

QUADRILLE



FALL 1995

COMMENCEMENT

GETTING INVOLVED:

Preparing the Soil
for Public Service

When Community
Service Takes Root

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QUADRILLE

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A Remarkable Group

TO THE EDITOR:

When Bennington lists the literary accomplishments of its alumni, it's impressive. But equally impressive is the way the small but successful MFA in Creative Writing class of 1986 is always overlooked.

There were only ten of us writing novels, poetry, and short stories, and we only had two teachers in fiction and one in poetry to work with us. There was no class ahead of us and no class behind—somehow we all got lost in the shuffle of summer workshops and faculty squabbles. Still we took our work seriously. We took out loans and left our families behind while we completed our manuscripts and earned our degrees.

Incredibly, the four women writing novels, all in our mid-thirties, all published the novels we wrote at Bennington. Just as incredibly, each of us has received attention for our work everywhere but at Bennington. We, too, are part of the "remarkable group" you wrote about in the Spring *Quadrille*.

Michele Orwin MFA '86
Washington, DC

[Michele Orwin has published *Waiting for Next Week*. The other three novelists are Valmai Howe, *The Dreams of Zoo Animals*; M.E. Hughes, *Precious in His Sight*; and Jeanne Mackin, *The Frenchwoman*. Each of these writers has published several other books, both fiction and nonfiction.]

Editor's Note: In responding to our request to publish her letter, Ms. Orwin mentioned other published writers in her class who were omitted from the literature listing, including Lucie McKee, Linda Greenwald, Joe Levine, Wanda Fries, and David Hoppe.

Oblivion Partly Rescued

TO THE EDITOR:

It was, as they say, a pleasure and privilege to see my youthful bearded face in the spring issue of *Quadrille* and to be part again of that splendid literary party;

I write to say thanks. And to tell you that, by happy coincidence, the writers on page 21 will be together again next year: Columbia University Press is to bring out a volume of the unpublished papers of Bernard Malamud, edited by the undersigned and another of our Bennington colleagues, Alan Cheuse. Titled *Talking Horse*, it's a compilation of those essays and talks and class-notes that comprise the Malamud Finding in the Library of Congress—and it should remind those who need the reminding of what our late colleague achieved.

But the real reason I write and the real thing I wanted to tell you has to do with the photographs of W.H. Auden, and Steve Sandy's fine description of his visit to Bennington way back when. I want to do the little I can to flesh out "this minor occasion only partly rescued from oblivion here," as Steve put it—since I knew the photographer you call Lilli Eldé. Her real name was Elizabeth Duschnitz. Her one book, I think, is a beautiful compilation of photos called *La Provence Autrefois*, and I met her first in 1964 and became her tenant, on and off, in a small town in Provence. She was by then well into her seventies; she died roughly twenty years thereafter, and she regaled me often and often with the tale of her photographs of Auden and her puzzlement as to what had happened to them and why she'd never heard from the Bennington to which she sent them for safekeeping; so it was doubly a pleasure for me to see them emerge so whitely from that half-illuminated dark.

Nicholas Delbanco
Ann Arbor, MI

Quad Crits...

TO THE EDITOR:

All this long heart-breaking year I have been reading about Bennington, in scrappy xeroxes from the Bennington Academic Freedom Committee, in *The New York Times* and *The Boston Globe*, in mailings from Bennington public relations and from faculty and alumnae not dismissed in or

unduly disturbed by the purge of last June....I have saved every scrap of paper I've received from or about Bennington—I'm not sure why exactly, but my best guess is that it is what one does in the face of serious loss.... It is also a kind of neurotic archive of "evidence"—this is what self-immolation of a progressive institution looks like, these are the traces of a narrative we may read again on a larger scale as the congressional right wing pursues its calculated policy of replacing democracy with theocracy, patronage and corporate feudalism.

It was a shock, then, to see my own name in an annotated list framing the border of an article designed to white-wash the new practice of hiring only writers to teach literature. I imagine I am not the only person who felt abused to find herself enlisted in this propaganda effort, especially since we are all products of the faculty President Coleman saw fit to fire last summer. It is the chief happiness of my life that I have been enabled by such great spirits as Phoebe Chao, John Gardner, Bernard Malamud, Nick Delbanco, Alan Cheuse, Marguerite Stewart, Richard Tristman and Alvin Feinman to practice both the art of poetry and the arts of interpretation and analysis....I loved and honored the institutional source of my sense that a community could regulate itself in freedom. I have been robbed of my evidence. Nothing can make up for this. Imagine how I must have felt to see my name decorating PR for the Brave New Bennington that has so damaged my capacity for hope....

Mary Baine Campbell '75
Assoc. Prof., Eng.; Dir., Creative Writing
Brandeis University

TO THE EDITOR:

I can't imagine why you'd have included my name among other writers who would seem to approve Bennington's current policies regarding the teaching of literature. In fact, all the new changes at Bennington disgust me—the vindictive firings, the corporate mentality, the disregard of student wishes and needs, the stupid idea that only writers should teach

literature, the general fascism of all these broad-based decisions.

This isn't the Bennington I knew and loved. It isn't the college that helped me to develop as a writer. Make no mistake about that. I would not have attended this "New Bennington." And I've expressed my outrage, publically, as often and as vocally as I can. Please don't associate me with these new policies. The Bennington I knew valued scholarship, it valued democratic processes, it valued community. President Coleman and the current Board of Trustees have decimated all that. As a result, I believe that Bennington itself will soon close those famously lovely gates. My hope is that it will be reborn elsewhere, perhaps even better and wilder and more humane than it was before. I'm proud of the college I went to; I am not proud of what it has become.

Liz Rosenberg '76
Binghamton, NY

TO THE EDITOR:

I found it ironic, after having read the Coleman/Barr definition of "teacher-practitioner" in the *Symposium Report*—which excludes from its ranks authors of critical works who do not also publish fiction, non-fiction, poetry, or "essays"—that Stanley Edgar Hyman was listed in the most recent *Quadrille* as one of Bennington's many past "teacher-practitioners." As far as I know, apart from his writings in *The New Yorker*, Hyman did not publish poems or stories, plays, or essays. He does not qualify as a "teacher-practitioner" under the *Symposium Report*'s definition, and therefore would not be qualified to teach at the New Bennington....

Nonetheless, I am pleased that his name was mentioned, as it not only brings to light certain theoretical problems with the Coleman/Barr distinction between a publishing critic and a "teacher-practitioner," but also acts as a testimony to the critic's contribution to the Old Bennington's literature division. There is no question that the college has been the home to many wonderful writers; what now deserves to be noted is that

the school was enriched by the presence of many who were strictly scholars, those who did not use the creation of literature as an adjunct to their critical work....

Jeffrey A. Leib '92
New York, NY

...and Kudos

TO THE EDITOR:

I want to thank you for the most recent issue of *Quadrille*. I put it aside when it came because I couldn't handle any more gloom and doom and rage about the College. Bennington turned my life around in a positive direction and I am eager to see it pull through its current very real problems and move ahead to do the job it does so well.

When I finally dipped into *Quadrille*, I was elated. I thought your Literature Alumni Sampler was sensational and your articles and short reports were of considerable interest, too.

Hurrah for you and your staff.

Faith Barnett '41
Providence, RI

Vintage Memories

TO THE EDITOR:

I was surprised and pleased to see my name on the cover of the latest edition of *Quadrille*, especially since I am now working on two more books simultaneously.

I am sure that Catharine Foster, always with a flower sprig in her hair or lapel, Ben Belitt, and the beauty of the natural surroundings had an impact on my consciousness, and in some way contributed to my interest in understanding and recording the folkways of the gardening tradition here. One result was my book, *The Heirloom Garden*, considered a standard reference on historical gardening, and the other was a late-blooming lecture career (I guess my drama days at Bennington also had a role to play). Even the vintage shrubbery

around the Commons—is it still there?—was retrieved from my memory when I was writing *Heirloom*. We seldom think about Bennington's origins as an estate with horticultural treasures.

In thinking about it, I got a lot from my Bennington experience, not always in the classroom.

Jo Ann Marcus Gardner '56
Orangedale, NS, Canada

Making Emends

TO THE EDITOR:

A slight emendation about your note on me in the last issue of *Quadrille*. I wrote my maiden name in parenthesis so I could be identified by Bennington, but always use my married name, having been married for the last 42 years—Aisenberg. Also, I have a new book of poetry coming out in September 1995, published by Forest Books, London, and titled *Leaving Eden*.

Dr. Nadya (Margulies) Aisenberg '49
Brandeis University

ERRATA:

We are pleased—though red-faced—to be able to paraphrase Mark Twain: The rumors of the death of Prudence Brecht Gamble '36 were greatly exaggerated. Prudence is alive and well and you can reach her at 330 Devon State Rd., Devon, PA 19333. Our humblest apologies.

In the "Writing Seminars Warmup," we characterized The Ruth Lilly Prize as the largest "single award given in literature." Aside from the Nobel Prize for Literature, the largest literary prize in the world, there is the Tanning Prize, a \$100,000 annual award given by The Academy of American Poets and the largest literary prize given in the United States. Also, Galway Kinnell is a past State Poet of Vermont; the current State Poet is Louise Glück.

momentum

RESTRUCTURING: ONE YEAR LATER

One year into a major redesign that shook the world of higher education and landed Bennington College on pages of publications all over the country, the College has made tremendous progress toward its goals.

Those goals, set forth in the June 1994 *Symposium Report of the Bennington College Board of Trustees*, included a number of concepts and proposals for the restructuring of the College, among them a faculty who practice what they teach, an academic structure conducive to multi-disciplinary learning, a commitment to innovation in technology and language learning, and a promise to make its education more affordable. One year later, Bennington has progressed on all fronts—a success that has been recognized and generously supported by leading foundations, alumni, and friends, with gifts and pledges totaling \$5.5 million since summer 1994.



Verlyn Klinkenborg, whose books include *The Last Fine Time* and *Making Hay*, will join Bennington's faculty during 1995-96.

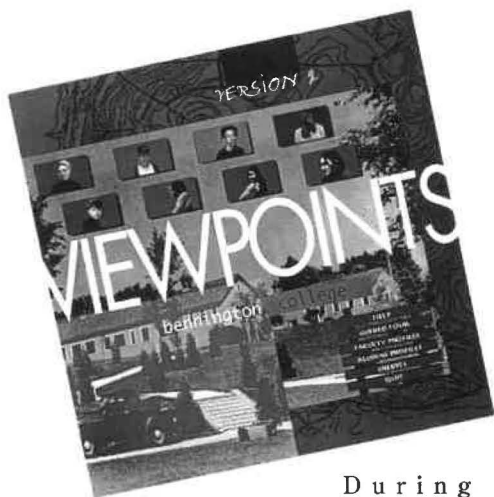
► **A faculty of teacher-practitioners.** During the academic year 1994-95, four new literature teachers—poets Anne Winters, Steven Cramer, and Nancy White and novelist David Payne—joined Bennington's existing faculty, which included poet Stephen Sandy, essayist Edward Hoagland, and fiction writers Roland Merullo and James Lasdun. Composer Tobias Picker, who has received more than 30 commissions from many of the world's leading orchestras, ensembles, and soloists, and received the Academy Award in Music from the American Academy of Arts and Letters, joined the music faculty. Visiting faculty members during the year included Jamaica Kincaid, Pulitzer Prize-winner Elizabeth Frank '67, and Margot Livesey in literature, and actor/director Alan Arkin '56 in film.

Among the new faculty is Mary Oliver, who will fill the Catharine Osgood Foster Chair for Distinguished Teaching at Bennington. Oliver has published eight books of poetry, most recently *House of Light*; her work has garnered the Pulitzer Prize, the Christopher and L.L. Winship Awards, the National Book Award, the Shelley Memorial Award, the Alice Fay di Castagnola Award, Guggenheim and NEA grants, and the American Academy and Institute of Arts and Letters Achievement Award. Oliver has taught at Case Western Reserve, Bucknell, and Duke. Verlyn Klinkenborg, whose books include *The Last Fine Time* and *Making Hay*, will also join Bennington during 1995-96. His awards include the Lila Wallace-Reader's Digest Fund Writer's Award, the Before Columbus Foundation American Book Award, the Distinguished Teaching Award at Harvard University, and an NEA fellowship.

Continuing achievements of current faculty were significant. A sampling: Dance faculty member Dana Reitz was commissioned by Mikhail Baryshnikov to choreograph a new solo work for him that premiered to great critical acclaim at Jacob's Pillow this summer; biologist Elizabeth Sherman was instrumental in Bennington's selection as a site for a re-

gional science, mathematics, and technology summer institute, sponsored in part by the National Science Foundation; Regional Center director Isabelle Kaplan was named a Knight in the Ordre des Palmes Academiques by France's Ministry of National Education and appointed president of the Vermont Chapter of the American Association of Teachers of French; filmmaker Ahrin Mishan won the International Documentary Association's 1994 Distinguished Documentary Achievement Award; composer Allen Shawn won the Goddard Lieberman fellowship of the American Academy of Arts and Letters; sculptor Dean Snyder received National Endowment for the Arts and New England Foundation for the Arts fellowships; anthropologist Kenneth Kensinger published *How Real People Ought to Live*; New Media Center director Ruben Puentedura was one of three keynote speakers at the 1994 Apple Education Development Forum, a national convention; Edward Hoagland published essays in *Harper's*, *New York Times Magazine*, *Esquire*, and *Civilization*; Stephen Sandy's *Thanksgiving Over the Water* was favorably reviewed in *The New York Times*; and biologist Kerry Woods was appointed chair of the Professional Ethics Committee of the Ecological Society of America.

► **Technology as a tool for collaborative creativity.** Bennington was chosen in March 1994 as a flagship site in the New Media Centers Initiative, and immediately embraced the new multimedia technology. As the only liberal arts institution among the flagship sites, Bennington set about exploring ways to marry technology and creativity in the sciences, the humanities, and the visual and performing arts. By the time of the official opening of the New Media Center in March 1995, applications for multimedia technology were already in use in such diverse disciplines as chemistry, history, graphic design, ecology, ceramics, and childhood studies. The newly formed Center for Audio Technologies on campus includes an electronic music studio, a computer instructional studio, and a digital audio studio.



During spring 1995 six Bennington students conceived and produced a CD-ROM viewbook—the first totally student-produced CD-ROM viewbook ever. The project was truly multimedia and cross-disciplinary: The students conceived and storyboarded a structure, wrote scripts, interviewed students and faculty, designed interfaces, took original photography, converted archival materials to digitized images, composed and recorded original music, created a three-dimensional computer model of the campus and individual buildings, and designed packaging. Three seniors were immediately offered jobs and/or project work by major corporations (Broderbund, *Atlantic Monthly*) as a direct result of this experience.

► **Pioneering venture in language learning.** Bennington's Regional Center for Languages and Cultures is currently developing a new curriculum that reflects its emphasis on interdisciplinary learning and the study of other cultures, along with the use of multimedia technology to achieve those ends. Selected for their commitment to innovation in language education, RCLC faculty in fall 1995 will teach Chinese, French, German, Spanish, and Japanese, which is new to the College's curriculum. Collaborations with the region's schools and a Japanese/American corporation in the area are under way.

► **Collaborations enrich the curriculum.** Bennington and New York City producer/performance space The Kitchen

teamed up in September for a phenomenal collaboration during which more than 40 students interested in everything from music, acting, and writing to costume, lighting, and set design worked closely on a new musical theater piece called *The Negros Burial Ground* with its three principal creators: composer Leroy Jenkins, librettist Ann T. Greene, and director Dominic Taylor. The month-long residency was celebrated by a work-in-progress performance and design display.

The successful culmination of the College's four-month collaborative work with Bennington's Oldcastle Theatre came in March, when 22 Bennington students joined Oldcastle's Equity actors to present Shaw's *The Devil's Disciple*. In addition to acting, students were involved in design, stage management, and construction.

► **A promise to lower costs.** The College committed to lowering the cost of a Bennington education through reducing tuition over a five-year period, adjusted for

inflation, by 10 percent. In spring 1995, the Board of Trustees approved a comprehensive fee for 1995-96 of \$25,800, a real dollar reduction of three percent, a first step toward achieving that goal.

► **New programs at Bennington.** Gender and media studies, a community service program, film and video, and a new MFA program that has more than doubled in size since its inception are among new programs at the College. New faculty and student governance procedures are in place and in process, respectively. The campus is lively: During spring term 1995 alone there were 5 dance concerts, 26 music performances, 11 drama productions, 3 art exhibits, countless lectures, and readings by Jamaica Kincaid, Robert Stone, Verlyn Klinkenborg, Carole Maso, Robert Pinsky, and others. In short, while Bennington College is still, and will continue to be, a work in progress, year one of the redesign has seen much work, and tremendous progress.

RECENT FOUNDATION AWARDS TO BENNINGTON COLLEGE*

ARTHUR VINING DAVIS FOUNDATIONS	\$100,000
ANDREW W. MELLON FOUNDATION	485,000
GEORGE I. ALDEN TRUST	30,000
WILLIAM AND FLORA HEWLETT FOUNDATION	75,000
DAVIS EDUCATIONAL FOUNDATION	350,000
NATIONAL SCIENCE FOUNDATION	25,000
PEW CHARITABLE TRUSTS	250,000
CHRISTIAN JOHNSON ENDEAVOR FOUNDATION	500,000
STARR FOUNDATION	250,000
CULPEPER FOUNDATION	115,000
FAIRLEIGH S. DICKINSON, JR. FOUNDATION	45,000

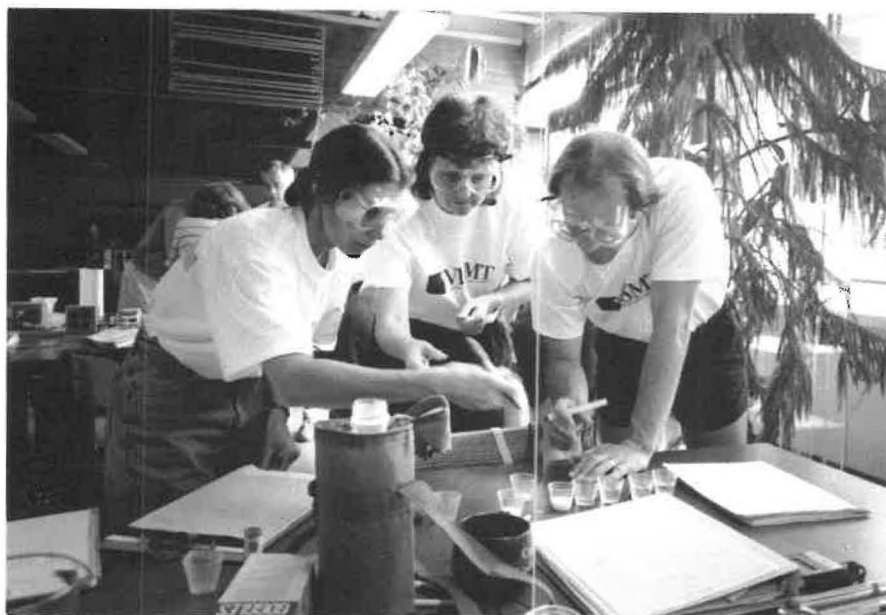
*in chronological order

Science, Math, & Technology Summer Institute

Bennington was selected as one of four sites in the state of Vermont to hold a regional science, mathematics, and technology summer institute. Sponsored and funded by the National Science Foundation in collaboration with the Vermont Institute for Science, Math & Technology (VISMT), the program offered graduate level courses to 20 elementary and middle school teachers in southwestern Vermont. This is the third consecutive year Bennington has offered the courses, and the first year the program has been funded by VISMT under a National Science Foundation grant.

