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Quadri1le

For Alumni & Friends of Bennington College



A montage of some of the letterheads and logos of employers for whom Bennington students worked during the 1983 Non-Resident Term. For a report about the experiences of this term, see Pages 10 and 11.

update

Inauguration rites set for May 13-15, Studs Terkel will be guest speaker

Plans for the Presidential Inauguration, Alumni Reunion and Parent Weekend are now well formulated and a gala occasion is going to take place on the campus this May 13, 14 and 15.

Alumni and parents will be arriving on campus Friday afternoon, May 13. Reunion classes this year are the 8's and the 3's ('38, '43, '48, etc.). The Class of '38 will be having its forty-fifth anniversary, the Class of '78 its fifth. Invitations should have arrived at their destinations already.

The schedule for Friday night and Saturday will find alumni and parents together at some events and separated at others. The general theme for the weekend is the celebration of the spirit of the W.P.A. (Works Projects Administration) — President Franklin Delano Roosevelt's program to stimulate the arts during the Great Depression and during which time Bennington College was established — first on paper and then on the hilltop. A detailed schedule of the weekend's events will be provided for parents and alumni as they arrive and the tentative schedule appears here.

On Sunday, May 15, the inauguration of Michael Hooker as eighth President of Bennington College will take place in the Greenwall Music Workshop. Two hundred colleges and universities have been invited to send delegates; the leading representatives of the national learned societies and other academic organizations have been invited; state and town leaders, and selected foundation directors have been invited. And, of course, all alumni and current parents.

The inauguration proceedings will begin promptly at 11 a.m. Veteran faculty member Robert Woodworth, as marshal, will lead the academic procession of speakers and delegates.

Author-interviewer Studs Terkel will deliver the "Challenge," to which President Hooker will respond in his inaugural speech. Also taking part in the formal program will be the lieutenant governor of the state of Vermont, Peter Smith; Susan Paris Borden, '69, chairman of the board; and Joan T. Manley, vice chairman of the board.



Studs Terkel

An honorary Doctor of Letters Degree, voted by the trustees and faculty, will be awarded to W. Averell Harriman, former governor of the state of New York, former Ambassador to Russia and senior U.S. statesman. The degree will be accepted by Kathleen Harriman Mortimer '40, one of his two Bennington graduate daughters. Mrs. Mortimer, a Bennington trustee for many years, will be delivering her father's message to the community.

The resources of the entire campus community are on tap for this tremendous event. Campus morale is high and the atmosphere open and hopeful. Please join Bennington in this celebration.

The Inauguration speaker, Studs Terkel, is an author, actor, critic, folklorist, lecturer and broadcaster who is probably best identified with his best-selling book *Working*. He is also a full-time member of the staff of WFMT, Chicago's fine-arts radio station where for 22 years he has conducted interviews, discussions, musical and dramatic presentations and award-winning documentaries.

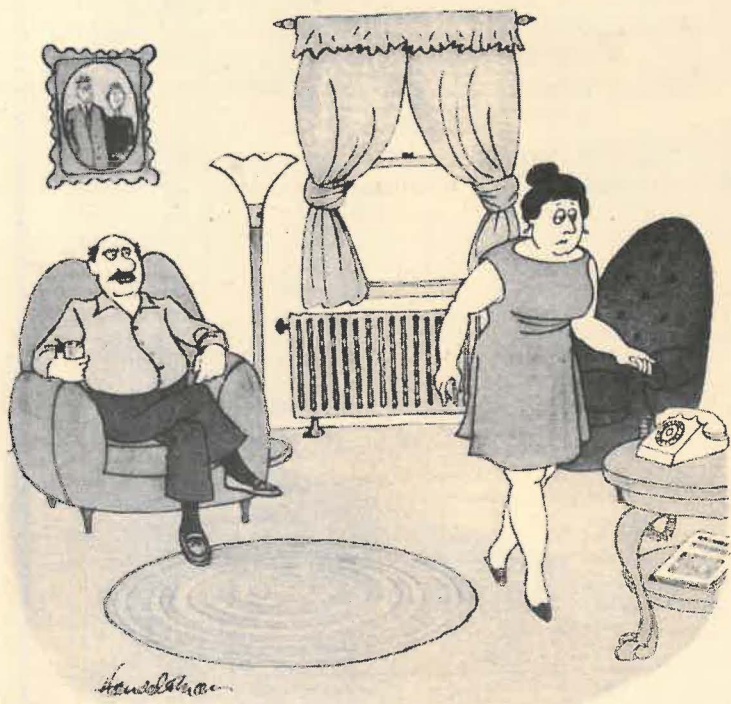
His interviewing skill has led to the publication of his two other books, *Division Street: America* and *Hard Times, an Oral History of the Great Depression*. He is also a playwright and short-story writer whose most recent play is *Amazing Grace*.

Although more than a decade has elapsed, Terkel is remembered for his network television program "Studs' Place," described by critic John Crosby as a prime example of "Chicago School" of television. Terkel recently returned to television in NET's 1970-71 weekly series "The Great American Dream Machine." Also known as a jazz authority, he wrote a book *Giants of Jazz* which won critical acclaim in the New York Times and *Saturday Review*.

Terkel is in demand as a lecturer and panel moderator, and he has emceed scores of events including the Newport Folk Festival, Ravinia Music Festival and University of Chicago Folk Festival.

Calendar of Bennington events

- April 5 - May 15** Art: Group Exhibition, Usdan Gallery, by Daniel Leibeskind, architect; Mia Westerlund, sculptor and visiting faculty; Zarina Hashmi, papermaker and visiting faculty; Linda Conner, photographer. In addition, there will be an exhibition of Depression-era photographs from the Library of Congress Archives.
- April 14-16** Drama: *The Pair*, by Sholom Ali-chem; directed by Shira Piven, music composed by Shira Piven (Newman Court, VAPA).
- April 18** Social Science: Steve MacFarlane, faculty, lecturing: "Down and Out in Seventeenth-Century London."
- April 19-24** Drama: *The Collection* by Harold Pinter and *Playing with Fire* by August Strindberg; directed by Leroy Logan, faculty (Facsimilie Theater, VAPA).
- April 20** Music: Faculty Concert, (Maxine Neuman in charge).
- April 21** Literature: John Smythe, faculty, lecturing: "Kierkegaard Seduces." Long Weekend.
- April 27 - May 2** Black tie party at Studio 54 in New York, 254 West 54th St., from 9 p.m. on for Bennington students, faculty.
- April 29** Social Science: Temma Kaplan (New York Institute for the Humanities), lecturing: "Red City in the Blue Period."
- May 2** Music: Senior Concert, Alice Abraham.
- May 4** Drama: *Identity Crisis*, by Christopher Durang, directed by Loren Segal (Studio D-207, VAPA).
- May 5-7** Social Science: Ilse Mattick (Wheelock College), lecturing: "Class Differences in Symbolic Representation."
- May 9** Music: Senior Concert, Kris Karlsson.
- May 11** Literature: Margaret Ferguson, (professor of comparative literature and English, Yale University), lecturing: "Renaissance Defenses of Poetry."
- May 12** Parents' Weekend, Reunion and Inauguration (see separate schedule of events).
- May 13, 14, and 15** Music: Senior Concert, Murray Barsky.
- May 18** Drama: *After Liverpool* by James Saunders, directed by Andrew Neil (Facsimilie Theater, VAPA).
- May 18-20** Art: Graduate Exhibition, Usdan Gallery, Robin Goodman, David Beitzel and Jeffrey Curto.
- May 18 - June 1** Drama: *Table Manners* by Alan Ayckbourn; directed by Jane Leslie Cohen (Studio D-207, VAPA).
- May 20-22** Music: Senior Concert, Kathryn Gill (2 p.m.).
- May 22** Music: Senior Concert, Cristina Warner.
- May 25** Music: Senior Concert, Michael Westberg.
- May 28** Music: Senior Concert, Roald Healand (2 p.m.).
- May 29** Drama: *Village Wooing* by George Bernard Shaw, directed by Rachel Matters (Studio D-207, VAPA).
- May 29-30** Music: Senior Concert, Bette Goldberg.
- June 1** Drama: *Hot L Baltimore* by Lanford Wilson, directed by Erica Magnus, a master's project (Lester Martin Theater, VAPA).
- June 2-5** Senior Exhibition, Usdan Gallery. Music: Senior Concert, Eric Klein. Classes End.
- June 7-18** Music: Graduation Concert, 2 p.m.
- June 8** Commencement: Commencement Speaker, Frederick Weissman, Filmmaker.
- June 15**
- June 17**
- June 17 and 18**



"If that's Studs Terkel, there are seven or eight things I'd like to get off my chest."

Drawing by Handelsman; © 1982 The New Yorker Magazine, Inc.

Alumni Council meets

Cornelia Ward Makepeace '58, president of the Alumni Council, reminds all alumni that they are members of the Alumni Association and are invited to attend council meetings. The next meeting will be on Friday, May 13, from 10 a.m. to 2 p.m. on campus.

In addition, the association will sponsor a wine and dessert evening in Bennington on Thursday, May 12, for all alumni. Please call Marny Krause, director of alumni relations, at (802) 442-5401 if you plan to attend either the council meeting or the wine and dessert evening, or if you need additional information.

Author's query

For a work in progress on the Jones years at Bennington (1941-47), former Dean Thomas P. Brockway is asking for comments from alumnae on their recollections of that era. To refresh memories specifically, he asks for comments on the following faculty and other personalities of the era: Coburn, Jeanne Butler, Czaja, Park, Mrs. Dewing, Yvette, Feeley, Marion Fergusson, Finckel, Mary Garrett, Bertha Funnell, Martha Graham, Dr. Hager, James Guy, Nora and Irene Hasenclever, Martha Hill, Mildred Hirsh, Mrs. Leslie, E. Levy, Lundberg, Lydenberg, Jordan, Kaiser, McCamy, McBride, Mendershausen, Charles Smith, Tucker, Eva Wunderlich.

Brockway can be reached via the Publications Office, Bennington College, Bennington, Vermont 05201.

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Marny Krause, right, new director of alumni relations, poses with her colleague Lynn Hood '78, who will concentrate on directing the Bennington College Annual Fund.

Marny Krause named alumni director, Lynn Hood '78 will head Annual Fund

The appointment of Marny Krause as director of alumni relations at Bennington College was announced in February by President Michael K. Hooker.

Ms. Krause has been director of community relations and training at the United Counseling Service of Bennington County, where she also handled public relations and directed the annual fund drive and administered community-education programs. She is a former president of the board of the UCS.

At the college she will join Lynn Hood '78, who will direct the Annual Fund, which has a goal this year of \$675,000. Ms. Hood has been handling both alumni relations and the Annual Fund since the resignation last fall of Christine Graham '69 as fund director.

Ms. Krause holds a bachelor's degree in English from Connecticut College, and has completed work for a degree of Master of Human Service Administration from the Department of Organization and Management at Antioch New England Graduate School.

Her community activities include treasurer of the Pine Cobble School PTA, Williamstown, Mass., and vice president of the Project to Advance Victims of Domestic Violence. Previously she was director of training at Bloomingdale's in New York, and associate director of training at Bonwit Teller's in New York.

She and her husband Douglas Krause, who live in Old Bennington, are parents of two sons, Douglas Jr. and Andrew. Her husband is director of rentals and programs at Bennington College.

Sage City Symphony will mark 10th anniversary June 4

In December of 1972, Louis Calabro conducted the first rehearsal of the Sage City Symphony. In December, 1982, forty concerts later, at least 300 friends of the orchestra shared a huge anniversary cake after hearing an ambitious performance in North Bennington.

On June 4, 1983, the symphony will present a more formal gala anniversary celebration, and all former members will be invited to join in the performance and festivities.

The symphony is a cooperative adventure of the southern Vermont region and Bennington College. Over the years more than 250 musicians have been members, and a great many of them have been Bennington students, faculty, administrators, and visitors. The symphony has a remarkable commissioning program which has encouraged the creation of about 20 of contemporary works by professional composers, and 25 orchestral works by students at Bennington. Those young composers, along with other members of the orchestra, have gone on to accomplished careers across the country.

In June the program will include the premiere of a new work by Otto Luening, who was the first composer commissioned by SCS. A former faculty member at Bennington, and one of

America's great composers, Luening has been an essential founding father of the organization, providing suggestions, guidance and encouragement. He will be the only composer ever to receive two commissions from SCS. Luening expects to be present at, and may conduct, the premiere.

Calabro will also direct the performance of his own *Triple Concerto for Three Celli and Orchestra*, which was originally written for former faculty member George Finckel and his two sons. This time, Christopher and Michael Finckel will join faculty cellist Maxine Newman as soloists. The third work on the program will be *Men and Mountains* by Carl Ruggles.

Both the premiere of *Triple Concerto* and the Ruggles Festival in 1968 were sponsored by Mayfest, and served as the inspiration for creation of the Sage City Symphony.

While regular members of Sage City will be rehearsing on the six Sunday nights prior to the gala concert, there will be a marathon rehearsal during the day of the performance. Any former members interested in rejoining the orchestra for this occasion should contact Manager Christine Graham '69 at Box 258, Shaftsbury, Vermont

05262, or (802) 375-6766.

Even those who do not expect to play are urged to attend the concert and reception. They also may contact Graham for help in arrangements for their visit.

Telethon results

The total amount raised for the Bennington Annual Fund from the Student Telethons held during March was \$9,417 from 383 specified pledges. Additionally, there were 335 more unspecified pledges which are expected to raise the Telethon total to about \$15,000.

Special thanks went to Brigid Capra and Michael Westberg, co-chairpersons of the Telethon, plus many other students who helped make the events a success.

Mary A. Muckle, administrative assistant in the Development Office, who directs the Telethons, announced that Brigid Capra will serve for her fourth consecutive year next year, succeeding Michael Westberg, who will graduate, is Keiji Kanazawa.

profile



Photographs by Valerie Alia

Carolyn Robinson Cassady at home in Los Gatos, California.

Carolyn Cassady

Life goes on expectantly for the woman —
and the legend — after the 'Beat Generation'

By Valerie Alia

I came to the Cassady home from nowhere and left from the little San Jose railroad station where Neal Cassady and Jack Kerouac once worked. Not really nowhere — but it seemed that way, arriving on a night flight from Toronto to San Francisco. A friend of a friend on the plane, whose "life was changed by reading *On The Road*" and "always wanted to meet Carolyn Cassady," offered a ride to her Los Gatos home. We had different destinations: I was looking for a woman and he was looking for a legend.

Coming into Los Gatos at night means getting deliberately lost. I've heard of the town in the Woody Guthrie song "Plane Wreck at Los Gatos" or "Deportees" (about lost and anonymous migrant workers). Carolyn's warm welcome means feeling found. Soon we are bundled into sofa cushions, talking the night away until the three-hour time change catches up with me. It is suddenly easy to understand that the home Carolyn Robinson Cassady made for Neal Cassady, their children and sometimes Jack Kerouac, became a refuge from the road. Travel was the essence of the Beat Generation. Yet always, the traveling was to or from... Often, this place was the focus.

My arrival and departure are framed by darkness. The brief stay with Carolyn Cassady is filled with light.

Carolyn laments that the Kerouac-Cassady railroad episode was edited out of *Heart Beat*, the fragment of her memoir published by Creative Arts (Berkeley) in 1976, later made into what she describes as "an inaccurate film" released in 1980 with Sissy Spacek playing Carolyn. The railroad was a living as well as a romantic focus for the Beat heroes.

"Al Hinkle (Ed Dunkle in the books) got Neal his job on the railroad through the influence of his uncle, a conductor. Al's still working there. The film's production designer insisted on using that depot in the movie. There aren't many left...It's changed some...The women's rest room is vintage 'Ladies Lounge.' Funky old train station. Hallowed ground, I guess."

Leaving Carolyn, I find myself strangely moved by the station. I arrive near midnight to take the night train down to Santa Barbara. It seems right that my journey should end at the depot. The ex-snack bar is now a Southern Pacific ticket counter, with Amtrak at the old counter. Not much else distracts from the

original. The ladies' room is spacious and elegant. The waiting room is large and nearly abandoned. There are only three or four travelers. One man sits alone on a suitcase waiting for the whistle. Inside the new streamlined passenger train with its reclining seats, an employee worries about my comfort. Not satisfied with my "yes," she insists that a move across the aisle will mean awakening with the ocean outside my window. Later, I am grateful for her attentions: a brilliant orange dawn splashes over Pacific waters and postcard palm trees silhouette against the sky. A proper setting to reflect on the time spent with Carolyn Cassady.

Remembering, I'm back being sent to bed. I awake to green and sunlight in a California house if there ever was one. "This was all orchards when we moved here." With neighbors tucked behind fences and the yard foliage lushly growing, it isn't hard to picture orchards.

The house's insides spill into the patioed yard.

Furnishings are well used and varied: the euphemism would be "eclectic." A soft rose velvet antique chair sits amidst aging Fifties sofas. Warming touches abound: mementoes, handmade slipcovers, plants. It is easy to relax. Books, photographs and paintings dominate all the rooms except the kitchen, which is small and central. Above the pass-through to the living room is a sign, yellowed by years of gas heat: "Expect A Miracle."

In this house of the miraculous, everything is functional. I sleep in the back bedroom with the occult literature and spillover fiction. Carolyn recently reorganized the extensive library, setting off each section with a little plastic-tape label. Unpretentiously marked like everything else are books from the Beat era, many of them signed first editions.

Carolyn wears a well-worn blue sweatshirt with cutoff sleeves and pink jeans; the outfit sets off her girlish figure and luminous blue eyes. For our "night out" (dinner at a local steakhouse)



Neal Cassady, Cathleen Cassady and Jack Kerouac, San Francisco, 1952.

she puts on clean clothes: tight bluejeans, boots and a sweatjacket labeled "Heart Beat" from the movie.

We talk nonstop day and evening. She fits in little meals of wonderfully cheesy eggs and sandwiches. It is a time of fascination and delight. Her generosity and spirit are remarkable after the years of being badgered, photographed, filmed and watched by a sometimes too-enthusiastic public. (She wonders why they ever put 'fame' and 'fortune' in the descriptions.)

In "my" bedroom I admire a watercolor of Vermont in autumn and learn it was painted by Bennington classmate Betsy Stockstrom. The study is the hub of the house. Desks show evidence of perpetual activity. The familiar Uncle Sam poster of Allen Ginsberg on the door is scribbled over with private messages from the poet. On the walls are photographs of family, friends, celebrities, other writers and artists, Carolyn's diplomas and a "First" award for one of her paintings. Most prominent is a large print of the famous photograph she took of Neal and Jack, arms around each other in boyish camaraderie. Above it is another well-known image of Neal and Carolyn walking in San Francisco, with energy and style (his energy, her style) before they were married.

Throughout the house one comes upon Carolyn's portraits. They share a clarity of light and color and a tendency to let the person dominate the paint. She has painted her mother and son in pastel, her daughters Jami and Cathy and son John in oil. It occurs to me that her skill in portraiture is translated into prose: her memoir is lucid and lets the individuals take over the words. She is revising the manuscript again "because so much of it has been given away to other authors." With typical generosity she says "it's too long anyway, so that's good." She hopes it will finally be published and adds, "I've always had this strange conviction it had a *right* time to appear that was out of my control."

Carolyn's generosity with the interviewer is not born of ease. "A lot of the stuff that I've had to do I've said I could never, never do...it's been good. Like I just *cannot* get up and talk in front of anyone. But there I was at Boulder having to." In July, 1982, the Naropa Institute in Colorado hosted "On the Road: the Jack Kerouac Conference." Another Bennington alumna, poet Anne Waldman '66, also participated. "Jane Faigao, the coordinator, had come around at the afternoon picnic and asked who wanted their two minutes" for a segment called "Oracles" scheduled that last evening. "I said 'Absolutely not. No, no, no.'" Carolyn often says things in twos and threes.

She was called on nevertheless. "Well! I thought of a thousand things to say, knowing when I got up there I'd forget every one. Usually anything I say spontaneously has me spending the next two-three weeks going over and over what I *wish* I'd said...I have 20/20 hindsight."

Our meeting in Los Gatos wasn't a surprise. Nevertheless, the marathon dialogue was filled with energy and spontaneity. Unlike those in Colorado, I had not come to rediscover "Neal's" or "Jack's" woman but to discover Carolyn Cassidy's woman. She began with her girlhood.

"We started out in Michigan — East Lansing. When I was eight we moved to Nashville, Tennessee, where my father had been offered a professorship in the Vanderbilt Medical School biochemistry department. We moved from this *idyllic* home to the soot and city of Nashville. soft coal...you had to keep your car lights on until at least three o'clock in the afternoon. Now they've cleaned it up, but it was just awful; you breathed all that stuff. From the pure, fresh air of Michigan to this!"

My brother and I were still in grammar school. We were all 'damn Yankees.' Of course, we'd never *heard* of the 'War Between the States' so we didn't know what all this hostility was about. My brother got beaten by his teachers and I got ridiculed by mine. I was going, 'what? What have I done?'

