni independently of *Quadrille* and, in fact, in lieu of an August issue of *Quadrille*. Anyone who did not receive a copy of *Checks and Balances* or who wants extra copies, may ask for them at no charge by writing the Development Office.

As President Hooker explained in a September newsletter to alumni, parents and friends, Bennington had a balanced operating budget for the first time in five years, although important long-range goals remain the accommodation of the debt service and the raising of a substantial endowment. The College was not able to implement the much-discussed "lease/leaseback" plan because the U.S. Congress passed tax legislation — signed into law on July 18 by President Reagan — which curbed the use of such tax shelters. Instead, through an arrangement with the Chittenden Bank of Burlington, Vermont, the College's short-term debt was restructured as one substantial step toward stabilizing finances while moving toward the building of an endowment.

New faculty members include Jose Hernan Cordova from the Department of Modern Language at St. Anselm's College, to teach Spanish language and literature; Avraam Koen from Brandeis University to teach philosophy; and James Cunningham, who has lengthy experience in dance and drama including work with the Martha

Graham Company and the Lincoln Center Institute, to teach dance.

Two long-term teaching associates move up to faculty level this term: Gudrun Brug will teach the German language and literature courses of Reinhard Mayer, who will be on a year's leave in Germany. Nadi Qamar, who has taught several years in the Black Music Division, will move to the Music Division as adjunct faculty member. Also an adjunct in Visual Arts will be Isabell Wellisz, a staff member with the J. Paul Getty Trust who has been working on the Bennington-based Art and Architecture Thesaurus project.

New in the administration is Peter K. Richardson as Director of Admissions. He comes to Bennington after five years with Rensselaer Polytechnic Institute in Troy, New York, where he rose from a counselor to associate director of admissions. He holds a degree in history from Dartmouth and last year earned his Master of Business Administration Degree from RPI.

Eileen Elliott, who directed the Alumni Reunion last June and who worked in a similar capacity at Sarah Lawrence College, became Director of Alumni Relations and will assist Marny Krause on Annual Fund matters.

To succeed Edward Hines '81 and M.A. '83, who resigned as director of the July Program to pursue his music career, Philip Holland '71 was appointed. He has taught a course in literary criticism for the last two summers and was a recent Mellon Fellow in English at Cornell University.

Deborah Harrington resigned from the position of Associate Director of Student Affairs over the summer after serving in that post for seven years. She planned to establish a consulting business in Bennington. To succeed her a three-member panel of students interviewed 84 applicants and unanimously chose Christopher Bakriges, who has experience working as an international resident advisor and with the University of Detroit Foreign Student Association. He holds a Bachelor's degree in political science and English and a Master's Degree in international relations from Detroit, and recently returned with his wife and 4-year-old son from Taiwan where they studied, wrote and taught.

Also leaving the Administration this fall is Tyler Resch, Publications Director and editor of *Quadrille*, who has been with Bennington for six years. He has accepted the position of editor of *Blair and Ketchum's Country Journal* magazine in Manchester, Vermont.

John Williams chairs Board, succeeding

Attorney John H. Williams II was elected chairman of the Bennington Board of Trustees at its annual meeting in June, held to coincide with the College's 49th annual Commencement. Williams, a practicing attorney in Bennington who has been a board member for five years, succeeds Susan Paris Borden '69, who chose to step down as chairman but to remain on the board.

Williams, who has been chairman of the trustees' Community Life Committee, is the second "local" board chairman in Bennington's history, the first being Mrs. Hall Park McCullough. He is a graduate of Princeton University and Columbia Law School, and has seen public service in several areas of education on the state and regional level. He has served as chairman of the Mt. Anthony Union School District Board and as vice chairman of the Pine Cobble School Board in Williamstown, Mass. In state government he has been a member of the Governor's Commission on Higher Education and is a member of the Vermont Seminar on Education, appointed by Lieutenant Governor Peter P. Smith (a son of former Bennington Trustee Frederick P. Smith).

At the municipal level, Williams has been chairman of the Bennington Town Republican Committee and chairman of the town charter review commission. He is a senior warden and former vestryman of St. Peter's Episcopal Church and was on the executive committee of Putnam Memorial Hospital. He also served on the Vermont

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Quadrille is published bimonthly for friends and alumni of Bennington College. Michael Hooker, President.

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Student Editor: Robert Gary Miller. **Contributors to this issue:** Eileen Elliott, Marie Parker, Thomas P. Brockway, Florence Burgraf, Steven Albahari. **Photographs, unless otherwise credited, by Tyler Resch.**

Typeset by A-B Graphics & Printing, Hoosick Falls, New York; printed by Miller Newspapers. Mailed from Pittsfield, Massachusetts. Postmaster: Send address changes to Bennington College, Bennington, Vermont 05201.

Human Services Board.

In regional businesses, Williams is a director of Chemical Fabrics, CB Sports Inc., Bennington Iron Works and H. Greenberg & Sons.

Susan P. Borden expects to be working closely with Bennington's upcoming efforts to recapitalize the educational program.

Also at the annual June meeting, Joan D. Manley was re-elected vice chairman. Four new trustees were elected: John W. Barr, the managing director of Morgan Stanley & Co., a New York investment banking house; Helen Cummings Vanderbilt '41 of New York City and Williamstown, Massachusetts; and two members of the Class of 1984, Brigid Capra and Claudia Hodari. Nominated for confirmation at the October meeting were Marianne Byk Schnell '50 of New York and Berte Schindelheim Hirschfield '60 of Los Angeles.

Barr received his bachelor's degree from Harvard University in 1965, served in the U. S. Navy from 1965-70, then returned to earn his Master of Business Administration Degree in 1972 from the Harvard School of Business Administration, where he was a Baker Scholar with high distinction. He and his wife Penny and three children live in Bronxville, New York.

Mrs. Vanderbilt, the widow of a former governor of Rhode Island, William H. Vanderbilt, has been a free-lance writer with a self-described passion for farming, and is involved in land development and conservation. She is the mother of five children

A Correction

An article in the June issue of *Quadrille* included information about an alumni meeting held in New York last March called "New Arts Connection." Inadvertently omitted was special thanks and credit to Susan Grossman '81 for her help with the program and for the use of her home for the event.

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Alumni Weekend/Reunion '85

Commencement Weekend

WILL BE HELD, JUNE 14-16, 1985
HONORING THE CLASSES OF

**1940, 1945, 1950, 1955,
1960, 1965, 1970, 1975, 1980**

MARK YOUR CALENDAR NOW
AND PLAN TO JOIN US

In addition to the Commencement Ceremonies for the Class of '85 there will be lots of activity: Student Performances, Faculty Sessions, Panel Presentations, Alumni Association Meeting, and a chance to be back at Bennington.



Present for a briefing session on the campus in September were these members and officers of the Bennington Alumni Association: from left, Joan Holt Oates '54, Marianne Byk Schnell '50, Mary Anne Sgarlat '79, Jane Vanderploeg Deckoff '59, Hudas Schwartz Liff '47, and Margaret Stein Frankel '41. All were elected officers of the association during the Reunion Weekend last June: Liff is president, Schnell, Frankel and Sgarlat are regional vice presidents, Deckoff is treasurer and Oates is secretary.

Alumni Association regional events

Here is a rundown of recent (or upcoming) Bennington College Alumni Association regional activities:

EAST COAST. Marianne Byk Schnell '50, area vice president, New York.
— Soho loft and gallery tour Saturday,

October 27, 10 a.m. to 5 p.m. \$35 and \$15 lunch. Arranged by Mrs. Frederic Pratt Herter (Solange Batsell '50). Contact: Ellen Prescott '64 (212) 288-7756.

WEST COAST. Peg Stein Frankel '41, area vice president, San Francisco.

— Annual meeting, Tuesday, September 25. Guest: Michael Hooker, President, Bennington College. Contact: Peg Stein Frankel '41: (415) 221-9796 or (707) 877-3407.

NEW ENGLAND. Mary Ann Sgarlat '79, area vice president, Bennington.
— Bennington Regional meeting, Saturday, October 13, 1984. Contact: Mary Anne Sgarlat '79 (617) 698-0650.

MIDWEST.
— Chicago. New Arts Connection, an alumni graphic art show, opening Tuesday, February 1, 1985 (until February 15). Hunt-Wulcovicz Graphics. Contact: Barbara Pavell Loden '53: (312) 991-1997.

'Alma Mater' book features Bennington

The "seven sisters" schools and three twentieth-century successors — Sarah Lawrence, Bennington and Scripps — form the subject of Helen Lefkowitz Horowitz's new book *Alma Mater*.

According to the author, the book concerns "design and experience in women's colleges from their nineteenth-century beginnings to the 1930s." Sections of the book focus on the founders of these schools, their architecture and guiding philosophies. The book is also replete with more than 140 pictures and illustrations.

In a chapter concerning the three newer women's colleges, the author discusses the history of Bennington College and its distinct philosophy. "In the public mind," writes Horowitz, "the social freedom that Bennington gave to students distinguished the college from the outset."

The author traces the origins of the college to Vincent Ravi-Booth, the Congregational minister in Old Bennington who first proposed the idea, and follows the path of Bennington's development architecturally and philosophically.

As part of her research, Horowitz depended largely on Thomas P. Brockway's study *Bennington College: In the Beginning* (Bennington College Press, 1981). She also interviewed Rebecca B. Stickney '43, special assistant to the President, in 1983 concerning the recollections of alumnae.

Alma Mater, published by Alfred A. Knopf in New York, costs \$25. The 420-page book is available in the campus bookstore and library.

Polaroid grant funds new archive

The Polaroid Corporation of Cambridge, Massachusetts, has committed funds to the development of a contemporary American photography archive at Bennington College. Through the efforts of photographer Starr Ockenga, a faculty member during the 1983-84 academic year (who was profiled in the June, 1984 *Quadrille*), Polaroid has given a grant of \$2,000, to be matched by the College, to acquire and archive the work of important American photographers.

Student Lincoln Schatz has been designated the accountant for the project. The archive will pay participating photographers up to \$25 each for slides and prints, and funds will be set aside for future research projects.

Wrote Dean of the Faculty Michael T. Rock to the sponsor: "Given the College's long tradition of supporting significant work in the arts in America — from modern dance to the visual arts and music — we believe that your extending support to photography will help play an important role in this tradition."

Birnbach book says 'best food' at Bennington

Bennington College scored what some thought was a public-relations coup this fall with the publication of *Lisa Birnbach's College Book* (Ballantine, \$9.95).

Best known as author of the spoofy and successful *The Official Preppy Handbook*, Birnbach visited 270 colleges and universities, sent out 5,000 questionnaires, interviewed thousands of deans, professors, administrators and students, and produced a hip, irreverent and readable guide to college life in the United States in the 1980s. Birnbach graduated from Brown University in 1978 but had interviewed for admission to Bennington and seemed to have a soft spot for it.

At the top of the list of the "bests" and "worsts" she discovered on her academics travels, she gave Bennington the honor of having the "best food" on any campus, and also having the best on-campus cafe.

Alumni directory progress

All alumni should have received a request for the essential information required to assure that complete data is included in a new alumni directory scheduled for the summer of 1985.

The publication of this directory — the first since 1979 — is being handled by the Harris Publishing Company of White Plains, New York, which is the sole authorized agent for the book.

During coming months alumni will be contacted by telephone for verification of information to be printed in the directory. At that time — and at that time only — they will be asked if they wish to buy a copy.

Alumni who do not return their questionnaires and are not reached by telephone by the Harris firm will be listed in the directory with the address, if current, provided by existing alumni records. If you do not receive your questionnaire, or if you do not wish to appear in the directory, please notify the company in writing: Bernard C. Harris Publishing Company, 3 Barker Avenue, White Plains, New York 10601.

Susan P. Borden '69

from her first marriage to the late John Cook, one of whom is Warren Cook, president and chief executive officer of Chemical Fabrics Inc. of North Bennington. She came to Bennington after transferring from Pine Manor Junior College.

Brigid Capra earned her Bennington degree in history and politics, and worked on special projects in the office of President Hooker. She chaired a committee that arranged 1984 Commencement activities. She is a resident of Denver.

Claudia Hodari was born in Buenos Aires, Argentina, and attended Boston College before transferring to Bennington. She majored in computer science and political economy. She now resides in West Bloomfield, Michigan.

Mrs. Hirschfield, originally from Mount Vernon, New York, earned her Bennington degree in literature. She then attended the National Academy of Fine Arts to study sculpture. She is married to Alan Hirschfield, a director and chief executive officer of 20th Century Fox Productions in Beverly Hills, California, and Scarsdale, New York.

Mrs. Schnell majored in painting at Bennington, and continues her studies in that area at Columbia University. In May, 1981, she had a showing of her works at the Bodley Gallery. She resides in Manhattan with her husband, Seymour, and they have two sons. For several years she has chaired the New York region of the Alumni Association and was recently named regional vice president for the East Coast.

profile

Business news correspondent tries her hand at fiction during '84 Writing Workshops

By Robert Gary Miller
and Marie Parker

If anyone told Victoria English '70 fourteen years ago that she would one day attend OPEC conferences in Vienna she probably would have referred them for analysis.

"When I left Bennington I thought, like I suppose most people in the Social Science division, I wanted to get a Ph.D. in politics," she recalled here last summer. "I had never really anticipated ever going abroad. I had never been abroad."

She is now a financial reporter for Associated Press (AP)-Dow Jones in Brussels, Belgium. Her articles can be seen in such papers as the International Herald Tribune, The Financial Times, The Economist and The London Times. When she returned to Bennington for the Summer Writing Workshops to study fiction, *Quadrille* interviewed her. The workshops were her first encounter with "creative writing" because her job entails the writing of "hard news" stories and features.



Minne de Jong

Victoria English at work: speaking with Dutch Prime Minister Ruud Lubbers at a conference at The Hague, The Netherlands.

In hindsight, she believes that most Bennington students don't understand the relationship between their college curriculum and a profession until years after graduation. "It takes time," she said. "There is a long incubation period before you realize what this education has done for you."

While she said that Bennington provided no course which specifically prepared her for journalism, she believes the College did prepare her to adapt to change. "I fondly believe that it helped me to dare to jump into a subject that I knew very little about at the time and also to keep pushing until I was satisfied that I knew enough or I was satisfied that I was on my way."

As a student, her Non-Resident Term experience focused on journalism. Her first job was with WGBH, the Boston educational television station. Her second was with the civil rights newspaper The Southern Courier. As an intern with that newspaper, she and another student went to Alabama to work independently in different cities writing articles. She worked with an editor in Montgomery for two weeks, then was given a car and a credit card and told to get to southeast Alabama to write feature stories.

After graduation, with a major in political science, she held two successive newspaper jobs in Connecticut. She began as an education reporter writing vignettes for a column titled "Your School, Your Child." She then moved to the much larger New Haven Register to become a general assignment reporter.

After those five years of experience Victoria attended Columbia University to earn a Master's Degree in journalism. She called her graduate work a "sabbatical" in which she had the opportunity to study new subjects. She took electives in history, international affairs and business.

Following eight months of freelance writing for various New York organizations including the United Nations, the Foreign Policy Association and the African American-Institute, she joined AP-Dow Jones in New York: "I was interested in something else which would give me opportunity, more intellectual challenge and the possibility of traveling."

Victoria's dream of traveling then moved from a "possibility" to reality. After



Victoria English '70, photographed by Theodore English at the 1984 Bennington Summer Writer's Workshop.

working for a year as a copy editor in New York, she was asked to open a new bureau in Amsterdam. Since then seven years at AP-Dow Jones has propelled her around the globe — from Kenya to Singapore. After moving to the Netherlands in 1977, she was asked to cover Scandinavia as well.

"In the Netherlands I was covering the local financial markets and corporations on a very detailed level," she said, "but when I went to Scandinavia it was sort of more of a broad brushstroke." For example, she went to Finland to complete a piece on Finland's barter trade with the Soviet Union; she traveled to Stockholm to write a story on labor relations in Sweden. "It was quite a bit of fun," she concluded.