The 1995 summer institute, Concepts in Chemistry & Physics, emphasized the inseparable relationship between math and science. Biologist and Bennington College faculty member Betsy Sherman worked with area elementary school teachers in what Sherman characterizes as "a true collaboration between schools and higher education." Teachers from schools in Bennington, North Bennington, Manchester, Dorset, and Sunderland spent six hours a day doing experiments, analyzing data, and learning to apply ideas and techniques for new concepts. "We're not reading about science, we're doing it," Sherman said.

Sherman was instrumental in obtaining the grant for the College, and was keynote speaker at the 1995 VISMT Summer Institute in Randolph, Vermont. Working with her to secure the program for Bennington were fellow faculty members Michael Mishkind and Ruben Puentedura.



Area teachers at the VISMT summer institute at Bennington.

Townsend Named Vice President

Debra K. Townsend joined the College in May as Vice President for External Relations, a new position that consolidates management of the Development, Alumni Relations, and Communications offices at the College. Her previous experience includes five years as director of news and communications at Rensselaer Polytechnic Institute, where she also directed development communications. Most recently, Townsend was director of communications for MapInfo Corporation of Troy, New York, an international desktop mapping software company. She also directed the news office of the Senate Majority in the State of Michigan, serving for seven years as press secretary to now governor John Engler. She was assistant director of public relations for a Goodyear subsidiary, and was assistant to the president for public relations at Lansing Community College, among other positions.

Townsend, a graduate of Michigan State University, has served as president of the Capital Region (New York) Chapter of the Public Relations Society of America.

Among her awards and honors are the 1993 CASE Gold Medal for crisis communications, two CASE Gold Medals for publications and marketing, and the 1992 Distinguished Alumni Award from MSU College of Communication Arts & Sciences.

"Anticipating the work ahead as Bennington enters the second year following its restructuring," Townsend noted, "this position will call upon the culmination of all I've learned in higher education, government, and business. I'm intrigued at the prospect of communicating the diverse elements of this wonderful place to both our internal and external constituencies."

Runyon Named Director of Development

Polly Runyon '74 has been named Director of Development at the College. In her previous position as special assistant to the president for foundations, Runyon developed strategies for acquiring foundation support for Bennington's redesign. Runyon, most recently managing director of development at WNYC, New York Public Radio and Television, was previously a manager of development for the New York Public Library and development director for the Big Apple Circus. Runyon also worked for Mobil Oil Corporation's cultural programs and promotions division, and for Bennington, where she received her B.A. in music.

Maxwell MacKenzie on Art & Commerce

Bennington's 1995 Candace DeVries Olesen Alumni Fellow, architectural photographer Maxwell MacKenzie '76, spoke about "Art & Commerce: Balancing Two Worlds" at Bennington in May. He also taught an advanced photography class.

MacKenzie's photographs have appeared on more than 50 covers and have been published in more than 350 magazines, books, and newspapers, among them *Architecture*, *Architectural Record*, *Better Homes & Gardens*, *Building Design & Construction*, *Builder*, *Business Interiors*, *Harper's*, *Home*, *Newsweek*, *Time*, and *U.S. News & World Report*. His one-man exhibition, *Abandonings*, was displayed in Julie Saul Gallery in New York, the Virginia Foundation for Architecture, and the American Institute of Architects in

M A X W E L L M A C K E N Z I E



*Candace DeVries Olesen
Alumni Fellow*

**ART & COMMERCE:
BALANCING TWO WORLDS**

Maxwell MacKenzie '76
Author of upcoming book
*Abandonings: Photographs of
Otter Tail County, Minnesota*
(Holt & Clark, 1995)
Independent Practitioner
Photographer of
Architecture & Interiors

ARCHITECTURE



Remo



Thursday, May 23, 1995
8:15 p.m.

Martha Hill Dance Workshop
Bennington College
Bennington, Vermont

*Public, not a lecture, but a discussion
on photography and architecture*

Abandonings: photographs of
Otter Tail County, Minnesota
1995 publication available

Other Series:
Presented by the
Bennington College
Department of Art & Architecture
Bennington, VT
1995
Presented by the
Bennington College
Department of Art & Architecture
Bennington, VT
1995

Washington. The photographs will be published in a book, *Abandonings: Photographs of Otter Tail County, Minnesota*, later this year. MacKenzie received the Virginia Society of the American Institute of Architects' certificate of honor in recognition of his contribution to architecture in Virginia. His works are part of the collections of The American Architectural Foundation, the Otter Tail County Historical Society Museum, the *Washington Post*, and the President's Collection at Bennington, among others.

MacKenzie's lecture and slide show provided an often amusing look at the business of photographing interiors and buildings, as well as a more serious look at what makes a photograph "art." He also included examples of his early photography taken for Neil Rappaport's class when MacKenzie was a student at Bennington.

The Candace DeVries Olesen Alumni Fellows program was established in 1990 as a memorial to Candace DeVries Olesen '50 and her dedication to the College. The program provides opportunities for faculty to bring Bennington alumni back to campus to work with students in a classroom setting and to interact with the community through a discussion, lecture, or performance.



HELEN LANG

Carole Maso, nationally acclaimed experimental fiction author, read from her works in Welling Living Room this spring. The event was sponsored by the Women's Issues Study Group. Maso is the author of five novels, including *Defiance*, *The American Woman in the Chinese Hat*, and *The Art Lover*. Her awards include the Lannan Literary Fellowship for Fiction, the Pushcart Prize, and two NEA grants. She teaches at Columbia University and at the Bennington Summer Writing Workshops. Among the other writers who read at Bennington during spring term were Robert Stone, Jamaica Kincaid, Robert Pinsky, Alex Shoumatoff, and Verlyn Klinkenborg.

BOARD NEWS

Trustees In, Out

Two new trustees were recently named to the Board: David Beitzel '83 and Heidi Hojnicky '95. Beitzel, owner of the David Beitzel Gallery in SoHo, is a designated alumni trustee, taking over as chair of the Annual Fund. He has served on committees for the NY Regional Campaign, sponsored FWT students, and chaired the NY Associates Committee. Beitzel also established the Adams/Tillim Arts Lectureship at the College.

Heidi Hojnicky '95 was elected as the newest recent graduate trustee. During her time at Bennington, she studied literature, and was a phonathon volunteer, student coordinator, and house chair. Kate Stern '95 was named alternate trustee.

Seven trustees concluded their terms in June. Ruth Dewing Ewing '37—who has also given her time and energy to the League of Women Voters, the NH Commission on the Arts, and the MacDowell Colony—retired after 16 years on the Board. Suzanne Heller Harris '41 ended a four-year term; she has also been vice president of the West Coast Alumni Association, a member of the San Francisco Associates Committee, and chair of fundraising for her 50th Reunion, among other efforts. Catherine Hays '80, whose work for the College included chair of the Annual Fund, has moved abroad. Joseph Slotnik, who established in 1971 the Sandra Kesselman Slotnik ['61] Scholarship Fund in honor of his wife, retired in June after 10 years.

Three members who originally joined the Board as recent graduate trustees also ended their terms in June: Jenni Person '90, director of the South Florida Art Center in Miami, who has continued to work with Bennington through the July Program; Jonathan Schwartz '92, who will enter medical

CROSSETT LIBRARY WISH LIST

The Oxford Encyclopedia of the Modern Islamic World, 4 volumes. Ed. by John L. Esposito. Oxford, 1995. \$395.00 (0-19-506613-8)

The Prints of Roy Lichtenstein: A Catalogue Raisonné, 1948-1993. Mary Lee Corlett. Hudson Hills Press. \$95.00 (1-55595-105-8)

William De Kooning: Paintings. National Gallery of Art. \$55.00 (0-300-06011-4)

Dancing and Mixed Media: Early Twentieth Century Modern Dance Theory in Text and Photography. Judith B. Alter. P. Land, 1994. \$46.00

Film: An International History of the Medium. Abrams. \$50.00 (0-8109-3321-7)

school in the fall; and Lori-Nell Lazzeri '93, who continues a career in acting.

Trees will be planted on campus to honor the work of these former trustees.



Carolyn Rowland '37 Named Life Trustee

Carolyn Crossett ("Crossie") Rowland '37 was voted a Life Trustee by the Board of Trustees during its June meeting. She is only the third trustee to be so named; the others are Mary Hammond Storer '46 and Fairleigh S. Dickinson, Jr.

Rowland has actively supported



Trustees, on campus for the April Board meeting, view portions of the student-produced CD-ROM viewbook at the New Media Center.

the College for many years, and was a trustee from 1952-54 and 1986-90. A bequest to the College from her father, Edward Clark Crossett, was responsible for the building of Crossett Library. Having studied art at Bennington, Rowland has continued a lifelong interest in photography—she studied with Ansel Adams and is responsible for a number of early College photographs. She has also spent much of her life in volunteer service, including work for the University of Massachusetts, the Boston Symphony Orchestra, Trinity Church, the Museum of Fine Arts, and the American Red Cross.



CYNTHIA LOCKLIN



Bennington's third annual Community Day brought together more than 250 members of the College and greater community. Festivities included a Commons lawn lunch, music by Mount Anthony Union High School Jazz Ensemble and the Bennington Chamber Singers, face painting and arts and crafts sale by students, along with workshops in art, science, music, and multimedia.



ANNIE DOWIE

Above: *The Winter's Tale*, directed by guest director Jim Hooper, was one of 11 drama productions during spring term, which included three original works by students. The cast included Michael Buhl '97, Joel Garland '97, Carl Hubenthal '97, Wendy Lawrence '96, Eben Moore '96, Jennifer Nyman '96, Jonas Omberg '95, Jessica Peck '96, Doug Ryan '96, Ashley Smith '96, Patrick Soluri '97, Sabine Storch '98, Benjamin Sunderlin '97, Noë Venable '98, Deacon Y. Worrell '98, and faculty member Janis Young. Set design was by Cemre Durusoy '97; lighting by Jonathan Paine '95, costumes by Manju Shandler '95 and Erica Stuckwisch '96, sound by Nathaniel Reichman '97, music composition by Todd Tarantino '97 and Patrick Soluri, choreography by faculty member Peggy Florin, and stage management by Roger Silva '96.

Above left: Composer Charles Wuorinen spoke on "My Life in Music" at Bennington in June. One of the world's leading composers, Wuorinen has been a forceful presence on the American music scene for three decades. His many honors include a MacArthur Foundation Fellowship and the Pulitzer Prize (the youngest composer to receive the award). His more than 200 compositions include works for orchestra, chamber ensemble, soloists, ballet, and stage.

STUDENT NOTES



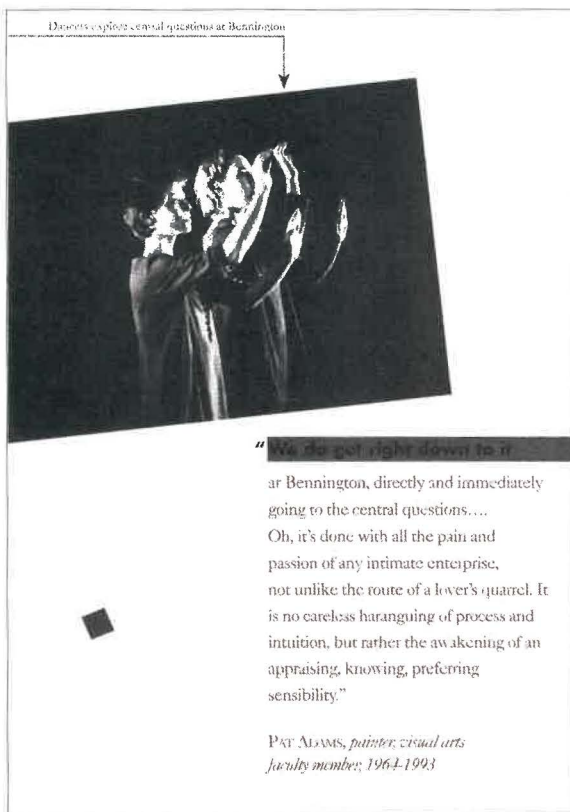
PATRICK SQUIRE '97

The student-organized Sunfest, an annual outdoor extravaganza, featured five bands, among them Bennington's own Breadmen.



PATRICK SQUIRE '97

Ida Faiella's voice class presented "From Mozart to Menotti and More" as its final spring performance, in which 25 students participated. The program included songs from Delibes' *Lakme*, Mozart's *Così Fan Tutte*, *Don Giovanni*, *The Magic Flute*, and *The Marriage of Figaro*; Humperdinck's *Hansel and Gretel*; Puccini's *La Bohème* and *Manon Lescaut*; Verdi's *La Traviata*; Purcell's *Dido and Aeneas*; Weill's *Happy End*; Menotti's *The Old Maid and the Thief*; Strauss's *Der Rosenkavalier*. Pictured is the Champagne Chorus from Strauss's *Die Fledermaus*.



Works of students, alumni, and faculty grace a new series of postcards the Admissions office uses to communicate with the next generation of Bennington students.



JONATHAN BARBER

The senior art show featured the work of 41 students.

Ali, Mohammed Naseehu Abubakar

The Prophet of Zongo Street and Other Stories

Baer, Jaclyn

Aquarium

Bauer, Karen A.

Sexual Power and Silencing the Self: Women in the Italian High Renaissance

Bedi, Tarini

Memory and Identity: An Inquiry into Ethnic Conflict in Ayodhya, India

Bennett, Stephanie L.

Resource Allocation and Maternal Inheritance in Mustards

Brann, S. Stewart

Finding A Place to Call Home Amidst the Comforting Familiarity of Contradiction: An Autobiography of Sorts

Bugs, Timothy

"Love in a Void": Derek Jarman's *Jubilee* and the Punk Movement

Coco, Alex

Cellular Automa, Quantum Physics, Neural Networks and the Mind

Cohen, Elizabeth

The Art of the Self: Isabel Archer's Development of Consciousness in Henry James' *The Portrait of a Lady*

Cook, Krista Anne

You Don't Need to Know That! Censorship in Children's Literature

de los Reyes, August

Dreams of the Blind

Dillon, Matthew

(in collaboration with Preston, A. D.) *Hourglass*

Dotson, Lori Ann

Artist Soul: Hysteria, Ritual & Performance

Eyo, Effiong

The Effect of pH Treatment on the Rehydration Rate of The Aquatic Salamanders, *Notophthalmus Viridescens*

Finocche, Emmett

"More Speech, Not Enforced Silence": The First Amendment and Hate Speech Regulation on College Campuses

Flessas, Myrto A.

Protecting Children: A Discussion of Whether or Not the "Best Interest of the Child" Standard Truly Protect Children's Interests

Gambino, Erica-Lynn

Pulling Under

Graboyes, Blaine J.

Four Statements: Concerning the Philosophy of the Arts and Sciences

Gross, Tina

Plaid Bag

Harris, Kimberly

An Observational Study of Preschool Children's Sociodramatic Play

Hartlage, Benjamin F.

The Biography of William Shackelford Harris: A Deformer of the Truth, 1863-1952

Hernandez, Steven

Cuerpo poseido, nombre prestado: poder, expurgation y renacimiento en *Cambio di armas* de Luisa Valenzuela

Hernandez, Steven

Human Rights and Economic Development: Mexico after the NAFTA

Hojnicki, Heidi Leah

William Faulkner's *Absalom, Absalom*: A Movement from Repudiation Toward Acceptance

Irving, Nathan

Into the World: Five Short Stories

Kennedy, Mildred Mary Catherine

The Prisms of Identity: Irish Nationalism in Sinn Fein Political Literature

Kischell, Emily

BirdGames: A Work in Progress

Licastro, Sara Zora

"The Most Famous Unknown in the World": Djuna Barnes and the Construction of Image and Identity

Meier, Soheireh Philana

Cancionero de amor: a collection of Spanish love songs

Miles, Erin Melinda

Female Aggression in *Betta Splendens*

Okeke, Larissa

Adolescent Sexual Identity Formation or The Dynamics Between Cultural and Inner Forces in the Shaping of Bisexual Women: Female Adolescent Bisexuality in the United States and in Austria

Okeke, Larissa

Der Khaleberg or The Bald Mountain

Orfall, Blair

Hay Fields

Patton, Deborah Toan

The Referral Process: Linking Court Diversion to Outside Counselors

Preston, A. D.

(in collaboration with Dillon, Matthew) *Hourglass*

Rutigliano, Sarah May

Grilled Cheese on Tuesday

Sharkey, Michael J.

Night Owls: Four Short Stories

Sheppard, Heather A.

"It's All True Stories": A Critical Biography of Jack Kerouac

Stern, Kate

Sparks!

Swan, Matthew

Rotwood

Talma, Les

Bedtime Stories... (For the Disillusioned)

Wadewitz, Mikel P.

Agony in the Garden

Wadewitz, Mikel P.

"Queer Tutelage": Word and Image in the Work of Henry James and the Visual Media in the Late Twentieth Century

Westbrook, Steve

The Gesture of Calling the Earth to Witness

Williams, Rama

Some Critiques of Modern Feminism

Winters, Jennifer L.

The Politics of Dress in the Court of Charles II

Young-Walentine, Alsace Dior

Framing Death: Mass Media and the Adolescent Death Concept

Media specialist and videographer **Tony Carruthers** collaborated with Pownal, VT, artist Bill Botzow to create an installation, "ARTWORKS: Bill Botzow and Tony Carruthers—Shift," at the Williams College Museum of Art from June to October. The installation is a multimedia exhibition that uses sculpture, video, drawing, and painting to explore the ways shifting vantage points affect the observation and experience of nature.

Liz Covey designed costumes last spring for a production of *Dracula* at Cincinnati's Playhouse in the Park. During the summer she taught graduate and undergraduate costume design students and teachers, selected from colleges all over the country, for a program funded by the Theatre Development Fund. Upcoming design work includes *Season's Greetings* by Alan Ayckbourn for the Milwaukee Repertory Theatre, Wendy Wasserstein's *The Sisters Rosensweig* for a coproduction by G.E.V.A. in Rochester and Studio Arena Theatre in Buffalo, and Shaw's *Arms and the Man* for the Cincinnati Playhouse.

Pianist **Daniel Epstein** performed with the Raphael Trio throughout the East Coast last fall, premiering "Tangos" by Boston-based composer Thomas Oboe Lee, and performed in Wigmore Hall and on the BBC's *Lunchtime* series in London. He also performed with the National Chamber Orchestra. During FWT he performed with the Trio on the West Coast, throughout the South and Southwest, and in New York City at Columbia University's Miller Theater. He performed in Salt Lake City and Juneau, AK, during spring term.