In his thoughtful and well-constructed biography of Neal, *The Holy Goof*, William Plummer pictures Carolyn as a genteel and classy lady. Others picture her this way as well, and she *is* the sort of woman who can turn an old pair of jeans into something dignified and special. Plummer calls her memoir "in a

way...more novelistic than *On the Road*...an alternately magnanimous and peevish chronicle of a conventional woman's eccentric growth..." While Carolyn's values and behavior may well have been conventional relative to the wild eccentricities of Neal and Jack, the seeds of her own unconventionality were sown early on.

In Nashville she saw the complexities and hypocrisies of the Southern social system. She was always a questioner and a challenger. She developed some of the accoutrements of the lady while maintaining her essential rebelliousness. "My Dad built a house outside the city limits on a historical spot. He loved Tennessee because it reminded him of England. [Sir Walter Scott was a distant relative.] He was second or third generation English, an Anglophile, and so was my mother. We had high tea on Sundays and marmalade for breakfast, memorized the Pooh books, read Dickens aloud..."

"I was interested in the Southern dilemma... They were still mourning the lost culture." Later the Robinsons bought an old plantation house built in 1826. "I loved its colorful history. We were surrounded by others like it. There were times when all these houses would be opened to the public and all the servants would dress up like 'mammies' and whatnots and the white women would put on hoop skirts and so forth...I was never comfortable in the South; I didn't like the prejudices. I could never understand it." She recalls seeing young black university students forced to sit in the back of the bus, a "tradition" I recall with horror, as part of my own Oklahoma childhood.

"Then there was this religion thing; you had to be a church-goer, which my parents weren't. In school they'd send back the forms because I never filled out that part. I'd ask my parents 'Who are we? What am I?' They would say 'Well, put Protestant.'" The answer was not considered sufficiently specific.

She tried to argue against racism with clarity and logic, but "finally learned as long as you



Above, Carolyn in 1952; below, with a portrait of Judy Carmichael, 1961.



In Carolyn's home, walls full of mementoes. The large photo is of Neal and Jack in boyish camaraderie.

were dealing with the Southern folk, it was too intrinsic a part of their emotional makeup. Logic wouldn't work. We made some wonderful friends and learned that certain subjects were taboo." Despite the family's rejection of racism, they romantically attached themselves to some of the Southern social practices, or at least experimented with them. Carolyn was the youngest child. "My parents eyed me as a candidate for a Southern belle. After I'd gotten out of those awful grammar schools I went to Ward-Belmont Seminary, a real old-fashioned Greek-building prep school, high school and junior college all in one. Very strict, but I'm glad I went there. It taught me to study and persevere. That came in handy in the free system at Bennington."

While she appreciates the academic rigor, she'd have done without some extra-curricular traditions. "Every Christmas holiday the socialites gave these teas. It was absolutely mystifying. You had to get all dressed up — white gloves, hats — you had to get calling cards. The hostesses dressed in formal evening wear." I ask how the servers avoided staining their lily-white gloves. "They didn't really serve; they'd just stand there. Black folks did the serving."

"They'd have a great big table and the chief server would pour and you'd go around the table and pick up your teacup and your little cakes and sandwiches." Her voice gets teensy-weensy precious. "And then you'd go sit stiffly in the living room. Everybody was supposed to send the hostess a corsage. So here you are in the middle of the afternoon with these people arrayed in their evening gowns at a very big table covered with gardenias — she couldn't possibly wear all those."

"I'd go through and say to myself 'What is all this?' You're all so uncomfortable. You're trying to balance this dumb cup and these little things and of course at that age — teen-agers — you're gobbling everything in sight. So you'd eat everything OK and try to get out of there as fast as you could." What continued to bother her was "the lack of purpose and the just-show and then sticking to some custom. I hate parties of any kind. Always did. Any kind of social club or connection — I just don't want it."

It seemed inevitable that Carolyn and Bennington would find each other. Her sister, ten years older, was teaching at the University of San Francisco. At graduation, the faculty all wore caps and gowns. "So here's all these teachers in their black robes and mortar boards and here's this one woman in her bright blue taffeta gown with the white trim and a little blue skullcap. I figured she must have had the question all day long: 'Where are you from?' She

told my sister about Bennington and it was passed on to me."

Carolyn had started formal art lessons at age nine. "Any noticeable talent my family did everything to encourage, and I was expected to be an artist. Only *my* dream was to be a dancer." Her daughter Jami followed that dream until a recent decision to give up dancing professionally. The Robinsons "felt it wasn't proper for young ladies to go on the wicked stage, even though they took me to every ballet that came to town. It was all right for someone else. I never could figure that out."

At fourteen, she asked to study at the community playhouse. Her parents were enthusiastic supporters of the theater, yet they "balked and balked. But finally I wore 'em down. They let me go to the workshop classes. Although I kept winning competitions for designs, they still thought I'd get over it."

Bennington was always considered an arty place then, and to me it sounded heavenly." Unable to afford the tuition, she received a scholarship based on her submission of samples of writing and painting. She still enjoys writing but is not ambitious about it. "I pick up clichés like a sponge. Everybody understands them, right? So why not use 'em? She laughs. "I'm far too visually oriented. And anyway, I agree with Oscar Wilde that writers, like poets, 'are born, not paid.'"

She suspects that Bennington took her partly because she was from Tennessee, in an effort to encourage students from "remote and varied places." Her family was less than thrilled at her choice. "In my family you had to go to college; the rule was that you could go anywhere you wanted as long as it was away from home. All the others chose academically standard universities like Michigan or Stanford. But my parents couldn't go back on their word, especially with the offer of a scholarship."

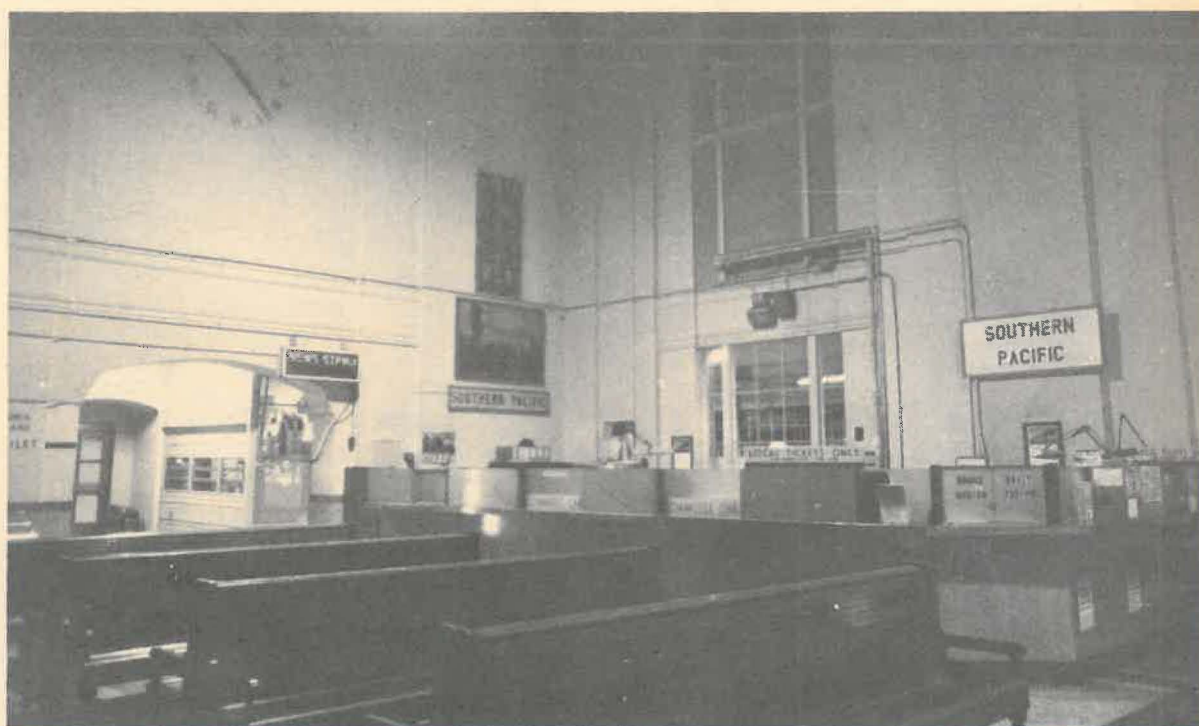
They found Bennington confusing. "During my first year my father came to visit and just loved it — all the girls! Then he went back and started comparing it. I was taking chorus, dance, sculpture and intro-lit. or something. A playground! Then in my last year my mother came to visit. I was taking a class with Peter Drucker, and he charmed her off her feet. Everything was so stimulating she was going around in a daze."

"I took her to one of Mrs. [Marion] Fergusson's acting classes, where they were doing improvisations. Only method acting was taught then, and one of the exercises was to imagine being on the train from New York to Albany. On it was this woman oiler or whatever, and she was enormous. She wore striped railroad overalls and cap and she'd go around oiling the wheels or something. So Mrs. Fergusson would play this lady. She whispered to each girl what she should be, like a fly, an old wet cigar, chewing gum, etc., all riding the train. If they behaved like the essence of that thing well enough, the right other things would be attracted or repelled. Mrs. Fergusson was a crackup, a wonderful actress. My mother was jumping up and down from the bench in the corner. I kept saying 'Mother, sit *down*! you can't join in?' She had a marvelous time — thought everyone was wonderful. But by the time the year was over, both parents were back to disapproval. Later they'd say Bennington was the start of all my troubles. Probably was." She laughs. "But I see it as positive!"

I suggest that the Bennington experience reinforced what her parents gave her and at the same time backfired on them. "Sure. They were liberal-minded and artistic, but disciplined. If they'd stayed longer, I'm sure they'd have agreed the education was beneficial."

She took every art course the college offered during her first two years and "did well enough that the art faculty assumed I would major in art." But even for Bennington she was a nonconformist. Her roommate Joy Schuyler and friend Poly Kirsten were both actresses, and she enjoyed watching them rehearse. She was entranced by the critiques of Francis Fergusson, head of the Drama Division, who was to become her counselor.

"I was so fascinated by this man's discussions of this classic plays." Drawing on her experience with the Nashville playhouse, it seemed quite natural for her to shift her focus to the Bennington



The old Southern Pacific railroad station in San Jose where Jack Kerouac worked; photo was taken this year.

theater program.

After two years of indoctrination and exploration you had your 'Inquisition.' "I ask what the euphemism was for "The Inquisition" but she has forgotten its "proper" term. "You showed all the work you'd done on campus and in winter periods and presented a plan for your work in Senior Division. They'd go into a huddle and decide whether they thought you could accomplish it and if it was worthwhile."

She speaks of the terror she felt having to read her proposal to "a battery of judges" who only recently had been "my [faculty] chums in classes." She read them her explanation of why she wanted to major in costume design. "Well, there was this big silence. Nobody got it. Maybe they just couldn't believe it. But I was approved...so I thought they heard me." When she returned in fall "they still seemed to think I was majoring in art. I said 'Ummmm...don't you remember? Hadn't sunk in. I had to get a new counselor 'n everything.'"

Her parents didn't get it, either. "They were dumbfounded." She never did "outgrow" her love of costuming as a synthesis of her interest and talent in theater and art. She continued to design for theater companies, opera companies, dance schools and companies and universities until 1965, along with "selling portraiture and other paintings while supporting the kids with 9-5 jobs with doctors, newspapers, holistic health organizations and working as an importer of bamboo from China until 1976."

Her parents hadn't counted on the combination of stubbornness and inventiveness that have characterized her career. Here she was at Bennington, feeling proud of having "bucked all the 'authorities.' It was the first time I'd done something I had figured was good for me to do..." As the youngest of five children she had had plenty of direction from "authorities," and she says she still feels "like a child among adults." She usually compromised, but "this time I had confidence that I was right. Everyone was grumpy-grumpy down on me, but I did it anyway. During the first two years there'd been a costume teacher. When money was scarce they fired her, so I was *it* — the whole costume department. I learned by doing' and, of course, Mr. Fergusson was the best teacher..."

Wednesday afternoon workshops with Francis Fergusson featured scenes from plays of diverse styles and periods. Carolyn had to costume all of them, and dance programs as well. Pursuing her love of dance, which until now had been ballet, she studied in summers with Martha Graham. It was her first experience with modern dance. "She often became exasperated with us and would get all emotional and have to leave the room to calm down. To think Merce Cunningham is still dancing and, I guess, Erick Hawkins, too! They were members of her company then. And Louis Horst — what a cutup! Marvelous experience."

"There was just one 'drama boy' there. My senior project was in Elizabethan theater. Polly [Kirsten] had adapted for her senior project a

very obscure Elizabethan play; my thing was to do the costuming...There was precious little stuff in the wardrobe. I had to make do and make over. We didn't have any tights; the guy was supposed to have on black tights. So I borrowed Erick Hawkins' black tights. And Martha Graham afterwards said 'most authentic costume she'd ever seen. I thought it was lovely of her to even bother to look, gracious of her to come.'"

Fergusson's approach to learning "the feel of a period" was to encourage the study "not of famous works of art, but the lesser-known examples." One of Carolyn's jobs during her extended NRT in New York involved "burrowing in the basements of the Metropolitan Museum and the Museum of Modern Art" collecting spare prints to take back to Bennington's "archive." She worked daytimes at Dazian's, a costume-fabric house. For good measure, she added two nights a week studying draping at the famous Traphagen fashion school. "The rest of the time I saw every kind of show and performance in town," critiquing them for credit.

She declares herself one of Traphagen's "worst students" because she "kept irritating them with my practical Bennington point of view. Once I learned the how-to I couldn't see why I had to do all the finishing touches — it was only muslin. Since then I've heard of other Bennington graduate students who have this irritating good sense. But when I got to the University of Denver [for graduate study] the department head said I was the best prepared graduate student they'd ever had. So there."

Her New York NRT was in 1943 and she found herself serving as an air raid warden. The War continued during her last year at Bennington. The War Farm had been started in the spring of 1943. She recalls its triumphs and failures. "Bob Woodworth, our biology teacher, got a lot of textbooks and studied up." The real Vermont farmers looked with tolerance and some amusement on his academic approach. "They planned to feed us all. I found it less fascinating because I'd been close to farming all my life. In Michigan we'd had a cow and a huge vegetable garden, right on the banks of the Red Cedar [River]. It was fun to see whole classes in a vegetable patch with the teacher at the head of the row and all the girls picking or weeding. A lot of the debutantes had never seen a carrot or spinach except on their tables. You'd send 'em out for carrots and God knows what they'd come back with. Some of the richest girls preferred to shovel the cow barns at 7 in the morning. Everyone pitched in."

Then there were the failures. The time "the canned tomatoes blew up in the chemistry lab." And the chickens. "They killed about a thousand of them on the same day and each of the 350 residents were supposed to pluck three apiece. In the Commons basement were huge boiling cauldrons and beside them crates of dead chickens. You'd get your chicken, dunk it in the water, take it outside and pluck it. The whole terrace was brown with feathers."

"The chickens may have been a bit too young or too fresh, because when you'd pull out the feathers they oozed this whitish-greenish stuff. And the stench from the wet feathers!" When the chore was finally done and the first chicken dinner was served, "no one could eat it."

Other memorable wartime events included a talk by "a Belgian fresh from Dunkirk, a visit by Soviet snipers, the showing of [Leni Riefenstahl's pro-Hitler film] 'The Power of the Will' and Dorothy Canfield Fisher's plea to help dig potatoes in Canada. To a girl, we all signed up, so moving was her tale...To us sheltered young ladies, it was all very romantic. Some even left college, believing their duty lay in making the boys happy on leaves. Not so romantic was the news that Lila Larson's parents were mid-Pacific when Pearl Harbor was bombed. She was thankful, at least, that Doris Duke, their Honolulu neighbor, let her know their home had not been hit."

After graduation her father said " 'Don't come home 'till you join the WACs or WAVES.' I said 'Dad, I wouldn't do them any good; they wouldn't do me any good...that's out of the question.' He said 'Your brother can do it; so can you.' I finally compromised again and became an occupational therapist." She took a training course at Mills College in California. "Stuffed five years of education into four months." She went to work at an army hospital, where she was soon discouraged and disillusioned because the colonel in charge disapproved of "new ideas for therapy." All she did was "push carts of identical craft supplies through wards of war-torn men." On V-J Day they closed the hospital and Carolyn went to Hollywood.

"I really did covet being a Hollywood designer. You get to travel all over the world. The day I left Dazian's, one of the bosses said, 'If you want to be a designer you should stay here.' " He offered her twice the Bennington tuition to keep her in New York, but she explained that her family was counting on her return to school. " 'Families are important too,' he replied."

When she returned to Hollywood after her studies in Denver she found the studios closed to newcomers. " 'We don't take anybody unless they're already a name in New York or go through Western Costume,' they said. What I wanted anyway was to start at the bottom and work up. I joined the union and got a promise of a job." When the opening occurred she had married Neal "and the rest is history." She was drawn into the center of what would become a major literary and social movement, although she would always struggle to retain her privacy through all the fanfare.

I ask her to help separate the legendary from the real. She begins with Colorado. "After the war I went to recuperate at home." For several months she filled out "teacher applications that I didn't want." Her brother was pursuing a doctorate in geology at the University of Colorado at Boulder. He persuaded her to accept an offer of a teaching assistantship at the University of Denver. "I had to get a master's degree, which I didn't want, and I certainly didn't want anything to do with teaching. But I *had* to get away from home. My family always expected you to come back and be a child again."

She met "a rich kid [Bill Tomson] who felt rejected and who used to hang out on campus and in the Denver pool halls...Neal was his idol." Neal was "just 21" when we met. The summer before, he had been working at a ranch and had married this little high school girl [LuAnne Henderson] and taken off for New York for their honeymoon, to go meet Jack [Kerouac] and Allen [Ginsberg]. Hal Chase, a Denver friend, was at Columbia and they'd corresponded."

Meanwhile, Tomson had "built Neal all up into this big, wonderful hero. He didn't mention the background or the delinquency or any of that...or his marriage!" LuAnne had left Neal in New York and returned to Denver. A month or so later Neal also returned to Denver. "The day he arrived he ran into Bill and Bill said 'I've got this great girl-friend and she's got this great selection of Lester Young records...' I was living

in a residence hotel and Bill called up from the lobby and asked if he could come up. It was Saturday morning and I was all smelly and scruffy, working on a model set for a stage design class. By the end of the weekend I was hopelessly in love."

The rest of their courtship has been described in her memoir. She explains that most other descriptions have been "wrong." In a letter not long after, to Allen Ginsberg, Neal wrote of Carolyn, "Her chief quality lies in the same sort of awareness or intuitive sense of understanding which is ours...she is just a bit too straight for my temperament...that is a challenge..."

Neal continued to be part of her life through marriage, near-madness and divorce, until his early death in Mexico in 1968. Carolyn never did have any Lester Young records. In both directions, the relationship was falsely promised.

Over the years, Carolyn became friends with some of Neal's and Jack's other female companions. "That's something about the usual psychology that I don't understand — I can be jealous, but I never blamed the *woman*...This whole thing about tearing another woman's hair out because she's 'stolen your man.' That doesn't make sense...Nobody has that kind of control over another person. Neal certainly gave me lots of tests and lots of chances to learn to overcome jealousy. I'd have been happy to have LuAnne drop through the ground...But I never blamed her for Neal's fascination with her..."

She and LuAnne became good friends, but only met occasionally. "Neal's later gal [Ann Murphy] during the Kesey times, I had to keep taking care of, 'cause he treated her so badly. I would rescue her. He kept trying to deny she existed, but after we were divorced, he got over trying to pretend. She and I got very close and we still are. We're writing a book on beauty together now." The "Kesey times" refer to the later years when Neal drove the famous (or infamous) bus on a series of idylls with Ken Kesey and his "Merry Pranksters." The episode is documented by Tom Wolfe in *The Electric Kool-Aid Acid Test*. It may have been less romantic for Neal than has been implied, perhaps contributing to the brinksmanship that accompanied his self-destructive bent.

Carolyn saw more of Neal after their 1963 divorce than before. "That's the way he is. If you aren't hanging on — it's like your shadow: you run away from it and can't get rid of it; chase it and you can't catch it."

I notice her use of the present tense: suddenly, a still-alive Neal seems to be in the room with us, his legendariness filling the air. The brief presence fades as she returns to the past.

They spent five years in San Francisco. More correctly, she spent them there and he kept on traveling. "The first couple of trips were traumatic. He was gone for a year in New York." Jami, their second daughter, was born while he was away. "During our marriage, everything that I ever dreamt of, that seemed right to me in the way I was brought up, was just turned into a total mockery. This other gal in New York gets pregnant and she's a loony and insists on coming out when she's big with my husband's child. Brings gifts to the kids. It seemed all I'd ever held sacred was stomped on. So then you've gotta' change your philosophy or else get to be really weird..."

Change she did, with the help of Christian metaphysics, a philosophy with which she is still involved. When their son John Allen (named for Kerouac and Ginsberg) was born, she found she "couldn't bring up kids in the city." They started looking for a location "somewhere down the railroad line." They rented a house in San Jose from which to explore the surrounding countryside. It was to become the second house Kerouac would share with them.