In a recently published article in Europe's edition of *The Wall Street Journal*, Victoria researched the effects of an Italian banking scandal on financial institutions in Luxembourg.

She returned to Bennington this past summer to study fiction because, in her words, "If you do modern dance you sometimes like to take ballet in order to improve your turnout, and I think that understanding a bit about fiction might help me understand the role of a point of view; it might help me to understand the use of language." She called fiction writing a method of exercising her "muscles."

Victoria found that Bennington hadn't changed much since her undergraduate years. "The ducks in the pond are still as loud as when I was here," she concluded.

College will resume Oldcastle drama productions

An important person in the cultural life of the community of Bennington, Vermont, is Eric W. Peterson, the producing director of the professional Oldcastle Theatre Company, which recently marked its 12th anniversary.

Most of the Oldcastle productions have taken place in a small theatre at the castle-like building of Southern Vermont College, high up on the slopes of Mt. Anthony. But an arrangement was made this fall to enable the Oldcastle company to use the Lester Martin Theater facilities in the College's Visual and Performing Arts Center during the Field Work Term and also in the summer when there are no conflicts with Bennington's Drama Division productions.

Oldcastle performances took place at Bennington College a couple of summers ago but the lack of air-conditioning facilities made it impractical to continue during the hot days of July and August. Under the new agreement, President Hooker and Eric Peterson have made plans to launch a joint fund-raising project to underwrite the costs of an air-conditioning system in that theatre.

The Bennington-Oldcastle pact thus continues a long tradition of collaboration, dating back to the earliest days of the College, between townspeople and Bennington students in drama productions.

Use of the Lester Martin Theatre especially during the Field Work Term in January and February will open new opportunities for jobs for students, either on stage or in other phases of drama production.

Peterson also writes a column on the arts for the daily Bennington Banner. This past summer he attended some sessions of the Bennington Writing Workshops and wrote one of his columns about his observations there. Some excerpts from that column are published below (with his permission) because they seem to sum up the essence of that special experience:

The Bennington Writer's Workshop was founded in 1977 by novelist Nicholas Delbanco and the late John Gardner and now attracts students from all over the United States who spend two or four weeks during July on the Bennington College campus immersing themselves in the written word.

The workshop was begun, according to Delbanco, "Because John (Gardner) and I had been friends during the year and thought it would be fun to share a classroom and students on the theory that colleagues can learn from each other while teaching. We each had theories about how to teach writing and wanted a chance to develop them."

A surprised smile comes over Delbanco's tanned face as he adds, "What began as an improvisation is turning into an institution." This year for the first time the Writer's Workshop is offering an M.F.A. program. Those

students will return in January and again next summer and will be in frequent contact with a workshop instructor.

Writing is often sentimentalized as painful, even torturous. That is open to debate but what cannot be disputed is that writing is a lonely profession. Writers work alone. Oh, there have been playwrighting teams and some screenplays and much of television is written by committee, but novels and poems are written by individuals working alone. It has been said that two people getting together to produce a novel is not unlike three people getting together to produce a baby. One of them is surely superfluous.

A writer's workday is spent alone sitting at a typewriter thinking. The writer thinks, then writes; then crosses out and rewrites. The paragraphs are then read. The paper is then ripped from the typewriter, crumpled up and thrown away and the process begins again.

Therefore the opportunity to spend two weeks talking with others who have shared the sweet agony of making up stories to be read by others, by strangers, is nearly the equivalent of tossing a life jacket to a drowning swimmer.

The workshop manages, in a very short time, to create a community. A community of people who share a common struggle. Suddenly the lonely writer is surrounded by 100 others who know the difficulty of finding just the right word and the elation that can come when it is found. In addition there is an accessible faculty. Other writers' workshops offer individuals sessions with instructors only for an additional fee. At Bennington they

Continued on Page 15

Excerpts from

An interview with Michael Hooker

— On the liberal arts today — On biotechnology



The following summarizes a series of interviews conducted during the summer by Jay Sapir at radio station WMVY on Martha's Vineyard with President Michael Hooker. *Quadrille* thought that alumni and friends of Bennington would be interested to hear President Hooker's remarks not only about the state of the liberal arts today but also about his special subject, biotechnology. Hooker recently served as chairman of an 18-member advisory committee on commercial biotechnology for the Office of Technology Assessment of the U.S. Congress.

Q. The mid-seventies in America seemed to usher in an age of vocational training schools, job-oriented practical education, marketable educational skills. Is Bennington College the last bastion of the liberal arts philosophy in 1984, or has the pendulum swung back? Is Bennington now the pace setter?

A. I think the pendulum will probably swing back toward the kind of education that Bennington has been traditionally known for, but it won't swing too soon. The reason for that is that the country is producing more college-educated people than the market can absorb. What this means is that there will be people in the next generation who will not be able to sustain the standard of living to which their parents have accustomed them. If my daughter were entering college right now I would have anxiety about whether she could prepare herself for a good job, and I imagine she would have that anxiety.

Q. Well what do you think, then? Can a progressive liberal arts institution thrive in the computer age when a passion for Shakespeare takes a back seat to the latest rage in data processing?

A. There is a challenge here for Bennington, and a challenge for people who really believe in a liberal arts education. The challenge is to persuade this generation of students that we still provide the best kind of education with which to prepare oneself for the world of the future. The pace of change provided by the advances in technology seems to be accelerating, so that the world of future is going to be changing even more rapidly than it is today. It's a wonder we are all sane, there is such a pace of change in the world. New technologies are invented every day — electronics, the micro-processor, and now the coming area of biotechnology. The challenge will be to educate students in such a way that they can deal with it personally, psychologically, and in terms of the skills they bring to the jobs they have. I say that the liberal arts education is the best kind of education for that.

Why? Suppose we take a student and train him in the latest technology of the day, give him a real state-of-the-art knowledge so he is at the cutting edge of technology, has all the skills we can provide him. Within five years all of those skills are going to be obsolete and all the knowledge he has will be obsolete. The real question then for that student — and the question for society — is: Can he retrain himself? Our economy doesn't have time to re-tool somebody who has been working for five years and whose skills are obsolete.

The real question is: Does the student have the capacity throughout life to retrain himself — the kind of disposition of mind and character which I say is provided by a liberal arts education and which is so much more appropriate to the world of the future than it has been to the world of the past.

Q. But can you convince an employer that this is true?

A. You know, it is easy to convince c.e.o.'s (chief executive officers) that a liberal arts education is the best kind of long-term investment in their employees. But it is hard to convince a personnel officer of that because the personnel officer is being evaluated on how well the people he hires do in the first six months on the job. The person who has the higher skilling rather than the higher schooling, of course, will be able to hit the decks running and perform better in the first six months on the job than the liberal arts graduate. But look ten years down the road and the liberal arts graduate will be the boss. The person with the skilling rather than the schooling will be back where he started.

Q. But if human literacy and appreciation for the arts and sciences and the job market is taking a back seat to computer literacy, with some kids describing themselves

as computer chips off the old block, what are we going to do?

A. Obviously you can't depend on the students to make the right choices. Somehow the college presidents, and faculty members, will have to begin a public dialogue about what we should really be providing college students. We educators are going to have to begin that dialogue. We can't look to parents and students. They look to us.

Q. For all its evident emphasis on the liberal arts, Bennington as I understand was a pioneer in integrating life experience somehow into academia. Does the school still stress leaving the ivory tower and hitting the streets?

A. Bennington was founded on the philosophy of education established by John Dewey, who recognized that most of the skills we employ in everyday life are not skills that come from pure conceptual manipulation of abstract ideas. They are simply skills we learn in the course of everyday experience. Classrooms are a highly artificial environment, so Dewey recognized that there needs to be a marriage of conceptual learning with experiential learning. The Bennington curriculum was designed with that recognition, and it continues to reflect it.

Q. How does that work, exactly? How do you translate something as qualitative as life experience into quantities of academic credit?

A. At Bennington this happens in two places. It happens in the classroom, where even in introductory courses in, for example, psychology or sociology, students will design their own experiment and go out into the community and perform it. Normally you don't find that happening until graduate school or maybe in the senior year. At Bennington that happens in the freshman year, and in every course. There is a large element of making decisions and analyzing problems and acting on the analysis in the broader context of the classroom.

But more importantly, the place in which this heavy dose of experience happens is in what we call the Field Work Term. This is a time in January and February when Bennington students go out into the real world and hold down real-world jobs which the College finds or assists them to find. During that time they are working shoulder to shoulder with professionals who work in whatever it is — a hospital, a museum, a theatre, a pharmaceutical firm or publishing company. That is a large dose of learning by doing. That is an integral part of Bennington's curriculum.

Q. Michael, a lot of our listeners are college students on Cape Cod, Nantucket and the Vineyard who live in fear and loathing of their tests and grades. I understand that Bennington has no grades. It is pass-fail. How does that work? Do the students sort of lose their competitive edge?

A. Students don't lose their competitive edge. In fact, I think Bennington students are more competitive than they are elsewhere and the reason is that they aren't competing with each other. They are competing with what they have the potential to do, or to be, or to become. They are competing against themselves. That is the standard against which the faculty evaluates them and against which they evaluate themselves.

Q. I know that you have a professional interest in what is known as genetic engineering. Those terms scare a lot of people — genetic engineering, biotechnology — they conjure up images of recombinant DNA gone wild. Tell me it isn't true.

A. I'm not sure that it isn't true; it's not true yet. I think we are on the verge of a revolution in society that is probably more important than anything that has happened since the discovery of fire. That is a little hyperbolic sounding but I truly believe that the reason is that now we have the capacity, for the first time in the history of civilization, literally to play God with the human genome.

We have the capacity to change people's basic genetic constitution so that by doing that we can change everything about them — and that is just the beginning. I don't think anybody realizes — and especially journalists don't realize — the changes that are going to

come in the next twenty years from genetic engineering. *Q. What sort of changes are you describing?*

A. To understand what is about to happen you have to understand why it is about to happen. We have now discovered the way genes function. Genes, of course, control everything about our bodies including presumably our emotional constitution. We are now on the verge of being able to take defective genes and remove them from the body and replace them with non-defective genes. We will eventually be able to engineer genes that never existed before and implant them into the body to get them to do whatever it is we want them to do, and we will be able to build new life forms. Within ten years we will have conquered almost all birth defects. We will be able to determine if a fetus has a particular birth defect and correct that defect, so that soon for example, there will be no more mental deficiency that results from accidents of birth.

Q. Why should we do this? Natural selection seems to have worked very well over the last few centuries.

A. Let me ask you to suppose that your wife is pregnant, and a genetic screen done on the amniotic fluid discloses that your child will be born with subnormal intelligence, say an IQ of 70, and that with a very small genetic manipulation in utero they can give this child of yours an IQ of 120. Would you do it? Of course you would.

Q. Where are the social philosophers and thinking people? Why aren't they putting their energy into preventing the occurrence of genetic malfunctions? Isn't this a symptomatic approach — something goes wrong in the gene pool so let's fix it by tampering?

A. The whole approach to medical science is to get rid of disease after it appears. It's not prevention. Genetic engineering is simply ideal in prevention, and that is why I say we will be able to engineer out of the human genetic material all the traits we don't like.

The question, of course, is where do you draw the line? What engineering is it permissible to do with human beings and what is not permissible? Do we want the whole next generation to have IQs of 150? If you were a parent you would want to give your kid all the advantages you could. But obviously there would be some disastrous social consequences if everybody had a super-high IQ.

Q. Doesn't this sort of connect with one of the German concepts of superman over man? Wasn't it Nietzsche? A lot of people connected that with fascism.

A. Well it does connect in an important respect, Jay. And just to be even more sensational than we have been, I'd say we will have the capacity in a few years to build a super race of people. We could build a class of soldiers who were physically very strong who could march for days without food, who could solve any problem given to them, but who had no moral conscience whatever, in fact who had a great capacity for loyalty and the willingness to do whatever we told them.

Q. It reminds one of the Third Reich.

A. It goes far beyond the worst fears or images of the Third Reich. I am talking now about what is possible. Obviously no American would advocate that we do something like that and I presume that no society would want to do that, but the experience with Hitler gives some sobriety to those who say, well, nobody would ever do anything like that.

The point is that we will have the capacity to do something like that. To be more practical, we would probably not take humans and engineer them like that, but someone might take apes and engineer in them, say, better manipulation of their digits, greatly enhanced intelligence, etc., so that they would become sort of like domestic slaves.

Q. So the real challenge of the Michael Hookers of the world is how to make the scientists more morally responsible.

A. Not the scientists. My point is that the decisions that have to be made in the future are public policy decisions which in a democracy have to be made by everybody. We can't count on the scientists to make the right decisions. We all have to be involved.

The War Farm, 1942-44

A sense of special responsibility prompted Bennington to readjust its mission and calendar

By Thomas P. Brockway

Eleanor Rockwell Edelstein '47 suggests that Jonathan Edwards' description of Northampton in the 1730s might describe Bennington College during World War II. Edwards' thought was that Northampton's two-hundred families dwelt so compactly together that both their "corruptions and reformatations have been, from time to time, the more swiftly propagated."

Without waiting for alumnae to identify Bennington's corruptions and reformatations, if any, during those years we may turn to Bennington's relation to the war. Before December 7, 1941 the College response to the imminent war was muted because the president, Lewis W. Jones, insisted that the College should not swerve from its main aim. But after Pearl Harbor Jones agreed that the College had special responsibilities. To increase emphasis on science he appointed two new science teachers. One was Mrs. Arthur Dewing, mother of Ruth Dewing Ewing '37, who volunteered her service to teach mathematics. She held a doctorate from Radcliffe and was resuming a teaching career that had been cut short in 1910 when she began to raise a family. She taught gladly to the end of the war.

In March, 1942, the College announced a summer school, July 6 to August 15, with a curriculum "of major importance to American culture in the present crisis." The Community Chest increased its budget to include war contributions, the Community Government conducted air raid drills and students sold war bonds in the Commons.

Revision of the calendar was a "conspicuous adaptation of the college to the war effort." The Non-Resident Term (now known less negatively as the Field Work Term) was gradually lengthened at the expense of the summer vacation. This meant

closing the College from the middle of December until early April with a substantial saving in the cost of fuel. Shortening the summer vacation to only three weeks necessitated the cancellation of the summer school after 1942 but greatly reduced the time the College farm had to be tended with virtually no student labor.

The College farm was the most ambitious undertaking in what the College described as its "war program." It was begun before the government declared that "food production is the patriotic duty of every citizen." Robert Woodworth,



The back of this photo, from the College archives, is labeled, "Mr. Woodworth illustrates the hoeing of a straight row."

who taught biology, pointed out that food shortages were bound to develop and therefore "everyone with farm land, workers and equipment should utilize them to the fullest" in the production of food. Jones agreed, and the die was cast.

The campus provided plenty of arable land, there were rusting farm tools, an old Farmall tractor, a plow and cultivators in the Jennings barns, and for labor an efficient maintenance staff and the students who might enjoy the role of part-time farmerettes. Woodworth, appointed farm manager, agreed to make all the plans, purchase fertilizer and seed, and direct all operations. But he insisted that work crews would not be his responsibility because he was teaching and had a garden of his own. In spite of this stipulation, alumnae remember Woodworth at the center of every activity, doing two men's work and boosting morale with encouragement and wisecracks.

When students returned to campus at the end of the 1942 Non-Resident Term they were organized into work groups by Mary Josephine Shelly, assistant to the president. Each student was expected to put in five hours a week on the farm and volunteers were soon put to work in the greenhouse, where eventually 14,000 seedlings — broccoli, cauliflower, peppers and celery — were ready to be transplanted.



Jean Short (Aldrich) cleans the cow barn.