The Office of the Mayor of Albany, NY, proclaimed May 17 "Ida Faiella Day," in honor of her "distinguished and creative leadership" within its arts community, specifically her direction of the Albany Arts Commission and her recent grant from the New York State Council on the Arts. Faiella sang in May with L'Ensemble at the Raritan River Music Festival in Oldwick, NJ; in June at *A Fore-*

taste of the Millennium: Works in Progress by Dr. Craig Shuler in Albany; and in July at the Summer Sunday Concerts at Park-McCullough House in North Bennington. Her work with students at the College was featured in an April segment of "Vermont Crossroads" on Vermont Educational Television.

In a *Los Angeles Times* review occasioned by the reissue of three **Edward Hoagland** works, *African Calliope*, *The Tugman's Passage*, and *Red Wolves and Black Bears*, reviewer Gretel Ehrlich '67 noted, "To read an essay by Edward Hoagland is to find oneself on an uncertain path, following the tracks and peregrinations of a mind so keen-nosed and acute, so yeasty, restless and digressive as to incite a kind of intellectual itch and emotional vertigo. Yet, after stumbling, falling and picking oneself up again, trotting after the scent left behind, an uncanny sense of balance radiates from his words—not from any strict structural logic but from the constant meeting with truths." Hoagland's memoir piece, "Like a Bellow Character," appeared in the spring 1995 *Salmagundi*.

Regional Center for Languages and Cultures Director **Isabelle Kaplan** was recently named president of the newly formed Vermont Chapter of the American Association of Teachers of French. Over the summer, she led an NEH Institute for teachers of French called "Rural France in the European Community," co-sponsored by the American Association of Teachers of French.

The *New York Times* reported in June in an article on the Santa Fe Opera that Francesca Zambello will "direct the commissioned work next season, *Emmeline*, composed by **Tobias Picker** to a libretto by J.D. McClatchy."

The installation *Object and Sound: Automation of Accidental Gestures* (sections pictured), based on art and science collaborations and produced by sculptor **Sue Rees** in collaboration with Jonathan Bepler MFA '94, was exhibited at the South Florida Arts Center in Miami Beach (directed by Jennie Person '90), at the New York Hall of Science as part of the SpringWorks Festival, and at the ThreadWaxing Space in New York City.



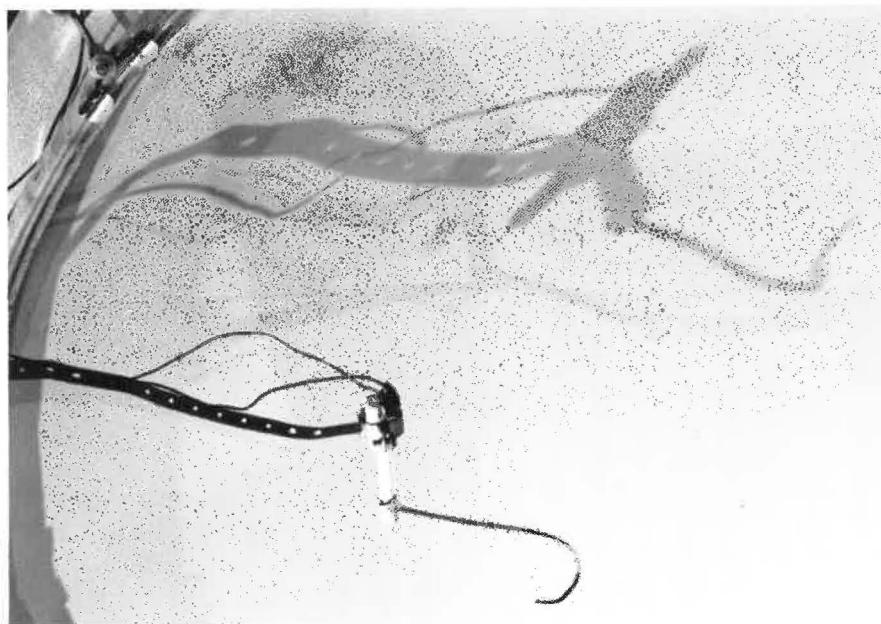
Shaun Cassidy installed large-scale sculptures in Providence, RI, and Burlington, VT, over the summer. He exhibited at NO B.I.A.S. in North Bennington, and exhibited a 23-foot commissioned work by Philip I. Berman, chairman of the Philadelphia Museum of Art, at Ground for Sculpture in Trenton, NJ. During July, Cassidy was a resident at Triangle Artist Workshop in Marseilles, France. Pictured: "Arran Drawer," 1995, 42"x42"x19".

Rees collaborated with Stephen Shanabrook on a piece, *Water Table*, for a conference called "Culture, Water, Money and the Passion of the Frontier," at San Ygnacio, TX. She also produced sets for dance teacher **Terry Creach's** Creach/Koester Company for a dance called *I Witness: The Noir Studies*, set at the Empire Center in Albany, SUNY Brockport, Tisch Center of NYU, and the Ohio Theatre. Her work has been shown at NO B.I.A.S. Gallery in North Bennington; AS 220 in Providence, RI; and Flynn Theatre Gallery in Burlington, VT.

Work by poet **Stephen Sandy** will be included in *The Best American Poetry 1995* (Collier Macmillan, 1995), and *A Year in Verse* (Crown/Random House, 1995). He has work forthcoming in *The Atlantic Monthly*, *b.*, *The Paris Review*, *Partisan Review*, *The Southern Review*, and *The Yale Review*.

Composer **Allen Shawn** received the Goddard Lieberman fellowship in May from the American Academy of Arts and Letters, which cited him as a "composer of exceptional gifts." In honoring Shawn's accomplishments, the Academy noted that his "music is beautifully made, with an almost classical sense of clarity and proportion. At the same time the music is infused with vital lyricism and energy." Shawn also composed the incidental music for James Lapine's play *Luck, Pluck and Virtue*, which opened last spring at Atlantic Theater in New York and for Lapine's *Twelve Dreams*, which opened in June at the Mitzi Newhouse Theater at Lincoln Center. Shawn is currently working on a recording, to be released in fall 1995 on the Northeastern label, with performers Ursula Oppens, the Aspen Wind Quartet, Maxine Neuman, Elizabeth Wright, Joanna Jenner, and Su Lian Tan '85.

Biologist **Betsy Sherman** was keynote speaker for the Vermont Institute for Science, Math, and Technology at Randolph, Vermont, in July. She also taught at one of the five VISMT Summer Institutes, held at the College (see page 6.)



Object and Sound: Automation of Accidental Gestures, an installation by sculptor Sue Rees and Jonathan Bepler MFA '94.

Sculptor **Dean Snyder** lectured as a visiting artist at Dartmouth College and Carnegie Mellon University in 1995, and received a National Endowment for the Arts fellowship for 1995-96. He also received a New England Foundation for the Arts fellowship in visual arts.

David Waldstreicher received a summer research grant from the National Endowment for the Humanities to complete research on his forthcoming book, *The Making of American Nationalism*. Part of one chapter appeared in the *Journal of American History* in June. Waldstreicher gave papers during the year at the American Historical Association annual meeting, the Columbia University Early American History seminar, and the Society for Historians of the Early American Republic meeting.

Kerry Woods spent several weeks during the summer at research sites in old-growth forests in northern Michigan, along with three student assistants, in the third year of support from a National Science Foundation grant. Woods presented early results of this work in a paper at the annual national meeting of the Ecological Society of America in August and at a Forest Service-sponsored conference in September. He is also completing a manuscript for a symposium volume, to

be published by Springer-Verlag, on the ecology and management of invasive non-native plants. His chapter concerns the consequences of such invasion for the structure and diversity of native plant communities. Part of the research was done on the College campus.

VISITING FACULTY

Sculptor **Ann Messner**, who spent a two-week residency in Usdan Gallery and the sculpture studios in fall 1994, is currently in the U.K. on a Henry Moore Foundation Grant. She is the first American to receive one. Her work was recently reviewed in *Artforum* and *Art in America*.

FORMER FACULTY

Nicholas Delbanco (at Bennington, 1966-84) will publish a new novel in September. "Called *In the Name of Mercy*, and to appear under the aegis of Warner Books," he writes, "it's what I think they call a 'medical mystery'—about the fine line between euthanasia and homicide."

Otto Luening (at Bennington, 1934-42, 1974-75) was honored in June as part of the final season concert of the North/South Consonance Ensemble in New York. According to a *New York Times* article, Luening, whose 95th birthday came a few days after the performance, told the assemblage of young musicians "that he continued to compose every day.... Two of the Luening works on the program, in fact, were composed last year."

SOCIAL SCIENCES
FACULTY SPRING
SPEAKER SERIES

Richard Falk, Princeton University,
"Vietnam: 20 Years Hence"

James Voelkel, Williams College,
"Johannes Kepler as Publisher
and Scientist"

**Soren Hvolkof, NORDECO,
Copenhagen, and University of Massa-
chusetts, Amherst,** "Indian Land
Rights: Conflict and Democracy in
the Peruvian Amazon"

Dennie P. Wolf, Harvard University,
"Play, Narration, and Life History"

**Steven Bullock, Worcester Polytechnic
Institute,** "Mumper Among the
Gentle: Tom Bell, Colonial
Confidence Man"

Jean Burko Gleason, Boston University,
"Gender Differences in Parent-
Child Conversation"

**Reeve Huston, College of the Holy
Cross,** "Popular Democracy/Party
Democracy: The New York Anti-
Rent Wars and the Contours of
Jacksonian Politics"

**Hanne Veber, Center for Development
Research, Copenhagen,** "Women's
Work—Women's Spaces: Gender
Complementarity in the Peruvian
Montana"

VERLYN KLINKENBORG
TO JOIN FACULTY

Writer **Verlyn Klinkenborg** will join the literature faculty at Bennington in spring 1996. Klinkenborg currently teaches nonfiction creative writing at Harvard University, where he is the Briggs-Copeland Assistant Professor in English. He has taught at Bennington's MFA Writing Program, as well as courses in 18th-century literature, American literature, and other topics at Fordham University and at St. Olaf College. He attended the University of California at Berkeley, received a B.A. from Pomona College and a Ph.D. from Princeton. His fellowships and awards include the Lila Wallace-Readers Digest Fund Writers Award, the Before Columbus Foundation American Book Award, several Distinguished Teaching Awards at Harvard University, and a National Endowment for the Arts Fellowship. He has written two books, *The Last Fine Time* and *Making Hay*, and is currently working on another book, *Becoming a Hand: A True Life Among Horses*, to be published by Knopf. His feature articles have appeared in *Audubon*, *The Boston Review*, *Harper's*, *National Geographic*, *New York Magazine*, *The New Yorker*, and elsewhere, and his book reviews have been published in *The New York Times Book Review*, *The New Republic*, and *The Los Angeles Times*. His literary criticism has appeared in *The Eighteenth Century* and *British Literary Manuscripts*, among other journals.

FALL RESIDENCIES

Lauryn Axelrod '86 will be in residence for two intensive seminars: "News Media and the Shaping of American Values" and, in conjunction with the "P.O.V." course taught by Tony Carruthers, a course in "Personal Documentary Production: Turning the Camera Around." Axelrod's production experience includes location videography for *Voice of the Electorate* and director, cinematographer, and editor of *Blue and White*, both

for PBS; she was also director of photography for *The Colors of Sunday*, winner of the best mixed media cinematography at the 1991 Houston International Film Festival.

In conjunction with the African Studies Festival, **Sandra Burton MFA '87** will teach a fall-term class in African dance and music techniques that will include a performance project encompassing educational and cultural outreach to area communities. Burton, professor and coordinator of dance at Williams College, has had her choreography performed in the Caribbean and Latin America, and in the U.S. at Dance Theatre Workshop, Goodman Theatre, and Jacob's Pillow.

Elizabeth Courtney will lead a full-term residency exploring the interdependence among the ecological, social, and economic aspects of community life. Ecological principles of sustainability will be examined using specific sites in Vermont. Courtney, the recent past chair of the Vermont Environmental Board and principal of a consulting firm, has used a recently conferred Loeb Fellowship at Harvard to conduct research at the Kennedy School of Government and to consult to the city of Prague in the Czech Republic. She is author of *Understanding the Vermont Landscape: A Guide for Growth and Protection*.

Media artist **Margot Starr Kernan '48**, during a short-term October residency, will assign, workshop, and critique video projects for students. Kernan's video installations have been exhibited at the Museum of Modern Art, the National Gallery of Art, the International Symposium of Electronic Art 94, the European Media Art Festival, and elsewhere. Her photography has been exhibited in solo shows at The Photographer's Gallery in London, the Corcoran and Foundry Galleries in Washington, and the Jehu Gallery in San Francisco, among other venues.

Why I Came to Work at Bennington College

Lydia L. English, Ph.D.

ASSOCIATE DEAN OF THE COLLEGE

The question I have been asked most since making my decision to come to Bennington is, "Why do you want to work there?" I have been challenged by colleagues at my former institution—and even some new colleagues at Bennington—to justify my choice, and in so doing to think reflectively about my reasons.

I came to Bennington College to make a difference. Rarely does one have an opportunity to be a part of an exciting, meaningful mission that has enormous implications far beyond the immediate environment of the work itself. Bennington, although a small liberal arts college, is an innovative experiment in higher education in the United States. As such, what happens at Bennington affects the entire spectrum of educational reform and evolution. The opportunity to be a part of a historic moment in higher education, to participate in the effort, is most compelling. I can think of no greater reward than the chance to make a contribution through my work.

I knew that Bennington was one of the early women's colleges, but before last year I did not know much more than that. Most of what I had heard was that Bennington was the most expensive college in the country, that Bennington was an elite school for wealthy, artsy students.

None of this was particularly important or impressive to me. Then in the summer of 1994, a former graduate school classmate of mine, a Bennington alumna, called to tell me about the changes going on at the College. She suggested that Bennington was on to real change and innovation in higher education. Shortly after this conversation, Bennington College hit the news like a brush fire. Suddenly it seemed that every time I picked up an academic publication there was an article on the Col-



Lydia L. English

lege, and then I began to see articles in the popular press.

The cover of the *New York Times Magazine* (October 23, 1994) caught my eye. It seemed straight out of "Rebel Without a Cause," four blond students contrasted by their studied black and gray avant-garde look. It was an interesting picture of young nonchalant faces set against a background of a tranquil New England scene—crisp white clapboard building with green shutters amidst green lawn and full trees—with the headline "Reality Bites." What was this meant to convey? I quickly turned to the accompanying article entitled "Bennington Means Business"; I was intrigued by this small place causing such an uproar in higher education, and I was particularly struck by the ambivalent tone of the article. The author at once referred to Bennington as "American higher education's School for Scandal" and "something of a leader in American education." Bennington obviously was not your run-of-the-mill liberal arts college.

All at once, Bennington had entered my field of vision. The College was often the subject of conversation among many of my colleagues. I did not realize it then, but Bennington College was becoming personally interesting to me.

I read about some of the College's history in *Alma Mater* by Helen Lefkowitz Horowitz, a book about the design and experience in the women's colleges from the 19th century to the 1930s. Reading Horowitz's book gave me

a respect for the founding principles of Bennington College. Not least among these was the perseverance of the founding members, who spent ten years planning the College and had the boldness and conviction to open its doors in 1932 during the height of the Depression.

Convinced that there was an urgent need for innovation and alternative choices in higher education, William Allan Neilson, then president of Smith College and a member of the Committee of Twenty-One organized for the planning of the College, advocated that Bennington College "pioneer and blaze a new path in higher education." Neilson's views were supported by other members of the Committee, particularly William Heard Kilpatrick of Columbia Teachers College, who brought an intense commitment about moving beyond the old order to a fresh start in a new college. Horowitz states that: [Kilpatrick], "involved deeply in efforts to extend progressive education to the academy, had repeatedly seen reform lost to the entrenched interests of college faculties. Bennington College, with a slate clean of hampering traditions, can introduce from the start the best that the modern world has to show" [p.330]. President Coleman's 1994 statement in the *New York Times* article that, "Bennington [College] has got to do something that no one else is doing, and it's got to do it superbly well" is remarkably consistent and resonant with Kilpatrick's 1930s statements.

After becoming engaged and intrigued by the history and the current events happening at Bennington College, I realized that the College is far larger than any individual associated with it, past or present. Bennington College represents an educational philosophy of dynamism, a pedagogical methodology connecting theory and praxis, a commitment to teaching and learning, and an environment in which all the members of the College can collaboratively constitute themselves as intellectual community. I became convinced that Bennington's significance in the spectrum

continued on page 48

COMMENCEMENT 1995



COMMENCEMENT PHOTOGRAPHS BY CYNTHIA LOCKLIN

Smiles all around: President Coleman looks on as Gunnar Schonbeck, emeritus faculty member, celebrates the accomplishment of his daughter Katie Schonbeck-Watson '95.

Hundreds of Ways to Kiss the Ground

By Irene Borger '71

Members of the class of 1995, faculty, members of the Board of Trustees, President Coleman, and guests: I am astonished to find myself here tonight. I'd thought the part of "commencement speaker" was meant for a politician or a certified celebrated Oscared, Tony-ed, Bessie-d *artiste*, or, at the least, a deep pockets alum, not a quirky dharma bum dame like me. I didn't know what I'd find here. But members of the class of 1995: I came to talk to you. Thanks for inviting me.

"Whatever is unnamed, undepicted in images, whatever is omitted from biography, censored in collections of letters, whatever is misnamed as something else, made difficult to come by, whatever is buried in the memory by the collapse of meaning under inadequate or lying language, this will become, not merely unspoken, but unspeakable."

—ADRIENNE RICH

The following is an edited version of the commencement address given by Irene Borger on June 9, 1995. The above quote by Adrienne Rich was Borger's opening response to Mickel Wadewitz's senior speech.

I don't remember a single thing the commencement speaker said in 1971 and I only remember two things about the weekend: First, that speaker Anais Nin was dressed like a twenty-year-old belle in something white and eyelet. And, second, that after the talk—whatever *was* said—my grandmother, who'd had a fifth-grade education but knew more about sewing and loving than anyone I've met, my grandmother, who was probably the same age as Nin but whose life, as an immigrant, furrier, socialist, union member, wife and mother, did not lead her to be commencement speaker or to wear a coquettish demeanor in a white eyelet dress, my grandmother confided that listening to Nin talk about her grand life as an artist, made her feel, that night, like her own life was not worth much at all.

I am neither an immigrant, a furrier, a socialist, a wife or a mother, a union member or a once-celebrated, now mostly pilloried author in an eyelet dress. I'm a Bennington grad lucky to do work I adore. Work filled with ten thousand joys and ten thousand sorrows—perfect for an old drama queen like me; work that is called "socially responsible," which is why, I suspect, I was invited to speak on this occasion.



STEPHEN JERROW

Irene Borger '71 is a journalist, fiction writer, and teacher. Since 1990, she has been artist-in-residence at AIDS Project Los Angeles, the nation's second largest community-based AIDS agency. The recipient of numerous public and private grants, Borger leads writing workshops for people living with HIV and AIDS as well as caregivers and health professionals working with people with AIDS. For a full biography of Irene Borger, please refer to May 1995 Quadrille, page 28.

Photographs by Cynthia Locklin



A solemn moment shared by graduates Shawnette Sulker (left) and Jennifer Young.

Dean of the College Robert Waldman congratulates Effiong Eyo '95.