In his psycho-literary history *Visions of Kerouac*, Charles Jarvis alternates well-meaning insight with a self-serving "I knew him when" tone, reducing Kerouac to a guilt-ridden Freudian cliché. He claims that Kerouac never had a full relationship with any woman and mentions Carolyn only as "Cassady's wife." He thus gives her neither name nor credibility and calls the woman in *Big Sur* a mystery. Evelyn in *Big Sur*, says Carolyn, "is me." She believes the book is Kerouac's closest confession of their

relationship, "one he couldn't write about honestly because I was his best friend's wife."

"...I'll get you...in another lifetime...And you'll be very happy...'...I want her to say I'll never get rid of her — I wanta be chased for eternity till I catch her." [*Big Sur*]

Meanwhile, Jack would catch her every once in while, realizing that her first loyalty in this lifetime was to Neal. "He wrote much of *On the Road* in our attic in San Francisco." With money from the railroad's compensation for Neal's on-the-job accident they bought the Los Gatos house in which we now sit, visiting. They paid \$15,000 for it, a figure realtors would gape at today, when the house is worth many times more. She has considered selling, but her children keep her from it, saying they'll keep it going if she goes to England. England, she says, is her next destination. But she will always love the house, for itself as well as its memories.

"I fell in love with this house the minute I saw it. You can divide the house in two — kids back there and adults up here. It was perfect for our needs, plus the bonus of the children's swimming pool." Only one consideration was left out. "Jack had written 'Tell me all about it...Ranch style. California. Oh Boy oboy oboy...' It just never hit me there was no room for him until he walked in and walked around. He was just crushed. I wouldn't have turned the house down anyway, but I would have broken it to him gently or something. I was married to Neal and my family. Much as I loved Jack, I knew he was even less capable of marriage than Neal. I rationalized that it wasn't my responsibility to furnish him a home. He was always looking for a home."

"So, with all that room in the back [yard] he planned to get a trailer. He slept out there in his sleeping bag when he was here...by that tree. We even tried to get a trailer...never did. Then Jack got famous and that was it. It would have been nice for him to have had that security of a house to go to. Although with the fame and all, I don't know whether it would have worked. So after that he never stayed very long. Just passing through, as it were."

Her life with Kerouac and Cassady caused a general questioning of traditional marriage and family life. "I thought my parents' marriage was ideal. To me, sharing is the definition of marriage. Dad did his job; Mom did hers. Although Dad was working at something he loved, he never talked about it in the home. For years I didn't even know what he did. My mother, who loved homemaking and had an artistic bent, wasn't really rigid, just organized. She had all the housework done (and she always had some help) by noon. Then she'd have the rest of the afternoon; she could do anything she wanted...garden, read, paint. She supervised dinner and spent evenings with the family. What's wrong with that?"

Carolyn's idea of marriage is "two *individuals* who come together because they want to, and want to be in each other's company. Making a commitment, making a promise, means doing it, damn it, and you can learn a lot and grow from having to adjust. There are extreme exceptions, of course."

"I had to go through a lot of changes in my thinking. The idea that you could only love one person wasn't necessarily right, when you learned about universal love. The institution of marriage is a circumscribed thing, something to *choose* or not." She considered what really happens — serial monogamy. "I thought 'Why do they do that — taking vow after vow after vow and breaking them...It's not marriage.' She couldn't find a tradition to fit the situation that emerged in her own life. "My philosophy now is that the purpose of life is evolution and not happiness. I'm happier having that philosophy and realizing that...if it hadn't been for all that horror I went through I wouldn't have learned. It made me a lot happier in the end than being in that old rut. I was just too dogmatic about all these beliefs. I had to change...Our society — Churchianity — righteous indignation...promotes all the worst in people."

"I was wrong in the early days when I'd throw Neal out. At the time my belief in society's rules allowed me no other choice. Now I can look

Continued on Page 22

International students at Bennington

This article is adapted from information and reportage gathered by student Ulrica Nilson, who writes about other international students at Bennington, then reports on herself in the first person.

The numbers of international students attending Bennington are increasing, and so are the College's efforts to accommodate their special needs and interests. This year there are 43 students—about 8 percent of the student body—from Canada, Europe and other parts of the world, in addition to 20 or more who have lived abroad but are United States citizens.

Thelma "Timmy" Bullock '62, associate

director of Admissions, concentrates on the applications of foreign students. In the past, she reports, most of them have discovered Bennington on their own since Admissions was not involved in any overseas recruitment program. Most students from the U.S. are interviewed by a member of the Admissions staff. Obviously, this is more difficult for students living overseas. The Admissions Office has recently increased its interest in recruiting foreign students and has joined the European Council of International Schools, which organizes trips to schools in major cities in Western Europe.

Inadequate postal service causes problems with international applications, Ms. Bullock said, resulting in delays and confusion about what has or has not been received. There are also problems in reading these applications because it can be difficult to assess records of students when the standards and methods of evaluation differ radically from those of the United States. One Malaysian student, for example, had a grade point average of 60 percent and was ranked at the top of his class. This example, says Ms. Bullock, is part of the issue of differences in cultural realities which must be dealt with as carefully as possible. But even though the process can be frustrating, the results are clearly worthwhile.

Bennington has only one general requirement for international students, which is that those who apply must be fluent in English. Fluency is determined by their TOEFL scores (a test of

English proficiency) or a similar examination. Exceptions are sometimes made in the case of a student who is unusually talented in a particular field of study, or if a student is an extremely gifted writer in a language that is offered at Bennington.

Even students who are fluent in English often have problems when confronted with subtle cultural and linguistic barriers. Given the intricacies of daily conversation, adjustment to Bennington's seminar-style classes may be difficult. In most cases, these adjustments are only a matter of time.

For the most part, foreign applicants follow the same Admissions procedures as other students. Strict attention is given to the essays requested in the application. Ms. Bullock has noticed that, unlike most American students, the personal statements of international students tend to be more formal, and "a touch less expressive." Among other things, foreign applicants have appreciated the fact that their individual inquiries were carefully and specifically answered, and they are fascinated by Bennington's personal approach, both in the Admissions process and then later in student life.

Bennington is pleased with its international students, Ms. Bullock said. They are impressive in the sense that they have great initiative in pursuing an education which is quite different from that offered in their home countries. The College is enriched by their enthusiasm, their capabilities and the cultural diversity they bring.



Raija Koli, Finland



Mine Ternar, Turkey



Fernando Mello, Brazil



Dushyant Pathak, India

FERNANDO MELLO

Fernando wrote to the Institute of International Education in New York. The institute sent his application to several colleges, and Bennington was the first to accept him.

He came to the U.S. from Brazil seeking more opportunities in the field of social science. In Brazil, the universities suffered from political pressure. "Professors could not teach what they wanted and students could not say what they wanted to say."

Fernando felt that, to understand Brazil, he would have to study capitalist government — something he could not do objectively in Brazil. He also wanted to study American history but could not for lack of resources. He will eventually return to his home country, after completing studies in the U.S., to obtain a degree, feeling the universities there have undergone satisfactory changes.

He is satisfied with the academics at Bennington and appreciates the small classes. He also enjoys the variety of plays, concerts, exhibitions and films, and the heterogeneity of the community.

Fernando is surprised, however, at the lack of information at Bennington. Most students are not aware of the Third World or anything that is going on around them. "In Brazil, students are politically active because they must be, out of necessity and self-defense. The 'centrism' in the U.S. seems to create political alienation. He feels

that cultural differences should be respected, but that "one should not be suffocated by one's culture."

ELISA TORRE

Elisa Torre was born in Venezuela of Italian parents and studied in an American high school in Switzerland. She chose Bennington out of 20 other colleges she applied to when transferring from a Baptist College in South Carolina.

She likes Bennington's community because it reminds her of her school in Switzerland. She's majoring in science and finds the department a good one. The one-to-one relationship with her teachers appeals to her along with the ideas of "choice" and self-motivation that the Bennington program stresses for its students.

At first, Bennington students seemed unfriendly and self-important; the concept of "friends" was a secondary matter to them. But Elisa was sure it would only be a matter of time before she met people she could be comfortable with.

Elisa is used to moving around, but now wants to remain in the United States. She does not want to live in Venezuela where "everybody knows me because of my father...I have no privacy there. I want to live my own life and become something."

She finds the Latin mentality a narrow one, where the woman's role is unequivocally homemaker. She likes the spirit of opportunity in the U.S., where knowledge is there for acquiring.

MINE TERNAR

From Istanbul, Turkey, Mine Ternar found out about Bennington through her sister (Yesmin Ternar '79). Mine went to the Academy of Fine Arts in Turkey for one year but was dissatisfied with the mechanical environment, where the emphasis was on learning techniques and not feelings. She finds Bennington just the opposite—a liberal arts college where every subject is connected and where nothing can be detached. She has found more room for intuition and feels that Bennington is "a vaster world," with more freedom and variation.

An important factor for Mine here is the Visual and Performing Arts building. When she found out about it, she wanted to be there all the time. She, too, appreciates the close teacher-student relationships and small classes.

As for differences between the U.S. and Turkey, she says, "I'm glad I grew up there but I'm glad I'm here right now."

DUSHYANT PATHAK

Dushyant Pathak comes from Bombay, India, where before coming to Bennington he attended a private school in India conducted in English, and traveled to England. He found Bennington through *Lovejoy's Guide* and thought the description seemed more personal than other colleges'. Bennington's ideals and non-competitive atmosphere appealed to him.

When asked why he wanted to study in the

Student Services: Necessary paperwork but with that personal touch

Once an international student has matriculated to Bennington, documentation shifts from Admissions to the Student Services Office, where paperwork is handled in an atmosphere of competence and friendly security.

The primary document is the I-20, which the College sends to each student for approval by the U.S. embassy in their home country. Once approved, the student gets F-1 status from the U.S. government, which allows the student to remain for the time required to complete a particular program of study. This visa forbids students to work in the U.S., but because Bennington's Non-Resident Term is a formal academic requirement, and qualifies as practical training, each student is allowed to work during those eight or nine weeks, and a Social Security number is issued.

Another commonly used document is the I-538, for students who want an extension of their stay or because of a change in their financial status or that of their parents. The I-538 enables the student to remain in the U.S. and to earn money to complete their education.

All her requests for I-538s have been successful thus far, said Deborah Harrington, director of the Students Services Office. In fact, she said that relations between Bennington College and the district office of the U.S. Immigration in St. Albans, Vermont, have been excellent. "We are very careful about documenting, and they have faith in us in terms of our paperwork," she emphasized.

Even during the crisis in Iran in 1979, she recalled, when the U.S. wanted to deport any Iranian student whose status was in any way questionable, an Immigration official came to Bennington and found everything relating to the then six Iranian students in perfect order, and all were able to stay.

Aside from legal matters, Student Services also emphasizes personal relationships. An open-door policy welcomes foreign students at any time, and Ms. Harrington and her secretary Peggy Loretan hold coffee hours for international students monthly so that friendships can be made and experiences shared.

Student Services is assembling a handbook for international students which will contain practical information such as making overseas phone calls, banking and shopping advice, and tips on needed clothing and personal effects. One student arrived from a tropical climate with no knowledge of Vermont weather. Peggy Loretan saw to it that appropriate clothing was provided so he could survive the winter.

A significant increase in international students at Bennington in recent years has made it easier to plan appropriate activities for them, said Ms. Harrington, because of the larger numbers and areas of shared interests and needs. But she stressed that her office always welcomes students individually whether it is for advice on an Immigration form, to talk about homesickness or to help integrate the student into the community.

scores, the application was good, and she liked the personal response she received to her inquiry.

Emma went to a government high school in New Zealand until she was 18, and passed her university exam. "Here (in the U.S.), most people go to college. In New Zealand, only 10 percent of the population goes to the university. Most kids drop out when they're 15 or 16."

Like many other foreign students, she could not study liberal arts in her home country. "In New Zealand, Australia and England, the education is much more specialized. I wasn't ready to make any sort of specific commitment."

She likes the academics here, and the exceptional faculty. "It's a practical living experience. They get together and do things, sometimes just for pleasure, and eventually it grows to be part of your work." She likes the way in which students apply their daily lives to their work. She feels Bennington's intimate education makes for "exhilaration" in learning and creates a more personal experience for the student.

Bennington was hard to pin down and evaluate for Emma. What she found most surprising was what appeared to be people's great confidence in believing that they could accomplish anything, because it was all there for them to do. "First, the idea that everything is available and secondly the conviction that they are able to get it."

What disappointed her somewhat about the Bennington experience was a flippant attitude toward personal relationships. "They'd grab hold of me and then they were gone." At first this made her feel introverted and homesick. But, as she said, she was optimistic and "wanted to hang in, and find people worth staying with." And she has.



Emma Fried, New Zealand



Elisa Toree, Switzerland



Ulrica Nilson, Sweden

U.S., he said, "It is the best country in the world for a higher education. All the people I've known who studied here have had a very positive outlook." He also thinks of the U.S. as a country of hope and possibilities. His only previous knowledge of the U.S. was via movies, and he experienced quite a shock at first. In India, not living on a small campus, he had more privacy. He finds Bennington a bit claustrophobic. "You get to know some people too well, but strangely enough, others not at all."

Dushyant finds Bennington a great college with great ideas behind it. He is a science major and loves the small classes which allow for personal attention. What one finds at Bennington as opposed to other colleges, he said, is "an interest in you as a person."

RAIJA KOLI

Raija Koli, from Finland, is 24 years old and graduated from a Finnish college before coming to Bennington. She majored in English and all of her instruction was in English. She also studied American and British civics.

She came to Bennington because she had a friend studying in North Carolina who persuaded her to study in the U.S. Her friend sent the addresses of 10 small colleges, and she wrote to them. She only applied to Bennington because the response from Timmy Bullock was very personal and encouraging.

Because there are no liberal arts programs in Finland, Bennington is an anomaly to Raija. In Finland, students must decide their major before

they apply to college because education is government sponsored.

She also likes Bennington's ideals, and enjoys being able to take courses in all the divisions, getting the most out of what is offered. She respects individualism: "If you are really interested, you can do it." She likes the small classes as opposed to lecture halls filled with 400 students that she knew before. In Finland, she would listen to lectures, go home, come back and then take her exams.

She misses her family and friends but she experienced no adjustment problems mainly because she had been away from home for several years already. She did, however, notice a difference in mentality. "Finnish people are very reserved, and I was shocked at the openness of the conversations of students, which often dealt with specific personal problems."

Like Dushyant, Raija finds "campus life" somewhat claustrophobic and that life at Bennington is not always related to society or "what is going on in the world."

After overcoming an initial language problem, she now feels comfortable. She came to Bennington to improve her English and to understand the phenomenon of becoming Americanized, and seems to be succeeding on both points.

EMMA FRIED

Now a sophomore, Emma Fried came to Bennington from New Zealand. She found Bennington in a catalogue and it attracted her because it did not require impersonal SAT

ULRICA "GRINA" NILSON

My sister went to Bennington (Catarina Nilson '81) and introduced me to it. I applied to four other colleges, two of which told me I had nothing to offer their community. Bennington's personal response was encouraging, and I was enthusiastic about coming here.

I was born in Sweden but my father is a foreign correspondent for a Swedish newspaper and was sent to New York when I was 8. I lived there for 12 years, attending the United Nations International School, conducted in English. We moved to Paris when I was 12 for 6 years, where I attended the American School of Paris. I graduated a half year early and worked as an au pair before coming to Bennington.

I have always associated America with optimism and hope, so I was relieved when I arrived here, and felt perfectly at home. When I came to Bennington I quickly realized that it was not typical of the United States as a whole. I felt a general air of disorientation and insecurity with everyone trying to prove himself, trying to be different, making relationships seem superficial. I was unhappy and shocked at this tense atmosphere.

I came to the conclusion that people were afraid of contact, afraid to show who they were. I really appreciate the College's approach to the liberal arts because none of these are offered in Sweden or France. The small classes are good and I appreciate the concern teachers have toward my work and toward me as a human being. I felt I can be honest by being myself, which gives me great motivation.

The requirements are few and the system is not so rigid, but open to ideas. True, it is easy to get nothing from a class, but that is part of the point of choosing—to find one's real interests.

I am a bit disappointed, however, that Bennington is so closed off from reality and that the rest of the world is seemingly irrelevant. There is no course offered on the history of the Third World nations, but, on the whole, the academics are strong and the teachers devoted.

Many of the foreign students have very subjective and biased viewpoints about the U.S. and about Bennington. Many do not expose themselves enough or try to understand the culture. As with most other Bennington students, they should be willing to open themselves up just a little more.

Non-Resident Term 1983: a photo report

The Non-Resident Term (NRT), two and a half months in which students are expected to plunge into the "outside" world and work in a field related to their major area(s) of study, continues to be one of the most important aspects of a Bennington education. While national unemployment was at its highest rate since the Depression, the NRT program still managed to offer about two jobs for every student: In 1982-83 there were 1,272 available jobs for 643 students. Although not all participants in the program work in fields related to their major areas of study each year, most have that opportunity for at least two of their four NRTs.

In addition to opening doors and making connections in many fields of interest such as advertising and public relations, architecture and engineering, art galleries and museums, business and industry, civic and social service, government, performing arts, printing and publishing, research centers, labs and anthropology, to name a few (there are 24 different categories offered), students who have never been presented with the "reality" of work are forced to live and



Mimi Ahmed at Rolling Stone.

experience a foreign setting on their own away from home. For those, however, who have more of a defined direction (let us call them short-term goals), opportunities are what students learn either to create, go after, or both.

Alice T. Miller, director of the NRT program since 1977, has the tremendous task of creating the job opportunities for the 600-plus students at Bennington. Her efforts have shown surprising results and have created many opportunities, which frequently are instrumental in post-graduate job placement. Alice's job involves travel to many different cities searching out connections and help from parents, alumni and trustees of the College. She spends 100 to 150 days each year on the road.

When Alice accepted the offer to revitalize the NRT program in 1977, there were fewer than 100 paying jobs and about 200 volunteer, and within three years with the help of Deborah Harrington, her associate director, 1,200 jobs (half of them paying) were created. One of the largest problems the program faces, and has faced previously, is lack of proper funding to help compensate for those jobs taken on as "volunteer" by students. Those whose families cannot afford to subsidize them for this period, for the most part, only look for enough support to maintain room and board. Many jobs that students take are located in the major cities, and availability of housing is an additional problem.

Only one grant as of recent years has helped support Alice and her efforts for these Bennington students. The Catharine Osgood



Steve Gelman at Fortune magazine.

Foster NRT grant (by an anonymous donor) supplies \$5,000 (\$1,000 a year) to subsidize students in a teaching situation. The donor expressed the wish to support students so that they perhaps would become as great a teacher as "Kit" Foster, now retired from the Literature faculty. This grant now has been used up, and the only form of compensation students have available is that which comes from paying jobs. This in most cases is minimal.

Nevertheless, students are engaged in a wide range of NRT experiences. This can be illustrated by recalling conversations with students, and by their NRT reports this year:

Doug Barney and Steve Gelman worked for Fortune magazine in New York. Doug was helping with the "In the News" section to correlate and confirm information for stories to be written. Doug, who is now a senior, did an independent study one term and worked for the State Senate for another. Gelman, who had previously worked for the Food and Drug Administration, said, "I could never have gotten the job on my own, and I can't say enough good things about the place (Bennington)." For

Fortune, Steve spent most of his time researching statistics and preparing a report on the 500 conglomerates that make up the "Fortune 500."

The Dance Theater Workshop, also in New York, hired students for the NRT period as it has previously. Jane Cohen was involved with lighting and technical crew work: "If you're interested in working, learning, sweating and handling responsibility, there's no better place I've seen to be involved than technical theater. Although it turned out that due to time limitations and priorities, lighting design and dance were to be a thing of the past for me, I don't regret whatsoever having been associated with these things at DTW. The most valuable thing I experienced was the responsibility of dealing with all sorts of people."

Aileen Ghee was at DTW as well: "I learned responsibilities of stage-managing dance and more about lighting dance. Toward the end of my internship, I was skilled enough to call productions of some complexity. My job was especially enlightening regarding choreography and production of dance. The NRT at DTW was more than I expected to gain at the onset of the term. Even though I don't wish to pursue stage-managing dance as a career, I am thankful for a skill that will perhaps enable me to work closer to a choreographer in the future."

Mimi Ahmed, in her third year at Bennington, was at Rolling Stone magazine: "I worked in the photo department, a division of the art department. If in accepting this job, one hopes to gain any artistic or creative knowledge of the production of a major magazine, don't count on it. But if one is willing to put aside his or her stereotypical ideas of how an issue comes to print, you will undoubtedly learn through observation what goes on." Mimi went on to say later that "after a few weeks of doing day-to-day rituals in the photo department, I realized I wasn't going to gain any knowledge of the creative and artistic side of the magazine and promptly set three goals for myself: to talk to



Lisa Friede, left, with the Ensemble Studio Theatre.