A quick-freeze unit with 2,000 cubic feet of storage space was ordered for April, 1942, but it arrived in mid-August and the peas, spinach and other vegetables had gone by. But the sweet corn was just ripening and in three weeks 13,000 ears of golden cross bantam corn were picked, stripped and blanched before the kernels were cut off, packaged, frozen and stored.

Woodworth planned a vegetable storage cellar nine feet deep, twenty-two feet wide and forty-two feet long, and in April students were put to work with picks and shovels. They made slow progress against Vermont rocks but the pace picked up when maintenance men came in with a tractor. When the root cellar was finally dug, students worked with the College crew to trim and bring in 200 eighteen-foot hemlock logs from the Jennings woodlot on East Mountain. With a capacity of 3,000 bushels, the root cellar was finished just in time for the first crop of early potatoes.

By the end of May the seedlings had been set out and some twenty acres planted to potatoes, beans, corn, peas, winter squash and lesser vegetables.

There were risks and unappealing jobs to be done. As a freshman, Patricia Beck '47 recorded in her diary both the pains and rewards of being a farmerette. On September 7, 1943, she wrote that farm work was scratched on account of rain. On September 8 Pat "cored 150 apples — chef gave me some lemon-meringue pie." The next week she picked limas and string beans and got blisters from hoeing. On September 17 she picked tomatoes at night before a frost. On September 22 she sorted potatoes "till I thought I'd die." On September 29 she picked broccoli and in October she picked apples and stacked corn stalks ("cuts your face like razor blades").

Pat's fellow freshman, Glory Erdman, arrived for the fall term on August 31, 1943, and was at once put to work picking lima beans. On September 3 her farm work consisted of peeling and quartering tomatoes in company with farm officials John Lydenberg and Woodworth, who balked at nothing however menial. On September 7 Glory "prepared broccoli and ran into more worms than broccoli. Ugh!"

Tomatoes were canned in two-quart jars. But once the jars were not boiled long enough. Ann Breese White '46 recalls walking into a science laboratory one morning "to find all the tomatoes had exploded out of the jars all over the walls and ceiling. What a mess!"

In planting time Mathilde Zwilling Arens '44 answered the emergency call to sort potatoes that had wintered in the root cellar. It was dark in the cellar "and as we reached into the bin for the potatoes you couldn't tell until you felt them if they squished ... Some potatoes seemed to vaporize when we touched them."

In harvest time a potato week was proclaimed. Everyone was drafted to sort newly dug potatoes. This was much pleasanter than the spring sorting because there was no squishing. Glory wrote home that one day between 2 and 6 p.m. "several of us sorted three tons of potatoes. Really some job. Mr. Woodworth carried the boxes into the cellar and with all his wisecracking kept us well entertained and the time flew."



Edith Stevens (Sbeldon) '43 feeds the chickens, in a photo that might have inspired Beatrix Potter.

During 1943, poultry, pigs and calves enlivened the scene. The aim was to make the College virtually self-sufficient in food. Field crops for animals were added and the program began with the purchase of one-day-old chicks which for a time appropriately occupied the all-purpose building known as The Barn. Some months later three tons of friers and broilers went into the freezer.

Mathilde Arens recalls that everyone was drafted for "the mass chicken slaughters." Having lived on a farm, she had witnessed chicken beheadings. "But this mass operation, the steaming cauldrons in which we immersed them, the defeathering, assaulting the senses with an almost overpowering onslaught, was something else. I remember Annie Morecroft '45 saying 'I did it last month; you get used to it.'"

Woodworth judges that plucking chickens was the most disliked part of the entire farm operation and students with cash to spare paid others to do their plucking. Carolyn Robinson Cassady '44 writes that everyone pitched in but some found the beheading and plucking traumatic and lost interest in chicken dinners.

To begin beef production in 1943 the College bought young bull calves from neighboring Fillmore Farms, fed them for a year and a half and then butchered them. In 1944 some four tons of beef went into the quick freeze. When Mathilde and Lorraine Henderson '44 learned that they could get out of weeding endless rows of carrots by feeding two baby bulls they jumped at the chance but soon learned that feeding a young calf, just taken from its mother, required technique.

After an early breakfast Mathilde and Lorraine walked north to the cow barn where Harry Fruitrich was then reigning. He introduced them to the two calves they would feed and showed them how to teach a calf to drink milk from a pail: You immerse your hand in the milk with only a knuckle showing and eventually the calf is lapping up milk with no helping hand.

Mathilde named her calf Mr. Jones; Lorraine's was Mr. Buhler. If at first they took pleasure in pushing around these awkward namesakes of the president and a music teacher, they all became great friends. Mathilde writes that "it was all a lark: the early mornings and docile little beasts and the sweet smell of the hay and our chases round the pasture ... it sure beat weeding."

Alumnae haven't written much about pig culture which in one year filled the quick-freeze plant with two tons of pork. Geraldine Babcock Boone '45 recalls that she and Mary St. John Douglas '45 used to get up while it was still dark and take the pigs their breakfast; that is, scraps from the College kitchen which they took to the pigs in a pickup truck. Petah Cullingham Acer '46 remembers that anyone volunteering to feed the pigs was given a turn at driving the tractor.

Mathilde put off going near the pigs until her



An analogy could be made about war clouds on the horizon; in any case this photo illustrates the size and extent of cultivation of fields around the campus.

last day in college. During her final term she worked in the fields but at commencement time she learned that she still owed two hours. She felt that she would like to graduate "even with the farm" and learned that the only two-hour job at hand was cleaning out the pig pens. "I spent my last working hours at Bennington shoveling pig manure on a hot July morning." (In 1944, commencement occurred on July 29.) On her way back to her house she stopped at the Commons and got a big brown bag from Murray McGuire into which she soon stuffed her "oderiferous clothes and rushed into the shower. Half an hour later, in a neatly pressed gown, I was graduating."

After three years the college farm came to an end as a communal enterprise. College publications had stated that students were happily engaged "in the age-old enterprise of agriculture, its labor, anxieties and satisfactions." But the fact was that the values in farm work were not universally appreciated by the students, particularly when term papers were being written. In the beginning students were *requested* to give five hours a week to farm work; in 1943 students were *required* to do their part but enforcement was left to the counselors, some of whom doubted the educational value of weeding spinach. Mrs. Moselio told her counselee, Glory Erdman, that instead of five hours of farm work she could work with her in ceramics. In her letter home Glory remarked, "Isn't that wonderful?"

Woodworth recalls that about four-fifths of the students reported for work but many drifted off before the job was done. During the harvest season of the third year, 1944, Allied successes in Europe foretold the end of the war and students lost interest in farming. The trustees, faculty, farm council and Woodworth all judged that it was time

to end farming as an extracurricular activity.

What had been accomplished was a remarkable approach to self-sufficiency in food in a period of wartime shortages. Woodworth reported that the College farm had produced far more food than had been anticipated, and each year farm produce was donated to the North Bennington High School for canning and a hot lunch program.

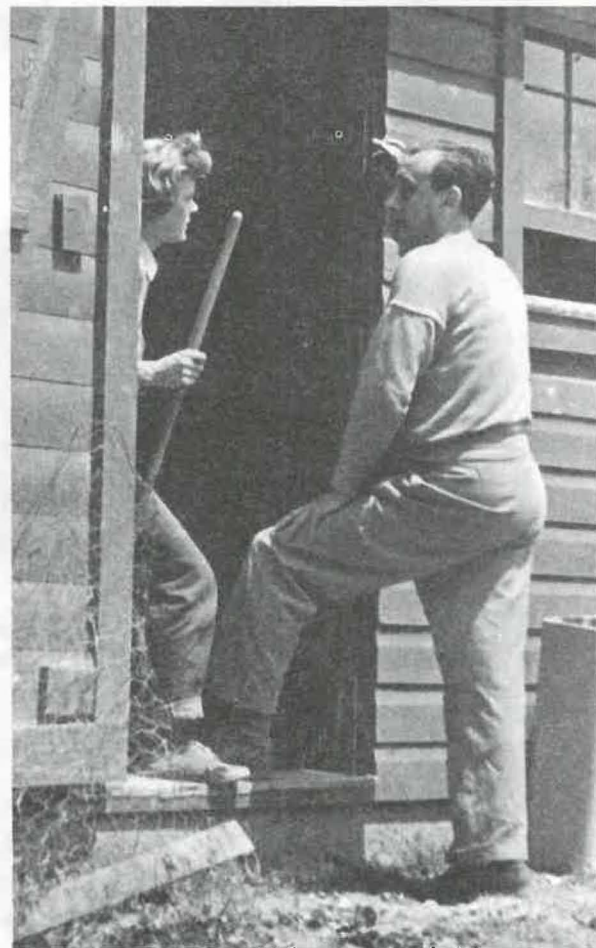
Over the three years some 10,000 bushels of vegetables had been harvested and in 1943 and 1944 the yields of beef came to 8,420 pounds, of pork, 4,200 pounds and of poultry 9,250 pounds. Not a bad record for a women's college of 300 students.

Great credit goes to Jones who took the risk, to Woodworth who proposed the farm and saw it through, to the College staff and to those students who regularly turned up for work and put in their five hours a week. Woodworth reported that some twenty-five students not only worked regularly and effectively but came out for extra hours when they were needed. From that elite group he singled out two: "Becca Stickney and Clytie Stevens did heroic things for the program."

We give Flora Bond Hollinger '45 the last word. "I don't ever regret the time we were required to put in on the farm chores and that is the one thing we invariably talk about when any group of us gets together, especially the chicken plucking! I had no idea what I learned from picking potato bugs or planting corn, but it has always felt important to me — as important, as relevant as anything else I did in college."

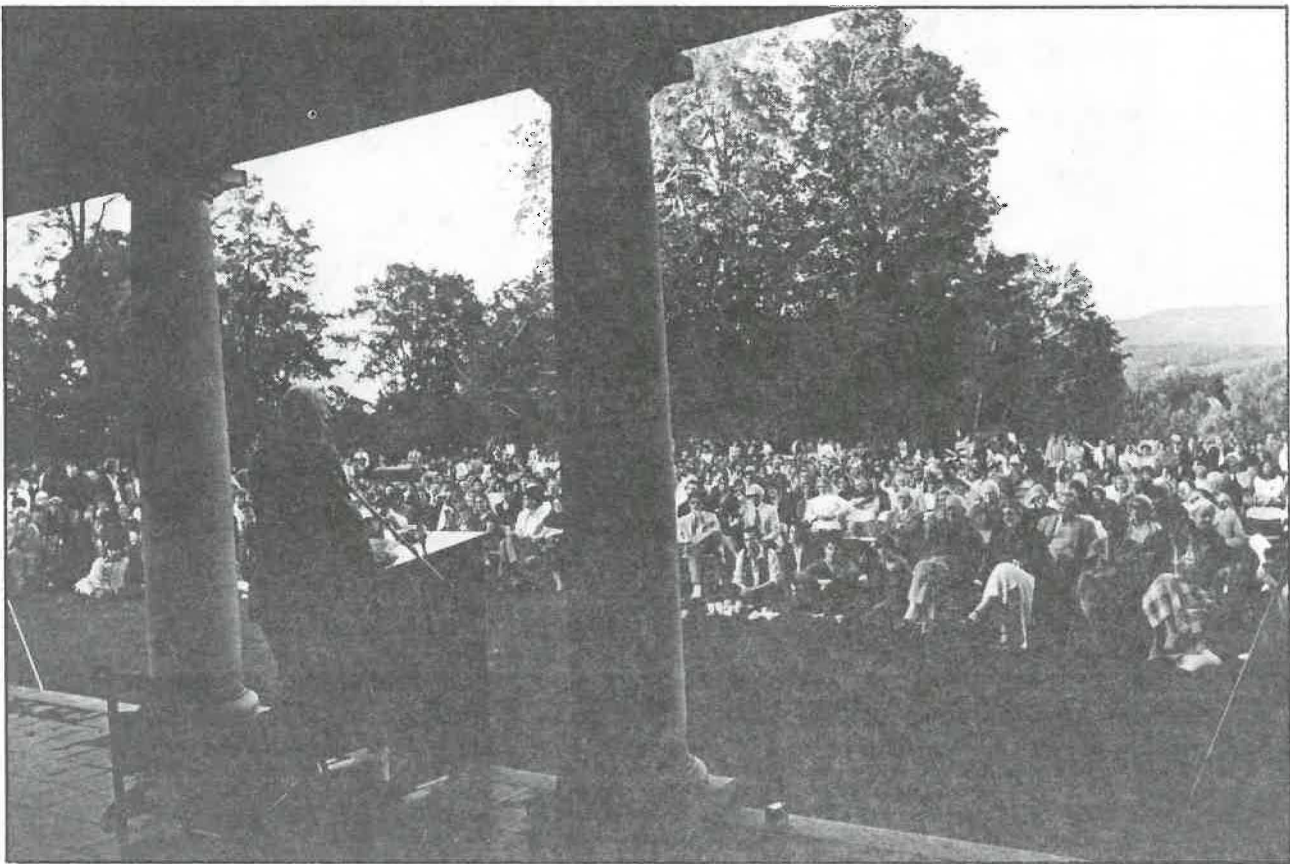


Armed with their own weapons for the World War II effort, Bennington students are led into the field of agriculture by painting teacher George Holt.

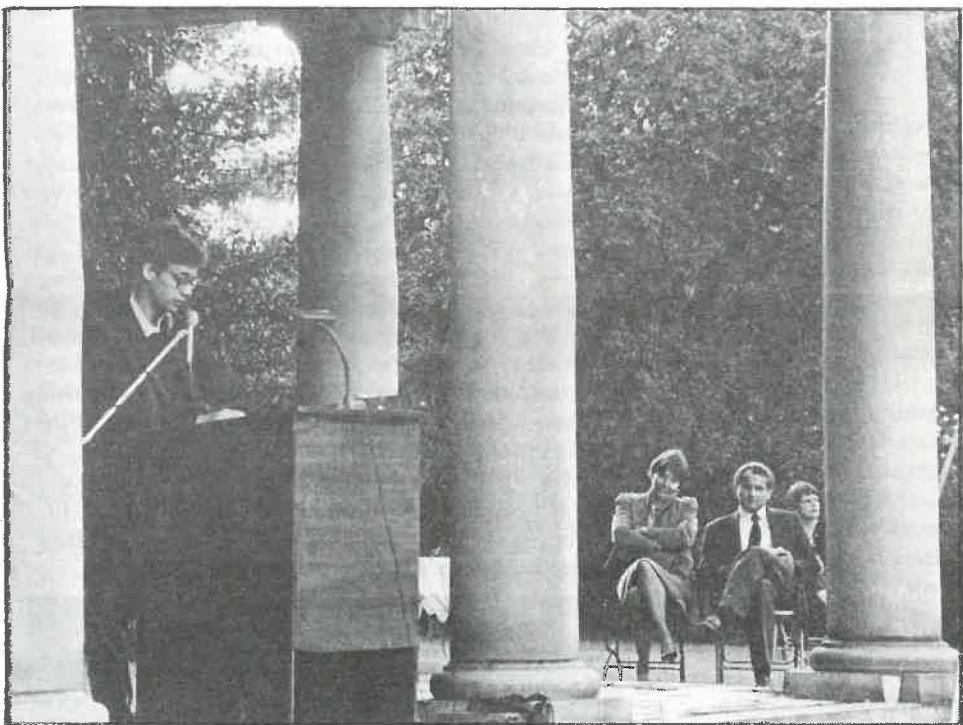


President Lewis W. Jones chats with Charlotte Goodwin (Craig) '39, who headed the Volunteer Land Corps in Bennington County.