The reason I agreed to speak tonight is because *not* being a “star,” I realized I could speak as an Every Woman, someone who *managed to pay attention when there was a knock on the door*....What I wish you on this graduation eve is that your life *not* feel inconsequential, that the life you make come from a place so deep inside yourself, so connected with what *really* inspires you, regardless of how long it takes, or whether the arena is large and very public or small, that, with all your quirks, gifts and difficulties, that your life feel valuable—and *yours*.

Martha Graham described this particular constellation of self more beautifully than anyone else I know. She was responding to a despairing Agnes de Mille who came to her—this is before the success of *Rodeo*. I read it aloud at the first Writers’ Workshop meeting each year: “There is a vitality, a life-force, an energy, a quickening that is translated through you into action and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium, and be lost. The world will not have it. It is not your business to determine how good it is nor how valuable nor how it compares with other expressions. It is your business...to keep the channel open....”

Joan Didion has talked about things *shimmering*. And perhaps when we see this

glimmering, and work in its service, *we shine too*. To shine, to be gifted with something—what the words of a fine African-American spiritual call “this little light of mine.”...You might think that working in the world of HIV/AIDS is filled with unrelenting darkness. Not true. There’s far more joy in the Writers’ Workshop than sorrow. It’s what Kazantzakis called life: “the whole catastrophe.” In the Writers’ Workshop every single week what takes place over and over again is something poet Czeslaw Milosz describes as “that shining point [that] exists where all lines intersect.” “That shining point,” in this case, is where core needs for expression, community, truth-telling, playfulness, bearing witness, listening—to the work of Mark Doty, Rilke, Jamaica Kincaid, Robert Pinsky, Sharon Olds, Eduardo Galeano, Dorianne Laux, and others—listening to one another write about plutonium plants next to high schools, love affairs and not being let into a gay dance club because one is black—as well as to all the HIV/AIDS stories that emerge—creates a transcendent bond in the room. [Here, Borger played a tape of one story written in the Workshop, read by the author and broadcast on NPR.]

The coming together of what used to be called “vocation” implies that it is a response to needs both in the self and the world. Some people refer to it as “right livelihood.” Carlos Castaneda described it as “the path of the heart.”...Sound romantic? I like to think of it as a case of visceral ethics. Like the verb in Chinese for *to think* composed of two characters: brain and heart.

I never planned on being “socially responsible.” I am one of millions of people who love to listen to people tell stories, one of thousands of people who listen to people professionally, in my case doing interviews. I am also one of the thousands of people who have spent the first five minutes of every morning



of the last decade scanning the obit page of the *New York Times*—and feeling the loss in my body when yet another choreographer or designer or director died of AIDS. This loss of gifted people, and of young people who hadn't come to full expression, gnawed at me for a long time before I did more than go on an AIDS walk or shake my booty at a dance-a-thon.

When the idea to start a writing workshop for people living with HIV/AIDS came to me, I remember thinking that not only might it be useful for people living with the virus, but maybe the stories they'd write would touch—and educate—other people, too. That was just a hunch. Now I know it to be true. The work of the writers—who were, and are, mostly “just people,” not “writers,” is another indication of the power of the small. Think of Paul Monette's remark that “the most important book to come out of World War II was written by a 14-year-old girl.”

When I was a 14-year-old girl I had my first taste of what I thought was “social responsibility.” With some of the other cool kids in my school, I started to tutor kids in



Many hands clapping: Graduates Matt Connors (standing, foreground, left) and Joshua Blackwell (right) amidst a sea of fellow students, family members, and well wishers.

Four hands clapping: President Coleman and Chairman of the Board of Trustees John Barr applaud the Class of 1995.

Debbie Hoosic was one of three drummers and four bagpipers from The Berkshire Highlanders, who provided commencement music. Student Life associate director Doreen Forney, also a band member, played bagpipe at the ceremony.

Gathering of graduates, et.al., #1 (back row, from left): Maliha Subhani '97, Mateja Miljacki '98, August de los Reyes '95, Isadora de los Reyes; (front, from left): Lee Moreau '96, Ana Miljacki '95, Andrea Reynolds '95, Tarini Bedi '95, Cemre Durosoy '97.



Graduates current and yet to be (from left): Paula Alexander '95, Doug Palardy '96, Sylvie Kulick '95, Brian Sangudi '98.



reading in a poor neighborhood in Queens. Without any skills, I found myself next to someone who really didn't want to be sitting still with some un-tutored white girl and a book he had no interest in. I felt fake, with nothing real to give, awful. I went there twice and never went back. It was a poor attempt at "do gooding," which is clear doesn't do much good. It had nothing to do with "social responsibility."

If art is a merger of "psyche" and "techne," or spirit and craft, I want to suggest to you that, similarly a "socially responsible" life, a person who engages in "right livelihood" or follows the "the path with heart"—not "do gooding"—can only exist when spirit and skills and the perception of use value coexist, where what truly engages you is also what is needed. And when this connection takes place there *are* no "givers" and "takers"—there is "that shining point [that] exists where all lines intersect." And this is one of the reasons that I find the Community Service Program exciting—because it supposes that there is no distinction between one's life and one's work.

When people say to me: "Oh, that is so *good* of you to do this work," as if I were rolling bandages during the Crimean War, I want to turn like Mae West, hand on hip, and say: Goodness had nothing to do with it. It's the passion for writing, for figuring out how to tell a story, for being able to recognize when something extraordinary, something *necessary*, is trying to be said that underscores the work....Kafka described literature as "the ax that breaks the frozen sea within us." And two or three times a week I get to be in a room in which people are breaking the icebergs themselves. *And it matters....*

Over the last five years I have watched the smart, funny, generous, courageous, talented, amazing members of the workshop—mostly men—get wasting syndrome,

diarrhea and dementia, go numb and dizzy, turn into walking skeletons, go blind and go blank, get pc, mac, ks, cryptosporidium and too many other six syllable violences to mention. I have watched 36 people die, six in the last four months....

The 13th-century Persian poet Rumi said, "Let the beauty we love be what we do. There are hundreds of ways to kneel and kiss the ground." *Hundreds of ways*: There's the theatre artist Robbie McCauley going to Czechoslovakia to work with story telling with Czechs and Gypsies, as Joe Chaikin did in Israel with Israelis and Palestinians. There's the teacher in Chicago who taught his inner city students to play chess and helped build their ability to plan into the future and their self-esteem; there's performance artist John Malpede who started a theater company in Los Angeles for homeless people. And video artists Gary Glassman and Wendy Clarke who helped prisoners—those most unmirrored members of our society—make self-portraits. And Liz Lerman ['69] who has transformed her work—and some tightly held ideas about dance—by incorporating elders into her dance company. There's the truth telling of someone like Jocelyn Elders. There's that member of the Sarajevo Orchestra who played his cello every day for 22 days in formal dress outside the bakery where Serbian mortars killed 22 people on a breadline. Writer Susan Griffin, in her terrific book *A Chorus of Stones*, describes an Israeli soldier who, sent to the Gaza Strip where Arab children threw stones at him, picked up those stones and began to juggle them. After that, instead of throwing stones, every day the children gathered to watch him juggle.

If my grandmother were here she might say, "From that you make a living?" If you keep attending to the gifts you have and the work you love (even if for a while you

can't make a living at it), if you can find a way to stay open to the suffering of the world, then naturally, in a strange and remarkable way, there will be a merger. Some of you are doing this work already. There are hundreds of ways to kiss the ground. Think of all the suffering: hunger, illiteracy, poverty, violence, torture, pollution, rage, racism, incarceration, prostitution, homophobia, substance abuse, abortion counseling. Your work doesn't have to look like that of William Kunstler or Mother Theresa or Ralph Nader. You will discover your own way.

How can it make a difference doing something small? The Writers' Workshop is infinitesimal. A little over 20 people in the two groups at the moment. Probably no more than 125 since we began, this in an agency that has 4,500 clients, this in a world where according to the latest figures, *16 million people worldwide* are infected with HIV. Thirty-six people have died in my workshop. Small potatoes. But, as the Bushmen say when a giraffe dies, it "leaves a large hole in the world."

...The "luminosity" of the writers [in the Workshops] has touched others, too. This is the power of small acts: I'm reminded of lines by Adrienne Rich, in the poem, "From a Survivor": "Next year it would have been twenty years/and you are wastefully dead/who might have made the leap we talked, too late, of making/which I live now/not as a leap/but a succession of brief, amazing movements/each one making possible the next." It is those brief, amazing movements we each make, which not only enable us to proceed, but manage to inspire one another.

Copies of *WITNESS*, writing from the AIDS Project LA Workshop are available by mail. For further information as well as for the use of pieces for benefit readings and for information on starting a workshop in your community, call 213-993-1600, ext. 1136, or write to Irene Borger, Writers' Workshop, APLA, 1313 North Vine, Los Angeles, CA 90028. The forthcoming collection of writing from the APLA Writers' Workshop will be published in Spring 1996 by Pocket Books/Washington Square Press, Simon and Schuster.

A New and Different Place

By Mikel Wadewitz '95

I have thought a lot in the last few weeks of what I could say while standing up here that would be (simultaneously, mind you) inspirational, sentimental, critical, and fair. It has not been an easy task....

As we all know by now...the last twelve months have changed everything we used to know and believe. It is from this point that I wish to take you on a brief journey of my memory of what kept me here for four years.

I have no specific event to describe what brought me to a realization that Bennington was for me. There was no one class, party, or teacher. Instead, it was a wildly intense and complex first term at this school that, upon reflection on my first flight home, had solidified my suspicions. I would return to the state of Vermont the following spring. Why? Because I had somehow become addicted to this school. Nowhere else had I been so totally exposed to my own thoughts, my creative processes, and what I termed my 'uniqueness.' Suddenly, there were over 500 students in my life who all shared at least one bond with me—difference, and the ability to revel in it.

By now, this almost sounds like a cliché, but it is one that is startlingly true. I have made jokes in my time here that Bennington is secretly another Biosphere experiment where researchers put a set number of people in a man-made, enclosed environment and watch what happens to them. The inhabitants have to learn how to rely on each other, and adapt to their new surroundings, trying to use limitations to their advantage.

This process of adaptation has been the single most important experience I have had in my time here because it has meant that I have had to learn how to defend myself intellectually as opposed to hiding in the shadows. I have had to fight for what I believed in doing, rather than just accept what was handed to me, and it has meant, most importantly, that I have had the opportunities, in so many different contexts, to let my relationships with people I have met here help me



The senior speech of Mikel Wadewitz '95 (pictured above) has been edited from 4,500 words to one-third of its original length. Two themes predominated: The first was a recapitulation of events of the past two years and included an honoring of former faculty members; the second described the process of adaptation Bennington demands of its students. This edited version focuses on the latter.



Top: Gunnar Schonbeck (far right) and other members of the Dixieland Band entertained guests at commencement dinner.

Ron Shavers '93 signs the commencement book of Emily Kischell '95, while her brother Trevor Marcom looks on.



At left: The line-up (from left):
Derek Pinkham '94, Janet Boller
'95, Blair Orfall '96, unidentified
celebrant, Gina Frederick '95.

form a clearer picture of who I am and how I will live my life once I leave this campus.

I do not think many individuals who have not experienced Bennington as an undergraduate can fully comprehend these almost mystical occurrences that construct the realities of four years on this campus. Everything is connected: the book you have read will somehow come up in conversation, in a paper you write for another class, or at dinner. You may even be reminded of something you read when you are dressed up (or down) and dancing at a party. There is no escaping how your personal and intellectual lives interact. What has been termed "interdisciplinary education" has always existed at Bennington College. It has just been a case of who has chosen to recognize that fact....

I realized in my second term that my process of adaptation to this strange new environment depended entirely on how I functioned within it and whether or not I thought it was working for me. For all of us, this meant that we adapted ourselves to an almost super-human schedule. Classes and work took up the bulk of the week, but, starting on Thursday nights, in any given house living room (at least for those first two years), it was a race to see how many parties we could survive and how much work we could accomplish in a



fashion that almost seemed simultaneous. That was the excitement—the combinations, the variations, the experimentation—trying to give 100 percent 24 hours a day, 7 days a week, for 14 weeks, before, suddenly—*voila!*—we were out of school again and starting a whole new process of adaptation to a different place with different people....I spell all of this out because it is an important skill that we have learned. As we prepare to leave, I find myself hoping that we can continue to prove our worth and our abilities in this manner—one

Above: Social science socializing
(from left): Carmen Arroyo,
historian David Luebke, psycholo-
gist Liz Tingley, Diane Simon,
historian David Waldstreicher.



Clockwise from top left:
Framed for posterity: Dylan Curran
'95 and Ramaa Mosley '95.

Gathering of graduates, et.al., #2
(from left): Rebecca Schaeffer '95,
Jay Metz '94, Doug Ryan '96, Kim
Harris '95, Sandra Mendes '95.

Sibyl Kempson '95 and family,
with plants.



that has simultaneously celebrated independence, adulthood, intelligence, and community with humor, criticism, physical exertion, and a dash of decadence. These are things we need to retain to make a dent in a country and even a world that, more and more, seem to pride themselves on moderation. Adaptation, here, has meant that you shift into high gear and never look back. That is what we should be doing after we leave Bennington, as well...

Our process of adaptation, the pace of events we enjoyed, have been ripped away quite violently in the last two years. This has been done in the name of Renewal, Rejuvenation, Restructuring, Rebuilding....Many people have asked that I address these issues because it is a way to express not only our feelings on what has happened here in the last year, but also as a form of closure; to finally put this chapter of our lives behind us.

We have done the best we could, all things considered, in the last year. We have had so many faculty, friends, and staff come and go from our lives in such a short period of time that we all wonder how fragile the relationships we form will be....After all is said

and done, why are we still here?

I believe we came back, if not simply to finish school, then to be with the people who mattered to us who remained and to learn from each other. We came back to honor the contracts we had written with the school and ones that we had silently pledged to ourselves and each other....By now, I feel as if we have led a double existence at this school, the one we experienced and idealized and now simply the one we idealize. Every day has brought a new set of facts to which we must learn how to adapt and every term has coalesced into a frenzied rush of brain activity that leaves us needing an oxygen tank by term's end. Our dual existence at this school and our ability to adapt have taken their toll, but I can say one thing to you all—what we have witnessed and experienced here are things that will empower us in ways we will not fully realize until we leave.

I have to say that I am hopeful for us all because we have garnered skills that, while they may not get us that "perfect job" right away, will put us miles beyond other



Clockwise from above left:
Adam Zabarski '95 smooches his
father Alan Zabarski while Nell
Cochrane '96 smiles.

Family affair: Graduate Joel Ford,
son of longtime visual arts faculty
member Jane Aebersold, with his
wife Sabrina and son Tyler.

Les Talma '95 celebrates com-
mencement evening with his sister.



students graduating this spring. The fight we have waged here, unsuccessful or not, to study what we want, say what we want, and even to eat what we want, will translate into an ability to educate others to—if I may use the term out of its proper context—get used to it. Our private skill of adaptation will become a process by which we educate others and set an example of how to squeeze the most out of every single moment in the day in the hope you will find experiences that are worthwhile and exciting. Here, we have learned to adapt to a strange new territory that came into being this year; one that we find ourselves not fully understanding or even liking. We have learned how to survive in a manner that was truly breathtaking....

I urge you all never to underestimate your power of thought and voice. If, to use another cliché, we plan to make some kind of difference in a society that has begun to decrease funding to artists, debate the validity of certain kinds of writing, performance, music, and academic study, then I urge you to do what you first learned how to do here: to adapt to an environment, but

only on the terms that you find acceptable, comfortable, empowering, and necessary. ...The actions I speak of may simply be the work you create, or something less concrete. Whatever form it takes, it has consequences and we all know that it is in this manner that we begin to foster change. We learned how to adapt to this tiny school. We have even adapted to the uprooting of what we originally adhered to. We have been intoxicated by its charm, its unique character, and the opportunities it has given us. It is time to take the feelings we once had and spread them further. When you look a little more closely, when you take the time and care to really think about what gives you pleasure, when you learn what it means to give yourself up to what you believe in, then you have learned a great secret. We have all learned it. Now, it's just a matter of redirecting that energy to a new and different place.

A Call to Serve: Bennington Begins

Introduction by Ron Cohen,
Director of the Bennington College
Public and Community Service Program

When I returned to Bennington in the fall of 1994 after a year away, Liz Coleman asked me to organize a program in public service. Over the past several months, I have spoken to students, faculty, alumni, administrators and other members of the staff, and members of the Board, about how best to devise such a program. It seemed essential that the program be consistent with the College's traditions and yet responsive to emergent issues of educational, social, and historical import. If, as one of the founding Principles suggests, the College is to "accept responsibility for cultivating in its students by all available means attitudes of social responsibility, cooperation, and participation, rather than aloofness," it might be essential to prepare the soil. It might be essential to provide and to structure opportunities for critical examination of those attitudes and the trajectories of

their development, the individual and collective action to which they might be linked, and the social settings in which those attitudes are developed and that action is undertaken.

Few of the concerns that have occupied public attention over the past decade have greater importance than the reemergence of an historical debate about the mutually constitutive links between “individuals” and “communities.” In what ways are the rights, obligations, and identities of individuals mutually dependent on the structure and boundaries of various campus, local, national, and global communities? How are individuals and communities accountable to, and in what ways are they responsible for, each other? Thoughtful responses to these questions need to be sought out, examined carefully, and reformulated.

Bennington’s new Program in Public and Community Service will participate in that process by involving students (and faculty and staff) in a range of courses, volunteer service in communities, and critical reflection on the relationship between them. This effort will structure opportunities for voluntary service that respond to the needs of various communities—both geographically immediate and remote—and develop courses that address academic and artistic issues related to those needs. Service will be performed both on campus and through programs developed in collaboration with off-campus agencies, locally through such sites as Bennington Head Start, the Bennington Area AIDS Project, the Vermont Arts Exchange, the Substance Abuse Family Education Project, and the Bennington Tutorial Center, and nationally and internationally. Along with structuring these opportunities for service, courses taken in conjunction with that service will subject the concepts and the thinking that inform the



Ron Cohen

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Program—“service,” “community,” “citizenship,” “right,” “obligation,” “public,” “social responsibility”—to systematic, critical examination.

In part as a pilot project to explore how some of these ideas might work in practice, I offered a

small group tutorial this past spring (more information is available in the accompanying piece on pages 29-33). Students read and discussed texts, wrote short papers, volunteered five hours each week at a local site, maintained a journal of their experiences, and helped construct and conduct a large research project: intensive interviews with a random sample of current students on their interests in, previous experience with, and attitudes about public and community service and the shape the program here should take. As of this writing I have not had a chance to look closely and systematically at the responses, but I hope to have a fairly complete report written by the fall.

I intend to repeat this tutorial next spring, and many faculty members have expressed interest in devising new courses or modifying current courses to address the issues described here. As part of their work in Janis Young’s The Spoken Word course this fall, students will read one hour each week to people in a variety of school, hospital, convalescent, and home settings. Students in Susan Sgorbati and Danny Michaelson’s group tutorial in the fall—The Role of Peer Mediation within a Community—will work to develop a proposal for a model of peer mediation at the College. Other courses are being developed, and I

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anticipate that several will soon be offered each year.