Jim Fournier and Barbara Gordon working on architectural plans for Bennington auto dealer Al Morrison, left.

the art director and learn just what an art director does; to observe the designers; and to observe the production staff in layout, paste-up, etc. I am pleased to report that after many persistent efforts and much questioning I accomplished all three goals. By the end of the NRT I was given more responsible duties. I made some good contacts. All in all, it was a good experience. At some point in the future I'd like to be the one behind the creativity, pulling together with a staff a major magazine.

Yasuko Horiuchi worked in Japan: "I worked under a potter as his assistant, and experienced pottery a bit. His house was in a secluded area by the ocean far away from the center of Tokyo. He had a beautiful kiln there where we worked from early morning until night, more often than not. In addition to the job, I tutored his three little school children almost every day, after or before working with clay."

The Democratic Congressional Campaign opened a door for sophomore Lee Befeler: "My internship was a great learning experience for me as a political science student. The two major projects that I found most informative were a compilation of Reagan's campaign promises and a study of the financial activities of New Right groups. I think that my experience was instructive because it showed me how a political office is run and how our Congress deals with issues and policy decisions on a day-to-day basis. Overall, I decided that being an intern can sometimes be a lot of gopher-type work, but I was happy about the experience..."

Caroline Day a senior found a position in market research at Eric Marder Associates in New York: "It's a matter of endurance more than anything else." She described her experience as monotonous with lack of reward. Sitting in one of many windowless cubicles six to eight hours a day interviewing by phone, she said it was hard at times staying awake. Yet she added, "I was happy to be employed and receiving a pay check. I made observations about people in all levels of business and home life across the country. I passed the endurance test, though some days questioned my ability to do so..."

One student whose concentrated studies center around psychology and biology, Sarah Collard, found herself on a 600-acre isolated farm ranch in northern California as a ranch hand. Sarah related her experiences: "The first of my jobs was caring for livestock, which included daily milking and feeding. Secondly, I was involved in helping to maintain ranch buildings, land water systems and roads, which during the rains is a considerable job. I lived in a one-room house

without electricity three miles from a road and 100 miles from a town of any size. I think, most importantly, I learned how to live with a small group of people in an isolated situation...and interact creatively."

In Kent, England, Amada Donta (intending to major in biology and literature) worked at the Benenden Chest Hospital. She was exposed to a couple of different areas: "I was delighted rather than violently ill, to find myself fascinated by the stripping of varicose veins. Most of the work I did was for the auditor's benefit, so I spent many hours with figures and a variety of pens, pencils and rulers." Amanda's experience was enhanced by her surroundings: "I became familiar with a side of British life one does not see as a tourist, the everyday conversation and routines. The most important aspects of my stay in England, however, came from just being there. The sense of one's life and independence is so greatly revitalized and expanded by a trip abroad that one cannot help but feel wonderful and very strong upon return."

Asked about present goals for the program, Alice Miller replied, "One goal is to do anything we can to come up with ideas that would be of interest to help students to raise money. Another goal will continue to be to find paying jobs that are related to students' major fields of study where they can really gain practical experience." Another goal, Alice said, would be to create a networking system of alumni, friends of the College and parents as a resource for students to seek advice from.

NRT has become an institution within an institution that should not be taken lightly by its present and prospective students. Most students who seem to benefit from it are those who have either been well advised (some have expressed the need for further advice, perhaps from counselors) or those who have certain ideas of their own about what they expect to get out of the nine-week period and how they plan to go about it. The key word is *plan*. Those students, usually, who have objectives and ways and ideas for achieving them are the ones who seem to draw the most from the program. Whether it be a job with an outside employer through the NRT office or the student's own connections, or a self-created independent study, the Non-Resident Term program has proven that its existence poses unique and individual opportunities for the student.

It should be noted that the success of the NRT program is also in large part due to the continued and persistent efforts of Deborah Harrington (who started with Alice in 1977), and new staff member Holly Marshall along with assistants Hether Macfarlane, Robin Leslie and Peg Loretan.



Tamara Perry at the Bank Street College School for Children in New York.



Heather Brown at Polymeadows Farm in Shaftsbury, Vermont.

obituaries

In Memoriam: Virginia Todahl Davis '40

On Wednesday, March 16, Virginia Todahl Davis, graduate of the Class of 1940, died in the Scripps Memorial Hospital, La Jolla, California. Jinny and her husband, Bob, had decided in the fall to spend the winter months in California, where sun and warmth would help Jinny regain strength after rounds of rigorous chemotherapy and radiation treatments over several years.

Several of Jinny's Bennington friends talked with her by telephone while she was in the hospital. Helen Feeley Wheelwright '37 spent three days with Jinny shortly before she died. Jinny was able to talk with President Michael Hooker, who told her that the College would establish the Virginia Todahl Davis Alumni House on campus (choice of which house is now under consideration).

Gladys Ogden Dimock '36, a close friend, was asked to prepare a Memorial Minute which would become part of the permanent record of the Board of Trustees. She chose to do that by writing an institutional farewell letter to Jinny which Jinny was able to read. That letter follows:

SCRIVELSBY
Bethel, Vermont 05032

March 6, 1983

Dear Jinny,

This letter is to tell you how much we of the Bennington College Community love you and Bob, and how much we will miss you as you embark on that great new adventure in the process of life and death.

It was more than twenty-five years ago that you and I met as members of the Alumnae Board of Directors. You took over the presidency of the Alumnae Board at that meeting and I served with you for three years. When I succeeded you as President of the Board, members remarked on what a fine job you had done, and then added, "And she did it all with love." That was the clue. None of us who followed you could measure up to that assessment, and our accomplishment was the less for it.

Jinny, in all the years you have worked for and cherished the College, you have defined more than most of us have, an understanding of what constitutes its essence. Your quiet, gentle, loving and rugged guidance of policy, plus your work for the wherewithal to accomplish it, is something the rest of us should try to live up to. And you have done it so easily. And without fuss or the creation of frustrations and irritations. You have done it with wisdom and imagination and sensitivity. Or as the Board member said, with love.

The Chairman of the Board of Trustees, Susan Borden, President Michael Hooker and Becca have asked me to write this appreciation of your place in the College Community, to reach you, we hope, while you can still read it. It will be published in the

Peggy (Margaret) Dennis Love '38 of Butler, Maryland, died on March 22 at the age of 66. She is survived by her husband Harry and her five daughters, Mrs. Margaret C. Osborne of Washington, D.C., Mrs. Dorothy H. Ballantyne of Madison, Wisconsin, Mrs. Eleanor J. Love-Annermann of Einbeck, West Germany, and Mrs. Anne W. Hall and Miss Mary G. Love, both of Philadelphia, and six grandchildren. Peggy received a master's degree in French from Columbia University and taught French in Baltimore until she was married. She served in several organizations near her home, including the Federated Garden Clubs of America and the Society for the Preservation of Maryland Antiquities, and did volunteer work at the Greater Baltimore Medical Center. She also conducted a successful horse breeding and horse racing operation in this country and in France. A memorial service was held at St. John's Church in Glyndon.

Correction

Catharine O. Foster calls to our attention an error that crept into a Former Faculty Note in the February issue about her article on Robert Frost. The Frosts had three surviving daughters, not five, as the article stated.

Quadrille, and will form the basis for a resolution in your honor by the Board of Trustees. It seems trite to say so, but you will understand when I say that I am touched and honored to be asked to do this. I am also told that the house that is to be the Alumni Center at the College will be named for you. Though you served only one term as President of the Alumnae Board, you seemed always to be in there guiding, working, serving on the Board of Trustees, because you could always be counted on. Your work in fund raising is something we will all remember.

I know this next step that you are about to take will be with gentleness and serenity, expectation, a sense of adventure, and a little sense of humor. We know that you will move on, not away from us, but apart from us for the time being. There will be many friends to join us in keeping Bob in our minds and hearts and to offer understanding support when support is needed.

For my part, I shall continue to think of you as still living in your lovely home in Connecticut, someone whom I know is always there, but whom I just don't see very often. But I shall think of you as engaged in a new kind of life, as part of that great creative energy of the universe, from which we have all come, of which we are all a part during this lifetime, and to which we all return.

With much love to you and to Bob,

Gladys Ogden Dimock



Virginia Todahl Davis '40

Tyler Reech

SEVENTH ANNUAL BENNINGTON WRITING WORKSHOPS JULY 3 - JULY 30, 1983 FICTION • JOURNALISM • POETRY



BLANCHE BOYD • RONALD STEEL •
RICHARD EBERHART • J. ANTHONY LUKAS
• ALAN CHEUSE • LAURIE COLWIN •
LOUIS SIMPSON • LEE SMITH • BERNARD
MALAMUD • RICHARD ELMAN • STEPHEN
DUNN • FRANCINE DU PLESSIX GRAY •
CRAIG NOVA • GEORGE GARRETT • MARY
RUEFLE • RALPH ELLISON • NICHOLAS
DELBANCO • SUSAN STAMBERG •
TAYLOR BRANCH • LESLIE ULLMAN •
JAMES D. HOUSTON • STEPHEN SANDY •
JIM LEHRER • PAULE MARSHALL • AL
YOUNG • DAVE SMITH • JOHN ENGELS •
SUSAN SHREVE • WILLIAM MEREDITH

SEMINARS • INDIVIDUAL TUTORIALS • READINGS

The workshops concentrate on individual work, regular and frequent meetings and classes with faculty, and exposure to guest artists and professionals in the field. Student/fulltime Faculty ratio is ten to one. Participants may bring completed manuscripts but the intention is to encourage serious work for the duration of the course. Applicants should indicate a preference for one of the three seminars: fiction, journalism, or poetry. While talks and readings will be open to all workshop participants, students may enroll and receive credit for only one.

The setting for the workshops is the 550 acre Bennington College campus in southwestern Vermont. Located in the Green Mountains, Bennington is within easy driving distance of summer festivals at Saratoga, Tanglewood, Jacob's Pillow and Marlboro. The campus has facilities for tennis and soccer, and swimming, hiking and horseback riding are nearby. Workshop students will have accommodations in college housing and meet in classes and tutorials on campus. Meals will be served in the dining hall.

Enrollment: The program is fully accredited through Bennington College, on the graduate level as well as undergraduate. Students may enroll for a two-week period or for the full four weeks — and credit will be apportioned (2 or 4 credits) accordingly. **Tuition Costs:** for two weeks, \$350. Room and board, \$275. Tuition for four weeks, \$600. Room and board, \$525.

Applications will be reviewed as they arrive; each should include a summary of the applicant's background, a brief writing sample, and a \$15 application fee. Applicants should also indicate a preference for which of the two-week segments they elect (July 3-17, July 18-30), or for the full four. Letters of inquiry should be addressed to:

Nicholas Delbanco, Director
Bennington Writing Workshops
Box 100
Bennington College
Bennington, Vermont 05201

class notes

'38

REUNION YEAR

May 13-15, 1983

Reba Marcus Gillman wrote that their Gilbert and Sullivan Society performed *Gondoliers* last May and that last January's production of *Trial by Jury* was so successful it was repeated in July. She is president of the society and her husband Leonard is musical director. Reba is educational director of the community day-care center of Austin, Texas, a part-time job which she has held for several years.

'40

Soho Photo Gallery's list of events for February included a slide show-lecture by Nina Howell Starr of her photographs of love, life and death. Nina, who lives in New York City, received her master's in fine arts in 1963 from the University of Florida where she studied with VanDeren Coke and Jerry Uelsmann.

'41

New paintings and sculptures by Anne Eaton Parker were exhibited at the Image Gallery, Stockbridge, Massachusetts, during January. *Art New England*, January, 1983, commented on the paintings which included two of matronly women, a series of large wedding pictures and a group of triptychs with landscape subjects: "The mythic, apocalyptic character of Anne Eaton Parker's work, as if by an inherent logic, embraces the theme of the interdependence of creation and destruction, or of life and death, between which our existence is suspended and by which it is governed." Anne said the show attracted large crowds.

'43

REUNION YEAR

May 13-15, 1983

Yvonne Roy Porter: "Not so much (though somewhat) the Bennington alumni notes have driven me to the enclosed. Much worse are the ones I get from Emma Willard and my daughters' schools. I am trying to think of some place that might print it, but can't. Some day...I'd like to come over and see you... P.S. Verse IV isn't true, actually!" (*Quadrille* doesn't hesitate to print it, unedited.)

'46

Paintings by Constance McMillan Carpenter were exhibited in a one-person show at the Westbroadway Gallery, New York City, from February 12 through March 3. Other solo shows in New York have been: Westbroadway, 1979; Morris Gallery, 1956; the Aames Gallery, 1975-76; seven times at Panoramas Gallery, 1959-1974. Westbroadway's press release mentions Constance's semi-abstract style of painting: "She is particularly interested in focusing on specific locations and the objects in them. When looking and thinking intensely about a place, she senses that there are forms in the outer world that match intuitive aesthetic structures and feelings in her inner world. Painting, for her, is discovering these correspondences."

Constance added, "Each artist achieves his own style when he disciplines himself to avoid restricting hits and when he has thoroughly digested the influences that surround him. These efforts free him to see and shape forms according to his own particularly structured perception."

Her paintings have been shown throughout the country, including an

American Federation of Arts Traveling Show. While at Bennington Constance studied under Karl Knaths (Visual Arts, 1943-46) and she later earned a master's in painting from Mills College. She and her husband Roy live in Ann Arbor, Michigan.

Quadrille was unfortunately misinformed concerning Joan Skinner and ran a class note (*Quadrille*, October 1983, Vol. 15, No. 1) referring to her as "the late Joan Skinner." She

an increased need for nurses as the population has grown older and treatments have become more complex. It is also because a great number of nurses leave the field — some within four months of entering it because when they get on the floor they just don't like it. Many other factors contribute to the situation — job insecurity, work load, personality conflicts, salary. Mary Lou presents a fair appraisal of the dilemma and

Class Notes

Eloise has found peace
In a goat cave in Greece
Quite removed from life's angst and confusion.
While sojourning in Texas
Marianna switched sexes
Now she's courting a widow in Houston.

Bernadette's sharing joy
With a Bedouin boy
And a pubescent potter from Venice.
Rogueish Roz and her fellow
Run a smashing bordello
On the Cape, just a step from Hyannis.

Dear hearts, some of your news
Isn't aussi joyeuse
As we draw near "the ultimate brink."
Wyn's withdrawn, cats and chattel,
To a creche in Seattle
Oona's ordered her terminal mink.

Pauvre Gert—lovers fled,
Hubby off in the beds
Of schoolgirls in denim and sandals —
In matters of love,
When "push" comes to "shove"
Gert's game never-proves worth the candle.

Annabelle never writes
Drus's dropped clean out of sight
Celestine sleeps serene in God's nest.
Well, to end my refrain
In a plus up-beat vein:
Keep in touch! Keep in motion! God bless!

Yvonne Roy Porter '43

is, in fact, very much alive and active at the University of Washington where she is an associate professor and head of the dance division. She also directs her own dance company in Seattle.

For 10 years Joan danced with the Martha Graham Dance Company and Merce Cunningham Dance Company in New York City. Under a Rockefeller Grant she was artist-in-residence at the Walker Art Center and the Tyrone Guthrie Theatre in Minneapolis, and she has also been on the faculty of the University of Illinois. Joan created the Skinner Releasing Technique and has been developing and refining it since 1966. It is a system of kinesthetic training that refines the perception of moving through the use of mental imagery. Her husband James Knapp, a musician and composer, is the musical director of Joan's Skinner Releasing Dance Company and a recording artist for ECM.

Apologies are extended for any problems caused by *Quadrille's* misinformation.

'47

An exhibition of new works by Jane Hopper Ware was mounted at the Marsh Gallery, Modline Fine Arts Center of the University of Richmond, Virginia. Presented by the university's department of art, the works were on display for four weeks during February and March.

'50

An article in *California Living* magazine, January 9, of the San Francisco Sunday Examiner & Chronicle by Mary Lou Peters Schram deals with "The Vanishing Nurse: Why She Has Become an Endangered Species." Mary Lou points out that in 1980 there were twice as many licensed R.N.'s in the country as in 1950. Yet there is still discontent, due, in part, to

concludes: "It's apparent that the sense of dedication, of a 'calling,' is gone. Without this, it's hard for nursing to compete with all the other professions that are open to women. Something has to come along to replace it, a combination of higher pay and more respect from co-workers, including doctors. Until it does, disaffection and disillusionment will continued to claim trained nurses." Mary Lou and her husband Will live in Berkeley.

'52

Virginia Wilson LaPlante had a "banner year in publishing, with four books I edited at Harvard University Press listed as Notable Books of 1982 by the New York Times: Gilligan, *In a Different Voice*; Perry, *Psychiatrist of America: The Life of Harry Stack Sullivan*; Calleo, *Imperious America*; Goldman, *China's Intellectuals*." Another book was listed as a Choice Book of 1982 by the Boston Globe: Nisbet, *Prejudices*. "My daughter Eve," wrote Virginia, "was just appointed editor of the *South End News*, a Boston weekly. I am up for re-election this winter to a fifth term as Brookline town meeting member."

A newsletter-brochure from Albert and Diane Boyden Pessso, "The Pessos' Sketch Pad" defines the Pessso system, contains news items about training activities and certificate training and gives a two-page comprehensive calendar of all training sessions at locations in Belgium, Holland/Netherlands, Germany, Israel, Norway, Switzerland, and seven states in addition to their home base, Strolling Woods Farms in Franklin, New Hampshire. The Sketch Pad is well-illustrated with trainers and locations in foreign countries and four-season scenes of Strolling Woods Farms. Two-day sessions for students and members of the "helping professions" for an introduction to the Pessso System/Psychomotor are offered

at the farms in all months of the year except May and July.

A new book on the Pessso system is being prepared, and daughter Tana '76 will assist in its preparation and publication.

'57

Diane Pinchot became involved with horses 20 years ago when, at Bennington, she bought a Morgan and attempted to hitch it to a sleigh for a romp through Vermont's snows. "The horse ran away," she told Philadelphia Inquirer reporter Don Clippinger, "never having been hitched up to anything in its life. We bailed out and the horse ran through a trotting man's barn. The horse was all right, but the man picked me up by the scruff of the neck, shook me fairly properly, and said, 'If you want to drive, you better come here tomorrow morning at 6,' which I did. And that's how I started driving."

Back in France (home has always been New York and Paris) after getting a degree in graphic arts, she rode thoroughbreds for five years before switching back to the trotters. About five years ago she brought a trotter to the United States. "They wouldn't let me have a trainer's license because it was only for men. I got enraged and brought this good horse over to prove to them that a woman could do just as good a job as a man." That horse, Drassuh, earned \$50,000 before he died.

Since then Diane has been working mostly on her sculpting and her works depicting horses are on display at the Nelson Rockefeller Collection Inc. in New York. At the same time she has become something of an East Coast traveler, training and racing trotters, and selling them. Diane intends to build a business of selling French trotters to American tracks.

'58

Tordis Ilg Isselhardt has been elected chairman of the Vermont Council on the Humanities and Public Issues after serving for several years as vice chairman. The spring issue of *Vermont Life* has a feature written by Tyler Resch with photographs by Steve Albahari '82 on the Weichert-Isselhardt collection of historical photographs and ephemera, of which she is co-partner and co-custodian with Robert L. Weichert.

Universal Pathways Inc., of which Tordis is a director and program director, is announcing its expanded 1983 schedule of leisure learning programs for adults. Each program explores a carefully defined theme through lectures, site visits, demonstrations and a variety of other media. "My dedication to facilitating each person's efforts to interpret his or her own world now has three compatible and inter-supporting media," she reports

She continues that she "must have an excuse to concern myself with all of these: material culture, the built environment, artifacts, ephemera, things as evidence, proof and clues; adult learners, human development, the humanities process, values, culture, pattern, style; communication, interpretation, language, history, literature and art."

She adds that she enjoys following the footsteps of John Dewey, one of the forerunner teachers of the inquiry method and learning by doing in dealing with the material culture.

'59

Patricia Beatty continues to make her mark on the Canadian dance scene. The Toronto Dance Theatre recently



Karin Vartowski dancing a piece "For Karl." It is also the subject of a painting by her husband Gerald Wartofsky.

Karin Okamoto Vartowski '62 has taught dance in the area of Washington, D.C., since 1962. Her pupils have included, among other, underprivileged, mentally retarded and physically handicapped children. She offers courses at the pre-school, junior, intermediate, teen-age and adult levels, as well as beginning adult dance and exercise classes at the Karin Vartowski Dance Workshop. She wrote that the television show "Hour Magazine" had scheduled a segment in January to interview her and her pupils and their work called "Dancing Through Life" ("it will be nice and funny"). Last October she danced in "Moments, Memories and the Carousel Horse," a two-hour solo she conceived and directed. "Moments" contained a section ("Insects") based on poems by Dr. D.M. Burjorjee, during which the poet read his work. The presentation was further complemented by some paintings by Karin's husband, Gerald Wartofsky which interpreted some of



Karin Vartowski and children at the Vartowski Dance Workshop in Washington, D.C., giving an impromptu performance.