A PHOTOGRAPHIC REPORT
ON '84 COMMENCEMENT AND REUNION



Members of the Class of '59 mark their 25th anniversary
From left are Ellen Count, Katherine Durant Cobey, M

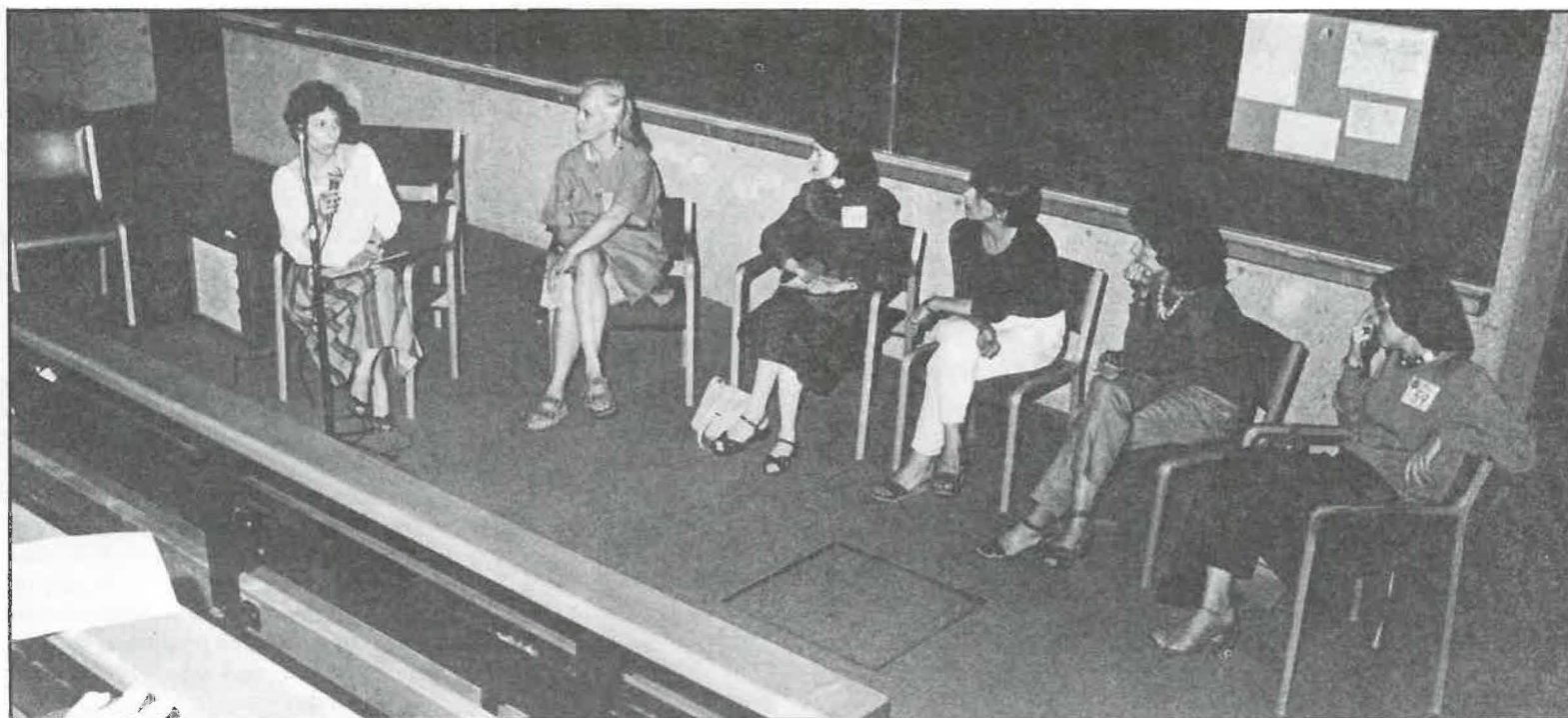


Above and left: Poet Howard Nemerov, who was on the faculty nearly two decades, gives the Commencement address from the Jennings east porch as dusk spreads over the valley last June 15. Left: In a departure from tradition, a member of the graduating class also addressed the Commencement audience; Jack Forster speaks from the columned portico, and observers include Chairman Borden and President Hooker. Below, left: John H. Williams II, new chairman of the board, with his wife Deborah, accept a visitor's congratulations.





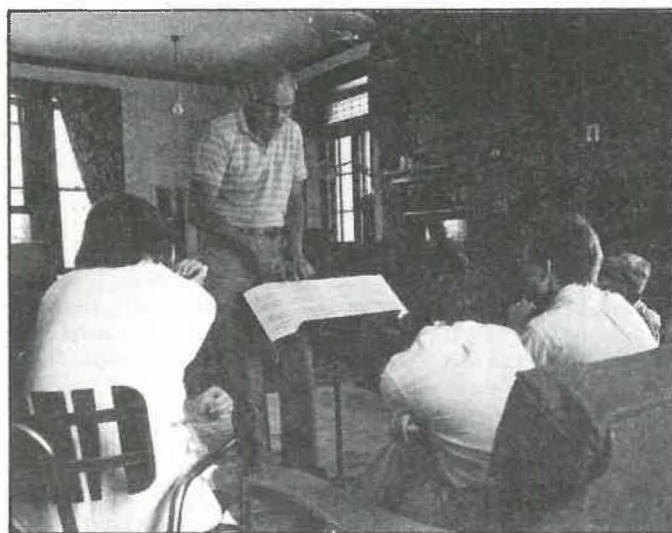
left: Poet Howard Nemerov, the faculty nearly two decades, commencement address from the st porch as dusk spreads over st June 15. Left: In a departure m, a member of the graduating addressed the Commencement ack Forster speaks from the ortico, and observers include rden and President Hooker. John H. Williams II, new of the board, with his wife cept a visitor's congratulations.

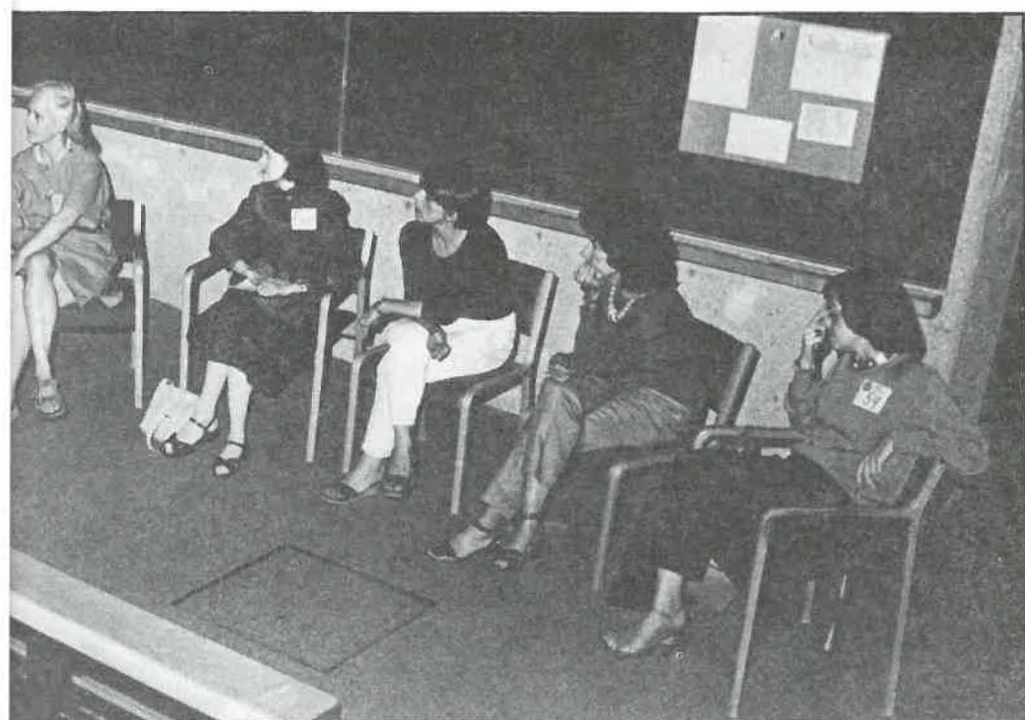


Members of the Class of '59 mark their 25th anniversary with a panel discussion titled "The Bennington Inspiration" held in the Tishman auditorium during Reunion. From left are Ellen Count, Katherine Durant Cobey, Mary Lynn Hanley, Janet Hallenborg, Sidra Cohn Rausch (Gay Levine) and Janet Mortimer.

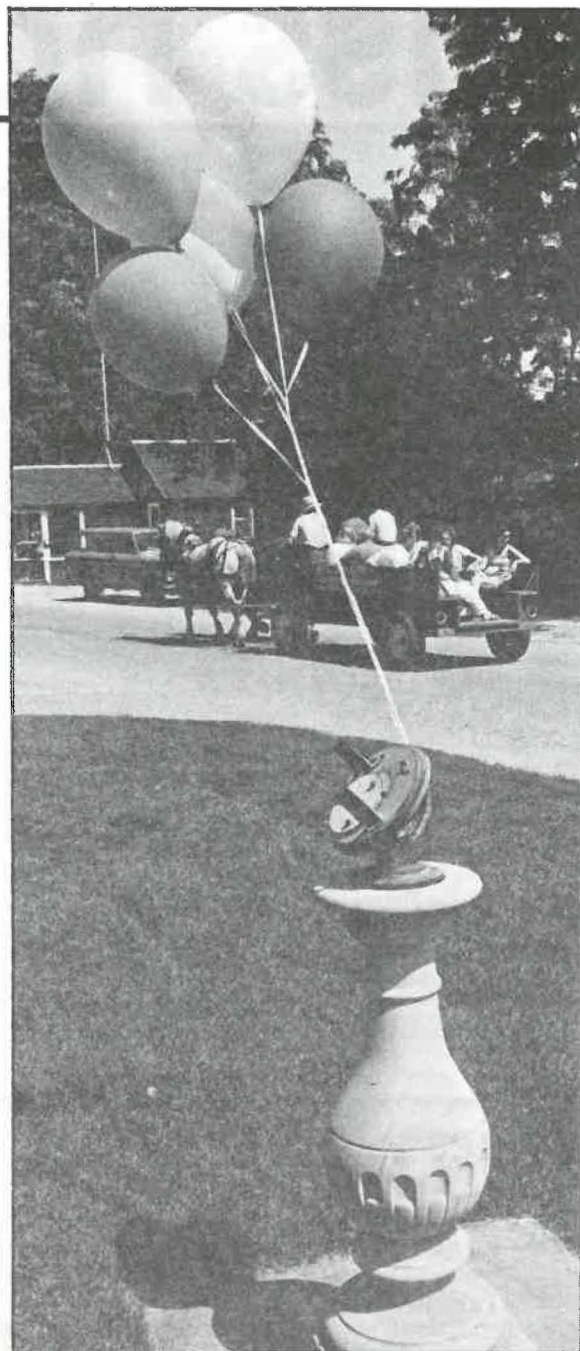
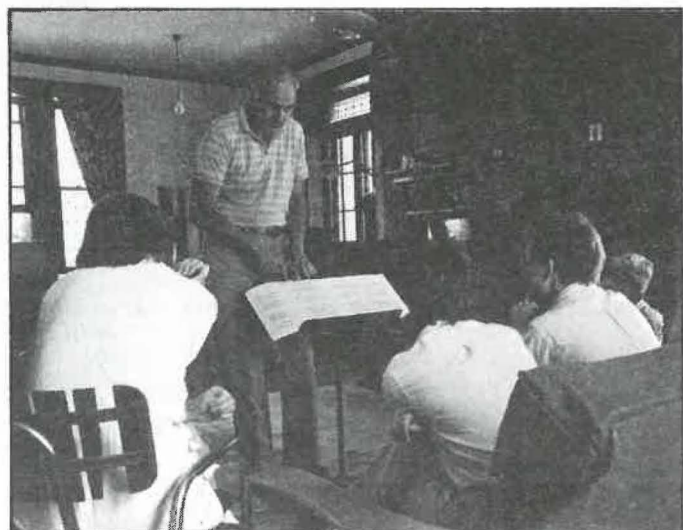


Balloons Above, tie horse-dra representi reception colorful ex was a diff Reunion new musi discussion and Presi

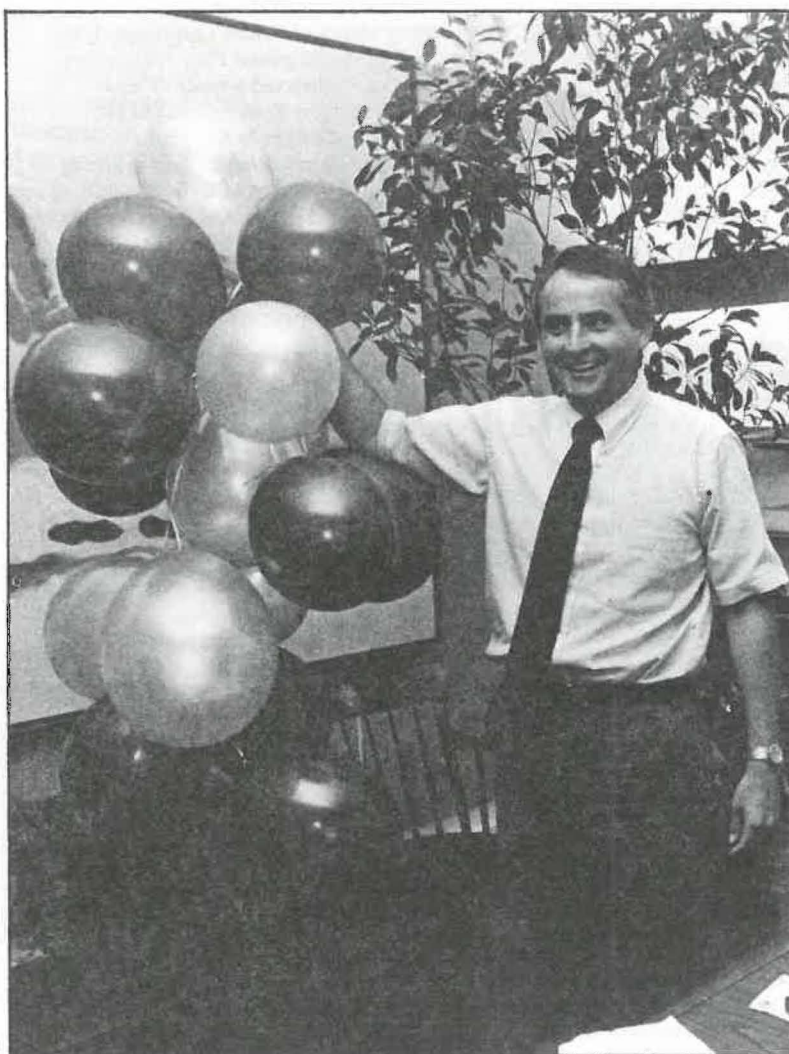




Below a panel discussion titled "The Bennington Inspiration" held in the Tishman auditorium during Reunion. Above, President Hooker boists a bouquet of balloons representing reuniting classes' donations to the Alumni Fund. At left: A Reunion reception in the Usdan Gallery included art by alumni; in foreground is a colorful example of the woodpile art of Lexey Lee Russell '79 in which each stick was a different iridescent color. Below at left: Faculty presentations for Reunion included a dance-relaxation session with Jack Moore and a class on new music with composer Jeffrey Levine. At far left: A state-of-the-College discussion with Faculty Dean Michael Rock, Board Chairman Susan Borden and President Hooker.



Balloons provided a theme for Reunion '84, a week after Commencement. Above, tied festively to the sundial, balloons frame a party touring campus by horse-drawn cart. Below, President Hooker boists a bouquet of balloons representing reuniting classes' donations to the Alumni Fund. At left: A Reunion reception in the Usdan Gallery included art by alumni; in foreground is a colorful example of the woodpile art of Lexey Lee Russell '79 in which each stick was a different iridescent color. Below at left: Faculty presentations for Reunion included a dance-relaxation session with Jack Moore and a class on new music with composer Jeffrey Levine. At far left: A state-of-the-College discussion with Faculty Dean Michael Rock, Board Chairman Susan Borden and President Hooker.



class notes

LOST ALUMNI

Bennington's Alumni Records Office has compiled a list of "lost" alumni. Quadrille will publish a few names with the hope of re-establishing contact. Persons who know a current address for any of the individuals listed may wish to notify either the "lost" alumnus/a or the Alumni Records Office at Bennington.