A great deal of attention is also directed toward developing closer ties to the Bennington area community. Along with the Retired Senior Volunteer Program (RSVP) and Southern Vermont College, plans are proceeding for the development of a Bennington Volunteer Coordinating Center. The Center would be located in Bennington and would house a regularly updated database of volunteer positions in Bennington County. This database would enable both Bennington and SVC to have immediate access to all new volunteer positions in the local area, and would facilitate continuing contact—and the possibility of developing collaborative programs—with the more than 90 local agencies needing volunteers.

In addition, RSVP, SVC, and the College are currently planning the development of a Bennington Cooperative Service Council. This Council would bring individuals, schools, community organizations, and others together to discuss and address unmet human needs in Bennington County, encourage intergenerational action to meet those needs, and work to integrate service with school curricula.

Many other ideas are developing out of these discussions in the Bennington area, and others on campus and through contact with state and national organizations, including Campus SerVermont, Vermont Anti-Hunger Corps, Vermont Commission on National and Community Service, and Campus Compact. Among the proposals in various stages of development are the following: a Bennington Abroad program (in conjunction with the College's new Regional Language Center) that incorporates service as part of the curriculum; structured public service opportunities for—and grants to as-

sist students interested in—public service positions during the Field Work Term; a summer theater program for young children from low income families and those unlikely to have had a similar past experience; short-term collaborations with the Vermont Anti-Hunger Corps (an AmeriCorps project); a weekend educational and recreational program for local elementary school children; curricular enhancement for local public schools by students remaining in Bennington for the Field Work Term (on a model suggested by the experience of two Pakistani students who, over the past two years, have volunteered at the North Bennington Graded School); and an attempt to link Bennington students and faculty in the performing and visual arts with work they have produced and wish to perform or exhibit, with audiences in the local community.

As should be obvious, the program is in the early stages of development. It will continue to depend on the participation of students, faculty, and staff on campus, as well as alumni and members of the Board. That participation must come in the form of suggestions for, and criticism of, the overall direction of the program and the specific projects we are developing. But I hope it will come also in the form of even more direct involvement: through helping to devise and conduct portions of the program. What forms this might take, I don't know. But I do know from the experiences I have had with my own students at the College, both recently and in the past, that there is a deep commitment to and serious involvement in the ideas and practices the program is intended to support.

I hope to hear from many of you in the near future, and then to speak with you about this program. Please write or call me at the College.

The six students in Ron Cohen's "Community Service: Theory, Research, Practice" class—

Angela Blemker '97, Genevieve Ellick '97, Kelly Gundman '97, Ra Levesque '97, Joanne Lembo '95, and Justin Stone '96—all came to the course with different expectations and different ideas about what comprises community service. Of the six, four worked at the Bennington HeadStart program, headed by Betsy Rathbun-Gunn '81. Another worked part of the time at the Bennington Area AIDS Project and later at Southwestern Vermont Regional Medical Center, and the sixth worked at Sunrise Family Resource Center, an organization that encompasses daycare, literacy programs, and long-term, in-house counseling for drug and alcohol abuse. Through the readings, class discussions, service work, and research involved in the course, all had experiences that changed some of their perceptions of community service.

Quadrille spoke individually with the six students and sat in on one class session (in which Justin Stone was largely unable to participate). The following interview is compiled from those meetings.

Q: Was it an existing background or interest in community service that made you take this course?

Justin: I had done a fair amount of community service-oriented activities [including work in a homeless shelter for men in his senior year of high school in New York City], but my interest was more loosely tied to the role of service within a society, of giving back

to a community, or explorations of citizenship. It was more a curiosity than a set idea.

Kelly: I did some work at my local elementary school [in Brookfield, CT], and over FWT I worked at CT-NARAL (National Abortion Rights Action League). The

reason I took this course, though, is that my major is community studies or town management. I plan to spend the next two years studying the town of Bennington, and I viewed this as one way to get inside of the town.

Ra: Before coming to Bennington, I worked with Parents and Friends of Lesbians and Gays, an organization in my area [Portsmouth, NH] that does lots of outreach. I worked with Planned Parenthood here doing the same thing—talking about sexuality to school groups, guidance counselors. From my own experience of growing up gay and not having a support system, I knew it needed to be done. I also worked with developmentally disabled adults during my FWT.

Gen: The main reason I took the course is the community service part. I hadn't had any



Justin Stone '96



significant experience with service until my FWT; my experiences working at a shelter for homeless women and children [in St. Louis, her hometown] made many of the things in class relevant to me.

Angela: At my high school [in Ft. Wayne, IN] we were required to do community service; I learned a lot through that experience about our society. I knew that the College was trying to implement a community service program, and I wanted to be a part of that.

Jo: Community service is a part of everyday life for me: I grew up in a family where it was part of what we did, and a community service program was a cornerstone of my high school [in Millbrook, NY]. Before coming to Bennington I worked with boarder babies and mentally disabled young adults. I spent one FWT working for a juvenile advocacy office in Florida, another working for the U.N. High Commission for Refugees in Indonesia. When Ron talked to me about this course, I was interested because I think a community service program is needed here. It all has to do with being a member of your community; it's kind of paying your dues.



Top: Angela Blemker '97
Genevieve Ellick '97

The class addressed readings from Barber and Gorham about service programs (one advocates compulsory service program in colleges and universities, the other, more national in context, does not), and related the readings to their own experiences with service and to the program that Bennington might devise.

Ron: One of Barber's arguments is that the actual service performed is perhaps less important than what happens to the person who performs it. What does he think happens to people who perform service, even if it is a requirement?

Ra: That they get some sort of civic education.

Jo: And that national service can improve citizens psychologically and morally. Once you start doing service, you have the desire to do service, so it continues. Colleges and universities, it can be argued, are a good starting point for that.

Gen: To get people involved makes sense; they feel like they have more of a part and a say in everything that's going on. That's maybe how it makes people better citizens.

Kelly: In doing service at Head Start all term, that principle doesn't apply to me; it hasn't especially made me want to do more service—it hasn't made me not to want to, either.

Gen: But you may be more involved—when you see that programs are going to be cut, you're not going to just sit back and let it go by, you're going to take action. You know, people can tell you on the news what's going on and you just watch and maybe you don't feel any responsibility towards it because it's not part of whatever you're doing; but if you were involved, if you were there, you do feel responsibility.

Ron: What about the effects participating in service might have on people who are participating because it is a requirement?

Gen: The person I worked with at the homeless shelter was from a high school that had compulsory service. He was fairly racist to begin with, but by the end, he was planning to come back on the weekends; it had changed a lot of his views. He was a person who wouldn't have done it on his own, and he got something out of it.

Ron: What's the goal Barber has in mind for participating in a required course in service?

Kelly: To make people civically minded.

Gen: And because most people who would participate otherwise are going to be the people who volunteered before and have learned a little of that civic responsibility already. But he wants to reach out to everybody. He said something about just trying to encourage people to volunteer would be like thinking that illiteracy could be cured just by distributing books on the importance of reading. I thought that was pretty powerful.

Ron: What kinds of conduct does Barber suggest ought to constitute a more active and participatory type of citizenship; what ought people to be doing?

Jo: He talks about the idea that rights and liberties don't come for free, that in order to be a citizen you need to do certain things. People say, I'm so proud to be an American, blah blah, and it's a lot of lip service. I think he's asking people to go beyond lip service, to start walking the walk, rather than just talking the talk.

Ron: How about Gorham—what are the criticisms he makes of the concept of mandatory national service?

Ra: One of the things that jumps out at me is, I think, very valid. He says that political



Kelly Grundman '97

education, not just political socialization, ought to be grounded in civic philosophy. He argues that the paradigms that have been offered heretofore really have not dealt with political education as much as they have socialization.

Ron: What's the distinction?

Ra: One is, this is how the system works and this is your function within the system—that's socialization. Education is to teach also how to be critical about, to teach the contestability of, this system or process we call America. To teach its faults and its exalted goals, and then to understand how to make it better, to keep it critical. Former systems just dealt with reproduction of the system, not evolution of the system.

Ron: What other criticisms does G o r h a m make? Is mandatory service practical?

Ra: He questions the notion that it's something that could be done inexpensively.

Gen: He talks about it in ethical terms: What if Angela refuses to do it, what's the consequence going to be? What's the consequence for people who never show up?

Ron: Suppose the consequence is certain kinds of penalties: tax penalties, restrictions of social security or Medicare benefits?

Kelly: Well, who does that coerce, who does that motivate? Tax or any kind of monetary penalty just motivates poor people.

Ra: You're looking at the upper and lower extremes of economics. You have the incredibly rich people who don't care if they're taxed for not participating; on the other end of the spectrum, if you're on unemployment, then wouldn't it be cruel to stop subsistence rations such as food stamps?

Angela: Those are national services in themselves. I think it's unfair because there are people out there who work a lot and have very little money—to require them to do service takes away from that time, doesn't allow them to make that money; soon they'll be people who have to be serviced.



Joanne Lembo '95

Ra Levesque '97

Gen: One of the things he criticizes about compulsory service is that it would become everyday and people might not get what he really pushes for, which is this education. I think he says it would be OK if people would learn to question the program itself; if not, it's just going to be some norm that everybody has to do.

Jo: Is that a bad norm? If everyone did compulsory national service for two years, think about what we could get done in this country. That's kind of an amazing thought.

Kelly: I think we'd have to make major changes in the way we think and live in order for a national service program to succeed.

Ron: How do the issues we've been talking about bear on the kinds of things you heard from students you interviewed?

Ra: Just to get it out of the way—a lot of people said that they learned a specific task or function, or organizational skills.

Jo: People also said they learned how an organization works on a bigger level.

Ra: Or learned how not to run something, such as an arts administration organization.

Angela: With one of my interviewees, practically the entire interview was about how people who are artists and do art are doing community service because their art is teaching the community—it's a form of education and in that way a betterment for the community.

Gen: I think that it helps when you help people understand art, but it's not going to help to just go hang up paintings. I think I'd have to do more. I'd have to say, OK now, let's paint, let's see how that feels.

Course Reading List

B. BARBER,
**An Aristocracy of Everyone:
The Politics of Education and
the Future of America**

R.N. BELLAH ET.AL.,
**Habits of the Heart:
Individualism and Commit-
ment in American Life**

R. COLES,
**The Call of Service:
A Witness to Idealism**

E.B. GORHAM,
**National Service,
Citizenship, and Political
Education**

R. WUTHNOW,
**Acts of Compassion:
Caring for Others and
Helping Ourselves**

*Also, selected
readings from
Essays on Faith and Morals*

Journal of Democracy

**Journal of Personality and
Social Psychology**

**Citizenship, Class,
Citizenship, and Social
Development**

**Social Psychology
Quarterly; et. al.**

Q: I know the results of your interviews haven't been analyzed yet, but can you generally characterize the response?

Angela: All of my interviewees wanted a program to be available, but not required.

Gen: I even found people who said, I wouldn't mind if it were mandatory if they made it so you had enough time, but everyone else would hate it. At least half of my interviewees said that.

Kelly: The way the question was asked, though, "Would you be interested in a community service program," I wonder how many people would say no. Everybody said, I might be interested; it depends on this or that.

Angela: People said I think it should be available, but I personally don't think I have the time; however, if it were incorporated into one of my courses, that'd be great.

Gen: That's kind of what Rutgers did to solve that problem, making it required for every freshman but still a course they got credit for.

Angela: Right. But people didn't want that; people wanted courses that integrated their interests rather than just a community service course. Because it would be part of their time that they were spending on their class, and they would be getting credit for it.

Kelly: And they'd be getting some experience, if it were something they were interested in.

Q: Can you characterize your experience in this course? Has it changed your ideas?

Angela: This was almost like two courses, but it was definitely worth it. Without the readings to provide the underlying foundation, we wouldn't have had the basis to understand what we needed to ask in our

interviews or how to interpret the responses. As far as the service, you've got to practice what you preach.

Ra: The class itself is very broad in that we're all doing some kind of community service, but more than just the motivations for service and people's experience with doing service, we got into the theories behind service and the value of doing it, such as instilling some sense of citizenship. Setting up the research project was a thrill, and I enjoyed it; now, analyzing the data is amazing.

Justin: It was a tremendous time commitment; if I hadn't liked it so much, I'd complain about that. It has broadened my ideas about social management and understandings of social relationships.

Kelly: My ideas of what community service is have definitely broadened. I used to think that you couldn't be paid and still call it service.

Gen: It's been a big change for me. I don't want to be an artist if I can't use what I do to try to help or do something. I still want to incorporate my photography somehow.

Jo: I think this course ties in with the ideal Bennington education, where you're reading and talking about something in class and then experiencing it first hand. And if you can actually help the community on top of it, that's great. Before this term, I was convinced that I was going to leave here and go on to get a masters in fine arts, but now I'm strongly considering getting my masters in social work. This has a lot to do with this course and the service work I've done; for me it's opened up a lot of questions.

Life is What Happens While You're Making Other Plans

*An Unorthodox Look
at Community Service*

By Carol Greenhouse '84

In 1990 I got caught driving without insurance. Twice. In one month. In Hawaii, that's as bad as driving drunk. My insurance skyrocketed to \$4,000 a year and—in lieu of another few thousand dollars, which you didn't have to be a judge to know I didn't have—I was assigned 150 hours of community service.

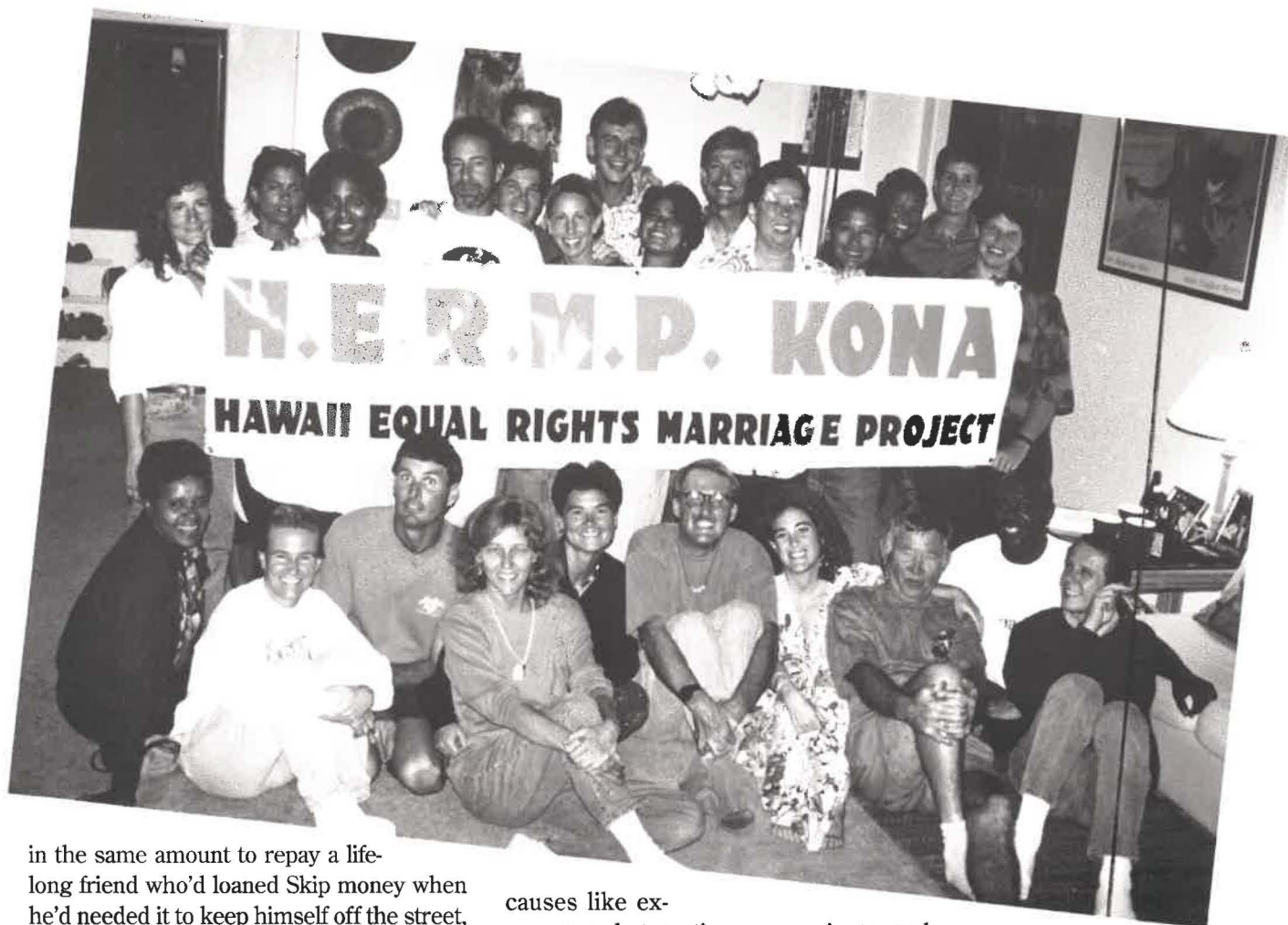


A hundred and fifty hours, I thought glumly on the bus ride back from traffic court, in three months' time. That worked out to a little more than 12 hours each week. A day and a half, on top of the 50 hours a week I was already putting in just to get by. Great. What was I going to do now?

What I'd do, I decided in the community service office later, was choose the Gay Community Center as my work site. I knew they put out a publication called the *Gay Community News*; maybe if I could convince them I wasn't a criminal they'd let me write for the paper. This community service thing was a revolting development and I wanted it to involve as little real work as possible.

That's how it happened that this writer got to know many of the movers and shakers of Honolulu's gay community and to author the first piece on the two lesbians and four gay men who filed suit against the state of Hawaii for refusing to grant their marriage licenses in the absence of any law against it. But the story doesn't end there. That's also how this writer-cum-activist turned up four years later as co-chairperson, media and education director, and lone straight member of the Hawaii Equal Rights Marriage Project's Kona branch (all non-revenue-producing positions), how she ended up writing stories on same-sex marriage for national magazines and newspapers, selling a book on the subject, and finally, having a few words to say about community service.

"Life is what happens while you're making other plans" reads the sticky note on my best friend's refrigerator. That friend, whom I'll call Skip (since that's his name and when you're bosom buddies with a writer, nothing is sacred), wrote a \$1,000 check a few years ago in response to a plea in the newspaper from the family of a 10-year-old boy who needed a lung transplant to survive; because of it, another check



Carol Greenhouse, seated, fourth from right, and other members of the Project.

in the same amount to repay a life-long friend who'd loaned Skip money when he'd needed it to keep himself off the street, bounced.

I couldn't grasp it. Posting \$1,000 checks to strangers was a foreign concept in my family. "You're *relieved* that the check to Mike bounced instead of the one to these people you don't know?" I kept repeating.

"Of course," he said. "Mike's not hurting and this boy might not get another chance."

"But you can't take care of the whole world," I pointed out.

"I'm not trying to take care of the world," he said patiently. "I'm just watching out for one little boy."