"Karin and the Carousel Horse, I," a "memory" painting by Gerald Wartofsky.

the "Moments, Memories and the Carousel Horse" on display. "He can catch those fleeting moments in my dance and I have a record of them in the stillness of his frozen moments in the painting which move people the same way."

Karin is the subject of several paintings "On Dance and Other Subjects" by her husband which were shown at American University's Watkins Gallery last fall. "My husband's work is a very small intimate vision of his family...and I dance my life's experiences with my husband's paintings of them in the background...or sometimes...the paintings become alive in another way and then recede...Two different yet similar visions in each other's craft."

In "Karin and the Carousel Horse," Wartofsky paints a graceful dancer in blues and greens, placing her next to a lively orange-red carousel horse.

Photographs by Yoichi R. Okamoto.

presented a major program of her choreography as one of a three-part series showcasing works of the company's three founding artistic directors.

The occasion was TDT's 15th anniversary, marked in February — an anniversary of note in an era of fragile arts funding and dying companies. The program included "Study for a Song in the Distance," from 1969; "Rite for Future Time," a new work with an electronic score and a setting of metal sculptures; and "First Music," 1970. Also included were "Rhapsody in the Late Afternoon," 1971; "Lessons in Another Language," 1980, and "Against Sleep," from 1968.

The works are characterized by intimate moods and movements, and show Beatty's growth as a choreographer since she ceased performing in 1980, as well as while she was a company dancer. She did dance this time, in "Rite for Future Time."

'60

Amy Miller Levine interviewed Vivian Fine prior to the San Francisco concert series and reported some of their conversations in a column for the San Rafael Independent Journal, January 21. Fine talked to Amy of her mother as "a woman who loved music, having a natural talent for it and although not formally educated, knew the value of an education. She was always supportive, and I think the interest of a parent is critical. It can't be just praise, it has to be

an identification with the child's work...It was her interest and identification with what I wanted to do that was the driving force that planted the seed for my lifelong commitment to music."

After about a year of study with composer Ruth Crawford, Fine said Ms. Crawford asked her to write a piece. Fine returned with a little sonatina, and was hooked on the creative process. From that day forward she was so absorbed in writing music that the piano was no longer a major interest. With her mother's permission, she quit high school after one year and spent the next four years writing music five hours a day, still continuing her lessons with Crawford. Amy concluded: "A prolific composer at home in many mediums, she seems to thrive on her work, truly enjoying her success. Although she has no specific style per se, there is a strong sense of line and lyricism in many of her compositions."

Theodora Klein Sklover, consultant, producer; formerly executive director, Governor's Office for Motion Picture and Television Development, and director of Open Channel, is teaching communication skills at New York University. Her introduction to the communications and media technology section of the University's School of Continuing Education announcement for spring, 1983, says that she finds the most effective way to teach about the new communications technologies — home video, cable television, pay-per-view, satellites — is to bring "my own experiences to the classroom,

encourage a lot of interaction among my students, and introduce them to influential people in the industry who are willing to act as their 'mentors.' I'm not only preparing them for exciting careers, but also for the changes that will be taking place in their everyday lives."

Thea's two course offerings, "The Role of the Producer" and "The New Communications Technology and the Entertainment Industry," are designed to meet the needs of involved individuals. Each runs for 12 sessions, February to May, and includes an impressive list of guest lecturers. Also offered is an intensive seminar, 9 a.m. to 5 p.m. on a Saturday, divided into three sessions, on "Creating Programming for the new Television Markets."

'61

Shannon Theobald Devoe opened her own private practice in October as a clinical child psychologist, and her first solo article was published in the Worcester Polytechnic Institute journal. "Worcester Polytechnic Institute," she wrote, "is a Bennington-type school for engineers. Both my son and husband are students there now." Shannon continues as consultant to the department of special education for the Southbridge, Massachusetts, Public Schools.

Embarkations: (A Guide to Dealing with Death and Parting) by Brenda Lukeman was published by Prentice-Hall in July 1982. The outcome of

years of work with the terminally ill and their families, *Embarkations* deals with parting and saying good-bye in a new, positive and constructive way. It is about the art of living with change. Brenda, with a Ph.D. in clinical psychology and her own private practice, has taught both eastern and western psychology and philosophy at Adelphi University. Active in the human potential movement, all of her work is out of a positive orientation. She is deeply interested in discovering new solutions to age-old problems. "Most of my work is involved with creating new possibilities for our lives. I am interested in finding a way for all of us to live each moment as completely and beautifully as possible, no matter what is facing us...we must see what it means to really live. My work is not about dying. It is about becoming alive."

Brenda is the founder of "Open Spaces," a program in closeness, hope and communication during the time of illness and loss. She has conducted conferences and workshops in hospitals and in the community and has appeared on radio and TV shows. She speaks on illness and loss, successful relationships, the nature of healing, becoming well, and about psychic phenomena and psychology and the relationship between the two.

Brenda is also a playwright and has had her work shown off-Broadway. She is the mother of four and lives with her family in Great Neck, New York.

Sequoia, by Joan Tower, was performed by the San Francisco Symphony in November during one of its subscription series concerts. Guest conductor Dennis Russell Davies directed the performance of Joan's work which is "a comfortable, challenging, idiomatically scored piece of music that players like to play." Amy Miller Levine '60 reviewed that particular concert for the San Rafael Independent Journal: "His leadership of *Sequoia* was inspirational and far more exciting than a recent broadcast of it that I observed on television...Her rich sense of orchestration and compelling rhythms are successful because she knows how and what works for each instrument...the visual imagery of the Sequoia tree...further enhanced my enjoyment of the work."

'62

Lisa (Elizabeth) Hartmann Blake sent an address change with this note: "My husband (James) and two (of three) children moved her last summer to do work for the Baha'i Faith...Arnos Vale Post Office, Saint Vincent, British West Indies."

Anne Farrer wrote of Brooke Goffstein in the December, 1982, *Twin Cities* magazine, a monthly published in Edina, Minnesota. The article is prefaced by a full-page illustration with this caption: "When Goffstein draws a character, she smiles at her drawing and draws a smile back at herself — as Goldie does. Illustration from *Goldie The Dollmaker* by M.B. Goffstein. Copyright 1969...reprinted by permission of Farrar, Straus & Giroux, Inc., publishers." Titled "When Words Smile and Paint Sings" and sub-titled "M.B. Goffstein Offers Invitations And Keys To A Universe Whose Song Few Have Heard Except In Her 'Children's Books,'" Farrer's article tells of the little girl who loved books, discovered that people make books, and wanted to be one of those people. Sprinkling it with illustrations from *A Little Schubert* and *Neighbors*, she peeks at other Goffstein creations: *Fish For Supper*, *Across the Sea*, *My Noah's Ark*, *An Artist*, *Natural History*, and the collection, *Family Scrapbook*.

About her method of working Brooke said, "I don't keep notes, I keep it in me. It's a thing I'm living."

BOOK REVIEW: *Right-Wing Women* by Andrea Dworkin '68

Andrea Dworkin '68, *Right-Wing Women*, Perigee Books, 1983.

By Valerie Alia

Right-Wing Women is powerful, from its red, white and blue cover to the final lines: "The freedom of women from sex oppression either matters or it does not; It is either essential or it is not. Decide one more time."

One more time, the author explores the nature of such oppression, in her study of the nature and power of right-wing women. The book is notable for Dworkin's incisive political analysis, her biting wit, and her carefully constructed prose. She gives dignity to the women she critiques and place their politics in a broad social context.

Dworkin coins the term "militant conformist" — marvelously apt — to describe the women's personal and political style. With as much compassion and respect as anger, she examines reasons for the positions they take:

"The political Right in the United States today makes certain metaphysical and material promises to woman that both exploit and quiet some of women's deepest fears. These fears originate in the perception that male violence against women is uncontrollable and unpredictable...The Right promises to put enforceable restraints on male aggression, thus simplifying survival for women..."

Women are offered:

"*form*...a simple, fixed, predetermined social, biological and sexual order.

"*shelter*...the Right claims to protect the home and the woman's place in it."

"*safety*...The Right acknowledges the reality of danger, the validity of fear...then manipulates the fear.

"*rules*...the Right...tells women the rules of the game on which their lives depend [and] promises that, despite their absolute sovereignty, men too will follow specified rules. "*love*...based on order and stability, with formal areas of mutual accountability."

The comforts are tenuous; Dworkin examines the writings of several women and finds that following the party line is always difficult and often painful. She notes Ruth Carter Stapleton's "'desperation'" in marriage and motherhood that left her feeling "'trapped'" and led to an attempt at suicide. Persuaded by a male guru to give her life to Jesus, Stapleton declared her marriage, as well as her soul, saved. "A secular analysis of Stapleton's newfound well-being provides," writes Dworkin, "an alternative...A brilliant woman has found a socially acceptable way to use her intellect and compassion in the public domain...having founded an evangelical ministry that demands constant travel, Stapleton is rarely at home."

Dworkin debunks the myth of women's biological conservatism: "Clearly, the biological explanation of

the so-called conservative nature of women obscures the realities of women's lives...women of all ideological persuasions, with the single exception of absolute pacifists, of whom there have not been very many, have throughout history supported wars in which the very children they are biologically ordained to protect are maimed, raped, tortured and killed."

Her 1978 analysis of Anita Bryant's relationship to husband and politics is updated by Bryant's own admission of the reasons for her divorce. Bryant's relationship with her managerial husband had caused her considerable pain and had finally violated her conscience. "Bryant, like all the rest of us, is having one hell of a hard time." Dworkin is less compassionate in portraying Phyllis Schlafly, "the Right's not-born-again philosopher of the absurd," who "seems possessed by Machiavelli, not Jesus." I wish that Dworkin had devoted more space to analyzing the appeal of Schlafly to her audience. She is convinced that Schlafly, of all the Right's female leaders, aspires to be "one of the boys."

"Her roots, and perhaps her heart such as it is, are in the Old Right, but she remained unknown to any significant public until she mounted her crusade against the Equal Rights Amendment. It is likely that her ambition is to use women as a constituency to effect entry into the upper echelon of right-wing male leadership."

In interviewing both women and men on the Right, Dworkin found a growing expression of anti-Semitism, linked with fear and hatred of lesbians in particular and feminists in general. One minister told her that the American women's movement was "a communist conspiracy," that abortion was "invented" by Russians, and that it was spread by "the liberals and Jews." By infiltrating the women's movement with lesbians, this minister believed, the Russians intended "to turn the United States into Sodom and Gomorrah so that God would hate the United States and destroy it and the Russians would win..." I couldn't help wondering at the flimsy faith he showed in thinking his God could be so easily duped by communists!

That such arguments are mad and such people laughable is only part of the point. Dworkin raises serious concerns about the growing sphere of influence of right-wing leadership. She fears the possibility of "the coming gynocide," foreshadowed by "the social and economic construction" of women's will. Apart from more humane considerations, she is convinced that such technological "advances" as artificial insemination and in-vitro fertilization "enable women to sell their wombs." Motherhood "is becoming a new branch of female prostitution with the help of scientists who want access to the world for experimentation and for power."

Lest we be too quick in dismissing such concerns, it is useful to recall the Nazi "experiments," which concentrated on women's bodies — especially their reproductive organs. Dworkin sees the scientist or doctor tampering with women's reproductive systems as "a new kind of pimp...selling wombs and babies on an open market." Since more old-fashioned methods of selling babies have long been publicized in connection with the adoption black market, such possibilities are chillingly credible.

Andrea Dworkin is convinced that men and women on the Right succeed with the complicity of others "left" and "center" who support and maintain what she calls the "farming" and "brothel" models of female behavior. The "farming model" derives from the original meaning of the verb *to husband* ("to plow for the purpose of growing crops"). Both models serve to transform women into things.

She has respect for legitimate fears and a strong will to survive, which she sees as guiding the lives and politics of right-wing women. Dworkin holds those of all political persuasions responsible for inhibiting the real progress of women and promoting the two female models. In *Pornography: Men Possessing Women*, published last year, she developed this idea further, citing the romantic attachment of "old" and "new" Left for pornography and the "freedom" to do violence to women (in word and image, if not in fact). The support for such violence, she wrote, has come from overt behavior and from espousal of such causes as the raising above-ground of the works of deSade and more contemporary authors of pornographic works. The depiction of these authors as "liberated" and the cry of "censorship" have been thin coverups for male support of the right of men to express their freedom by oppressing women!

"The liberation of women requires facing the real condition of women in order to change it...The sex-class system has a structure; it has deep roots in religion and culture; it is fundamental to the economy..."

In simply, vivid diagrams she links economic and reproductive exploitation into "The circle of crimes against women." Clarifying her own politics, she calls on readers to view the world as right-wing women see it. They live in the world of all women: "a world of sex segregation and sex hierarchy; a world defined by the crimes of rape, battery, economic and reproductive exploitation...circumscribed by prostitution...in which they too are pornography. They see the system of sex oppression—about which they are not stupid — as closed and unalterable... whether they take as their authority God or man. If sex oppression is real, absolute, unchanging, inevitable, then the views of right-wing women are more logical than not."

The contradiction is, of course, that the shelters male leaders offer right-

wing women provide illusory refuge. "The flaws in the logic are simple: the home is the most dangerous place for a woman to be, the place she is most likely to be murdered, raped, beaten... where she is robbed of the value of her labor..." If women are killed, it is likely to be by their husbands; if they are raped, the rapists may be husbands, friends or acquaintances. If they are beaten, it is most likely by their husbands.

If Dworkin has knocked the props out from under right-wing women, she offers new and more realistic supports. She calls for a stronger women's movement, free of falsely labeled political affiliations. "Right-wing women do not buy the partial truths and cynical lies that constitute the position of various liberal and so-called radical groups on women's rights." In a way, she believes that right-wing women constitute a clarifying conscience for the complacent on the left, and a barometer of successful or unsuccessful efforts to undermine the sex-class system.

"Right-wing women are allied to the powerful," she reminds. The powerful are men. Feminists, on the other hand, "come out of and serve and are led by the bottom class in the sex-class system: women." Because "the powerless are not quick to put their faith in the powerless," we "perpetuate the system by fearing it." Right-wing women fear the futility of feminism. With anti-feminism power-based and feminism based on powerlessness, "anti-feminism effectively turns feminism into a political dead end. It is the anti-feminism of Right, Left, Center and all variations thereof, that make the situation of women hopeless..."

Hope lies in breaking the unwitting alliance. Dworkin will accept no less than total annihilation of the sex-class system. "Right-wing women, who are less queasy in facing the absolute nature of male power over women, will not be swayed by the politics of women who practice selective blindness with regard to male power."

Calling on all concerned to create a new consciousness and a class-free society, Dworkin asks whether "the antifeminism of those whose politics are rooted in sex-class power and privilege" will always destroy movements for the liberation and equality of women. She questions women's power "to subvert the anti-feminism of power-based political programs or parties" and wonders whether pleasure and profit in women's subordination will always prevail.

"Will it take a hundred fists, a thousand fists, a million fists, pushed through the circle of crime to destroy it, or are right-wing women essentially right that it is indestructible?"

Right-Wing Women should be read by women and men of all political persuasions. Like Dworkin's earlier works, it shakes our assumptions, challenges our complacency and clarifies what we must do to make a genuine new world.

The story comes first. Once the text is "absolutely to the comma perfect," she begins to work on the illustrations, which are done painstakingly on illustration boards the size of the illustration in the book will be. She told Farrer she does not make her books with children in mind. She sees her work as making all the great and good things in the world available to everybody, including children. "What I want to do is say, 'Here we are and here are all these great things.' I want to hand out invitations and keys...You have to be respectful. It's really something when you love a book, and it's too bad when someone comes in

and makes you feel uneasy about it." And Farrer concluded: "In all of Goffstein's books...is the story of a little girl who lived in St. Paul and believed that God handed down all the books, a little girl who grew up and moved to New York, where books are made and where she inhabits a room filled with light and writes: 'An artist is like God, but small.'"

Patricia Johanson continues to work at large-scale landscape architecture as evidenced by a Rosa Esman Gallery program just received. On exhibit there, March 15 through April 9, were Pat's drawings for the Fair Park Lagoon in Dallas. She responded to

the request of the Dallas Museum of Fine Arts, which with the Dallas Museum of Natural History is adjacent to the lagoon, for an artistic scheme for the area. Of her four drawings for the *Tidal Color Garden: Low Tide, Early Flood Tide, Flood Tide and High Tide*, Pat wrote: "The time from high tide to high tide is approximately 12 hours and 25 minutes, and I have assumed a tidal range of 3 feet. (Actual heights would depend on actual tides.) These drawings represent only four stages in a continuously changing landscape of colors, forms, and patterns." [Drawing 3: "Flood Tide, (Waterfalls and Islands), acrylic, ink, and pastel,"

closely resembles butterfly wings.]

Lucy R. Lippard, who wrote the foreword, observed, "It would take a year (or perhaps a lifetime) truly to 'see' a Johanson sculpture — not to mention still broader, mistier suggestions of historical/geological time...At best a public work of art is a collaboration with its audience and its environment...Johanson's subtle disruptions, her addition of 'artificial landscapes' share rather than man nature's own intelligence."

'64

Myra Goldberg "spends winters in Oakland, California, and the rest of the year in New York City." Her short stories have appeared in *The Transatlantic Review*, *The New England Review*, *Ploughshares*, *Feminist Studies* and elsewhere and her work has been anthologized in *Powers of Desire* (Monthly Review Press) and *Images of Women in Literature* (Houghton Mifflin). Recently a story "Gifts" was translated for *L'Arche*, a French Jewish monthly, and another whose setting is a small progressive women's college in the northeast will be appearing in the *Massachusetts Review*. ("We all agree," an editor said, "that this has to take place at Smith.") Myra adds that she would love to hear from Bennington alumni on the West coast. Her address for the winter: 1522 7th Avenue, Oakland, California 94606.

'66

In March 1983 Thea Comins Froling became executive director of the Dartmouth Institute of Dartmouth College. She succeeds Gilbert R. Tanis, director emeritus of the institute, who headed it for 10 years. The Dartmouth Institute is an intensive month-long program of continuing education focused on the liberal arts and is offered each summer to top business executives as well as to participants from labor, government and the professions. Instructors in the program are among the most distinguished members of the Dartmouth faculty, who are engaged through the year in planning an integrated curriculum. Thea has been program manager since 1979 of the management development series within the division of continuing education at the University of Vermont. This program of off-campus seminars, some 40 per year, in professional development annually attracts participants from throughout the Northeast and southern Canada. Thea is living in South Burlington and working toward a master's degree in education at the University of Vermont.

'67

Ann Bell, in response to our inquiry about a Brooklyn Phoenix newsclip which discussed the eleven dance groups based in that community, gave us background about her group and a fine photograph.

Anne began her association with Catlin Cobb while in residence at The Yard, the project of Patricia Nanon (Woolner) '44. Reuben Edinger '68 was included eventually, and the three-member group became structured as American Theatrical Motion Art Dance Collective (ATMA). "Jack Moore, Bennington dance faculty, is on our board of directors and we recently performed with guest artist Linda Tarnay '67...Sounds like a Bennington festival, doesn't it? The curious thing is that we have come together after many years of following very different directions.

"For the social news, Reuben and I were married in October, 1982. We find that quite curious — and wonderful, too!"

About ATMA, the Brooklyn Phoenix writer says, "For them, movement is the major element of a variety of elements which can constitute a dance performance...for these artists, dance serves the same purpose as a Wyeth painting or a folk song: it specifically addresses the strange drama of being human."



Photograph by Bob Beawick

The three members of the American Theatrical Motion Art Dance Collective (left to right: Anne Bell '67, Reuben Edinger '68 and Catlin Cobb) dance their hearts out in works that address the strange drama of the human condition. They use Middle Eastern and Oriental influences in their work, which often takes inspiration from painting, poetry and music. See Class Note about Anne Bell '67.

'68 REUNION YEAR May 13-15, 1983

Peggy Kohn Glass, "Talented Teacher in Massachusetts Shares Three Great Menus," was the teacher-of-the-month in February *Bon Appetit's* monthly illustrated feature section, *Bon Appetit Cooking Class*. In "A Taste of the French Countryside" writer Phyllis Hanes commented: "Peggy Glass is unique: She'll take the country over the city any time. And from her cooking school...she is today leading a culinary expedition to her favorite part of the French countryside — by presenting three special dinners filled with simply delicious provincial fare...The menus she has created for this course reflect two important aspects of her teaching philosophy. One is that an understanding of basic techniques...is necessary to make cooking easy and creative. The other is that the quality of the ingredients is always important." Explained Peggy, "These recipes come from the area of France bordering Switzerland and Italy — the Franche-Comte, Savoie and Dauphine. Here, where the three cultures mingle so successfully, the dishes often contain characteristics of all of them." She offered background on the collection of dishes and the areas, alternative ways to handle the recipes, and techniques of all sorts. The students participated in preparation and enjoyed their reward, "a bit of history, some geography and lots of great recipes." Peggy's school, The Magic Rabbit, is located in Auburndale.