'36

Mrs. Alene (Lari) Widmayer
Nine Conant Road
Hanover, New Hampshire 03755
603 643-2187

Gladys Ogden Dimock and her husband Marshall were honored for their contribution to the "Advancement of the Science, Processes and Art of Public Administration" by the Vermont chapter of the American Society for Public Administration. The award was presented at a dinner meeting of the chapter in Montpelier on May 31. The guest speaker was Elmer B. Staats, Comptroller General of the United States and chief of the U.S. General Accounting Office 1966-1982. Jean and Tom Brockway, and Rebecca Stickney attended the meeting.

The program for the occasion included

thumbnail sketches of the honorees: "Marshall Dimock is one of the pre-eminent figures in American public administration. During his 60-year career his activities have made a major difference in the profession ... He helped to formulate and to carry out policy in President Roosevelt's administration as assistant deputy war shipping administrator and head of immigration, Department of Justice ... has been full-time professor at four major universities ... has authored numerous books, ... is a founder of the American Political Science Association," and has been a consultant to foreign governments and U.S. government agencies, and resident representative of the United Nations." Gladys, who has authored two books worked for Luther Gulick at the Institute of Public Administration, "and in the course of writing a book on the New Deal, became a member of the so-called 'Brownlow' group." She is a member of the Special Education Advisory Council, serves on boards of the Vermont Association for the Blind, the Blind Artisans of Vermont, and the ecumenical committee on the relation of the church and the blind.

Lost Alumni: Mrs. Otmas M. Ulbing
(Caroline Bunton), Mrs. Karin L.



Two more Moore busts

Harriet Grannis Moore '42 has completed two more busts (an article by her and photo of her bust of Florence Nightingale appeared in Quadrille in August, 1983). Above, her bronze of Louis Pasteur was first exhibited at the French Hospital Medical Center in San Francisco last March 25. Below, a marble sculpture of Hygeia, Greek goddess of health, was done for the University of California Medical Center and unveiled May 22. Both were commissioned by Constantine Raikes, a patron of the arts with whom Moore poses below.



Whitely (Karin Lindin), Mrs. Frank A. Eiler (Cornelia Pierce), Mrs. L. Van Dolen (Joan Williams).

'37

Mrs. June Willson
1148 Fifth Avenue
New York, New York 10028
212 369-5145

Zipporah Shill Fleisher was recently awarded the New York Public Interest Research Group's 1984 Public Citizenship Award. This award calls attention to an individual citizen who has made and continues to make a difference in the quality of life in Rockland County and throughout the state. Zippy and her husband Walter are co-founders of the West Branch Conservation Association; they believe that their work can and does make a difference. She commented, "The group is involved with social activities

and participation in the government process throughout the state. Their campus chapters are especially important in getting students involved in social issues." Walter added, "We have fought many battles with developers who don't fully appreciate the needs for preservation and ecology." Their commitment to conservation, preservation and ecology dates at least from the time they built their home on the West Branch of the Hackensack River in New Jersey in 1951

Lost Alumni: Mrs. Miron Towne (Anne Bursley), Mrs. John Starr (Anne Curtis), Mrs. Harriet D. Hoell (Harriet Dexter), Mrs. C.H. Caldwell (Charlotte Haynes).

obituaries

Clara Lloyd-Smith Weber '43 died on June 14, 1984. She was the wife of Dr. John J. Weber and mother of Vanessa N. Weber and Melissa F. Weber, daughter of Mrs. Knight Woolley of New York City; and sister of Mrs. Marshall Hornblower (Marne Lloyd-Smith '40) of Washington, D.C., Mrs. William S. Cowles, Jr. of Santa Fe, New Mexico, and Mrs. Donald E. Hewat (Diane Lloyd-Smith '51) of Salisbury, Connecticut. A memorial service was held at the Madison Avenue Presbyterian Church, New York City, on June 19. In lieu of flowers a contribution was suggested to the Visiting Nurse Service or the Metropolitan Museum of Art.

A letter from Harriet Grannis Moore '42 wrote to say that her friend and classmate, Mary Hewitt Day, died in February, 1980. "I do not want her memory to be lost; therefore I am enclosing this article about the exhibit of her work at the Baracca Gallery in Northampton, Massachusetts, in November, 1980, 9 months after her death. She had a difficult life. She was a real artist always, which is extraordinarily rare ... I met her in 1938 in McCullough House at Bennington ... We kept in touch for all these 42 years afterwards." Mary had two daughters, Christine and Eileen, who remember that she painted and drew from the time they were born. When they grew up, she quit drawing and painting but resumed it about 1970.

Mary Garret Woodburn died in August at Community Hospital of the Monterey Peninsula, California, at the age of 84, after a period of failing health. She was the first dean of women at Bennington College, and had retired in 1965 after 42 years of service as a teacher and college administrator. After her years at Bennington she was a counselor at Orange County Community College in Middletown, New York. From there she moved to the Monterey Peninsula. She left Bennington when she married John Woodburn in 1947. Memorial contributions to the Community Hospital are suggested.

Our local informant, "Shibby" Hall, forwarded the newsclipping with the note: "We in the Navy would have called Mary one of the 'plank owners' of Bennington College."

James S. Schoff Sr., trustee of Bennington College from 1951-1958, died July 1 in New York City. He was the former chairman and chief executive officer of Bloomingdale Brothers Inc. and a leader in New York business and civic affairs. He was 84 years old and lived in Manhattan and Morrisville, Vermont.

He had been president and general manager of Bloomingdale's 1944-1964 and chairman and chief executive officer 1964-1966, when he retired; also a former vice president and director of Federated Department Stores Inc., and remained a director until 1969. Civic activities included president of the Regional Plan Association 1962 to 1964, chairman until 1966; chairman of the Better Business Bureau of New York City and, in 1956, chairman of the New York March of Dimes Campaign. While head of the Regional Plan Association, Mr. Schoff directed a study of mass transit in New York that called for sweeping changes in the public transportation, including fare reforms.

An avid collector of civil War literature, he established the Schoff Collection on the Civil War in the William L. Clements Library at the University of Michigan, from which he graduated in 1922. The university awarded him an honorary Doctor of Laws degree in 1982.

He is survived by two sons, James Jr. of Pelham, New York, and Peter, of Riverton, Connecticut, and five grandchildren. A memorial service was held at the Frank E. Campbell Funeral Church, and a private funeral service was held in Hilton, New York, Mr. Schoff's birthplace.

Michael T. McHenry, who attended Bennington in 1981 and who was planning to resume his studies at the College when he became ill, last spring, died on August 29 after a long illness, according to his father, Robert E. McHenry. Michael was a graduate of Modena High School in Orange, California, and had been living recently in Boston.

Barbara Deming '38 died in Florida during the summer, according to word received at Bennington recently. Unfortunately, no other information has been available.

'38

Mrs. Barbara Coffin Norris
20 Wyndemere Road
Bloomfield, Connecticut 06002
203 242-8319

A profile of Jorjana Holden (Georgianna Greene Else) in a winter issue of Harmony Arts, Fair Oaks, California, reports that one of her bronze works was chosen by Sacramento's mayor for her city hall office. Jorjana's works have also recently shared space in Gump's Gallery with Mark di Suvero. She is recognized for her meticulous attention to detail and command of her medium over a period of thirty years. Generally her work has reflected an ability to tune in with the character of her times extending from her early reputation as the Mother and Child sculptor of the Sacramento Valley, through the assemblages, columns and series of hand gestures to her current focus — bronzes of women. "Holden's sculpture has become a vehicle for her ardent examination of women's issues based on the microcosm of her own experience. 'My work,' she stated, 'has always reflected the search for my relationship to the world around me.'"

Lost Alumni: Mrs. Lee S. Crabtree (Mary Moore).

'41

Mrs. Sarah Knapp Auchincloss
3935 Rippleton Road
Cazenovia, New York 13035
315 655-3158

Barbara Heywood Brownell reports that she has three grandsons, age 15, 13 and 1. She is a member of the Londonderry, Vermont, Rescue Squad, past president of Thrifty Attic Inc., and secretary of the South Londonderry Free Library. Barbara spends half of the summer in Harwichport (Cape Cod), Massachusetts.

Art: Another Language for Learning by Elaine Pear Cohen and Ruth Straus Gainer has been re-issued with a new introduction by the authors and a foreword by Dr. Robert Coles. Schocken Books announced the new edition, saying, "We believe this is a classic that deserves to stay in print. (The authors) use their experience to demonstrate to teachers, administrators, and parents who have not had any specialized training that art is, indeed, 'another language' whose educational benefits can be used successfully with children of widely different backgrounds, abilities, and interests." The list price of the book is \$9.95, and orders should be sent to Schocken Books, 200 Madison Avenue, Dept. BG, New York, New York 10016 (payment must accompany personal orders).

Lost Alumni: Mrs. Fernand Gerard (Suzanne Audrain), Mrs. Robert E. Backman (Mary Fox), Mrs. Georgina Humphreys (Georgina Hazeltine), Mrs. Chia I. Cheng (Ann Hollinger).

'42

Mrs. Susan Hedge Hossfeld
3 Pine Court
Kentfield, California 94904
415 453-8243

Carol Channing, Leslie Uggums and Andrea McArdle opened at Parker Playhouse in Fort Lauderdale, Florida last March in *Jerry's Girls*. The Jerry Herman musical revue contains the greatest hits from his previous musicals including *Mame*, *Mack and Mabel*, *Milk and Honey*, *La Cage Aux Folles* and *Hello Dolly!* Carol broke her arm in a spill on the stage, but the rehearsals, and the performance, went on. "... You don't feel pain on stage. Nobody does." Carol had high praise for Herman — his music,

range and sense of showmanship. When asked about Bennington College she said, "... All I need is a short term to finish (college). I'm going back as soon as I stop working and finish getting experience!"

Lost Alumni: Mrs. Sarah C. Hannah (Sarah Choate), Mrs. John Debesche (Lucille Farnsworth), Mrs. Robert Jackson (Monica Morris).

'45

Ms. Edith Dinlocker Kuhn
2315 Walton Road
Bethayres, Pennsylvania 19006
215 947-1229

David Crowell, special student assistant in Drama, showed paintings at the Elaine Benson Gallery Inc., Bridgehampton, New York, for two weeks early in September. The title of his show was "Objects of Desire."

Lost Alumni: Mrs. William S. Morris (Jeanne Adler), Mrs. George R. Bond (Patricia Anderson), Ms. Helen Brauns Stanton (Helen Brauns), Miss Jacquelin Kohler.

'47

Mrs. Ella King Russell Torrey
134 West Highland Avenue
Philadelphia, Pennsylvania 19118
215 248-2590 (hm)
215 823-7262 (wk)

Doris Corn Muscatine has written many articles on food, wine and cultural history which have appeared in numerous magazines and newspapers in the United States and abroad. Her three books are *A Cook's Tour of San Francisco*, *A Cook's Tour of Rome*, and *Old San Francisco: The Biography of a City*. She owns a vineyard in the Napa Valley and has been a home winemaker for many years. Her latest achievement has been as an editor of the *California/Sotheby Book of California Wine*, published this fall and celebrated appropriately with a tour of the vineyards, a wine-tasting and a preview of the publication. A preview of the associate's own bottling of the 1982 Park/Muscatine Zinfandel (produced by Paul Draper of Ridge Vineyards) was also one of the highlights.

Lost Alumni: Mrs. Ann B. Schubert (Ann Brown), Mrs. James V. Chabot (Patricia Curtis), Mrs. Paul Streeten (Andrea Higgins), Mrs. Muriel Bates (Muriel Hochster).

'49

Mrs. Gina Raffetto White
Stonehedge
South Lincoln, Massachusetts 01773
617 259-8612

Twenty monotypes (or monoprints) by Helen Frankenthaler lined the walls of the main gallery of the Hudson River Museum in Ossining, New York, early this summer. The prints were created two summers ago in San Francisco at the Experimental Workshop; she made 28 in four days and named each set for the day it was produced. Pieces of rubber were gouged out and placed above and beneath sheets of paper to create raised and indented areas; then oil-based paint was poured or sponged on. When the press came down on the paper, the force of it blended the colors and squeezed the rubber into new shapes. Some sheets went through the press three or four times. "What more is there to say," wrote Kathie Beals for the Ossining Citizen Register, "than this time it is the viewer's fantasy that counts."

Lost Alumni: Priscilla Andrews, Ms. Sally B. McAllaster (Sally Ann Baker), Lois Bancroft, Mrs. Eleanor Stillman (Eleanor Cohen).



Well, hello Carol!

Carol Channing '42, currently starring in "Jerry's Girls" at the Curran Theatre in San Francisco, received an official plaque from Bennington September 25 for having achieved "the longest Non-Resident Term" in the College's history.

'50

Mrs. Patricia Hansen Franks
25 Old Farms Lane
New Milford, Connecticut 06776
203 354-1497

Joseph Liebling (a special student, and music director of the Dance Division, 1949-1950) sang the national anthem at the opening of the Democratic National Convention on July 16 in San Francisco's Moscone Center. He conducted his own arrangement of the national anthem, which has been used for the past two seasons at the opening of Oakland A's games. This year he celebrates his 19th season as director of the Oakland Symphony Chorus; and the chorus celebrated its 25th anniversary this past season. They appeared with the Oakland Symphony for three programs and presented two performances of *Bach's Mass in B Minor*.

Joseph has won recognition as one of the finest choral conductors in the country. With degrees in piano and orchestral conducting from Juilliard and Columbia University, his experience includes five years as a member of Robert Shaw's Collegiate Chorale, composing scores for off-Broadway theater productions and television shows, touring as music director and accompanist for several dance companies, conducting his own professional chorus on tour for Columbia Artists Management, and conducting summer stock musicals on the East Coast. He has served on the music faculties of several colleges, both before and since coming to California. He is on the staff of Merritt College and teaches choral conducting privately.

A benefit performance of *Cats* was given May 12 at the National Theatre for the support of the Lab School of Washington. The school's founder-director, Sally Liberman Smith, in her program note, wrote, "A small school of 125 day students, the Lab School is known throughout the nation through articles and the dissemination of its methods and materials. American University graduate students in Special Education serve their practicums at the Lab School ... Your support will help our students realize their dreams of academic success and career opportunities and will secure the future of the school."

Jane Stewart Young has been appointed to the advisory council of Currier Gallery of Art in Manchester, New Hampshire. She plays in the Greater Manchester Youth Orchestra, and in the New Hampshire Philharmonic. She is also an incorporator of Monadnock Music, and is on the New Hampshire committee of Peterborough's MacDowell Colony. Jane is a music student at Keene State College.

Lost Alumni: Mrs. Jonathan Chace, Jr. (Phebe Brown), Cristina E. Callan, Ms. Patton G. Wheeler (Patton Galloway), Mrs. Hugh F. Dangler (Margaret Griggs).

'51

Mrs. Sylvia Canova Lukens
323 North Pitt Street
Carriage Square South
Alexandria, Virginia 22314
703 836-8561

Virginia Barnet Killie sent a copy of her poem, *June 25, 1957*, on the death of her mother, which was published in Boston's "Sojourner." Virginia is living in New York City.

Joan Hutton Landis delivered a paper "at the Shakespeare Association yearly meeting in Cambridge entitled 'Shakespeare's Poland,' and contributed another on *Othello* to a seminar on 'Shakespeare and the Classical Tradition.' In May, received, finally, a Ph.D. from Bryn Mawr in English Literature. My dissertation bears the baroque title 'The Way to Dover: Place, Space and Analogy in Shakespeare's Symbolic Geography.' (In addition to my advisor, its fathers are Kenneth Burke, Ben Belitt and Howard Nemerov.) We had two other graduations to celebrate; Ethan received his B.A. from Swarthmore in political science and Joshua his M.A. from Harvard's Center for Middle Eastern Studies. Josh has defected to Princeton for his Ph.D. and is now adding Turkish to his other languages: French, Italian and Arabic.