So what is community service anyway? Or what should it be? On a 196,938,800-square-mile planet hurtling through empty space at 66,000 miles per hour, where the population grows by over a million a day, someone dies of preventable

causes like exposure and starvation every minute, and unpolled and untold numbers are oppressed politically, socially, or spiritually, and disadvantaged physically, emotionally, or economically...how do you sift out one relatively Lyme tick-sized principle to which to devote anything from a few hours on a Sunday afternoon to your whole being for the duration? And since most of us have our own economic, physical, social, and emotional problems, why take on anything else anyway?

In the first place, working for a living is overrated. How many people can say they're spending their time each day doing what they'd do if they didn't have to make a living? Somehow as we edge toward the millenium, we've adopted a pattern of judging ourselves and each other on how we make money and how good we are at it. Maybe, like Robert Pirsig advocated in *Zen and the Art of Motorcycle Maintenance*, we're doing our work with grace and so making the world a better place.

But if we're a paycheck away from poverty, as a statistically shocking number of us are, we're probably trying to do what's expected by the people who control our paychecks rather than reinventing ourselves and our communities daily.

In the last six months, Carol Greenhouse has sold books, columns, feature articles and news stories on topics from same-sex marriage to adventure travel to publishers that include HarperCollins, Bess Press, Pelican Publishing, The Advocate, Frontiers, the Hawaii Tribune-Herald, the Kauai Times, Outlines News Service and the New York Times Syndicate.

She is the editor of three HarperCollins guidebooks, The Birnbaum Guide to Hawaii, The Access Guide to Romantic Places, and The Hawaii Access Guide, as well as Pelican

Marching Toward the Aisle

By CAROL GREENHOUSE

Publishing's Maverick Guide to Hawaii, for which she won the state travel journalism award in 1994.

Greenhouse graduated from Bennington College in 1984, after completing an advanced tutorial with best-selling author Joe McGinniss.

Seeking city career and country lifestyle, Greenhouse lives with her Macintosh in a beach house in Hawaii. Her goal is to produce work that adds another glimmer or two of insight to human understanding.

A few years ago, I took a job as a case manager at a homeless shelter. It didn't take long for me to see that homelessness and houselessness weren't the same. I could find plenty of places for my clients to move into—but they were moving out as fast as they were moving in. Homelessness, I discovered, was the combined effect of multiple factors, like joblessness, substance abuse, domestic violence, and neglect that had begun years, perhaps generations, before. But when I pointed out that by blindly plugging these families into homes, instead of exploring the real problems, we did many more harm than good, since they'd be on the street again within months with one more failure to their names, the director sighed and said she knew, but state and federal funding depended on it.

Government won't make our world the way we want it to be. Most of us no longer feel even a faint whisper of surprise when another public official is found to be corrupt.

Here in Hawaii, the state government just finished a \$7-million study on why the construction of a new capitol building is costing so much. The Exxon Valdez has applied to be allowed back into Alaskan waters and permission is on the way to being granted. We don't rebel at this; we laugh. Talk-show hosts have built whole careers on less. How can we trust such a system to take care of the disabled, to enforce environmental laws, to foster creative change and enrich our lives?

We can't. Nor can we hand off our responsibility to our children. "These kids are our hope for the future," adults in their 20s and 30s say, seemingly oblivious to the irony that *they* are our hope for the present.

Community service is a way of bringing that hope to fruition. "Never doubt that a small group of thoughtful, committed citizens can change the world," said Margaret Mead. "Indeed, it's the only thing that ever has."

Struggle still on for Hawaii marriage law

Up until now, I've been doing all the work. I want you to do something. I want you to write your obituary. I want you to sit down and take out a pen and commit to paper what you'd like your life to look like in hindsight. Live large. Untether your vision from its Real World hitching post and let it run through the fields with the wind in its hair. Bury the old "What can one person do?" excuse ten feet under. (What could Jonas Salk do? What could Adolph Hitler do? What could Henry Ford do? What could Jerry Lewis do?) Here's mine:

Carol Greenhouse, 100, died today of natural causes at her home in Kona, Hawaii. Greenhouse was an activist and humanitarian, a leader in the turn-of-the-century gay-rights movement that resulted in the U.S. Supreme Court decision granting gays and lesbians the same rights as all Americans, including the right to own or rent homes, pursue careers, marry, adopt children, and exercise the same freedom of speech and action as all citizens. Her book Marital Affairs, chronicling the events that led to the watershed decision, won the Pulitzer Prize in 2001. In later years, Greenhouse turned to writing fiction; her second book, The Real Story, stayed on The New York Times bestseller list for 104 weeks. She is succeeded by her twins, Cody and Katie Blue-stone.

That exercise is about vision, about stepping back to look through a wide-angle lens instead of the telephoto lens of everyday life. But many of us know people whose inspired vision has never amounted to much. That's because vision isn't enough. Creating change requires commitment. Remember the scenes in *Shawshank Redemption* where Tim Robbins' character wrote letter after letter to public officials requesting books for the jail library? It took hundreds of letters over several years' time before the jail got its first

book...but

in the end, they had the finest library in the whole prison system. Vision and determination go hand in hand; without both, progress falls into the domain of chance.

Still wondering how to find your cause? Choose with your heart, not your head. And try not to flinch, at least not for long, if your heart points you in a direction that doesn't make much sense to your head. Case in point: Who died and left me in charge of gay civil rights?

"What am I doing here?" is my gut reaction when I'm being taken to task at a Hawaii Equal Rights Marriage Project meeting for not being p.c., for using the word "Black" instead of "African-American" or saying "Hey you guys" in a roomful of lesbians. "Why do I care if gays and lesbians have rights or not?"

But I've volunteered at a home for troubled teens, at a food co-op, as a foster parent; I've worked with abused women, suicidal fathers, runaway kids...none of it has held the same satisfaction as my work with an oppressed minority, from whom I stand separate, but to whom my rights, and fate, are tied. It began as a burden. And now it's a beacon, lighting my path. Go figure.

We're driving back in silence from a Hawaii Equal Rights Marriage Project meeting, Skip and I, at 11:30 p.m. It's been a long day, with trials too tedious to recount. We see her at the same time, a panicked woman with a small child on the side of the road, waving frantically.

We look at each other.

"Oh Lord," Skip says. "We're going to get involved, aren't we?"

Starr Foundation Grants \$250,000

The Starr Foundation has awarded a \$250,000 grant to Bennington in support of its redesign efforts. The College will use the funds to accelerate the implementation of its educational reforms.

This grant adds to the more than \$5.5 million in gifts and pledges received in support of the restructuring initiatives, including awards from the Davis Educational Foundation, the Pew Charitable Trusts, the Andrew W. Mellon Foundation, the William and Flora Hewlett Foundation, the Alden Trust, Arthur Vining Davis Foundations, the Christian A. Johnson Endeavor Foundation, the Culpeper Foundation, and the Fairleigh S. Dickinson, Jr. Foundation.

REGIONAL NEWS

NEW YORK

The Alumni Association will hold its annual New York meeting on Saturday, January 20, 1996, at the Williams Club, 12:00 noon to 4:00 p.m.

SAN FRANCISCO

Dancers walking out their space, at the opposite end of the room singers warming up with the accompanist, a guitarist in another corner tuning—all surrounded by clusters of easels displaying paintings and drawings from high school students from the Northern California Bay area. With the energy of works in progress and young artists interested in the creative results of other artists, it seems like a Friday afternoon workshop at Bennington, but it's MINTEKKO.

MINTEKKO, an event co-sponsored by the College and the region to increase awareness of the College among high school students, was held in a large theater space overlooking the marina in San Francisco. About 75 students in the four high school grades submitted visual and performing arts portfolios which

were then reviewed by a selection committee. The committee was made up of Bennington alumni who have achieved notable accomplishments in their fields: Virginia Irvin '39, artist; Liz Mamorsky '60, artist; Harriet Grannis Moore '42, artist; Sharon Ott '72, theater director; Mary Lou Peters Schram '56, writer; Henry Siegel '73, architect; David Zicarelli '83, musician. The program highlighted the committee's backgrounds and listed each student with his or her class and meter noted. Students were also given a certificate of selection for MINTEKKO '95.

Carol Channing '42 sent greetings and wishes for the students' professional futures, which was a thrill for all, especially the performers. Although designed as an admissions effort, the guiding principle behind the event was to be an esteem-builder for the students. The hope is that Bennington will be connected in the students', parents', and teachers' minds with support and affirmation of their personal, intellectual, and professional growth. MINTEKKO reached several hundred people through these students in this way.

Because it is a prototype project, the Northern California region has kept notes on the planning and organization of MINTEKKO to serve as a guidebook for other regions wishing to stage a similar event. Contact Lisa McKenzie at the Alumni Office, or Danielle Forestier (510-444-5380) for complete details.

—Danielle Forestier '66

Insuring Success

Karen McAuley '66 is the quintessential Bennington alumni volunteer, but her career didn't begin until a decade after leaving the College. "My father died unexpectedly four days before my graduation, and the trauma of his death meant I really couldn't say good-bye to Bennington and all my friends. For a decade I really lost contact with the College."

After being recruited by Hudas Liff

'47 to help with the Annual Fund in the mid-70s, working for Bennington soon became almost a second career for Karen, then a teacher and free-lance writer. "It was very important and very personal," she recalls. "Maybe the work allowed me to say hello again to that extraordinary place to which I hadn't been able to say good-bye."

And work she did. Class agent for many years, organizer and prime mover of numerous special alumni events, editor of a New York City alumni newsletter, phonathon and admissions volunteer, member of the Alumni Council, and co-chair of her twenty-fifth class reunion, Karen did it all. It is especially fitting that in 1985 Bennington bestowed upon Karen the Hudas Schwartz Liff '47 Award as the outstanding alumni volunteer for that year. In the early 1990s Karen and her financial planner began to consider her philanthropic interests in the light of her estate plans. "I was recently married," Karen remembers, "but I wanted to do something on my own for Bennington that was much larger than I felt I could comfortably afford." Following her advisor's suggestion, Karen took out a life insurance policy for \$100,000, and then transferred ownership of the policy to the College.

"The arrangement is really very simple," Karen observes. "The College pays the annual insurance premium, and I contribute a like amount each year to Bennington. I receive a tax deduction for my gift, and Bennington is the beneficiary for the face value of the policy. Each year the cash value of the policy increases, and when I die the College will receive my gift of insurance."

"Bennington for me was a life-shaping experience," Karen declares. "I had come from a very conservative background, and Bennington helped me to see myself—and others—with much greater clarity. There I encountered extraordinary minds that challenged and awakened me. My gift of life insurance to the College is just my attempt to give back something of value to an institution that was invaluable to me."

—Dave Marcell

CLASS OF '36

CLASS AGENTS:

Elsa Voorhees Hauschka
RFD 1, Box 781 Fogler Road
Damariscotta, ME 04543-9743
207-529-5373

Alene Potter Widmayer
53 1/2 Lyme Road, Apt. 22
Hanover, NH 03755
603-643-2187

CLASS OF '37

CLASS AGENT:

Ann Meyer Rothschild
5825 S. Dorchester Ave., Apt. 7W
Chicago, IL 60637-1701
312-241-5630

Helen Webster Wheelwright
8545 Carmel Valley Road
Carmel, CA 93923
408-626-4764

Helen Ericson Hoffman writes to say the Kertész essay ["Keeping Magda Alive," the Irene Borger interview from the spring *Quadrille*] "was a delight."...**Elisabeth Paine Merriss** sends word that she had serious surgery in Octo-

ber, returned to the hospital in June, and is now slowly recovering. She is spending her time working on a 42-inch bronze figure of a blue heron...At the Valley Club Women's Golf Association Ladies' Guest Day in April, **Nancy Reynolds Booth's** foursome received first low net.

CLASS OF '38

CLASS AGENTS:

Emily Sweetser Alford
145 W. 86th St., Apt. 13D
New York, NY 10024-3406
212-362-3162

Marcia Ward Behr
10450 Lottford Rd., Apt. 2017
Mitchellville, MD 20721-2734
301-925-7265

Sally Brownell Montanari
7219 Beechwood Rd.
Alexandria, VA 22307-1812
703-765-7163

CLASS OF '39

CLASS AGENTS:

Dorothy McWilliams Cousins
139 Currey Ave., Sausalito, CA 94965
415-332-1384

Gretchen Van Tassel Shaw
11 Adams Rd., Brunswick, ME 04011
207-729-5622

Barbara Ramsay Livingston writes: "For many years now I have been giving slide shows and writing articles on the artifacts of childhood: doll houses, dolls, and toys. I continue to judge in national competitions of the United Federation of Doll Clubs. During the present year, four of my articles have appeared or have been accepted to appear in *Antique Doll World*. I have also written for the *Souvenir Journal* of the Letitia Penn Regional and for *Doll News*. I continue to work on my book—which already has a publisher—about Hecke-welder cloth dolls, made by the Moravian Ladies Sewing Society of Bethlehem, PA,

which are the oldest continuously made American dolls. I am also writing articles about Kestner's All Bisque dolls and Kamkins, which are cloth dolls made by Louise Kampes in the 1920s that were sold with all their outfits on the Boardwalk at Atlantic City. Do you remember those outfits with the panties that peeped out from under the short dresses little girls wore in the early 1920s?"

CLASS OF '40

CLASS AGENTS:

Carolyn Gerber Diffenbaugh
1655 Silver King Dr.
Aspen, CO 81611-1050
303-925-1365

Mary Eddison Welch
PO Box B; Harvard, MA 01451
508-456-8091

REUNION 95 **Mary-Averett Seelye** had hip replacement surgery last January.



The 1995 New York/Bennington Progressive Scholarship dinner was well attended and raised \$1,900 for scholarship funds. Event sponsors were Helen Isaacs Barer '57, Louise Carty Cavanaugh '57 (pictured, left photograph), Catherine Hays '80, Mark Lorton '88, Emily Raphael Greenfield '70, and Vanessa Guerrini-Maraldi Wilcox '78. Jane Vanderploeg Deckoff '59, Wendy Liff Flynn '77, Catherine Hays, and Hudas Schwartz Liff '47 served on the event committee. Faculty members Anne Winters and David Luebke spoke during the event. Pictured in right photograph, from left: Lynn Goldberg Small '61, Fran Smerka Hall '65, and Karen McAuley '66.

CLASS OF '41

CLASS AGENT:

Sarah Knapp Auchincloss
Upland Farm; 3935 Rippleton Rd.
Cazenovia, NY 13035-0000
315-655-3158

"We need news from 1941 so here comes!" writes **Pamela Richards Brooks**. "My husband and I sailed up the Amazon River last October—memorable! Our Unitarian Church has a partner church in Romania; a group of parishioners went over last fall to visit, the Brookses included (a moving experience). The Boston schools still let me volunteer in their libraries. It's been tragic to witness the increasing lack of funding for library books and, even sadder, the closing of many school libraries. Visited **Joan Hyatt '43** in Tucson, AZ, recently and admired the Arab horse farm nearby belonging to **Ruth (Bazy) McCormick Tankersley '43**."

CLASS OF '42

CLASS AGENTS:

Sue Hedge Hossfeld
400 Deer Valley Road, Apt. 4p
San Rafael, CA 94903
415-507-1667

Helen Levine Koss
3416 Highview Ct.
Silver Spring, MD 20902
301-942-9091

CLASS OF '43

CLASS AGENT:

Tukey Koffend
Box 1362
Aspen, CO 81612
303-925-7908

CLASS OF '44

CLASS AGENT:

Janet Frey Harte
222 Ohio St.
Corpus Christi, TX 78404
512-883-7815

Janet Frey Harte sent word from Paris, France, in May that she "watched the ballot-counting in a tiny farm community in Normandie." She also forwarded an *International Herald Tribune* article about **Betsy Jolas '46** (see below).

CLASS OF '45



CLASS AGENT:

Holly Appel Silverthorne
7 Oaks South, Apt. 105
300 E. Marshall St.
West Chester, PA 19380
215-696-2366

CLASS OF '46

CLASS AGENT:

Jean Thompson Vogelbach
PO Box 50
Thompson Ridge, NY 10985
914-361-4386

Betsy Jolas's three-hour, three-act opera *Schliemann* had its first performance at the Lyon Opéra in Paris, France, last spring. According to the *International Herald Tribune*, "Jolas's music is a fine and strongly woven tapestry in which each instrument makes its effect....[She] has always had a predilection for the voice, both as a projector of words and as an instrument, and much of her writing for instruments seems vocally inspired."

CLASS OF '47

CLASS AGENT:

Suzanne Eckfeldt Harding
10 Cambridge Pl.
W. Lebanon, NH 03784-3005
603-643-4649

Hudas Schwartz Liff reports she is happy in her new home of one-and-a-half years in NYC (136 E. 76th Street, Apt. 5F, NY, NY 10021-2830). If any of her classmates is coming through town, she would love to get together...**Marilyn Miller Bowie** is traveling a lot as Vice President for Affiliated Services of the Planned Parenthood Federation of America. She has two "wonderful" daughters and five "beautiful" grandchildren. Marilyn's husband passed away around the first of April....**Jo Brauer Alpert** was recently visited by her three sons...As for herself, **Suzie Eckfeldt Harding** is planning a family vacation in Bermuda, "to help ease myself into the decade of my 70s."

CLASS OF '48

CLASS AGENT:

Patricia Dunn Silver
480 Meadow Lark Dr.
Sarasota, FL 34236-1924
813-953-4402

CLASS OF '49

CLASS AGENTS:

Marcia Ireland Brookbank
547 Arkansas St.
San Francisco, CA 94107
415-285-7858

Wilhelmina Eaton
10 Maple St.
Camden, ME 04843
207-236-0605

The paintings of **Mary Rickard Paul**, her late mother, Beatrix Haines Anger, and her daughter

ter Michele Graybeal were at the River Tree Arts Gallery last spring in an exhibit entitled "Three Generations." Of the exhibit, she writes, "The show received an excellent review in the *York County Coast Star*—the effort and attention required putting this show together was an invaluable aid in my recovering from the death of my son from AIDS in December 1993."

CLASS OF '50



CLASS AGENT:

Patricia Hansen Frank
25 Old Farms Ln.
New Milford, CT
06776
203-354-1497

Ruth Lyford Sussler
37 Mott Avenue
New London, CT 06320
203-442-6018

CLASS OF '51

CLASS AGENT:

"Libbet" Clement Weidlein
Huntland Farm Bed and Breakfast
RD 9 Box 21; Greensburg, PA 15601
412-834-8483

Elizabeth Clement Weidlein sends word of a wonderful St. Patrick's dinner and house party she and her husband attended at the Clearwater, FL, home of **Joanne Evans Wehe '50**. Among the other guests were **Jane Roberts Giedraitis '50** and husband.