'69

Paintings by Virginia Creighton were shown at the Noho Gallery in New York City March 15 through April 3. Virginia lives in Manhattan.

Liz Lerman is practicing a new political art form which she dubs "docudance." She has followed up her satirical work of last year on Reaganomics with an interpretative dance focusing on the arms race and military spending, and it was premiered in late March. In one segment, "The Story of the M-1 Tank," she dances

with a lifesize puppet that looks like a Pentagon general; for variety the "docudance" also features segments on whales, real estate and video games.

Ellen McCullough-Lovell expressed the regret felt by many in Vermont over the fact that the Composers Conference and Chamber Music organization will move to Wellesley (Massachusetts) College next year. She described the move as "sad...but also very instructive. This has been a real institution in Vermont. Vermont has prided itself on being a place where avant-garde composers and other artists could work. I'm very sad the



Brenda Lukeman, Ph. D.

substantially better financial deal and proximity to Boston's cultural market.

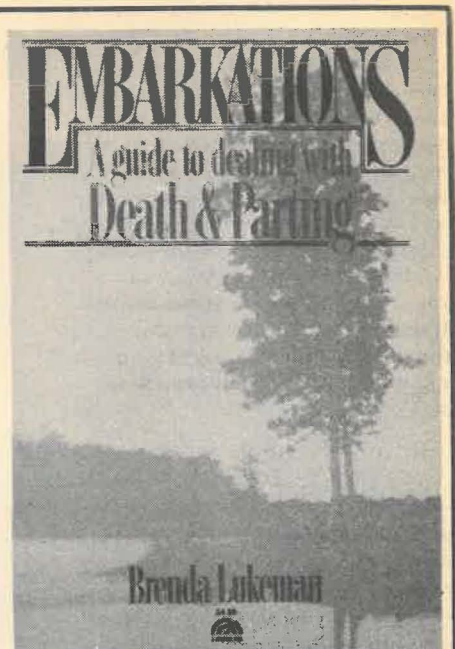
'71

Patt Barr, Bennington's director of development, was keynote speaker at a seminar for women either about to enter or already in the business world and for men who work with or manage women. *Women and Business* was held at the Ramada Inn in Bennington on December 4. Morning workshop topics were "Business Ownership," "Women, Money & Power," "Balancing Home and Work," "Integration" and "Self-Presentation Skills Development." After lunch, topics were "Supporting and Networking — A Businesswomen's Primer" and "Women Entering and Re-entering the Business World." Sponsors of the program were the Greater Bennington Chamber of Commerce, Tansitor Electronics, Southern Vermont College, Small Business Administration and Small Business Development Center.

Pat's daughter Shira Ariel was born October 15.

Lisa Nelson is teaching in the Bennington College Dance Division this term, replacing Jack Moore who is on sabbatical. By so doing she is taking a break from her "usual peregrinations activities" — editing *Contact Quarterly*, a movement journal now in its eighth volume; videotaping "found" dances and documenting early infant developmental movement patterns; teaching and performing dances and videodances of her own making and in collaboration with Steve Paxton in European festivals; tending gardens and building houses in northern Vermont.

Contact Quarterly publishes material relating to new movement ideas and practices from a wide range of sources — scientists, therapists, artists of all disciplines, educators, students. She invites all potential contributors to get in touch while she's at Bennington, or after this spring in care of *Contact Quarterly*, Box 603, Northampton, Massachusetts 01061.



The cover of the new Prentice-Hall book written by Brenda Lukeman '61.

conference is leaving under financial pressure."

One of the nation's two or three most respected gatherings of contemporary composers, the conference has remained largely unknown to Vermonters, whose attendance and response to concerts has been "dismal." The conference began at Middlebury College in the early '40s, moved to Bennington and then to Johnson State College. Vermont colleges are unable to ease the financial pressures of the conference, which led to the move to Wellesley where it will have a

'72

Rashid Silvers phoned to say that his picture will be on the cover of *Gentlemen's Quarterly*, April, and in men's fashion pictures in the text. "GQ is a national men's fashion magazine." In addition, Rashid is being seen in two national TV commercials, one for Vicks Cough Drops and the other, in which he sings, for Canada Dry. Rashid is modelling and doing commercial acting for Zoli Models.

Rashid lives in South Kent,

Connecticut, and teaches in the humanities department of Scarsdale High School.

'73 REUNION YEAR May 13-15, 1983

Tom Cartelli was married in October to Jacqueline T. Miller, who teaches English literature at Rutgers University. "True to Bennington form, we are living in a converted barn in western New Jersey, on an eight-acre estate, no less, with mice!" Their address is Pittstown.

"Not only are there fine performances by Roxanne Hart and **Jon DeVries** as Beatrice and Benedick, but also some of the smallest roles are exactly personified," wrote Mel Gussow in the *New York Times*, March 20. "Walton Jones has staged a gentle, contemplative *Much Ado About Nothing* for the Yale Repertory Theater...DeVries makes his first entrance in a uniform that is slightly ill-fitting; he looks like an overgrown Boy Scout. This lack of spit and polish has a kind of warming effect on the character...The actor has not previously been known for his light touch...But he is dryly amusing in 'Much Ado,' nonchalant with his dialogue and clownish in his moments of physical comedy...the two actors work to humanize their characters...In this version, they fulfill each other's natural destiny."

An interview with **Ted Mooney** prompted David Herskovits of the *Wilson*, North Carolina, Times to comment on the fact that the fate of most first novels is instant oblivion; that the novelist, lucky enough to get published, often has to wait weeks, months, or longer to find out whether reviewers take his first work seriously enough to want to write about it. Ted Mooney is one of the lucky first novelists, says Herskovits, and quotes Ted: "I always felt writing was a reasonable thing to do. On Saturday, my parents would sit at opposite ends of the table typing away and I wanted to get in on that." Ted's father was the author of popular political histories as well as biographies, and his mother specializes in children's books. "I think they were helpful, though not in the sense that they taught me how to write. What you get is an opportunity to discover, both at first and second hand, what it's like to be a writer. First hand because you're given the luxury of an audience, and second hand because your teacher is someone who is trying to make his or her way through the world as a writer — a complicated and difficult process at best."

'74

Douglas Cumming has won the 1982 George Polk Award in Journalism in the metropolitan reporting category. The Polk Awards, presented by Long Island University in honor of a CBS correspondent killed while covering the Greek Civil War in 1948, are considered among the most prestigious in American journalism. Other winners this year include Stanley Kauffmann of *The New Republic* and reporters from the *New York Times*, *Los Angeles Times*, *Philadelphia Inquirer* and *Time*. (Doug, who has been a reporter at the Providence, Rhode Island, *Journal-Bulletin* since 1976, won the award for a series called "Ticket to Ride: the Commuter Airlines," on the emergence of new airlines in the wake of deregulation, on the financial shakiness of some of these operators, and on the implications of several crashes, including the Air Florida crash in Washington.

Doug has other news to report from

last year. He was married in November to Elizabeth Barton Waring, a graduate student in electrical engineering at Brown University, and they are living in Providence. He also published, with his father, a volume of poems titled *The Family Secret*, Peachtree Publishers. Doug received a master's degree in American Civilization at Brown University in 1980.

Doug also told us that he enjoys "keeping up with the whereabouts and accomplishments of other Bennington alums through your class notes...the *Quadrille* looks great..."

Peggy Schiffer and **Kenneth Noland** (ex-faculty, Visual Arts) were married December 31. Peggy, an art historian, is teaching at the Silvermine School in Connecticut and will begin, this coming summer, as assistant professor at the College of New Rochelle. She is also pursuing graduate studies. Noland is at the New York University Institute of Fine Arts. They live in North Salem, New York.

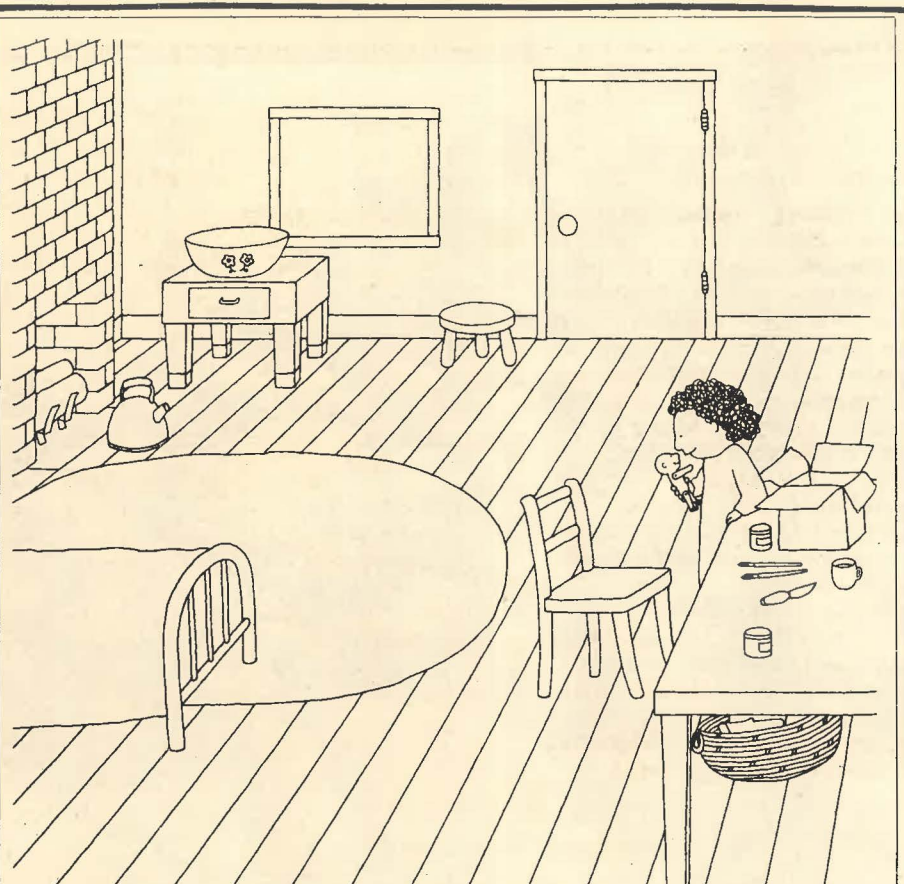
'75

Vivian Belmont (Rosenfield) and **Mark Stolzenberg**, mime artists who have performed widely throughout the metropolitan New York area, presented "A Mime from France and a Clown from Brooklyn" at a special program sponsored by the Drew University performing arts committee one February evening in Madison, New Jersey. Vivian teaches mime at Hudson Street Studio in New York City; Stolzenberg is a resident teacher of circus skills at Hudson Street Studio and teaches clown and mime at Brooklyn College. Vivian and her husband Jason Rosenfield live in New York.

Tom Pierce and **Seus Edwards** (**Susan Roehrich**) of the duo Dr. Tom and Seus brought their "entertaining and thought-provoking style of mime" to McHenry County College on March 2. With her degree in music and dance from Bennington, Seus studied mime and theatre in Florida and at the University of Michigan. She started as a musician for Mad Mountain Mime Troup, where she and Tom met in 1975, and as her expertise in mime grew she and Pierce decided to form a partnership. They have been performing together since 1978. Their show, made up of well-crafted silent stories, is accompanied by live piano music composed and performed by Seus for Tom's solo work and mime improvisation. During improvisational mime sketches anyone in the audience may be enlisted as part of the show.

Members of the Screen Actors Guild, they have done commercials, children's television programs and industrial films. Performances have been at the Aladdin Hotel, Las Vegas; the Troubadour, Comedy Store and Wilshire Ebell Theatre, Los Angeles; with the late Duke Ellington and his orchestra in San Cruze; at four Atlanta mime festivals, and at theatres, festivals, schools and colleges across America. Seus and Tom were married in June, 1981.

Christina Rago and **Samuel Schulman** '72 are married and live in Brookline, Massachusetts, "with their daughter Maria Juliet, 2½, and Freya the St. Bernard, the world's oldest (in dog-years) Bennington graduate (14½)." Christina, after working at Houghton Mifflin and Yale University Press, last year opened Christina Rago Book Promotion, an independent publicity, promotion and author's agency. her clients include Texas Monthly Press, Simon & Schuster, Ticknor & Fields, the Harvard Book Stores, WGBH-TV, and **Al and Diane Pessa** '52 [see Class Note], co-founders of the Pessa System/Psychomotor. Sam teaches English at Boston University where he is associate editor of *Studies in*



An illustration by Brooke Goffstein '62, as published in "Twin Cities," December, 1982. "When Goffstein draws a character, she smiles at her drawing and draws a smile back at herself — as Goldie does." "The illustration is from "Goldie the Dollmaker" by M.B. Goffstein.

Romanticism, "and if you have let your subscription to *Modern Philology* lapse you can see his recent work in *James Merrill: New Essays in criticism*, published this spring by Cornell."

'76

"**Robin Brickman**, a graphic artist, went to Washington last week and painted a grim picture for Congress. [She] told the Senate Judiciary Committee that publishers, using the United States copyright laws, are taking unfair advantage of free-lance photographers, writers, and artists such as herself...The copyright laws had trapped her into a world of minimal pay...because of the laws 'I will never be able to make a comfortable living or advance significantly in my field.'"

This October 7 article by Ron Scherer of the *Christian Science Monitor* went on to say that the Graphic Artists Guild and a group of 40 other artists' and writers' organizations are trying to get Congress to change the "work for hire" part of the copyright law.

Robin illustrated how it works: She had been commissioned by Doubleday & Co. to do 27 black and white interior illustrations for the book *Wildlife Stories of Faith McNulty* for \$2,000. At the time she knew that the \$2,000 offered would make the difference in keeping her "afloat." Although she asked the publisher for more money or a limited-use contract — allowing the publisher one-time use of the illustrations — she was told, "either sign this contract or you don't get the job." Later, Doubleday chose her illustration of a whooping crane as the illustration for the book jacket and added color to it. Robin neither received any further compensation nor was consulted about coloring.

The Guild submitted testimony from other artists who deal with textbook publishers, magazines and movie companies. In effect, the "work for hire" clause specifies that the buyer becomes the creator upon purchase, and the artist then loses all rights to the work; this applies to artists, composers, writers, etc. The Screen Actors Guild and the American Federation of Radio and Television Artists also support changes in the law.

In September, California passed a Fair Practices Act which provides that: When reproduction rights are sold, ownership of the physical art can be transferred only by written contract

and that if there is any ambiguity as to what rights have been sold, all rights not clearly transferred shall remain with the creator. The law says that if clients want to treat creative freelancers as employees for the purpose of the copyright law, they must then treat them as employees according to California law. The rest of the country will be watching to assess its effectiveness.

Meanwhile, Robin continues in her career as an illustrator. She has done a lot of work for *Horticulture* magazine and is one of three illustrators of *The Above Timberline Nature Guide*, by Frederick L. Steele and newly published by the Appalachian Mountain Club. For the nature guide she did the illustrations of the mammals, reptiles and amphibians. At present she is working on two new books, one to be published by David Godine and the other by Harper and Row.

Robin and her husband Jeffrey Straight live in Providence, Rhode Island.

Maria Lattimore's book of poems, *Sardine Scrolls*, was published by Wings Press in June 1981 (R.F.D. 2, Box 325, Belfast, Maine 04915). "Last summer (1982) I taught brass at Appel Farm Arts and Music Center in new Jersey. Still playing, writing, composing. Did you know I went to China in summer '81, with my grandfather, Owen Lattimore?" Maria lives in Pawtucket, Rhode Island.

Constructions by **Carol Perroni** were shown in a joint exhibition with sculptress Susan McSheehy at Hunter Gallery February 28 through March 4. Carol works at Simmons College library and is studying in the fine arts department at Hunter College. This show was in partial completion of her master's degree. Carol lives in Manhattan.

Tana Pessa is working for Good Measure, a company which has contracts with top United States corporations. The firm assists those companies in increasing productivity through innovative programs to develop meaningful worker environments. Tana lives in Cambridge, Massachusetts.

(**J. Gregory**) **Greg Voight** has joined the teaching staff of Glenwood Springs, Colorado, High School. Greg is teaching freshman English and one upper-level course. He has been a substitute teacher in Seattle and Denver.



Two recent published illustrations by Robin Brickman '76, one of a gypsy moth and the other to accompany a nature article in the May, 1982, issue of "Horticulture" magazine. See the Class Note about her recent activities in an attempt to make the U.S. copyright law more equitable for artists.



From a special report about entrepreneurs on the business side of the art world by Andrew Feinberg in the December issue of *Venture*, "Picking Up the Pieces in a Tight Art Market," we learn that **Daniel Wolf** is contemplating change. According to Feinberg, one strategy dealers are employing to avoid soaring overhead costs is to close display spaces and deal out of their homes. "If Wolf goes private it will be only the latest in his series of responses to the shaken photography market. Three years ago Wolf...co-founded with Joanthan Stein a second business, Daniel Wolf Press, to produce multiple editions of photographs...Now, with monthly overhead of \$30,000, he says, 'I constantly ask myself if I want to run the gallery or make more money. Because I know all the players, I could be much more profitable if I went private.' Besides, walk-in business accounts for less than 10% of sales." In addition to the press, Daniel deals in photography and native American and primitive art, and will soon begin to sell paintings.

'77

Jenny Burrill graduated from the University of Wisconsin in 1978 and is continuing to study there for her master's of fine arts. Jenny teaches dance at the university on a teaching fellowship and lives in Madison.

Choreographer **Deborah Gladstein** premiered *Wild Patience*, a quartet commissioned especially by Dance Theater Workshop under a grant from Jerome Foundation for "The Winter Events 1983" season, March 3 through 6 at the Bessie Schonberg Theater in New York City. Also on the program were *Threshold*, a new solo for Deborah, and *Chincoteague*, a quartet which was premiered last season at The

Kitchen. Deborah was joined by dancers Suzanne Freedman, Robbyn Scott and Julie Simpson to present the work which was set to an original score by composer Sam Kanter. In 1981 and 1982 she was awarded two choreography fellowships from the National Endowment for the Arts, and in 1982 a grant from the Creative Artists Public Service Program. She has appeared as performer and collaborator with such artists as Johanna Boyce, Risa Jaraslow, Dana Reitz, Marta Renzi and Arnie Zane.

'78 REUNION YEAR May 13-15, 1983

Janet Ross Danforth and her husband Robert went to Israel in November to spend a year in a kibbutz.

John Dieboll and **Diane Greene '77** moved to Philadelphia last fall after both received their degrees last June, Diane a master's in fine arts from Yale University and John a master's in architecture from Princeton University. Diane teaches painting and drawing at Tyler School of Art. John is designing and building passive solar homes with William Kinsinger in Sullivan County, New York.

Claire Ferguson and Joseph Anthony Garcia were married November 27 at Memorial Church, Harvard University. The reception was held at the faculty club. "I am still at WGBH, but working at the Ten O'Clock News producing feature stories on the arts. About once a month I contemplate the prospect of graduate school. But I'm very happy in my work; sometimes I can't believe I'm *paid* to talk to writers I admire! My husband graduates from Harvard law school in June. He has accepted a position at the Colorado

Springs branch of a Denver law firm, so we'll be heading west in the summer. I'll keep you apprised of my whereabouts."

Bennett Greene is in his second, and last, year of the master's program in clinical social work at Simmons College in Boston. He is living in Providence, Rhode Island.

Heidi Stonier will present her *Dance Paintings*, a collage of music, dance and visual art, at Eden's Expressway in New York City on May 13 and 14. The performance will constitute Heidi's thesis presentation in completion of her master's degree in dance, health and medicine at New York University. In this multi-art form exploration Heidi collaborates with architect Christian Tashjian and musician-composer Alexandra Colmant to create a trilogy in solo, duet and group form. "The choreographer," states the press release, "creates a mirror which allows the viewers to study themselves and their interactions with their own personal inner voice, with another human being and finally with a society that has reached the point where it can either destroy or recreate the world." Its three parts are entitled "Earth Tones...Portrait of a Young Girl," "White...Modern Refuge," and "Black...Willow's Way."

'80

Anne Goodwin went to California late last fall on a tour with the Laduvane a cappella women's singing group. Earlier she collaborated with **Eileen McMahon '80**, who works at the Allston-Brighton-Citizen-Item, in an article about the Antigravity Stringband. Anne plays the guitar in the band, which specializes in international folk music. Anne, who lives in Allston, Massachusetts, says

she is a "singer, publicist, secretary, etc."

Valery Levine has been teaching artistic iceskating and movement classes in Brooklyn, New York, since 1980. She earned a United States Figure Skating Gold Medal at the age of 16, and has performed at Rensselaer Polytechnic Institute in Troy and in regional competitions at Lake Placid, Buffalo and Rochester. This winter the 40-person cast of "Ice" gathered at the Olympic Center in Lake Placid to fine tune its winter show which opened at Radio City Music hall February 8 and continued through February 28. Valery was at the Center working with the superstars, and performed in several numbers in the January 28 and 29 rehearsal shows.