"Met Ellen St. Sure Lifschutz '50 at the Shakespeare meetings; had a wonderful visit from Sally Picknells Burrill '51 last fall, and see lots of Annsy Irwin Bourgois '51. As we all approach our mid-fifties, we begin to mythologize our girlhoods and our college days but, brilliant Benningtonians that we are, we know it!"

Gail Gardner Newman, working in wood, has fashioned creations to illustrate the political scene. A note in the August issue of "Northern Ohio LIVE" illustrates and describes her painted-wood caricatures of this year's crop of presidential candidates: Ronald Reagan in cowboy boots; Jesse Jackson with his rainbow coalition in hand; a smiling Gary Hart; and Walter Mondale making a televised speech. They were shown at the Women's City Club of Cleveland, then crated and shipped to the Midtown Gallery in Washington, D.C., to be exhibited during August. At the time of writing, she had also started a piece on Geraldine Ferraro.

Lost Alumni: Mrs. Gayle Bowman Gevas (Gayle Bowman), Mrs. Bruce Llewellyn (Jacqueline Brown), Mrs. Howard Brake, Jr. (Anne Chisholm), Priscilla Dolloff.

'53

Mrs. Barbara Schwanda Weedon
Box 23
Adamant, Vermont 05640
802 223-3093

Yvonne Franz Herz: "After an absence from the stage of 30 years I have just finished another week of performances of *Say It With Music*. Daily exercise and hours of tennis kept me in shape, but in January I started an intensive program of daily workouts and hours of choreography. Fine tuning! I have had a joyful time moving again and working with a cast of varied ages and great enthusiasm. Several people who knew me at Bennington are very proud, as my dance background is rather unknown in this community. This fall I will run an art lecture series on 'Synthesis of Theatre Arts.' So life is full and happily goes on." Yvonne's community is Darien, Connecticut.

Elizabeth Larsen Lauer has received three prizes for her works from the National Association of Penwomen. Of the four categories judged in the organization's biennial competition, she placed in three: her songs, choral settings of Shakespeare and piano sonatina. Besides being a member of the Pioneer branch of the Penwomen, she is an honorary board member of the Performers of Connecticut, and a program chairman for the Schubert Club of Fairfield County. She and her husband, Louis, an attorney, have lived in Wilton for 15 years. They have three children; Amy and Kate, who attended Hamilton and Dartmouth College, respectively; and Erik, a student at Wilton High School. June Wineburgh Mattingly opened the Mattingly Baker Art Gallery four years ago. Today it is recognized as one of



Musicians of the Renaissance

Joanna Bramel Young '59 (second from right) is a founding member of the Festival Consort, a costumed renaissance ensemble of six singers and instrumentalists. The San Francisco-based group is giving a tour this fall of concerts in Oregon, Washington and Montana, and next March will repeat the tour through Arizona, New Mexico and Colorado. Joanna also teaches recorder classes, is on the summer faculty of the Dominican College Early Music Workshop in San Rafael, California, and plays modern oboe in a community orchestra. Her husband Howard is a novelist and son Colin is a high school sophomore.

Dallas's top art galleries, specializing in contemporary American art. While raising her three children, she continued painting, and at age 40 went back to school "because I was becoming an 'empty nester.'" She studied interior design at North Texas State University, joined an architectural firm, and two years later opened an interior design company and kept it until 1980. Then she started the gallery and claims "I'm too busy to paint."

Lost Alumni: Mrs. John P. Turner, Jr. (Mary Louisa Blossom), Ms. Sheila Downey (Sheila Devries), Mrs. Ralph W. Yeakel (Alice Emmons), Mary Fitts Ross (Mary Fitts).

'54

Mrs. Rasma Kleitnieks Veselis
90 Woods Road
North Babylon, New York 11703
516 667-6181

Anne Crosby Nichols wishes to make it known that she is offering a bed-and-breakfast package at her home for those staying in the Boston area. The charge is \$35 single and \$40 double, and she will contribute 5 percent to Bennington from any revenue that comes from visiting alumni. Her phone is 617 698-2863, and the address is 42 Meredith Circle, Milton, Massachusetts 02186.

Lost Alumni: Mrs. Ronald E. Davis (Judith Blake), Mrs. William M. Barnes (Isabel Farrar), Mrs. Lanagan (Helen Husted), Mrs. S.C. Bogar (Patricia Johnson).

'55

Helen Burgin Buttrick
90 Elm Street
Canton, Massachusetts 02102
617 828-2812

Miriam Hermanos Knapp participated in a show of sculpture at the Lopoukhine Gallery in Boston June 26 through July 28. The show, entitled "Sculpture Trends," included the works of seven artists.

Grace Bakst Wapner showed sculpture works this summer at the Kleinert Arts Center in Woodstock, New York, sponsored by the Woodstock Guild.

Lost Alumni: Mrs. Elizabeth Williamson (Elizabeth Bergh), Mrs. Stanley Vanderbeek (Johanna Bourne), Mrs. C. Montgomery (Marleen Forsberg), Mrs. Fern Lenter (Fern Galane).

'56

Mrs. Jane Thornton Iselin
Burlis Lane
Syosset, New York 11791
516 364-2054 (hm)
516 249-1100 (wk)

Dorothy Callman (Duffy) Bart is a screenwriter of both television and feature films. "I have two daughters; one just completed the University of California, Berkeley, and the other is in her second year at Stamford." Duffy lives in Santa Monica.

Suzanne Stern Shepherd gave a benefit performance of *Awake and Sing* for Bennington College late this spring at the Berkeley (California) Repertory Theatre. "Now that I'm nearing the end of my 28th year of Non-Resident Term I think I am finally adjusted to no longer being a student there."

Her program note continues: "My life has been indelibly marked by my experience in that magical place. I think of Bennington as my birthplace. ... There, for the first time I was invited into a dialogue — a partnership — with remarkable men. Howard Nemerov, Stanley Edgar Hyman, Kenneth Burke, Larry Arrick. They valued and ignited my mind to run on a combination of excitement, joy and chutzpah with ideas

... It has taken years for me to transfer the richness of my experience at Bennington into the outside world. About 10 years ago, while teaching an acting class I began to relive that same experience and had the sense that I was perhaps igniting a similar passion and appetite in my students. What I really want to say is: I celebrate that little community in Vermont."

Lost Alumni: Mrs. Irwin C. Matchton (Judith Felsen), Priscilla Freeman, Joan Haymann, Maryam Krosner.

'57

Mrs. Anne "Suzie" Gremer Smith
Indian Hill Road
Canton, Connecticut 06019
203 693-8549

Marion Fisher-Snyder wrote President Hooker to thank him for a letter and suggested the names of two students in Illinois who should be contacted by the Admissions Office. "Also for the record, I was married July 1, 1983 to Robert E. G. Snyder, Ph.D., a professor at Roosevelt University." Marion and Robert live in Chicago.

Nina Gelles Koepcke is artist-in-residence at Hoover Middle School in California. It is an academic magnet school with students from all over the San Jose Unified School District. She decided that all should cooperate in the creation of a 256-square-foot mural that would serve as a giant picture postcard of a vision of San Jose's youth. The students pounded, smoothed, carved, squeezed, poked, shaped, rolled and designed the clay on 2-by-2-foot clay panels in her workshop.

"It's an absolute natural for kids to work with clay," she says. "They think bigger — expand their vision. I like public art. I like making huge things. My concept of art is not precious little pieces in museums. I love the fact that you can come here on a Sunday afternoon and see families walking through with little kids touching (the Hoover murals)."

Lost Alumni: Mrs. James G. Frampton (Julia Brandley), Mrs. Robert L. Tatoul (Virginia Buckley), Mrs. Arthur Fink (Maxine Cohen), Mrs. Ellen Engel (Ellen Kaplan).

'58

Mrs. Jane Berry Vosburgh
5805 Torreon Drive NE
Albuquerque, New Mexico 87109
505 822-8445

A week-long voyage, with Liliias Moon Folan, aboard the S.S. Rotterdam was sponsored last spring by Yoga Vacations. Liliias and her group left from Fort Lauderdale April 28 for St. Thomas, St. Maarten and Nassau. Her workshop was the first conducted by the exercise and relaxation expert on the high seas. She told Mary Wilds, staff writer for the Boca Raton News, that she had "a case of the blahs" over body changes after having two children, and her doctor recommended an exercise class. A reading of "Yoga, Youth and Reincarnation" and 10 weeks of exercise, change of diet, and special reading effected the turn-around. She began teaching at YWCAs around Cincinnati and eventually developed her own TV program. "Liliias, Yoga and You" has been broadcast on PBS stations for the past 12 years. "I went from 50 students a week to thousands."

Aboard ship, her regimen included stretching and tension-relieving exercises for the sports-minded. For additional information on a cruise and other yoga getaways, contact Yoga Vacations, Box 255, Helena, Montana 59624, Liliias may be reached at TSL, 800 Dixie Terminal Building, 8th floor, Cincinnati, Ohio 48902.



Vacationers

This Bennington trio was photographed while vacationing last winter at Guano Island in the Virgin Islands, and a print was forwarded to Quadrille. From left are Laura Jennings Ingraham '39, Betty Plimpton Tilton '41 and Lila Franklin Nields '37.

From Luna (Jody Powers) Robbin: "For the last six years (since I was healed of lymph cancer here in 1979) I have been living in the Philippines two and a half to five months of every year. Here I have studied healing, had four one-woman exhibitions of my watercolor paintings, and been a fabric designer. Mostly, though, I learn about unity with nature by living with these people who live in harmony with the land and the weather. Also they are wonderfully warm and friendly people — much happier and more vibrant than Americans — despite their very corrupt government and the typhoons and the heat.

"At this time I am starting a small tropical resortwear garment manufacturing business. It will provide income for quite a number of people when in full swing (1985). I am the designer, shipper, importer, etc. I will sell the clothes in Maui, Hawaii. The reason for this business and the move to Maui is that I am adopting an orphan girl from this country (in '84-85) and find a better variety of racial groups in Hawaii (plus many Philipppinos) for her social environment. My older children, Noah, 23 (a carpenter in Berkeley, California), and Inca, 22 (a student in Santa Barbara), and my foster daughter Syam, 24 (dancing with the Dance Theatre of Harlem in New York City), have long been living their independent lives as young adults. They are very supportive of the forthcoming adoption."

Rosamond and Rein van der Linde's Summer Sonatina has just completed its fifteenth successful season. They are announcing three 10-day sessions for the coming year. Autumn Sonata Opus 5, October 19-28; Winter Sonata Opus 7, February 8-17; Spring Sonata Opus 1, April 19-28. Each Sonata is an unusual ten-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. For further information, contact Rosamond and Reinhoud van der Linde, 5 Catamount Lane, Old Bennington, Vermont 05201.

Lost Alumni: Priscilla Alexander, Suzanne Asbell, Roberta Bennett, Mrs. Judron Wood (Martha Calhoun).

'59

Mrs. Jane Vanderploeg Deckoff
1060 Park Avenue
New York, New York 10028
212 534-6191

Abby Fink is program development director for ECHO, The Essex Community Heritage Organization in Essex, New York. She edits the newsletter, develops and writes grant proposals. "Wrote 4 grants since starting job in February, all 4 funded including a humanities service Isolation and Identity which will go on all fall of 1984. Essex is opposite Burlington, Vermont, on Lake Champlain."

The television team of Richard Gerdau, Pamela Hill, Richard Richter, Pierre Salinger and William Sherman won a 1983 Champion Media Award for Economic Understanding — second place prize of \$2,500 — for their April 21, 1983, ABC News Closeup entitled "On Borrowed Time." The program examined the many dimensions of the international debt crisis and stressed the interdependency of the borrowers, the bankers, United States industry, and agriculture.

Lost Alumni: Mrs. Jeffry H. Gilbert (Mary Allison), Mrs. William Jennings (Paula Cassetta), Mrs. J.W. McCloskey (Jacqueline Delles), Mrs. Desmond K. Horton (Mary Earhart).

'60

Mrs. Virginia Weed Smith
Golf Course Road
Washington, Connecticut 06793
203 868-2502

Janet Bloom will conduct the Moving Image Workshops, with Akhter Ahsen Ph.D. making special appearances November 9-11 at the Eidetic Imagery workshop at the 8th American Imagery Conference, Roosevelt Hotel, New York City. She has been working with him and teaching eidetics for several years. Her career includes fellowships at the MacDowell Colony for artists, the Cummington Community for the Arts, and Ossabaw; she has been a CETA artist, taught children and elderly from Brooklyn to Spanish Harlem for the Teachers and Writers Collaborative, been an environmental teacher, conducted poetry workshops, and been a travel and architectural editor. "Image Grove workshops concentrate on enhancing your experience of eidetic imagery and on various techniques for handling it. Occasionally they involve writing, dance, drawing and acting."

"Dear All," wrote Wilma Kantrowich Marcus, "I've been silent for a long time but have much news about life and work and am eager to share it all and am happy that I can make a contribution at this time.

"I've been living in Santa Cruz, California, for the last fifteen years, and have two incredible daughters. One, age 22, is a New York-based photographer; the other, 17, is an up-and-coming dancer and choreographer who has her own touring theatre company! For many years I've been on the dance and drama faculties of Cabrillo College and have been doing freelance directing and acting as well. Last year I directed the world premiere of Claire Braz-Valentine's play *This One Thing I Do* about the lives, work and friendship of Susan B. Anthony and Elizabeth Cady Stanton. This play will tour in '85. Last summer I had the pleasure of performing the lead role in the Northern California premiere of *Sister Mary Ignatius Explains It All for You*, produced by the Bear Republic Theatre.

"The most exciting project of all, and one I hope I can share with any and all interested *Quadrille* readers is that I'm one of the founders and coordinators of the National Festival of Women's Theatre which will hold its second annual conference this October in Santa Cruz. Last year our first festival drew together 45 women's theatre companies, plus scholars, writers, performers and thousands of audience folks for a week of newsworthy performances and networking on the present state of women's theatre in America. It was an historical event and this year promises to be bigger and more exciting. If anyone wants more information on this please contact me at the Festival, Box 1222, Santa Cruz, California 95061

Lost Alumni: Ellen M. Deegan, Mrs. Paul P. Crews (Donna Dehaan), Mrs. J.L. Turner, Jr. (Patricia Marie Dinsdale), Karen Greenberg.

'62

Mrs. Barbara Marcus Sprafkin
941 Comstock Avenue
Syracuse, New York 13210
315 422-7753

"To whom it may concern!" wrote Lisa Hartmann Blake, "For those of you who have heard of the persecutions of the Baha'is in Lian, there is now a book called *The Promised Day Is Come* in the college library. This book will help explain the reasons for an attempt to eradicate the Baha'is from existence. "I live and teach music in the West

Indies with my family. I was excited by the letter from President Hooker about Bennington. If Bennington doesn't have lots of money at least she has faith!" Lisa's address is Arnes Vale, St. Vincent, West Indies.

Karin Okamoto Wartofsky was the primary subject of works by her husband, Gerald, which were displayed at the Franz Bader Gallery in Washington, D.C., July 11 through 28. The collection of paintings, pastels and drawings was entitled "Karen's Dance."

In September she began a 12-week dance workshop for boys and girls and including special hours for pre-school, junior, intermediate, teenage and adult students. She is also giving boys', men's and private classes, as well as classes for performing arts. All classes and private instruction are given at her studio in Washington, D.C.

Lost Alumni: Mrs. Janice B. Cooper (Janice Bell), Patricia Malkin, Josephine Marston, Mrs. Michael S. Falk (Gay Newell).