CLASS OF '52

CLASS AGENTS:

Elizabeth Ivory Greene
279 W. 12th St.
New York, NY 10014-1911
212-929-3928

Hester Haring-Cason
Riverhook Farm
626 N. Broadway
Upper Nyack, NY 10960
914-358-7165

From **Nancy Krukowski Harrow**: "It seems to be that time of year, so I am sending you a check for the Alumni Fund. Also enclosed are some recent clippings about my CD *Lost Lady*, released last October on the Soul Note label. Since Bennington is mentioned in several of these articles, I thought you would want to see them. Susan Stamberg did a piece about the CD on NPR's *All Things Considered*. She also mentioned Bennington and the piece aired several times in early January. Best wishes to all, especially Becca Stickney and Ben Belitt." Harrow's *Lost Lady*, based on Willa Cather's novella of the same name, was listed as one of the best albums of 1994 in *The Village Voice* and as one of the top ten recordings of 1994 in *The Boston Globe*, which called it "the year's most striking vocal collection." Articles about her appeared in the May 1995 issue of the *International Herald Tribune*, the "Jazz" section of *Prelude*, and the March 1995 *Jazz Times*. *Lost Lady* is Harrow's tenth album, her first as a composer. According to the *Herald Tribune*, she is now planning album number eleven: "I love the idea of putting American literature to-

gether with jazz. I'm thinking about *The Marble Faun* by Nathaniel Hawthorne, which takes place in Rome. I was just there visiting the places he mentions. My thesis in Bennington was about that book. It's great to have this whole big new window in my life."

CLASS OF '53

CLASS AGENTS:

Carolyn Lissner Heveran
45 Christopher St., Apt. 15G
New York, NY 10014
212-243-3244

Barbara Pavell Loden
229 Parallel St.; Palatine, IL 60067
708-934-8863

CLASS OF '54

CLASS AGENT:

Jean Diamond Frank
2042 Locust St.; Philadelphia, PA 19103
215-545-4787

Please note the correct telephone area code for **Jean Diamond Frank** is 215 (incorrectly published in the previous issue of *Quadrille*).

CLASS OF '55



CLASS AGENT:

CLASS OF '56

CLASS AGENTS:

Mary Lou Peters Schram
2612 Mathews St.
Berkeley, CA 94702
510-548-7080

Jo Ann Marcus Gardner writes to let us know, "...that I will be giving the annual Audrey Harkness O'Connor lecture at Cornell on September 15, at 7:30 p.m., sponsored by Cornell Plantations. It would be nice to see anyone from Bennington when I am at Cornell, if this appears in time. My subject is an unusual one, which I have made my own—the folk gardens of Cape Breton. It is an historical approach to gardening, a study of the way in which poor people make gardens. It is based on actual experience with a still-living cottage gardening tradition on this remote island, where I have lived now for 24 years with my husband."

CLASS OF '57

CLASS AGENT:

Louise Carty Cavanaugh
70 Prospect Park W., Apt. 5C
Brooklyn, NY 11215
718-965-2177

Joan Boepple-Hsu Stanley-Baker sends word of her life: She obtained a Ph.D. in 1987; she has taught at the Universities of Taiwan and Melbourne, and is presently at Tsing Hua; she learned to row racing eights for Oxford at the age of 50 and to dive, interesting hobbies for someone who "has feared water all her life." For the past three years, she has been working on a global

exhibition of the Minoan civilization with film designer Harry Lange and architect Arthur Erickson, as well as trying to get a theme park project off the ground. Her books "so far" include *The Transmission of Chinese Idealist Painting to Japan* (1993), *Japanese Art* (1984), and *Old Masters Repainted: Wu Zhen*.

CLASS OF '58

CLASS AGENT:

Terry Connelly Whiting
7573 Crossbill Circle
Rapid City, SD 57702
605-348-8079

CLASS OF '59

CLASS AGENT:

Helen Coonley Colcord
1088 Park Ave., Apt. 15F
New York, NY 10128
212-996-0618

CLASS OF '60

CLASS AGENT:

Shelley Carleton Secombe
55 Bethune St., Apt. 317C
New York, NY 10014
212-989-4451



Liz Mamorsky's work was featured in the San Francisco-area Artists of Hunters Point Shipyard's Spring Open Studio '95 in May...**Ruth Ann Fredenthal** exhibited new paintings at Stark Gallery, NYC, last spring...**Fran Bull** showed her recent work in a *dialogue through pictures* last spring at the Broome Street Gallery in NYC...**Ruth Mordecai Slavet** was featured in a recent article in *The Art of Living Well* magazine. The article quoted John

Walsh, director of the J. Paul Getty Museum, who wrote that Slavet "obviously has a strong, mature sensibility...I don't know another artist who is exploring this territory, or doing architectonic sculpture that has such heart-felt human resonances." Her work is in many private collections and museums, including Boston's Museum of Fine Arts and the Israel Museum in Jerusalem.

CLASS OF '61

CLASS AGENTS:

Sandra Kesselman Slotnik
47 Chatham St.
Brookline, MA 02146
617-566-6837

CLASS OF '62

CLASS AGENT:

Mimi Smith Rice
4818 Alcazar Way South
St. Petersburg, FL 33712
813-866-8648

The environmentalist sculpture work of **Patricia Johanson** was featured in the May 1995 issue of *Oculus* magazine. Of one Johanson project the article wrote, "The garter snake that crawls along San Francisco Bay is big enough to see from an airplane and tame enough to nurture endangered butterflies. That snake is actually a baywalk designed by Patricia Johanson. It curls around the top of a sewage facility for a third of a mile in Candlestick Cove, creating an 'endangered garden,' actually a series of gardens at a new state park, which offer pedestrians access to the intertidal basin and provide cover for small mammals, larval food plants for endan-

gered butterflies, and food and habitat for the bay's many shorebirds and songbirds." The article also covered Johanson's *Fair Park Lagoon* in Dallas (1981-86), which "carries people into the lagoon on Gunitite ramps that take the forms of the plants and creatures they shelter while reducing the erosion of the shoreline and cleaning up the water." Johanson's current projects include a total ecological plan for the city of Boston, based around the river, and a river reclamation project in Kenya.

CLASS OF '63

CLASS AGENTS:

Marcie Brouner Heymann
9 Ploughman's Bush
Riverdale, NY 10471-3541
718-796-9111

Marianne Stafne Meyer
3105 Shannon Dr.
Winston Salem, NC 27106-3648
919-768-9453

Class agent **Marcie Brouner Heymann** sends the following news: **Barbara Goldberg Rohdie** and her husband, Bob, are producing independent films. *Mirage* will be distributed by MCA/Universal. They've just finished *Grizzly Adams and the Treasure of the Bear* and are currently in pre-production for a film to be shot in September. **Barbara Reinhold Rauch** has a private psychotherapy practice in Manhattan and is active in many community organizations. And **Marcie** herself has been a realtor in Riverdale for 15 years and is vice president of the board of directors of Riverdale Neighborhood

House, a settlement house ... **Marianne Stafne Meyer** sends word that **Joann Bromberg**, after receiving her Ph.D. in anthropology with a specialty in folklore, changed fields completely and has worked for the past 11 years in marketing and sales for Digital. At the class reunion in the fall of 1993, she shared some of her ideas with Liz Coleman on the role of computer technology in Bennington's future. Joann is currently enjoying her new grandchild, who lives near her in Seattle. **Sally Wolter Kirouac**, who works as a graphic designer and manages a small business firm, still finds time to play and perform in a recorder ensemble. She and her family recently traveled to the University of Aberdeen in Scotland to see her oldest daughter graduate with a master's in literature. Another daughter is studying biochemistry at Union and her son is honing his entrepreneurial skills in Atlanta.

CLASS OF '64

CLASS AGENT:

May L. Vaughan
1936 38th St., NW
Washington, DC 20007
202-333-1280

Jaqueth Hutchinson showed her watercolors in an exhibit last spring and summer at La Capelli in Cambridge, MA.

CLASS OF '65

CLASS AGENTS:

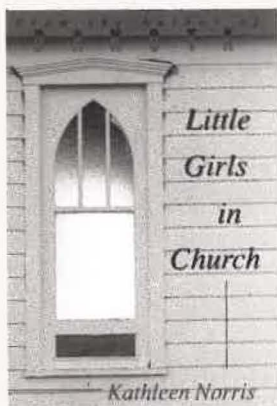
Francine Smerka Hall
18 Saunders Rd.
Saunderstown, RI 02874
401-284-2594

Marjorie Perloff
5412 Glenwood Rd.
Bethesda, MD 20817
301-652-3021

REUNION 95

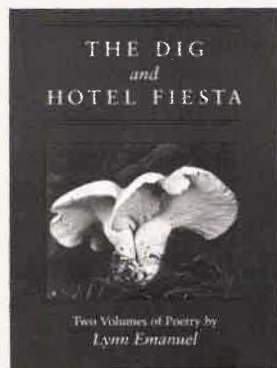
The Alumni Office has informed *Quadrille* that **Pril Smiley** is recently engaged and getting married in October ... From **Wendy Erdman-Surlea** comes this letter: "I wish I could tell you that I will see you at our Class Reunion. Has it really been 30 years? Unfortunately, I'm still a working gal, and can't get away at that time. But, as a poor substitute for a personal appearance in October, here at least is an update of my recent activities. For the past eight years, I have been teaching public school music on Long Island, mostly in the Smithtown School District near my home on the North Shore. A couple of years ago during a brief stint in Amityville, I was assigned the sad task of taking over the choral classes of a former Bennington music major, **Gerry Kaplan '69**, after she was fatally injured by a hit-and-run driver. The irony was that we had never met, even though we had both studied with the same teachers at Bennington and later worked in the same school district, but I learned much about her through her students and those who had loved her. She must have been an incredible person. A photo of Lou Calabro hung by Gerry's desk in the music office. This

ALUMNI BOOKSHELF



Kathleen Norris '69's latest collection of poetry, *Little Girls in Church*, was published in May by the University of Pittsburgh Press. Of her new book, Norris says, "Like my nonfiction book *Dakota*, this volume of poetry is a spiritual geography. Its places are varied—the grasslands and the small towns of the western Dakotas, the industrial landscape of northern New Jersey, the quiet spaces of a Benedictine monastery—but I find each inspiring in its own way." Norris is the author of *Dakota: A Spiritual Geography*, nonfiction; her other books of poetry include *The Middle of the World* and *Falling Off*.

The University of Illinois Press published in March a combined volume of two previous volumes of poetry by Lynn Emanuel '72, *The Dig* and *Hotel Fiesta*. Of *The Dig*, Frances McCue of the *New York Times Book Review* noted, "Emanuel has managed to lock a great deal of humanity into this humorous, inspiring, and honest record of a place too quickly forgotten." *Hotel Fiesta* won the Great Lakes Colleges Association's New Writers Award. Emanuel is a professor of English at the University of Pittsburgh.



picture, and stories people told me of the musical relationship Gerry and Lou had, recalled so much of my Bennington years and Lou's influence on my own career in music. Over the next two years, I began to fulfill a kind of private promise to the memory of these two musicians. The wonderful a cappella African-American songs Gerry's choral students had learned from her, I taught to other choral students. Then, back at Smithtown last year, I conducted a chamber orchestra in selections from Calabro's *Ten Short Pieces for String Orchestra*. This year, the Smithtown High School brass and percussion ensemble performed Calabro's famous *Ceremonial March*. Anyone who was at Bennington during the years Lou taught is familiar with this exciting opus, and now I am privileged to introduce it to another generation of music students. In addition to teaching full time, I play first violin with a community orchestra in Sayville. For 10 years, I also conducted a church choir in Stony Brook. And in the summer I participated in the premier Brookhaven Choral Festival here in Suffolk County. On the home front, my parents are still active, but aging; my twin boys are in high school and are totally unmusical. Their major interest is sports—taking after their father, who, in his youth, was a professional soccer player. As a family, we love to travel and do it as often as our schedules will permit. This year alone we have been able to visit relatives in Berlin, Romania, and England, with a side trip to Prague at Easter (a must

for any musician at least once in a lifetime). Looking back on the past 30-odd years, I realize that I have fulfilled many dreams. I have made a life of music and have been able to experience life in different parts of the world. I live in a vibrant cosmopolitan community. I am in good health and have a loving family. I hope many of my Bennington classmates are at as fortunate a place in life. I wish I could be with you all again briefly; maybe at our 50th!"

CLASS OF '66

CLASS AGENTS:

Karen McAuley
1913 Tiara Dr.
Olai, CA 93023
805-646-8654

Sally Hammerman has been accepted to pursue a master's degree with a concentration in public community and home health, earning her a CNS (Certified Nurse Specialist). She writes: "I'd like to get in touch with Hildegard Peplau '43, a nurse theorist who went to Bennington. I'm hoping to be able to get a grant for the arts, humanities, and health project that I'm constructing as an artist from the University of the Arts. Lilie Yeh has built a marvelous park from a lot of junk (literally) in North Philly, and the health and interaction of the surrounding community is blossoming. I've done costume-making and fabric art classes for three or four years there. We'd like to do a three-year girl-to-woman project. Any ideas about where to apply?"

CLASS OF '67

CLASS AGENT:

Kate Lynn Levy
5737 Bradley Blvd.
Bethesda, MD 20814
301-320-2662

CLASS OF '68

CLASS AGENTS:

Frances Wells Burck
41 Glen Byron Ave.
South Nyack, NY 10960
914-353-3423

Patricia Woodbridge
530 West End Ave.
New York, NY 10024
212-877-2080

CLASS OF '69

CLASS AGENT:

Margo Greene Grobel
221 W. 82nd St., Apt. 10F
New York, NY 10024-5412
212-580-5419

Eda Zahl received a residency at Yaddo to finish her second book... **Liz Lerman's** nine-member, cross-generational troupe, "Dance Exchange," returned to Jacob's Pillow for a four-day performance in July.

CLASS OF '70



CLASS AGENT:

Joan Katz von Ohlen
2441 Humboldt Ave. S.
Minneapolis, MN
55405-2540
612-377-5093

CLASS OF '71

CLASS AGENT:

CLASS OF '72

CLASS AGENT:

Joan FitzGerald Denny
226 Dudley St.; Brookline, MA 02146
617-232-2677

"After 20 years in the legal profession," writes **Randall E. Denker**, "I am preparing to disconnect my 'attachments' and cash in my 'promissory notes' before I become *non compos mentis*. I bid a fond *absque damnum injuria* to the wacky world of jurisprudence. Why? *Res ipsa loquitur!* I need a 'change of venue' and a 'transfer of interest.' I need more 'accord and satisfaction.' I intend to spend my early retirement writing children's books, traveling, and enjoying more time with my family, friends, and horses. I plan to remain active in local politics and environmental causes. Husband Paul, daughter Gaea (12), and I just returned from three weeks in Israel and Egypt."

CLASS OF '73

CLASS AGENTS:

Jane Dalzell-Milner
810 Blue Spring Rd.
Princeton, NJ 08540
609-921-7056

Richard Fishman
RR1, Box 202
Piermont, NH 03779
603-272-9262

Please note the new address above for class agent **Dik Fishman**, from Oregon to New Hampshire... The theater section of *Lifestyles* magazine recently featured an article, "**Elizabeth Swados**: Portrait of the Artist for All Seasons." The article begins with background for the performance of "The Hating Pot," Swados'



Doug Houston '73

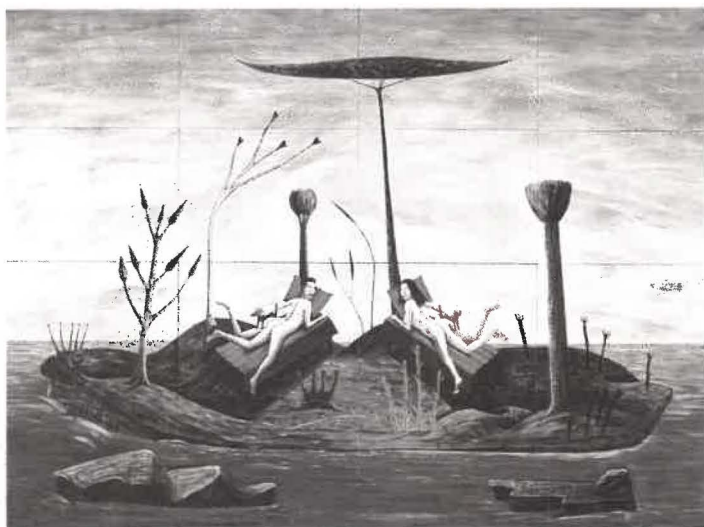
studied psychology at Bennington and loved writing and music. "I decided to make a living by combining all my interests," he explains. The solution? The fall after graduation, he joined a small advertising agency in Connecticut as a copywriter. His work soon caught the attention of industry

powerhouse Doyle Dane Bernbach, and he was off to New York. There he had a chance to work on national accounts, contributing music as well as copy in some cases.

After further stints at two Boston agencies, in 1987 he founded Houston Effler and Partners in Boston in order to take full creative charge of his campaigns. This year, *Adweek* crowned his company "Agency of the Year," after having named it as the fastest growing agency in the country the two prior years. Houston Effler has opened offices in New York and Venice, California, and registered \$223 million in billings in 1994. Clients include NEC computers, Converse sneakers, and Castrol motor oil. At Cannes this year, the company won a coveted Lion d'Or for a hard-hitting anti-smoking campaign for the Massachusetts Department of Health; the campaign also took the top awards for radio and TV advertising from the New England Broadcasting Association. In the works: a billboard campaign for Stop Handgun Violence, an organization Houston himself cofounded.

According to Houston, the formula for his agency's success is simple enough: "Build a great environment for creative people and let them get to work." Did Bennington influence that kind of thinking? "Of course. My whole approach was shaped at Bennington. How could it not be?" Houston credits teachers Jo Rider, Frank Baker, and Lou Carini as inspirations.

Father of two and recently remarried, Houston is renovating an old Frederick Law Olmsted property in suburban Brookline. He lives in a whirlwind, by his own admission, especially now that his agency has gone national and he is increasingly dealing with global accounts. He keeps a small recording studio in his house for personal composing projects, meanwhile doing business with the air of one out to have a good time, and to do good works as well.



Island Couple oil on wood, 47 x 63 inches, is one of the paintings featured in **David Brody ['81]: Selected Paintings 1985-1994**, published recently by Evil Monkey Press with a critical essay by Francine Koslow-Miller. She calls Brody "a relentless storyteller who makes altarpieces to human frailties and also pays reverent homage to the vastness of the universe." Brody's recent solo exhibitions have been at Gallery NAGA, Boston; Galleria Do Gilde, Portugal; Galleria Giovasso, Milan; and SACI Gallery, Florence, Italy.

newest work of art as moral lesson: Swados uses the arts to train kids to teach other kids about the pointlessness of prejudice. Calling Swados "a renaissance woman who writes, directs, choreographs and produces," the article cites a list of her honors and achievements: She has received Guggenheim, Ford, Lila Acheson Wallace, and Covenant Foundation fellowships and three Obie Awards. She has been nominated for five Tonys, the ACE, and Grammy and Emmy Awards. She has had shows off-Broadway and on PBS; she has published four books; and her CD *Bible Women* has just been released. The Brooklyn Philharmonic is doing her musical *The Emperor's New Clothes*, and *Missionaries on Their Knees* was at the Brook-

lyn Academy of Music and the Mark Taper Forum in Los Angeles. "It's enough to leave you breathless," concludes interviewer Jane Fried. Swados explains it this way: "Unless you work on yourself, you gobble up this song and that murder. You have to fight for quality and passion. It's never been easy, but you have to decide what you're going to do. I could complain that I'm broke, but I'm doing what I love. I'm not one of the unhappy ones. What it comes down to is that each person pursues a worthwhile life according to his inner drive."...**Michael Bushnell** reports that he is "out of touch with alumni friends in New York, so I thought I would pass along a few notes about myself. I received my Ph.D. in Music in 1984 and was a

free-lance composer in NYC until 1989. I am now a landed immigrant in Canada, and teaching at the School of Music at the University of British Columbia. A recent work, *Night's Swift Dragons*, has been recorded by the CBC Label and will be released soon. I have been active on the Vancouver dance scene, composing scores for a number of choreographers."