Jeffrey Sarnoff was the keynote speaker for Engineers Week held at the University of Utah, February 22 through 25. In line with the conference's purpose, to stress the importance of engineering in everyday life, Jeffrey's topic was creative problem solving. After obtaining his degree in computer science and psychology from Bennington, Jeffrey did research at Stanford at the Institute of Mathematical Studies Research in social sciences. He has been designer for Dow Jones portfolio management systems, and Merrill Lynch gold analysis. His expertise is software development, creative problem solving, computer graphics and psychological effects of color. Other conference topics were the problems and challenges of engineering education and computer technologies in the 1980s. Jeffrey is a research scientist for Atari Inc. and lives in Mountain View, California.

John Savlov is writing songs, singing and playing the piano in North Bennington. His song *Only the Good Dreams Come True* lifts him through hard times. Walking the streets of North Bennington inspires day-dreaming and tunes move through his head, as does relaxing through meditation. *On the Paved Part of the Planet* was recorded late last fall at Gemini Studios in Londonderry. On the flip-side is *My World (And Welcome To It)*. John plays the piano and sings his songs on both sides of the recording. He has sent some of the 1,000 copies to various clubs and studios in search of jobs and other recording contracts. He is strongly influenced by this area and his *Bennington Sunrise* is solid evidence of that. "The peace and quiet of Bennington is essential right now. Maybe I'll take to the city later on but right now Bennington is the place I want to be." John has been making plans to give a piano concert on campus sometime this spring.

'81

"Hi. This is what I've been up to. Am hoping to get more shows at local galleries and more favorable reviews! **Erin Hoover**." Enclosed was a clipping from the Washington Post, February 14. Erin's installation, Michael Kernan said, was in Window No. 13 of the Lansburgh Cultural Center at 8th and E Streets. It was called *Scratch the Surface*, and was around through February. Kernan's "Spotlight" literally sings: "The sand came in the Rabbit...350 pounds of it...The sand is on the floor, and it is white. It gleams in the light. The whole window gleams...a shimmering shape in the night...Clearly, this is no ordinary environment. It has a huge papier-mache crown, floating picture frames bedizened with jewels, strips of wallpaper covered with what she calls her personal sign language, curious curved objects (even she isn't quite sure what they mean) and the sand...About that personal sign language: It is a

free-form language of lovely wild curls and shapes, filling the space in the window with a sense of lightness...She wanted to take that vacant space behind the window and make it sing. Make it live for a while. Which it does."

Working with Erin was **Amy Eller '80**. They plan to collaborate on another window piece soon, "possibly right there in good old No. 13...I though I was insane when I was putting this stuff together. But it works. It's a wonderful space."

Robert Strang exhibited a collection of acrylic oil paintings at the Gallery, Horn Library, Babson College, during the last two weeks of October. The Framingham Middlesex News, October 17, commented, "A modern artist, he favors large canvasses, although he also includes oils on paper...[he] leaves much to the viewer's imagination through his conscious choice..." "My need," said Strang, "is to make art that uses the constant presence of gravity, that causes a re-evaluation of the human functions...painting should reduce life's repetitions. It is capable of giving an understanding, not from artistic intention, but invention man-made." Robert, who lives in Brooklyn, New York, is a graduate of Pratt Institute, and was the recipient of the Ford Foundation Studio Scholar award in 1979.

'82

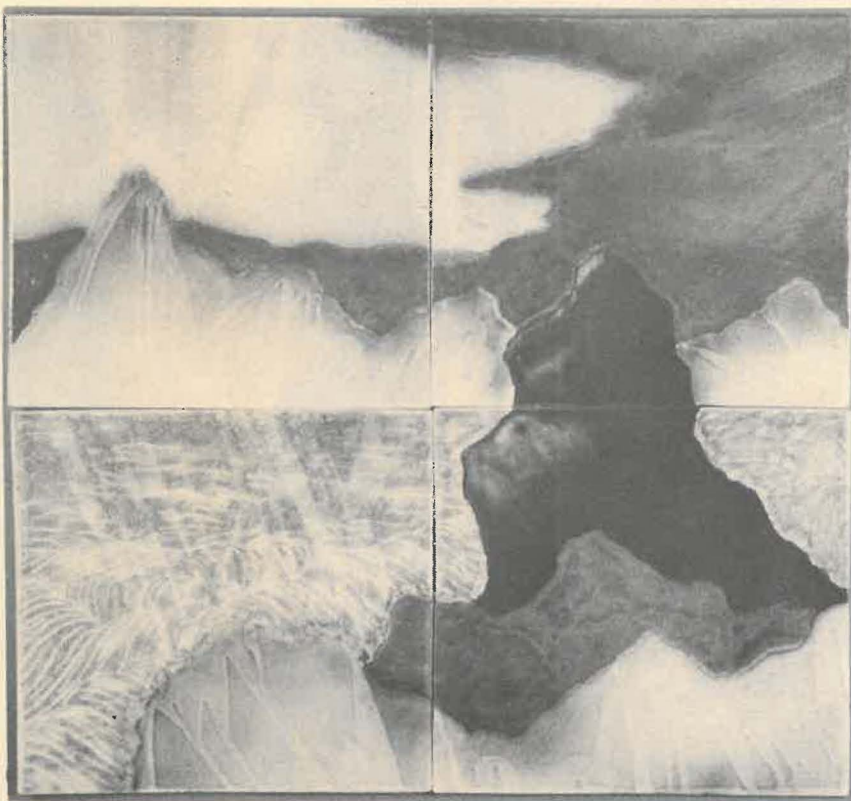
On March 19 **Jill Beckwith** became the representative for southern Vermont in the preliminaries for the Miss Vermont pageant, to be held in Middlebury May 6 and 7. Miss Vermont gets \$6,000 in scholarship money and goes on to the Miss America Pageant in Atlantic City. Jill stressed that this is not based all on looks — only 20 percent for that — but is based 50 percent on talent and 30 percent on an interview. Jill is also a singer.

John Billingsley is acting in Seattle, "I'm doing well, but not making much cash. Soon as I can I'll send along a check. I've not forgotten the Alma Mater. Via *Quadrille* send my love to all and say visitors are welcome in Seattle." 3515 S.W. Ocean View Drive, Apt. 305, Seattle, Washington 98146, 206-248-0698."

'83

Marti Dunbar is completing degree requirements in arts administration and visual art at Skidmore College. Besides Bennington, Marti has attended the State University of California at Fresno, has taught in schools and art centers in Vermont and nearby New York State and her works have appeared in area shows. Her current work is inspired by kites and her interest in art administration and was represented in a show at Southern Vermont College Art Gallery early in November. "I see the pieces in this show floating and flying through the sky...This concept of flight has led me to explore alternative methods of attaching additions [to flat paper surfaces that contrast] by tying and clipping..."

Jill Goldman and her mother Jan Goldman lead a mother-daughter workshop over Thanksgiving weekend in Abington, Pennsylvania, Library Community Room. Jan Goldman, a psychologist from Hahnemann Medical College, prepared and organized the workshop so that mothers and daughters might first experience for themselves in the roles they usually assume and then, through literature and the recollection of childhood memories, to move from traditional roles to experience others in less bound and expected ways. Jan and Jill hoped that all who participated would come away feeling enriched and closer to



The ceramics of two alumni living in the Bennington region, **Liz Caspari '74**, above and at right, and **Leslie Griest '78**, the two works at left, will be exhibited and on sale on Saturday, May 14, in Commons at part of the triple celebration weekend (inauguration, reunion, parents). Their works range from production mugs to one-of-a-kind wall murals, and both have shown at museums and galleries. Caspari held a solo exhibit during March at Departure Gallery in New York.



their loved ones.

Mary E. Otis is a second-year student at the Neighborhood Playhouse School of Theatre in New York City.

An article in his hometown newspaper, the Kankakee Daily Journal, appeared recently about **Joel Monture-Knecht**,

who was an advertising salesman for that paper until he enrolled at Bennington as a junior in 1981 "to re-enter academic life and fulfill a lifelong dream." The article describes Joel's participation in the Bennington Writing Workshops and the fact that he has had published articles in *Early*

American Life and *American History Illustrated*. Some of his photographs are being used in a history text *Land of Promise*, being published by Scott Foresman.

Joel is also writing a novel which he is using as a thesis for his degree.

Matching Gift brochure can mean extra dollars for Annual Fund



The "Mindpower" brochure which will be found inside this issue of *Quadrille* is a reminder to contributors to the Bennington College Annual Fund that they may be able to double the value of their gift to Bennington. If you work for one of the firms listed in the leaflet — or one of its divisions or subsidiaries — your gift can be matched.

Over the last five years, Bennington's Annual Funds have been augmented by a total of \$159,028.45 through 513 matched gifts through this program. That is an average of \$310 per gift.

The most recent Matching Gift total was \$42,204.78, contributed during the 1981-82 fund from a total of 127 matched gifts.

The 1981-82 Annual Fund surpassed its goal of \$575,000 by bringing in \$762,671.19 including funds that were matched by this program.

The current 1982-83 Annual Fund goal is \$675,000, and Director Lynn Hood '78 reports that the target is within reach.

So please check the brochure to see if your gift is eligible for matching; and check the code, also, because many firms match on a basis greater than one-to-one.

The "Mindpower" brochure was prepared for member institutions by the Council for the Advancement and Support of Education (CASE), headquartered in Washington, D.C.

Faculty Notes

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los coribantes (essays about poetics), published last year in Lima, Peru, by the Spanish publisher Pablo L. Villanueva, had a good critical reception in Lima. The book follows the classical tradition about poetics and examines its influence in the Spanish Baroque and Romanticism. This is his fifth book.

The University of Massachusetts Press has just published *Class and Civil Society: The Limits of Marxian Critical Theory* by **Jean Cohen** (Social Science). In the book she contends that Marx's most fateful error was the equation of the institutions of modern civil society with the class relations of the capitalist mode of production.

She considers four basic types of neo-Marxist theories: those seeking a revolutionary subject other than a class, "new working-class theories," structuralist Marxist class analysis, and theories of the "new intellectual class." Among writers considered are Jurgen Habermas, Herbert Marcuse, Claus Offe, Nicos Poulantzas and E. O. Wright.

Before coming to Bennington in 1979, Cohen was a lecturer in sociology at the College of Staten Island of the CUNY system and in 1973-4 was instructor in sociology at the Polytechnic Institute of New York.

Nicholas Delbanco (Literature & Languages) has won a fellowship grant from the National Endowment for the Arts. He is one of 100 writers in the nation, and one of two in Vermont, to win the fellowship; the other Vermonter was Andrew Potok of Plainfield. Announcement of the grant was made by Francis S. M. Hodsoll, chairman of the endowment, following the recommendation of a 12-member literature advisory panel. The Prose Fellowships for Creative Writers, as the program is officially known, are awarded to "published writers of exceptional talent to enable them to set aside time for writing, research or travel."

During NRT, **John Fahey** (Science) was selected a primary reviewer of science textbooks for the C.V. Mosby Publishing Co. in St. Louis, Missouri. He has begun reviewing texts on micro-biology and will be reviewing texts on cell biology and immunology as well.

A sense of musical humor figured heavily in the concerts and recordings for which **Jack Glick** of the Music faculty played his viola during NRT. Four of those concerts, all at Carnegie Hall, were of the music of P.D.Q. Bach, as well as two recordings for Vanguard, "Royal Firewater Musick" and "A Little Nightmare Music."

Jack also played two Clarion Concerts at Merkin Hall in New York ("Music of the Neapolitan Baroque" and "An Evening of Austrian Music"). He was a guest artist at Vassar College February 3 in a music department concert featuring Terry Champlin, guitar, and the Capitol Chamber Artists. And he played in a concert presented by the Whitney Museum at Sotheby Gallery in New York celebrating the 30th anniversary of the Fromm Music Foundation, with the Contemporary Chamber Ensemble. The Fromm Foundation has been commissioning music since 1953 and this was retrospective celebration with an introduction by Aaron Copland and Paul Fromm.

In recent months, **Wayne Hoffman-Ogier** (teaching assistant in Literature) published several poems in various journals, including *Virtual Image*, *Wind Chimes*, *Dragonfly*, *Frogpond* and *Brussels Sprout*. *Studia Mystica*, a journal published by the State



Claudia Shwide's dinnerware marketed in major catalogues

This portrait of Claudia Shwide '76 was taken in her New York studio in connection with the marketing of her dinnerware by Toscana Imports Ltd. of New York. This spring her work will be listed in the catalogues of Bloomingdale's of New York, Burdine's of Florida, Marshall Fields of Chicago, Dallas and Houston, and Nordstrom's of Seattle, and her line will be officially presented in May at a New York trade show and at a cocktail party at a SoHo gallery, catered by Glorious Food (in whose new cookbook she is also mentioned.). In a letter to Bennington, Claudia expressed her appreciation to faculty ceramists Jane Ford Aebersold and Stanley Rosen. Of the latter she wrote, "The dedication he showed to all of us as his students and the ideas he opened up in my mind led me to where I am today. He probably doesn't realize it but I still 'see' through the eyes he gave me as his student."



Photographs by Fred Slavin

University of California, featured his essay "Cutting the Crystal: The Spiritual Dimensions of the Creative Process" in the fall, 1982, issue.

In October, **Sue Ann Kahn** presented a recital of 18th- and 19th-century music for flute and forte-piano as part of

Philadelphia's Century IV celebration. In November she presented a masterclass and recital at Catholic University in Washington and also performed at the Library of Congress in works of Riegger and Copland.

On November 28 she premiered

Harvey Sollberger's *Life Study* with the Jubal Trio at Symphony Space in New York, and this performance was broadcast on February 22 as part of the WNYC American Music Festival. The newly released Jubal Trio recording of Francis Thorne's *Nature Studies* on CRI was rated one of the year's best by the Village Voice.

Leroy Logan's playwriting course last fall attracted area writers Eric Peterson and Joan Vatssek. Peterson, who is producing director of the Oldcastle Theatre Company of Bennington, has authored plays for the group. Vatssek, of Dorset, authored *The Last Drop of Madeira*, which was one of the plays under consideration during the fall session. It was expected that the author would fine-tune her work after the series of readings and discussions of her play that were part of the course.

This winter **Wendy Perron** left a photocopy of a poem from the fall, 1982, issue of *Contact Quarterly* in our box. Entitled "() by Wendy Perron," the piece was visually arranged on a two-page spread. The lefthand line ran from the lefthand shape (and the righthand line ran to the righthand shape). The shaping began with two paragraphs which explain the piece's origin: "Using parentheses is like talking out of the corner of your mouth...A good writer, like a good choreographer, is supposed to be clear, direct and unified. Recently, when a colleague told me that he thinks all my dances are in parentheses, I felt immediately that I was somehow not grown up enough...In a tutorial I 'taught'...the activity of listmaking came up and we all realized that some of us are list-makers and others are not. Fitting squarely into the first category...I decided to look at some old notebooks and see just how rampant my use of parenthesis is. The list below is taken from journals, letters, proposal writing, and isolated attempts at fiction." Then they started with "ultimately)" and on the completion of the lefthand shape (with "(almost heavenly)". The righthand shape) begins with "(socially)" at the top and ends with the simple "(s)" at the bottom. Some phrases are much longer, running to two lines now and then, but most are of medium length. Here's a medium-size example: "(I'm sitting in the dentist's chair as I write.)"

The Bennington Piano Quartet, consisting of **Reinhold Van Der Linde**, piano, Richard Conviser, violin, Gail Robinson, viola, and William Peck, cello, presented a concert February 17 at Summer Sonatina. The program included Mozart's Piano Quarter No. 1 in G minor and the Brahms Piano Quarter No. 2 in A Major. Van der Linde also served as solo piano accompanist for the Bennington County Choral Society's spring concert March 26 and 27 in the Haydn *Te Deum* and Beethoven Mass in B.

Neil Rappaport is getting his photography students "off the hill" this spring with a Shaftsbury project. They will attempt to document historic buildings and — through printing of old negatives and making current portraits — old families throughout Shaftsbury. The trustees of the Shaftsbury Historical Society are cooperating enthusiastically with the project and are being consulted for sources of both significant buildings in the town and members of descendants of early families. Archives will be established, as appropriate, both for the Park-McCullough House in North Bennington and the Shaftsbury Historical Society museum, and an exhibit will be assembled.

Science faculty member **Thomas Reitz** reports that in June of '82, his thesis (co-authored with D.G. Farnum, M. Ghandi and S. Raghu) for Michigan

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Issue-oriented Green Mountain Forum launched by students

Considering the urgency of many current political issues, it is no wonder that a student action and awareness group has surfaced on the Bennington College campus this semester. The Green Mountain Forum had its beginnings in the living room of a campus residence when eight students with diverse political concerns decided to join forces to create an open forum for the entire community to express ideas and take constructive action.

These students conceived of the forum as an educational organization, devoted to action based on clear, objective information gathered through weekly seminars featuring films, workshops and speakers.

A principal aspiration of the forum is to integrate college and community in a joint effort to learn and act. The forum is prepared to address a variety of issues, and would ideally provide the necessary network for any individual to become politically informed or active. A good example of this ideal is the effort being made by two students, with the support of the forum, to protest the Solomon amendment to the Selective Service Act, which restricts persons who have

not registered for the draft from eligibility for federal financial aid. It therefore deprives students who are morally opposed to the draft from pursuing higher education under auspices of the federal government.

Students Merritt Mulman and Richard Leitner have drafted a petition to take before the Bennington College Board of Trustees on April 16, requesting that the board publicly renounce the Solomon amendment.

A Sunday-night seminar series, also sponsored by the forum, has already hosted two informative speakers: Gail Russell of the Social Science faculty and Dan Wirls, staff member for The Council for a Liveable World. Russell lectured on German politics, specifically the German Green Party — an issue with broad implications for American activism — and Wirls addressed the issue of the arms race from a historical perspective. Both of these lectures were well attended, and the speakers received more questions than time could allow — an auspicious start for an activity which pursues a Bennington tradition of intellectual political inquiry.

With a stated goal of integrating college and community, serious efforts are being made by the forum to reach out into the town of Bennington for participation and needed funds. Several members of the forum, including Jeff Merron, Jim Fournier and Anthony Cafritz, have appealed to the president of the local Rotary Club, hoping to achieve a relationship between the forum and local businesses. The president of the club seemed enthused at this prospect and asked that the forum appear before the entire club with a written statement of purpose. If the Rotary Club maintains this level of enthusiasm it is likely that the forum will be able to include several local businesses in its list of supporters. An offshoot of this effort is a similar appeal to the Chamber of Commerce and to individuals in the community.

The forum is planning a two-day informative

and recreational festival May 21 and 22 which would combine speakers, workshops and seminars on political issues with dances, musical performances and picnics. The purpose of the weekend would be to celebrate life as well as to gain a clearer understanding of its preciousness in times of political and social urgency. Among speakers scheduled to appear are John R. Ambaceher of Framingham State College, speaking on United States and Soviet Strategic Doctrine, Kenneth Porter, M.D., addressing the psychological aspects of the threat of nuclear war, and Glenn Cratty, a member of the Manchester faction of PAX, conducting a non-violence workshop. Co-founder Jeff Merron is attempting to focus on several issues of special importance to town members in the hope that the festival will be attended by college and community alike.

A clear but not unsurmountable obstacle to the success of the forum's endeavors is the need for funding. Active forum participants are working on large- and small-scale fund-raising drives, and all suggestions are being considered. A basic intention of the Green Mountain Forum is to achieve as wide an audience as possible. Obviously, funds are needed to broaden the base of interest and to maintain a high standard of quality in the seminar series.

A final focus of the Green Mountain Forum is to network surrounding colleges and coalitions and open the lines of communication among similar groups. Contacts have been made with groups at the University of Vermont and Goddard College, and on a more national level, SANE and the ACLU. At Bennington, the forum has received the support of much of the faculty, administration, and of President Hooker.

Any donations, suggestions or comments would be appreciated and may be addressed to The Green Mountain Forum c/o Bennington College, Bennington, Vermont 05201.



Merritt Mulman, fund-raising coordinator for the newly formed Green Mountain Forum, speaks at a founding meeting in the Tishman Lecture Hall.



James Fournier, one of the forum founders.



CROSSETT COLUMN

First annual library book sale scheduled in May

By Toni Petersen
Librarian

Smith College does. So does Brandeis. In fact, most of the books purchased by Brandeis University result from funds supplied by a women's group which has raised money for book acquisitions since the university was founded more than 30 years ago. The nooks and crannies of Crossett Library are stuffed with good donated books which we cannot use for one reason or another. In most cases, we already

have a copy, or the book is enough out of date not to warrant the expenses of processing and storing in the College library. Some have been weeded from the collection in order to make room for new books.

We think it would be fun to expand the spring tag sale run by the Student Services Office and add to it a giant book sale to benefit the library. The sale is set for late May on the Commons

lawn at a specific date to be announced. If you have books to donate, drop them off at the library any time that it is open, clearly marked "For Book Sale." If you would like to help with the sale, call me any week day between 9 and 5 at extension 290.

Watch for advertisements to be spread throughout the county soon, and come to the sale!