'64

Mrs. Barbara Alrich Wichura
5450 East View Park
Chicago, Illinois 60615
312 684-2941

Betsy Brotman stood on the bow of the outboard motor boat in the Little Bassa River, Robertsville, Liberia, calling Charlie. Soon a small, dark, hulking chimpanzee emerged from the dense bush and waded into the water. Scowling, he threw a rock in the direction of the boat; it plopped into the river inches short of its target. He is one of about 200 chimpanzees in Liberia who "retired" as research animals in studies of hepatitis viruses, and is now the dominant chimp on Red Deer Island, a sort of halfway house for a select group of experimental animals that are being reintroduced to the wild. "The point is to give them a quality of life they couldn't have in even the best facility. It's only right. They really are near human, you know," said Betsy.

Betsy Feist is co-author of *Spotlight on BASIC*, a computer literacy workbook published by Random House and intended for use in Grades 4 through 6. A version for use with Apple computers is available now, and a version for use with TRS-80s will be out in January.

Lost Alumni: Mrs. William F. Wilt (Susan Amadon), Maryanne Conheim, Paul Day, Amy Ehrlich.

'65

Jill Underwood Bertrand
31 Love Lane
Weston, Massachusetts 02193
617 647-5288

Paintings by Susan Crile were exhibited at the Ivory/Kimpton Gallery in San Francisco April 26 through June 2. Several local alumni attended this second showing of her works in San Francisco.

Julie Snow Osherson is still in Cambridge, Massachusetts, and writes: "My son Toby is now 15 months old. I'll be starting graduate school in the fall, after 19 years of working. It would be wonderful if more people would send in news to *Quadrille*; it's a great way to keep track of one another."

Lost Alumni: Mrs. Annette Adams Stuart (Annette Adams), Mrs. Howard Friedman (Joy Bacon), Mrs. Donald Rogers (Lois Banulis), Stephen Bick.

'66

Ms. Karen McAuley
910 West End Avenue
New York, New York 10025
212 749-4646

Mary Baker Carrithers was inspired to new works of art when clearing out some old family trunks. With some intriguing pieces of scrap metal salvaged from a wrecking company, she put together new and different paintings on metal. They are a natural extension of her earlier work in surrealism. "There are still surreal overtones, especially in the mirror," she said. Her series focused on closeups of old dolls. The trompe l'oeil work she was doing for the Decorative Arts Center in Atlanta also influenced her paintings. "I am very interested in the play between what's real and what isn't real," she told Brooke Taylor, Chattanooga, Tennessee, Daily Times staff writer.

Besides Bennington, Mary studied at Pratt Institute and the Academy of Fine Arts in Florence, Italy. She holds a master's degree from the City University of New York, and taught art at McCallie School for 12 years. For the past two years she has devoted herself entirely to her own art, and to her young daughter. Next year she will return to the classroom as a part-time art instructor at Girl's Preparatory School. She likes working with children, "Teaching kind of nudges them a little bit. It keeps them full of ideas." Mary's paintings were on view through May and June at the Townsend Gallery in Chattanooga.

Katharine Garnett, associate professor in Hunter College's department of special education, has created for the college a "graduate specialization in learning disabilities." With Sandra LaPorta, who coordinates Hunter's services for students with disabilities, Kate recently prepared a monograph, published by Hunter, which explains what learning disabilities are and what faculty members can do to help learning disabled students succeed in higher education.

Kate appended this note: "Hopefully, we'll have another run by the end of the summer — then we expect to be selling it for \$3.50 (includes mailing) — in case there are others who'd be interested." Hunter College, City University of New York, New York.

Lost Alumni: Nancy Barrows, Mrs. Charles Strouchler (Mary Beckerman), Janis Birkeland-Corro (Janis L. Birkeland), Elaine B. Cousins (Elaine Marcia Buxbaum).

'67

Ms. Linda Gould
71 Park Avenue
New York, New York 10016
212 944-6450 (wk)
212 685-9675 (hm)

Clara Freeman Farah, a clinical psychologist, has entered private practice in Albuquerque, New Mexico, after two years as a Mountain Bell medical department counselor. She has a doctorate from California School of Psychology and a master's in business from George Washington University. She is practicing with Dr. Kenneth Bull, a psychiatrist, and Dr. Robert W. Goodkind, a clinical psychologist. Clara and her husband John have two children, Gregory, 3, and Laura, 13. John is a senior analyst with Meadows Corporation.

Lost Alumni: Danice K. Bordett, Mrs. Linda Coy (Linda G. Brooks), Mrs. Richard Windson (Jennifer Fincke), Elizabeth F. Perlmutter (Elizabeth Frank).

'68

Mrs. Barbara Fisher Williamson
322 Central Park West
New York, New York 10024
212 663-1158

Andrea Dworkin was the featured speaker May 12 at the National Organization for Women 1984 Nebraska State Conference. She conducted a workshop on pornography at the Peter Kiewit Conference Center and addressed a "Take Back the Night" rally that evening at the Central Park Mall in Omaha. Her message against media violence and pornography is constantly reiterated in her frequent public appearances.

Harriet Moger Watson is the newly designated director of public relations for Reed College in Portland, Oregon. She is an accomplished fourth-estater, having written award-winning articles for such publications as the Philadelphia Inquirer, Rocky Mountain News, Louisville Courier-Journal and Portland Oregonian, and as fashion editor for *Oregon* magazine. She was also a member of ABC-TV's reporting team during the launching of Apollo XI in 1969. Harriet was recently inaugurated as a "Kentucky Colonel" by Governor Martha Layne Collins.

Lost Alumni: Jane Becker, Pamela Bostelmann, Tommie Braun Bower (Tommie Ann Braun), Mrs. Kathleen D. Strouch (Kathleen Driscoll).

'69

Ms. Kathleen Norris
Box 570
Lemmon, South Dakota 57638
605 374-3548

Christine Graham and Louis Calabro (faculty, Music Division) announce the birth of Max David Calabro on August 17, 1984. Statistics: 9 lb. ½ oz., 21½".

Liz Lerman's book *Teaching Dance To Senior Adults* was published earlier this year by Charles C. Thomas, 2600 South First Street, Springfield, Illinois 62717, and is available from the publisher at \$19.50 a copy. In it Liz demonstrates how the creative and physical energies of older persons can find expression through modern dance.

Bonnie J. Van Damme has been named assistant director for public affairs of the Brooklyn (New York) Museum. Hers was one of four new appointments to the staff of the museum which became effective July 1. Bonnie joined the staff of the museum in 1976 as special events coordinator and was named special assistant to the director in 1977. Her former positions include program coordinator at the Smithsonian Associates and museum program manager at the Hirshhorn Museum and Sculpture Garden.

Lost Alumni: Deborah Choate, Sarah Longacre (Sarah Cook), Mrs. Carl Johnson (Lucia DeLeon), Cordelia Duke.

'70

Ms. Rebecca Mitchell
13 Randolph Avenue
Poughkeepsie, New York 12601
914 473-3297

Jan Cook, landscape artist, was married to Dr. Ralph James Mack, on May 5, in her White Creek, New York, home. Judge Edwin Andrews performed the garden ceremony. Dr. Kenneth Grady, Jan's uncle, gave an opening presentation, followed by Evan Konecky reading from John Donne and LeRoy Logan from Shakespeare. Michael Finckel played original cello music.

Jan and her father Roland Cook, a

design engineer by trade, have been working together with handmade paper. They produce sheets and paintings.

An exhibition of the creative potential and process of rag papermaking showing works of Kenneth Noland (ex-faculty) and his students Jan Cook, Sophia Healy '70 and Alba De Leon is planned for the Bennington Museum September 28 through November 30.

A new work by Ulysses Dove was performed by the Alvin Ailey American Dance Theatre in mid-July. *Night Shade* was described by Anna Kisselgoff of the New York Times as a strange excursion into primitive rites with an urban touch.

Michael F. Kalinowski was promoted to associate professor with tenure at the University of New Hampshire in June, where he serves as chairperson of family and consumer studies and director of the University of New Hampshire Child-Family Center. His research on adaptations to pregnancy was presented this spring at the International Conference on Infant Studies, the Eastern Psychological Association and the society of Behavioral Medicine. Michael and his wife, Mary Jane, also serves as program

musical history. Alison is active as a violinist with the Greenwich (Connecticut) Symphony, the concert Society of Putnam County and other orchestras in the New York City area.

'71

Ms. Nancy Glimm
24 Chatham
Cambridge, Massachusetts 02139
617 547-3950

Dorothy Q. Ormes is library media clerk at the Boulder, Colorado, Public Library and at Casey Junior High School. She is also involved with mime and storytelling projects in the town.

"My sister, Mabrie Ormes '68, is also here in Boulder and is currently working on a one-woman show of paintings to be exhibited at the Highland Gallery in June."

'72

Mr. Samuel Schulman
278 Allandale Road
Chestnut Hill, Massachusetts 02167
617 232-9891

Dr. James D. Bloom, assistant professor of English at Muhlenberg College, had

'74

Ms. Susan Still
Mr. Peter Bergstrom
15 Sellers Avenue
Lexington, Virginia 24450
703 463-6684

Gillian Hwei-Chuan Foo was married to Michael Alan Koenig on May 12. The wedding was announced by Gillian's mother Puan Sri Rosalind Foo of Ann Arbor, Michigan. The newlyweds are living in Baltimore, Maryland.

'75

Ms. Deborah Bornstein
900 West Wrightwood Apt. 3
Chicago, Illinois 60614
312 528-3806 (H) 222-9350 (W)
and
Ms. Michele Cloonan
2600 N. Lakeview Apt. 5-E
Chicago, Illinois 60614
312 248-6942

Sandra Stratton's new dance and music company premiered May 4 in Cooper Union's Great Hall. The company's season was to continue at the Cunningham Studio. "Soundance" is dedicated to extending the artistic and scholastic boundaries of music and dance, and presents collaborative works by choreographers and composers. Five works were to be presented. Sandra's work has been showcased by Dance Theatre Workshop, the Dance in Education Fund, Cooper Square Artists Festival, several New York based companies, and in several Canadian theaters. Sandra has danced with the Throne Dance Theater, Alice Farley and Dancers, Daniel Lewis Dance Repertory Company, Rush, and Commotion Dance Collaborative. Sandra teaches at New York's Joy of Movement Center.

'76

Edith "Ish" Bicknell Finckel
665 West 160th Street
New York, New York 10032
212 923-4092

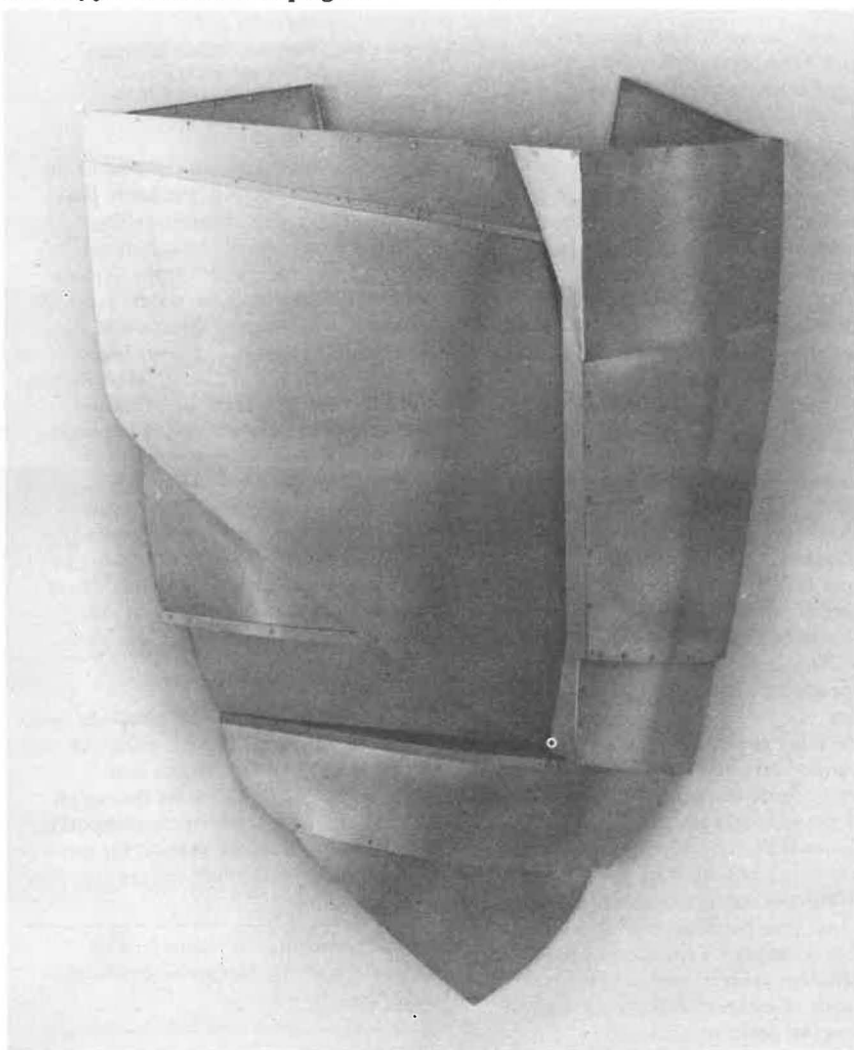
Bel Bradley has joined Kalish & Rice, in Philadelphia, as assistant comptroller. Until recently she was a senior consultant in management information systems at Alexander Grant & Co.

Jill Nathanson phoned to say she will have a one-person show of paintings at the Triangle Center in New York City September 22 through October 20. The opening will be from 6 to 8 p.m. on the 22nd.