Carolyn Cassady

Continued from Page 7

back and see where Neal was. He was being himself. He didn't love me any less. He, too, wanted to be a middle class family person; he just couldn't *do* it. My responses to his actions were completely out of the old books."

He kept testing; she kept getting righteous. She is convinced that "the flower children were just making up another rigid system," rather than finding a new one. "Love me or I'll kill you. Take this flower or else!" A lot of our basic social structures were founded out of good sense; the churches perverted them for their own power..."

While she thinks there's more to life than traditional monogamy she still sees no models for workable alternatives. She finds herself confronted with man after man ("They're always thirty-two years old") who wants to adore her and discover "Jack's woman" or "Neal's woman." She wistfully says she would like to find a man who would do some taking care of her, she's spent so many years taking care of others.

As we talk I take photographs. I start looking for a lost lens cap and suddenly she's the much-photographed, much written-about celebrity. "I'm always finding these caps." She squirms out of the frame with a devilish chuckle, "You're not getting me with my cheroot here, now!"

I change the subject to her experiments with portraiture and we are back at Bennington, in Paul Feeley's painting class. "In horror I saw these girls throwing colors around and splashing — never had a lesson in their lives. To me it was like something sacred being profaned. But Mr. Feeley was a sweetheart; he'd come through the same rigid training as I had and understood." Bennington did for her sense of art what Neal Cassady did for her sense of marriage. "They got me to loosen up a lot."

Bennington was the means by which I found what I really like doing, besides opening up unlimited interests — so many I'll never be able to pursue them all. But thank God I am never bored." In California she has continued to experiment. An artist friend taught a class in "Open Color." She painted her daughters as part of the work in that class. "That's the best portrait of Cathy I've ever done. It really is more like her in the eyes and all, and yet I didn't care whether it looked like her. I was just trying to practice a little technique..." She wonders how she will paint in England. "I know why there aren't any great English painters. There isn't any light. There's no sunshine."

Carolyn's woman continues to write, visit with her children, study astrology, answer endless letters from Kerouac fans and other writers, paint, read and dream of living in England. Carolyn's woman is still on the brink of discovery. "Expect A Miracle" says the sign you can't miss seeing several times a day.

Faculty Notes

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State University was published in *The Journal of Organic Chemistry*. The work was entitled "A New Entry to the C12H12 Energy Surface: Pyrolysis and Photolysis of trans-B-acrolein Tosyl-hydrazone Salts."

On the West coast during NRT, Barbara Roan worked in Los Angeles with choreographer Rudy Perez on a new solo which she plans to present at Bennington some time this spring. Then in San Francisco she performed with Remy Charlip (former Dance faculty) in a program of his works at the San Francisco Gallery.

Mary Ruefle read from her works at the University of Alabama on February 17. The occasion was part of the Visiting Writers Series, and the public was invited. Ruefle's first book of poetry, *Memling's Veil*, was one of the inaugural volumes of the poetry series of the University of Alabama Press in 1982. Her work has appeared in more than 25 journals, including the Virginia Quarterly Review, the New England Review, a publication entitled California, the Bennington Review and the Georgia Review. In 1980 she won a Black Warrior Review Literary Award.

Betsy (Elizabeth) Sherman (Science) was elected a commissioner, for a three-year term, by the Commission on Institutions of Higher Education of the New England Association of Schools and Colleges. The commission, composed of 16 persons representing higher education and the public, is responsible for the evaluation and accreditation of colleges and universities in New England. With offices in Burlington, Massachusetts, it is a constituent element of the New England Association, the oldest of the national's six regional accrediting associations.

Sherman received her doctorate in zoology from the University of Vermont in 1977 and received a postdoctoral fellowship at Cornell University in 1977-78. She has been the recipient of several research grants, is a member of many professional societies as well as the Phi Beta Kappa honor society, and has published many scholarly articles in professional journals. She is the wife of Dr. Mark Novotny, who practices in Manchester.

College honors senior employees

Forty-eight senior employees of the Bennington College staff and administration were honored March 6 at the first annual Employees Recognition Dinner, held on the campus.

After a Chicken Kiev dinner, President Michael Hooker and Vice President James Vanderpol toasted the employees, told a few good-natured anecdotes about some of them, and presented each of the 40 who attended with a certificate of the College's formal appreciation.

All had worked for the College for a decade or more. The person senior in years of service is Gertrude Syverstad, the College registrar, with 35 years. Next in seniority were Alice M. Miller, who runs the housing office, and John Wood, assistant director of the dining halls, with 30 years each. All three live in Shaftsbury nearby.

Also given to each employee with 20 or more years of service was a limited-edition etching of the Commons Building done by student Mine Ternar (who is described in an article on international students in this issue).



Employees with from 10 to 20 years — from left (numbers refer to years of service): Lois Stocking 17, Beatrice Shapiro 10, Rosemary Odell 17 (partly hidden), Thelma Bullock '62, 11, Mary Medvetz 12, Louise Dumas 10 (partly hidden), John Rice 11, Theodore Herrmann 12, Roger Bourn 11, Everett Maxham Jr. 13, Roger Mears Sr 12, Leo Pellerin 10, Marshall Ogert 12, John Hamilton 12, David Squires 12, Nancy Wright 13, Daisy Woodard 16, Marion Bourn 14, Richard Crawford 11.

'Henry Brant Week' celebrated in Boston

Boston Mayor Kevin White issued a proclamation designating March 7 through 11 as "Henry Brant Week." During that time a consortium of six area schools, the Boston Conservatory, Harvard, University of Massachusetts at Boston, MIT, the New England Conservatory and Tufts University, joined to honor Henry Brant in a series of lectures, classes, discussions and concerts.

Brant, a member of the Bennington faculty for 23 years, (1957-1980), is a pioneer in the development of twentieth-century spatial-antiphonal music. In all his works since 1950, the positioning of musicians in specific widely separated parts of the performance space has been an essential element of his music. Brant's *American Debate*, for example, requires two conductors, one facing the audience conducting musicians in the rear of the hall, and the other in the rear conducting the musicians onstage. "This procedure is not random, decorative or optional, but acoustically central to the original plan of each work," says Brant.

The Canadian-born composer is known as an American original. He has orchestrated for Benny Goodman and Andre Kostelanetz, written film and ballet scores and, most importantly, composed a remarkable large and varied collection of his own work. He has also taught at Columbia University and Juilliard as well as Bennington, but, as Brant told Richard Dyer of the Boston Globe, the academic world is dangerous to a composer. "A composer should always be learning, and instead he has to spend his time passing on what he has already learned. I had many wonderful colleagues and students, but since retiring two years ago, I have felt that my own education has really begun."

Brant has been compared to such great American composers as Charles Ives, Carl Ruggles and Edgard Varese. "In a sense all music is space music. The difference is that in my music space is not the convention of all the performers in one space while the audience is listening in another; for me the use of different horizontal and vertical spaces is the essential element in constructing a piece. In a way, this was a complete switch; in another way, it is a continuation of what I was doing before... I performed Charles Ives' *The Unanswered Question* and that showed me one way to do what I wanted."

Henry Brant's early music is notable for its humorous qualities, inventiveness and its appreciation for the performer, all qualities which remain true in his later work. One of his early pieces is a tone poem about the Marx Brothers; another, called *Music for a Five and Dime Store* is scored for violin, piano and kitchen utensils. Some of Brant's work combines the most diverse elements possible. One recent work, for example, calls for two choruses, symphony orchestra, gamelan ensemble, brass ensemble, percussion ensemble, an African ensemble of drummers and singers, and South Indian soloists all performing simultaneously from different locations in the concert hall. In an interview,



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Henry Brant, renowned composer from California, is considered to be one of the most "colorful and inventive composers in the United States."

Famous composer comes to Harbor Campus

by Andy Levitsky

Henry Brant, a renowned composer from California, will be at UMass March 7 and 8 to lecture and conduct a performance of his composition "Divinity." Two UMass students, Robert and Andy Levitsky, along with four other students from the New England Conservatory will perform Brant's work.

Brant, who is 69, has been called one of the most colorful and inventive composers in the United States; he frequently wears a railroad cap while conducting.

His work involves what is known as "spatial separation"—having members of the orchestra spread throughout the audience instead of having them all concentrated on the stage. The performance at UMass will have the brass quintet (two trumpets, 2 trombones and a French horn) in the audience and the harpsichord on the stage.

Brant's stop at UMass/Boston is the first in a series of local appearances in a week-long festival in his honor. The

composer will also travel to New England Conservatory, Harvard University, Tufts University, Boston Conservatory, and MIT.

He studied at Montreal's McGill Conservatorium (1926-29), the Institute of Musical Art in New York (1929-34), and at the Juilliard School (1932-34). During the 30's, he also studied privately with Riegger, Antheil, and Fritz Mahler.

Brant earned his living by composing, arranging, conducting and copying for Andre Kostelanetz and Benny Goodman for ballet and films. In the 50's, he became increasingly involved in the idea of spatial separation in music.

On Monday, March 7, Brant will rehearse the quintet in an open rehearsal from 2-4pm in the 020 Auditorium. On Tuesday, March 8, he will lecture on "Space in Music" and conduct the performance of his composition, "Divinity" starting at 3pm also in the 020 Auditorium. A reception will follow and admission is free.

A portion of a poster widely circulated around Boston for "Henry Brant Week," and a clipping from the UMass/Boston newspaper "The Mass Media" about the Brant events.

the hall.

The Monday night concert featured two of Brant's pieces as well as an original composition by Alice Webber '66, one of Brant's students at Bennington.

Boston Globe reviewer Richard Buell summed up the Henry Brant week aptly enough: "...virtually everything we've listened to since...has sounded flatly earthbound, like points on a very short line. Henry Brant's music *does* work on you like that."

On March 1, at Symphony Space in New York City, Brant offered an evening of spatial music accompanied by Bennington students Kimball Wheeler '72, Daniel Levitan '74, and Linda Bouchard '79. Brant's piece, which came as the climax of the evening, was a 15-minute score titled *Homage to Ives*, composed in 1974 but receiving its first New York performance. It called for strings, piano, harp, brass, winds, percussion, and accordionist, mezzo-soprano and an assistant conductor.

New York Times reviewer John Rockwell called it "instrumentally ravishing, full of unexpected (and, in this performance under Mr. Brant's direction, precisely coordinated) timbral juxtapositions and unusual, piquant effects... for its abstract qualities, the piece was...a great success."



President Michael Hooker congratulates Gert Syverstad, College registrar, senior employee, with 35 years of service.



Employees with more than 20 years — from left (numbers indicate years of service): Bette Armstrong 25, Charlotte Eddy 28, Wayne Baker 21, John Brillon 21, Robert Ayers 24, Marion Colvin 21, John Wood 30, Arnold Clayton 23, Stanley Burnham 21, Lucille Cook 28, Florence Burggraf 26, Eileen (Gatesie) Carrier 20, Gertrude Syverstad 35.

faculty notes

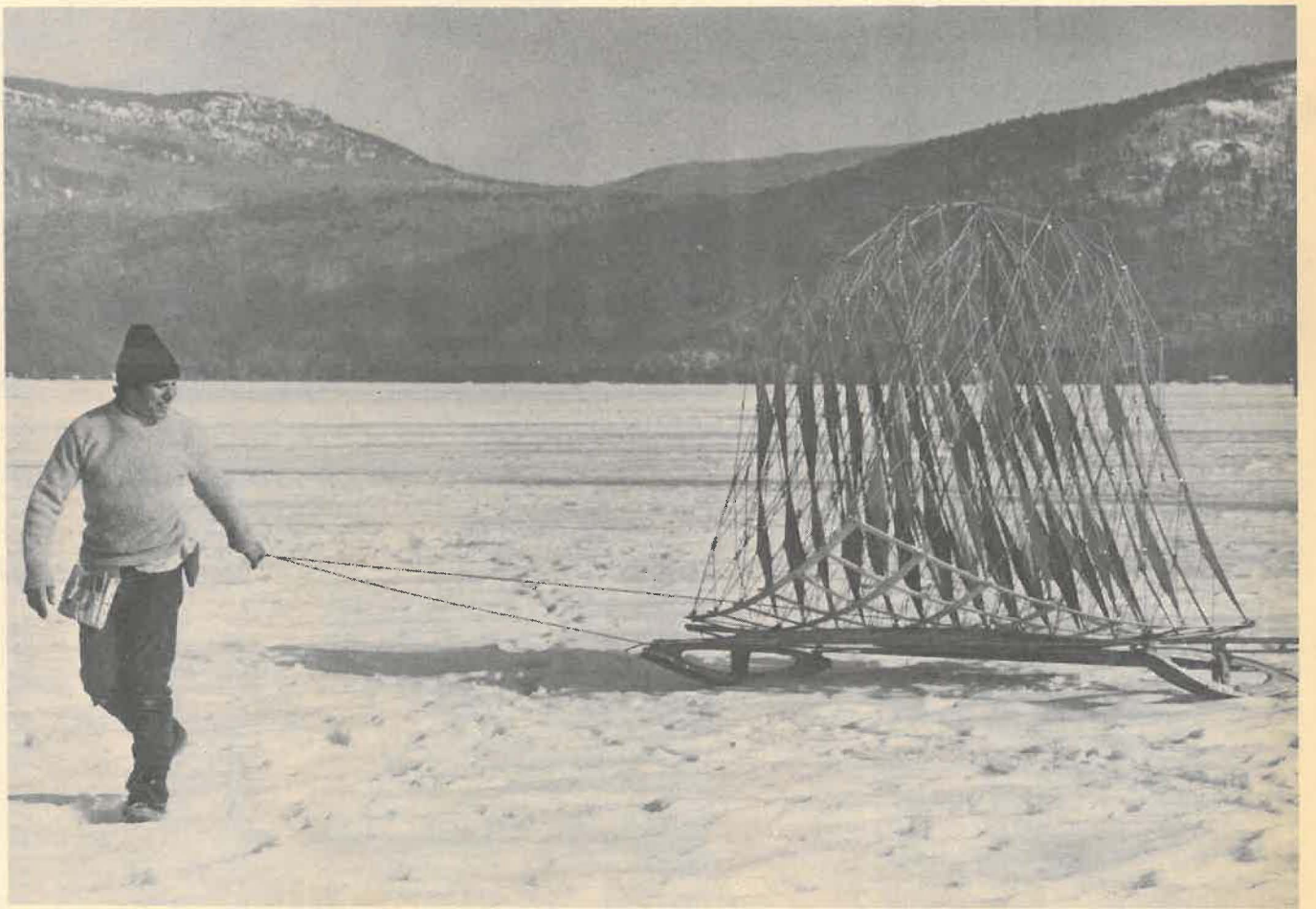
On March 18 **Reinhard Mayer** gave a lecture titled "The Aesthetics of the Lacuna in the Work of Franz Kafka and Paul Celan" at the Cooper Union in New York, at a conference titled "Kafka Unorthodox: A Commemoration."

Last fall, Mayer was invited to lecture in Denver at the Claremont Institute for the Study of Statesmanship and Political Philosophy. His lecture was titled "Shakespeare and Goethe: Sincere Roguery and Deceitful Truth."

Louis Carini's (Social Science) new book, *The Theory of Symbolic Transformations: A Humanistic Scientific Psychology* has just been published by the University Press of America. Copies are available at the Bennington College Bookstore for \$10 and from the publisher (4720 Boston Way, Lanham, Maryland, 20706) for an additional \$1.05 for postage and handling. About the book he says, "I am very pleased, finally, to see it published. I completed it almost 20 years ago and had about given up on seeing it published. It is, surprisingly, still up-to-date."

In February, he presented a talk to the Vermont Psychological Meetings in Burlington as part of a continuing education program titled "The Unconscious...Denigration of Consciousness" which is based in part on the final chapter of a recently completed manuscript titled *Experiencing and Conduct: An Introduction to Organismic-Gestalt Psychology* for which there is as yet no publisher.

Martha Wittman (Dance) spent January and February teaching and composing at the University of California at Santa Barbara, and reconstructing an older work for the Repertory West Dance Company, housed at the university. **Josef Wittman** (Dance) played for Martha's classes through January and the Wittmans continued work on their joint East/West Dances project. Martha begins service on the Vermont



Brower Hatcher of the Visual Arts Division hauls his sculpture along the frozen surface of Lake George, New York, during an outdoor showing of the work of ten contemporary artists in February sponsored by the Lake George Arts Project. Other artists were Maurice Agis, Andrea Blum, Lynn Hershman, Jon Kessler, Alex Markhoff, Charlie Morrow, George Peters, Vera Simon and Tal Streeter.

Arts Council this spring as a dance representative.

Joanna Kirkpatrick (Social Science) will be chairing a panel at the upcoming 17th annual Bengal Studies Conference in Connecticut. She is also organizing a symposium for the 11th International Congress of Anthropological Studies which will be held in Vancouver, Canada, in late August. The July/August '83 issue of *Asia* magazine will run an article by Joanna (co-authored with Susan Purdy):

"Cycle Ricksha Art."

In February, **Pat Adams** exhibited two offset lithographs in a national invitational show at the University of Hawaii at Hilo. On April 8 she gave a lecture at the Pennsylvania Academy of Art.

Her "Together Come Nightly Many" (40 by 140 inches) is among recent acquisitions of the Yale Art Gallery. "Small Acts" (76 by 126) was exhibited in new quarters of the Zabriskie Gallery at 724 Fifth Avenue, New

York.

Frank Baker has been teaching voice of more than forty years, most of them at Bennington. He leads summer and winter workshops, and notes from one of these appeared in the Fall, 1982, issue of *Musicworks*, a Canadian-based new music periodical. The publisher's note reads, "The following are Frank Baker's notes for the opening of his August, 1976 voice workshop," and the article starts with its title line, "The voice is in your body," and continues:

"That means the inside of your body. Front and back...The sound is made behind the lips. The prevalent idea is to press forward...The sound is made in the throat, which is not forward...You have control of your muscles in your mind. You have to know what you want. In order to find out what is possible you have to experiment with no fear..."

"We have to notice how things work naturally. We don't have to learn anything. We have to allow our bodies the chance to function as it was created to if we take away all the wrong things. What will be left will automatically be fine."

"We create things by noticing them. It's hard to realize that everything that we do is in our minds first. Nothing exists in my body by itself. When you sing you are imitating sound, the sound that is in your mind. It seems to follow that the back of your head is where the sound originates."

"It takes patience and serenity to discover what lies in our brains...Your head contains the idea of everything, your body can carry out those things if not interfered with. You must not start singing until you know what you are going to sing."

"The truth of the matter lies in your brain not in your voice...A person's voice is a mirror image of their thoughts..."

The notes go on to more technical analyses, but the "voice in the body, sound in the mind" theme continues.

Baker's winter workshop this year, in voice, was held in Baja California, Mexico, with **Remy Charlip** (former Dance faculty) and **Michael Downs**, teaching assistant in music.

Edmundo Bendezu's book *El elirio de* Continued on Page 20

Knopf publishes Sandy's ninth book of poetry

A fellow poet once said of Stephen Sandy, "If God wrote poetry, which thankfully he doesn't, it would sound like Stephen's." Stephen Sandy's ninth book of poetry, *Riding to Greylock*, is being published this spring by Alfred A. Knopf. It is his first since *Roofs* in 1971, which was nominated for the Pulitzer Prize. The lull has not stunted what Harold Bloom called his "highly individualistic style." He has done what any good writer should do, which is to become always better.

In *Riding to Greylock*, he writes of the stresses and comforts of man in a sensuous landscape "where you have always never been"; of the "petty dark of solitude"; of the "pull of earth, the downward arc" that forces our connectedness to the world beyond the self. And, in a magnificent group of poems, he explores the startling intimacies of the family: from the birth of a child — "the moment, paradise / of generation verified" — to the moment when his own image is caught in the mirror of that child's stare and he knows he "must make up now a life, unasked."

Praise of Sandy's poetry shows best the poet's effect on his readers. Phrases like "simply austerity," "concision and elegant simplicity," "strongly visual and lyrically intense" abound in critiques of his work. Poet Dave Smith said after reading *Riding to Greylock*, "Stephen Sandy is one of the builders of the true house of poetry. He invites the reader to experience what he makes, to observe how he makes, and ... to test



Stephen Sandy

the strength in his making. He is a poet who writes with care, with the vision that comes of revision, with the clean precision that is both elegance and power." Distinguished poet and critic Hayden Carruth, said "I think 'Summer Mountains' is a major work. Your perceptions are intense and valuable, and your characteristic twists of language, especially in section 3, are extremely attractive, the kind of attractiveness that becomes compelling." And from an advance review in *Booklist* of The American Library Association "Stephen Sandy is in the best sense a literary man: his poems

reveal a sensibility where letters and life interact to form a delicate balance expressed in lines of greatest subtlety and technical skill."

The front-of-jacket painting of *Riding to Greylock* is by artist Kenneth Noland (former Bennington art faculty). Stephen took Noland up on an offer made when the artist was at Bennington, to provide one of his works for the cover of a book.

Sandy is giving a reading of his poetry for the prestigious reading series sponsored by The Poetry Center at the 92nd Street in New York City on April 25.

Jeff Curio