'77

Ms. Elisse Ghitelman
68 Freeman Road
Yarmouth Port, Massachusetts 02675
617 362-3096

Deborah Gladstein and Dancers were lauded by New York media for the celebratory mood in *Burning Through* in April. The evening-long dance suite suggested that she believes a dancer's



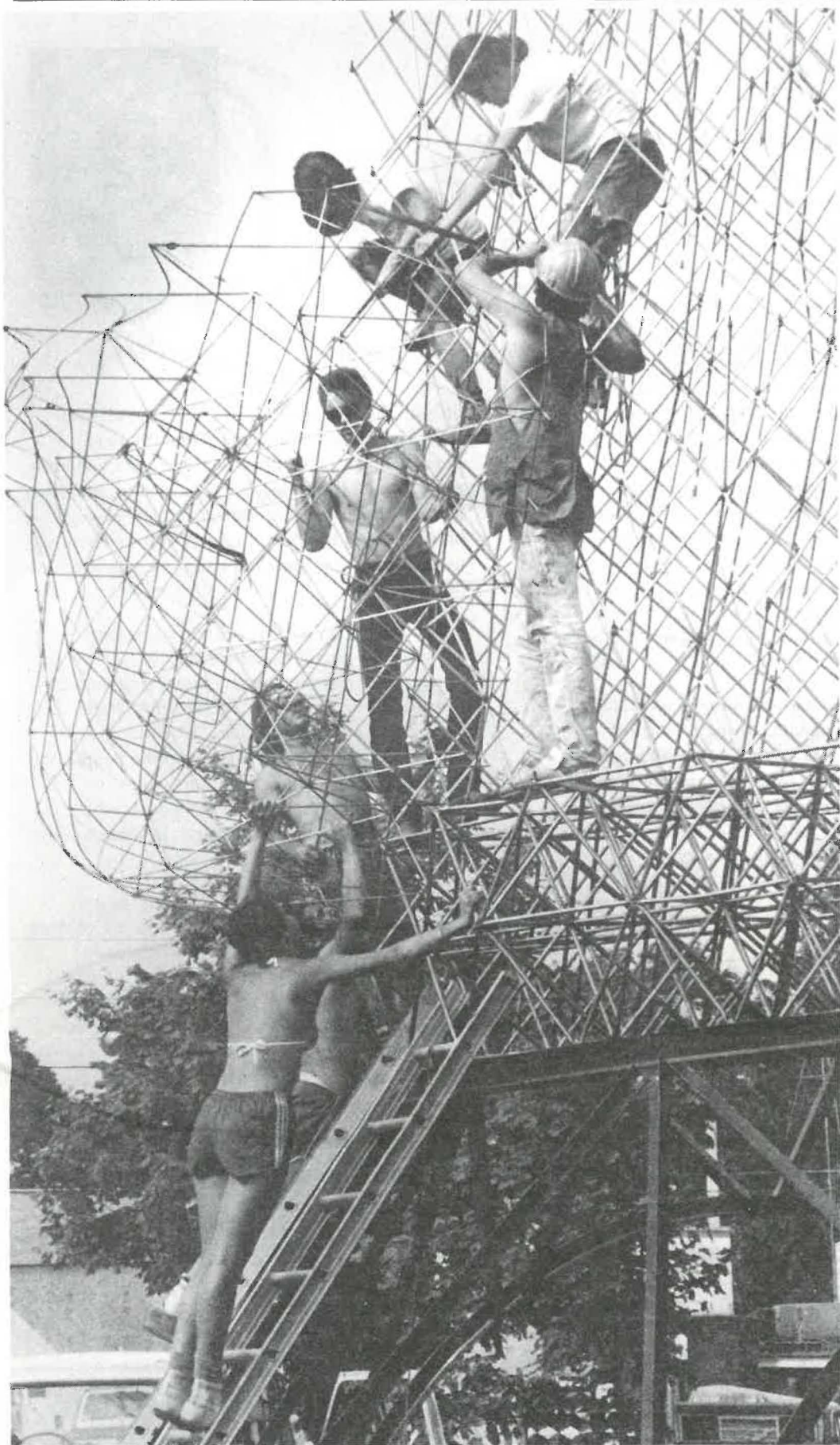
'Boston Now Sculpture'

Perseus' Shield was one of three wall sculptures of Margaret Swan '78 (M.A., painting, sculpture) included in a "Boston Now Sculpture" exhibit this summer at the Institute of Contemporary Art, 955 Boylston Street, Boston. Another piece from the show, Saint George, was purchased by the Boston Museum of Fine Arts' Hines Collection, and is on exhibit in the atrium of University Place, an office complex in Harvard Square. Perseus' Shield is aluminum 55 x 41 x 11 inches.

chairs for the 1984 New England Association for the Education of Young Children conference. They have just moved to Portsmouth, New Hampshire, with their 3 year-old daughter, Caitlin. Alison Nowak appeared with the Sage City Symphony at its spring concert in Greenwall Music Workshop on April 8. Louis Calabro conducted the premiere of her *Common Ground*, which had been commissioned by the orchestra. She explained to the orchestra that the title is particularly crucial to its meaning, on two levels. She intends the "common ground" or sound, through tonalities and through recurring themes to speak to the musical past and present. Though it maintains an entirely modern or contemporary language, the work refers back to aural

his 216-page book, *The Stock Available Reality*, published by the Bucknell University Press in September. The book links two long and troubled 20th-century American literary careers and explores the politics of reading of Anglo-American criticism and reading. He starts with Richard P. Blackmur (1940-65), regarded as instrumental in establishing what became known as the New Criticism, and turns to John Berryman (1912-72), Blackmur's loudest critic and his self-professed disciple.

Jim has been a member of the Muhlenberg faculty for two years and was a visiting National Endowment for the Humanities fellow in the Princeton University English department in the summer of 1983.



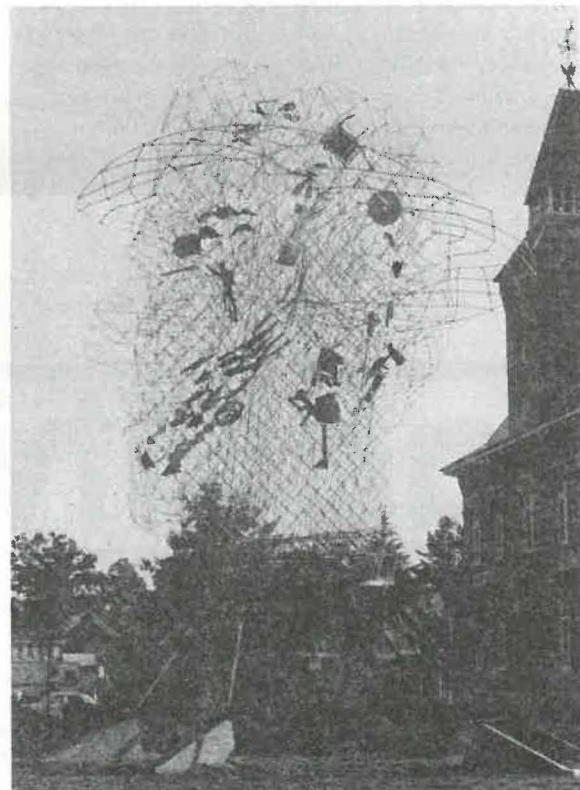
Photographs by Steven Alabari '82

Collaborative Sculpture Symbolizes the Adirondacks

Faculty sculptor Brower Hatcher and ten Bennington students completed and installed this massive bust in front of the Warren County Courthouse in Lake George, New York, this Fall. Officially the Adirondack Guide Monument, but better known as "Adirondack Jack," the bust is made of hundreds of two-foot steel rods and welded strips of stainless steel. From a distance (below) it is an enormous face topped by a fedora, but upon closer scrutiny one can see just what goes on inside "Jack's" head — fish, birds, a chair, a guideboat, a sawblade, an oversized black fly, snowshoes, a loon, a bear, an American flag, and perhaps some more obscure artifacts, all made by the Bennington students.

The overall effort symbolizes and glorifies the famous Adirondack region of upper New York State, and it was greeted mostly with enthusiasm and a sense of intrigue by townspeople and tourists who followed its gradual construction for several weeks this Summer and Fall. Hatcher called it "a grand experiment" and paid tribute to the collaborative nature of the sculpture effort and to the students who worked with him to conceive and execute the work. These included John Hock, Matt Chinian, Charrette Boogaerts, Isabel Rojo, Barbara Owen, Susie Jenkins, Kate Ingber, Joe Clark, Fuller Cowles and Sam Coe.

The project was funded by the New York State Council on the Arts along with contributions from many regional businesses.



world is a world of kinetic riches and, according to Jack Anderson of the New York Times, "A tribute to the pleasures of dancing, 'Burning Through' was a pleasure to watch."

'80

Ms. Jenifer Keefe
3017 E. Calhoun Parkway
Minneapolis, Minnesota 55408

Steven Clark's alumni note says: "I fell from grace the organization. Having no other alternative, I work in a Foto-Mat in Brownsville, Texas. I read Shelley between customers. Someday I want to buy a car. McLeod said I should wait."

"Stop the press," wrote Deborah Ivie, "I told you in July that I was going to the University of Michigan; but I had a serious change of heart and now I'm not going. Too much \$, and I felt too

ambivalent about the practical arena of politics to justify the luxury of going back to school. Now I'm in sunny California recovering from the difficult decision and taking a rest from the career-world for a while." Deborah's new address is 1016 Olivia Street, Ann Arbor, Michigan 48104.

'81

Ms. Donzla Franklin
13 Hughes Place
New Haven, Connecticut 06511
203 777-2888

Brooke Arlene Hadwen and Mark Bell Ransom were married at the Old First Church in Old Bennington on May 5. Brooke's maid of honor was Susan Marie Beck '83, of Somerville, Massachusetts. She is one of the New England craft designers featured in display at the San Francisco airport; she designs and creates pillows and quilts. Mark attended Lake Forest College in Illinois and the

University of Vermont, Burlington. He is a musician with the "N-Zones," a Burlington-based band. They live at 31 North Union Street in Burlington. Peter Susser spent the summer preparing Beethoven's Triple Concerto for a master class led by Maurice Gendron at St. Jean de Luz, France. The three-week festival took place August 25 to September 17. While in France, Peter and other Bennington students prepared a concert for the Bennington Paris Program at the end of September.

'84

Robert Sedgewick has landed the role of Hunter Bradshaw in the NBC soap *Another World*. Hunter is a rival of Ben McKinnon for school quarterback and also for the affections of Marley Love. Rob's sister Kyra was the first actress to play Julia Shearer, a character who was recently "killed" in the show.

Oldcastle Continued from Page 4

are encouraged, and happen frequently.

A major topic during the month is the amount of work that the students and faculty are able to get done. Some brag about writing more in two weeks than in the entire previous year. Others find it possible only to make notes, do some rewriting, and to concentrate on absorbing all that is tossed their way. Faculty members seem disturbed about the lack of time for their writing. Each faculty member reads stacks of manuscripts during the month, teaches, attends readings and social gatherings and finds little time left over for producing new work themselves.

...Three students...read excerpts of stories they had written. Each member of the class had already read the stories. The bravery exhibited at the workshop is striking. All writing, regardless of form, is highly personal and to read to others and then listen to comments can be a devastating experience. It is a measure of the workshop's atmosphere that all, the published and the unpublished alike, are able to brave the wrath of their colleagues, and that wrath is rarely evident...

crossett column

A unique approach to archival usage

By Toni Petersen
Librarian



What are the Bennington College archives? This official-sounding name encompasses a rich body of material that documents Bennington's past. The collection includes papers of founders and presidents, faculty and dean's office records, minutes of meetings, reports on the College, papers of administrative offices, photographs, newspaper clippings, posters, old programs. Some faculty are beginning to deposit their personal professional papers; the papers of the Bennington School of the Dance are here as well as transcripts of "oral history" tapes made by participants; alumnae like Faith Jackson '39 who recently closed the Washington School of the Dance are beginning to deposit their papers here. It is a rich lode indeed, and that is the positive side.

The negative side is the state in which these materials are kept. Over the years the College has done its best to collect relevant documents, and several years ago assigned a storeroom in VAPA for their storage. A previous librarian spent a little time making a rough classification and sorting the papers into boxes. But no professional archivist has evaluated the collection or cataloged and preserved it properly. Meanwhile it continues to grow and new accretions stand waiting to be assimilated. There is not catalogue or index for researchers to consult, nor is there a place to sit and look at these documents.

Almost two years ago a small group of us began meeting at the Park-McCullough House in North

Bennington to talk about the needs of our respective collections of archives. I represented Bennington College; others came from the Bennington Museum, the Park-McCullough House and the Shaftsbury Historical Society. In all, we represented the cultural institutions of southwestern Vermont. The first meetings constituted a woeful recitation of lack of resources and space, of historical documents and papers uncollated, badly preserved and stored under haphazard and in some cases dangerous conditions. From our first feelings of desperation, however, came the germ of an idea which has recently borne some small fruit.

We realized that although none of us could fund the proper cataloging and storing of our individual archive collections, we might as a group attract funding to provide for a regional archive center. Such a center or consortium (official name is the Southwestern Vermont Regional Archive Center or SVRAC) has indeed become a reality. And recently we met with archival consultant Lynn Bonfield to discuss the future of the group's collections.

Ms. Bonfield was here as the result of a grant received by SVRAC from the National Historical Publications and Records Commission. The grant provided for a consultant to come to the Bennington area to examine the assorted consortium collections and suggest ways to solve the problem of housing and preserving these materials. To our surprise we learned that our idea

of combining resources into a regional archival center is unique in the nation. Ms. Bonfield indicated that a few other such attempts had been made, but all had failed. She was buoyed, however, by the enthusiasm and desire to cooperate together on the part of the Bennington group, and assured us that there was great hope that we would achieve our goal.

The goal of SVRAC is to secure adequate housing and provide qualified staff to care for the consortium archives, thereby preserving valuable documents for the future. Ms. Bonfield states this as an important goal because, "The local history held in these collections belongs to the people of the community, the organizations who have provided services and to the individuals who continue the activities of the past. In other words, it's the people's history."

Now that she has assessed the value of our collections and encouraged us in our desire to work toward our common goal, she will help us to formulate a proposal for major funding from a national agency. Because of the uniqueness of the consortium idea in regional archive management, we are anticipating a successful conclusion that will benefit the entire community and provide a model for the collection and preservation of regional archives.

faculty notes

Arthur R. Brooks has received a Vermont Council on the Arts Fellowship to continue his efforts to clarify use of Black music practices (such as composition as improvisation and notation) in order to complete a work in progress.

The Serge Koussevitsky Foundation in the Library of Congress has commissioned Vivian Fine to compose a work for orchestra "in recognition of your valuable contributions to the music of our time." The work, which will be at least 15 minutes in length, will be dedicated to the memory of the late conductor of the Boston Symphony and his wife Natalie.

The work will be performed at a concert of the American Composers Orchestra, directed by Gunther Schuller, on February 21, 1985, in Alice Tully Hall, and Fine will be the soloist.

A series of workshops on writers in Vermont was launched September 28 in Brattleboro by Bernard Malamud who read from a new work along with six other writers in a "Vermont Writers Festival." Sponsored by the Vermont Council on the Arts with a major grant from the National Endowment for the Arts, the workshops are designed to provide Vermont writers of all levels with an opportunity to receive critical feedback from each other and from the writers featured at these workshops. Malamud, notes the arts council's newsletter, has received the Governor's

Award for Excellence in the Arts, two National Book Awards and a Pulitzer Prize.

An article on the op-ed page of the New York Times on July 27 was written by Mansour Farhang of the Social Science faculty. Farhang, a former ambassador to the U.N. from Iran during the Bani-Sadr regime, urged the industrial nations to press Iran for an end to its hostilities with Iraq and suggested some areas where pressures could effectively be applied. The article identified him as teaching political science at Bennington College, and the article was datelined from Bennington, Vermont.

Andrew Pienkos (Social Science) has written an article for a special issue, *Socialist Transition: Theory and Practice*, in *The Insurgent Sociologist*, Winter/Spring 1984, entitled, "The Capitalist World Economy: The Yugoslav Experience."

The collection of 160 photographic images titled *Pawlet, Vermont: A Photographic Portrait* by Neil Rappaport (Visual Arts) was shown at the San Francisco Museum of Modern Art from June 29 to September 23. The museum's exhibition program is supported in part by a grant from the San Francisco Hotel Tax Fund, and Rappaport's photographic essay on Pawlet, a so-called visual census of an entire town, has earned support from the Vermont Council on the Arts, Pawlet

Aebersold wins NEA ceramics grant

A major Visual Arts Fellowship for research and study in ceramics has been granted by the National Endowment for the Arts to Jane Ford Aebersold of the Bennington Visual Arts faculty. The one-year, \$15,000 grant will enable her to conduct research in glaze and form, for materials, and for travel to study the history of ceramics.

She said she plans to visit, among other places, the Victoria and Albert Museum in London which recently acquired one of her works.

Known for her innovation in both form and techniques of luster glaze, Aebersold has been a member of the Bennington faculty since shortly after she earned her Master of Fine Arts Degree in 1971 from Alfred University. She also



Jane Ford Aebersold

holds a Bachelor of Fine Arts Degree from the Newcomb Art School of Tulane University.

Her works are in the collections of the Carnegie Institute in Pittsburgh, the Everson Museum in Syracuse and several private collections. She has shown her ceramics at the Elements Gallery in New York, the Garth Clark Gallery in Los Angeles, the Mattingly-Baker Gallery in Dallas (owned by June Wineburgh Mattingly '53), the B. Z. Wagman Gallery in St. Louis, and several times at the Suzanne Lemberg Usdan Gallery at Bennington.

The NEA fellowship does not require production or exhibits, but she will compile a report and submit photographs of new works to the NEA.

Historical Society, Modern Woodmen of America, Cecil Howard Chairtable Trust and Vermont Historical Society as well as Bennington College.

Barbara Roan (Dance) was commended on her performance late in June at St. Mark's Church-in-the-Bowery of the solo *Nana por Nada*: "... a fine dancer who perfectly embodies strength through stillness." The solo was part of a program presented by the Phoebe Neville Dance Company.