CLASS OF '74

CLASS AGENT:

More paintings from the prolific **Leslie Parke**, this time from the Water Lily Series executed at the Claude Monet Foundation in Giverny, France, as part of a project sponsored by Arts International and the Lila Wallace-Reader's Digest Fund. This series was shown in the spring at the David Barnett Gallery in Milwaukee, WI.

CLASS OF '75

CLASS AGENT:

Michele Valerie Cloonan
415 Glenhill Dr.
Riverside, CA 92507-3127
909-784-5503

REUNION "Sink or Swim, Summer 1995"—Coney Island, USA continues to flourish under the artistic direction of **Dick Zigun**.

Programs are made possible, in part, by grants received from the New York City Department of Cultural Affairs, Brooklyn Borough President Howard Golden, the Brooklyn delegation of the New York City Council and by cor-

porate, foundation and individual (like you) donations.

CLASS OF '76

CLASS AGENT:

Lauriston Thrush Avery
85 Wilson Ave.
Rowayton, CT 06853
203-852-0648

Maxwell MacKenzie's "Everts Township Homestead II" is on the cover of the 1995 fall catalogue of Elliott & Clark Publishing and Starrhill Press (PO Box 21038, Washington, DC 20009-0538; 202-387-9805). Inside, *Abandonings: Photographs of Otter Tail County, Minnesota* is among the offerings. *Abandonings* is MacKenzie's book of photographs of his place of birth: Otter Tail County, MN, an agricultural community on the edge of the Great Plains. Now standing in ruins are the barns, houses, and schools erected by the Swedish and Norwegian immigrants who settled the region in the second half of the 19th century and began to desert during the Depression years. The catalog offers this description of MacKenzie's work: "With a photographer's eye, an architect's insight, and a native son's passion, MacKenzie has recorded these eloquent 'abandonings' in breathtaking full-color panoramas."

CLASS OF '77

CLASS AGENT:

Allyn Bridgman Petit
349 Prospect St.
Ridgewood, NJ 07450-5137
201-444-6942

CLASS OF '78

CLASS AGENT:

Vanessa Guerrini-Maraldi Wilcox
580 West End Ave.
New York, NY 10024
212-877-3413

CLASS OF '79

CLASS AGENTS:

Eileen R. McMahon
P.O. Box 979
Santa Monica, CA 90406-0979
310-450-3775

Mary Anne Sgarlat
1214 Brook Rd.
Milton, MA 02186
617-698-7124

CLASS OF '80

CLASS AGENT:

Orren Beth Falk
2500 W. Market St.
Greensboro, NC 27403
919-272-5933

REUNION 95 Nina Kossman has been "...out of touch with my Bennington class for many years, but now I'd like to connect again. *Behind the Border*, my book of short stories about my childhood in Russia, was published by Lothrop/William Morrow in 1994. It was translated into Japanese and came out in Tokyo the same year. It can be ordered through William Morrow & Co. (1-800-237-0657). *Pereboi*, my book of poems in Russian, was published a couple of years ago in Moscow. In February 1995, I learned that I had won a UNESCO/PEN short story award; I'm going to London for the ceremony. My second book of translations of Marina Tsvetaeva's poetry is under contract with Ardis Press (the first book, *In the Inmost*

Hour of the Soul, came out in 1989 from Humana Press). My poems and short stories appeared in Russian periodicals as well as in *The Connecticut Poetry Review*, *Prairie Schooner*, *The New Renaissance*, etc."

CLASS OF '81

CLASS AGENT:

Laura "Shelly" Shelton
43 W. 61st St., Apt. 23Y
New York, NY 10023
212-541-7472

CLASS OF '82

CLASS AGENT:

From Sue Fineman Keitelman comes this report: "Heard (indirectly) from Jessica Doremus '84 in March. She is alive and well and living in San Francisco nursing HIV patients part time and going to school full time for chemistry, moving toward ecological engineering wastewater treatment systems and biomediation. She sends congratulations to Lisa Bush on the birth of her son. As for me, I'm busy preparing for the arrival of our third child—due November 28. Saw Pam Docters-Schefers while I was visiting New Jersey last spring—and you thought I was just thirsty when I had that monster fruit and yogurt shake, Pam! Having a third child necessitates my resigning as your class agent. I hope that a kind soul from our class will offer to take over for me. It's an easy job that calls on some creativity, if you feel so inclined. Hopefully someone will be found by the time this



LOIS GREENFIELD

Dan Froot '82 (upside down, left) and his partner David Dorfman were part of the gala opening concert at the annual conference of the International Guild of Musicians and Dancers in June at Marymount Manhattan College. The work of Bennington alumna Kathryn Posin '65 and Joan Tower '61 was also featured in the concert, aptly named "A Celebration of Collaboration."

is published."...The following people graduated in 1982, but we need to update their addresses. Can you help? Let the Alumni Office know, so we have a complete class list: Toshiya Baba, music/Spanish; Jin Hwan Bae, art; Jill Beckwith, music; John Billingsley, drama; Shem Bitterman, literature; Sherri Sutter Donovan, social science; Susan Fenichell, drama; Jennifer Harris, physics/painting; John M. Hock, art; Eric D. Hubel, music; Jill Jackson, drama; Katherine M. Jennings, drama; Florian Louisoder, literature/psychology; Andrew Lyndon, art; Paul Edward McGloin, Esq., literature; Shauna O'Donnell, drama; Andrea Reithmayr, literature/photography; Katherine Campbell Scofield, art; Jennifer Sheldon, natural science; Amy Silin, literature; Amy Toms, social science.

CLASS OF '83

CLASS AGENTS:

Mark Bojanowski
Candle Court; 785 S. 2nd St.
Philadelphia, PA 19147

Michael Westberg
6540 Hitt Ave.; McLean, VA 22101
703-356-7027

Linda Dowdell, pianist and musical director of the Mark Morris Dance Group, recently returned from a month's tour of England, in which she performed the music of Brahms, Gershwin, and Lou Harrison. Her own opera, *The Big Window*, with sets by Robin Dash '82, was performed to great acclaim at the Edinburgh Fringe in 1994 ...Michael Westberg writes: "I took a year's leave of absence from my job in Amsterdam to pursue a graduate program at

Johns Hopkins University in Drama Studies (dramatic lit and criticism). I'll be back in the Netherlands in September. Would love to hear from classmates. Don't forget to contribute to the Annual Fund!"

CLASS OF '84

CLASS AGENTS:

Matthew P. Chinian
1205 Manhattan Ave..
Brooklyn, NY 11222
718-349-2358

Susan Dimm
PO Box 238
West Chatham, MA 02669-0238
508-945-2593

Scott C. Parker
119 Waverly Pl.
New York, NY 10011
212-533-3430

In addition to two issues of *The Martian Chronicle*, a publication of the Mars Exploration Program, *Quadrille* received this word from **David Dubov**: "Just a quick note to let you know I've been working at the Jet Propulsion Laboratory [JPL] in Pasadena, CA, now for almost two years, and for about nine months of that time, I have been the project secretary for the Mars Pathfinder Project. In case you don't know, this will be the next spacecraft that JPL launches and the first spacecraft that returns to Mars since the unfortunate loss of Mars Observer in 1993. We will also be the first spacecraft to land on Mars since the Viking landers in the late 1970s. It's an exciting project, full of dedicated, hard-working people, all focused on a thrilling goal—to prove that we can indeed place a payload on the surface of Mars for

10% of the cost of just one of the Viking landers (\$171M as opposed to about \$1 billion!). In addition, I am the editor of *The Martian Chronicle*, a publication that I founded in co-operation with JPL's Mars Exploration Program Office and have herded through two wildly successful issues. It is also published on the World Wide Web, at <http://www.jpl.nasa.gov/mars/> (which was a first in itself for JPL) in color with fabulous links to all kinds of Martian info! So, a busy time for me, but all else goes well. Thanks for your wonderful publication, which I read avidly every time it comes!"

CLASS OF '85

CLASS AGENT:

Dushyant Pathak
736 Staffordshire Commons
Wallingford, CT 06492-1756
203-284-0181



Last spring No. B. I. A. S. art gallery in North Bennington exhibited sculptures by **Anthony Cafritz** in a show entitled *One Year's Work...* Pablo Picasso's *Works From the Rue des Grands-Augustins Studio* were on exhibit last spring at the **Matthew Marks** Gallery in NYC.

CLASS OF '86

CLASS AGENTS:

Alexandra Bowe De Rosa
451 Court St., 4th Floor
Brooklyn, NY 11231
718-237-7906

Sarah M. Kliban
923 Filbert St.; San Francisco, CA 94133
415-775-7349

During July, Thread Waxing Space in NYC presented "Automation of Accidental Gestures," an installation by Sue Rees and **Jonathan Bepko MFA**. Steel sculptures by **Lincoln Schatz** were on view at the Carole Jones Gallery in Chicago during April...**Leslie Gartrell Moffitt** and husband, Jim, had a son, Damien Shane, born last August.

CLASS OF '87

CLASS AGENT:

Jason Licht
54 State St., Apt. 1L
Brooklyn, NY 11201
718-624-6906

Jason Licht writes that **Liz Hipwell** moved to NY in the spring and is engaged to be married; **Dina Emerson '88**, **Hope Clark**, and **Nina Galin** performed on separate evenings in a series called *Opera Vindaloo* at Dixon Place in NY last winter; and **Laurie MacFarlane** and her husband continue to perform around town in Brooklyn and Manhattan. Call her at 718-858-2447 for specific dates and times.

CLASS OF '88

CLASS AGENT:

Haley Alpiar Murphy and husband, Harrison, had their first child, Talley Victoria, on May 20.

CLASS OF '89

CLASS AGENT:

Allison J. Tardell
106 Central Park S., Apt. 11K
New York, NY 10019
212-245-4372

CLASS OF '90

CLASS AGENT:

James G. Fritzges
418 Ridge Rd.
Wilmette, IL 60091-2471
708-251-4865

REUNION According to the **95** *Daily News* of April 7, **Sekka Scher**, class commencement speaker, is "one of the many women of Wall Street who got into boxing."

She was among the competitors in the first year women were accepted in the *Daily News* Golden Gloves tournament... "I am now living in San Francisco with my wonderful fiancé, Brian Brannon, and our dogs," writes **Jennifer Lehrer**. "I'm still writing about hip-hop for various music-oriented magazines and am starting to do a number of humor/pop culture pieces as well. For a day job I'm working as an advertising coordinator for a group of travel publications, but I'm anxiously looking to get back into entertainment PR, for which, unfortunately, San Francisco does not have a huge market."

CLASS OF '91

CLASS AGENT:

Teri Donnelly Patrick
17771 NE 90th St., Apt. 336
Redmond, WA 98052
706-558-0585

In a recent profile, the *Rhode Island Jewish Herald* reported that **Roy Kortick**'s work attracted the attention of the late Henry Geldzahler of the Metropolitan Museum of Art and that Roy "has been brought into the 'young lions of art' arena in New York."

CLASS OF '92

CLASS AGENTS:

Orlando DiMambro
P.O. Box 5845; Boston, MA 02144
617-964-4372

Miriam Gaber
P.O. Box 2604
New York, NY 10009-2604
212-228-4570

Lisa Iarrapino
2380 Hollyridge Dr.
Los Angeles, CA 90068
213-469-4557

CLASS OF '93

CLASS AGENTS:

Barbara Hand Collins
357 East 68th St. Apt. 5A
New York, NY 10021
212-988-5378

Elizabeth C. Tinder was married in West Sussex, England, on April 17, 1995, to Simon Boxley. She sends a note saying, "Hello all! I thought I'd let you in on the latest adventure in my life. I hope all is well with all of you, and I certainly hope your student workers aren't as crazy as I was!"

CLASS OF '94

CLASS AGENT:

Anne Marie Mueller
420 E 64th St. Apt W1E
New York, NY 10021

Erin W. Walker
613 Don Gaspar
Santa Fe, NM 87501

CLASS OF '95

CLASS AGENT:

Around Campus

(continued from page 15)

of higher education is essential and it would be a devastating tragedy should the College fail. The question is, how does an institution grow and evolve and yet remain true to its founding principles?

Real change is always talked about, but hardly ever realized because most people are more comfortable with "the devil they know" than the unknown. Rarely are our senses engaged to the fullest in the quest for meaningful change. In most circumstances, events out of our control—such as death, life-threatening illness, natural disaster, and the like—are the catalysts for transformative change. At Bennington the leadership recognized that several decades of imperceptible drift from the spirit of the College's first principles had culminated, and reached the brink of concern about the College's future. Meaningful change had to come. With vision and integrity the leadership took a soul-searching look at Bennington's mission, goals, and future. This was nothing less than a heart-wrenching and painful experience for the institution and the people in it. It was also nothing less than remarkable that an institution of higher learning would courageously confront the issues of principle and philosophy at the heart of liberal arts education.

Bennington College is an institution that elicits a passion for learning and a compassion for life. It is unique in many ways as an institution of higher learning. Our mission is to prepare students to meet life's challenges with dignity, aplomb, and a generosity of spirit. Bennington's roster of outstanding alumni attests to the viability of our mission.

In my view, Bennington College has taken on a bold and innovative initiative in keeping with its founding philosophy. There are many dedicated people working at the College, and I am proud and humbled to be in the company of a team committed to the success of the College. Bennington College is greater than the sum of all of us, and more important than its size. I came to Bennington because I believe that Bennington College can be a beacon of leadership in higher education, and is worthy of not only surviving but of thriving. Now is the time for renewal, vigor, and recommitment.

CLASS OF 1936

Fletcher Wardwell Gaylord, a member of Bennington's first class, died June 30 at her Denver home. Fletch (born Mary Fletcher) came to Bennington in 1932. A Grosse Pointe native, she prepared for college at the Ethel Walker School. After her graduation from Bennington as a human development major, she married Dr. Henry Swan II. While raising a family she attended the Simmons College School of Social Work, receiving her M.S. in 1939. In 1944 the family moved to Denver.

In 1954 Fletch was invited by the College to be a regional representative. From that time on she served Bennington



Fletcher Gaylord and her husband Charles

as admissions interviewer, school visitor, reception giver for visiting firemen, local fundraiser, and all-around advisor. She never turned down a call from the College requesting help or advice and her planning of Bennington events assured success. Her terms on the Bennington Board of Trustees (1953-54, 1957-60) were distinguished.

In 1967 Fletcher married Dr. Charles Gaylord to whom she was married for 28 years. They were skiers and sailors, and Fletcher, who was a skilled and enthusiastic trout fisherman, yearly joined Carolyn Crossett Rowland '37 for a few days of exquisite fishing in the Catskills.

Fletch was an outstanding citizen of Denver and, in fact, of the State of Colorado. In 1955 she was vice chairman of the Republican Party of Colorado and the following year was elected National Committee Woman, an office she held from

1956-68. She served also as a member of the National Executive Committee.

Perhaps Fletcher's most absorbing work, which began in 1958, was with the Colorado Mental Health Association. She was on the board of directors by 1966 and president in 1971. Known by then as "Mother Mental Health," she served a four-year term on the National Mental Health Association Board.

Fletcher was a member of various other civic organization boards, including the Visiting Nurse Association, the Denver Public Library Commission, and the Adult Education Council.

For the last several years, Fletcher had been in declining health. Her 80th birthday was on June 2, and as a surprise both Emily Warner Trentman '36 and Carolyn Crossett Rowland attended that celebration. Fletch's husband Charles wrote the following to the College after her death, "Her 80th birthday was a great success, especially with the appearance of Crossie and Emmie. She was very happy and rose to the occasion with her usual enthusiasm. She had another mild stroke on the 25th of June and passed

THE FLETCHER WARDWELL GAYLORD FUND AT THE EDWARD CLARK CROSSETT LIBRARY

This fund has been established by fellow alumni, family, and friends in memory of Fletcher Wardwell Gaylord '36. The fund will be used for the purchase of books and journals reflecting Fletcher's broad interests in drama, poetry, and music, as well as in community service. A memorial bookplate will identify the Gaylord Fund acquisitions. Those wishing to contribute to the Gaylord Fund should send a contribution to the Alumni Office at the College, with the check made out to Bennington College and Gaylord Fund noted on the memo line.

away quietly in her sleep on the 30th. It was very peaceful for her."

Bennington, and those belonging to it who loved her, will miss Fletch deeply. She was a generous, full-hearted, able, fun, totally available woman. Her work for all the causes she believed in and labored for has made a difference. Her influence on those who knew her was always enriching and strengthening.

—Rebecca B. Stickney '43

CLASS OF 1941

Elaine Pear Cohen, 75, died April 6 in Woods Hole, MA, after a long illness. An art educator and sculptor, Mrs. Cohen earned her master's degree from the University of Pennsylvania, studied sculpture in Paris and New York, and produced a large body of work. She had been a visiting artist at the Virginia Center for the Arts. Among the portraits she sculpted were those of the late Catherine Filene Shouse, founder of Wolf Trap Park; Roger Steven, former chairman of the Kennedy Center; James Shannon, former director of the National Institutes of Health; and Joseph Palamoutain, former president of Skidmore College. Her sculpture "The Scientists" stands in front of the Marine Biological Laboratory in Woods Hole.

Mrs. Cohen taught art at Friends' Central School in Philadelphia and art education at the Philadelphia College of Art in Colorado. She worked as an art education consultant in New York State, Jerusalem, Denver, and Stony Brook, NY, and actively supported the need for art as part of the elementary and secondary school curricula. The third edition of her book, *Art: Another Language for Learning*, co-authored with Ruth Straus Gainer and first published in 1976 with a foreword by Robert Coles of Harvard University, was published in April 1995. Surviving Mrs. Cohen are her husband of 54 years, Dr. Seymour S. Cohen; a son, Michael A. Cohen of Washington, DC; a daughter, Sara Cohen of Shelburne, MA; two sisters, five grandchildren; and several nieces and nephews.

CLASS OF 1943

Edith "Clytie" Ames Stevens Sheldon, 73, died April 14 in Wayzata, MN. The first student to graduate from Bennington with a B.S. degree, she ran a Victory Farm in Plainfield during W.W. II and married Albert M. Sheldon, Jr., in 1947. An active member in the Minnesota community for 50 years, she gave greatly of her time and financial resources to many organizations. Mrs. Sheldon is survived by daughters (Edith) Ames Sheldon of St. Paul, MN, and Sallie Peters Sheldon of Middlebury, VT; sons "Tarry" Albert M. Sheldon, III of Waverly, MN, and John Stevens Sheldon of New York City; grandchildren Amos, Anna, Diana, John, and Ames; a sister, Phebe Miner of Andover, MA; and brothers, John Peter Stevens, III of Newtown, PA, and Benjamin Hazard Stevens of East Windsor, NJ.

Rebecca B. Stickney '43 reminisces: Clytie and I met the year before we went to Bennington as freshmen, fall of 1939. We met on the Brimmer School hockey field (my school) the afternoon Brimmer and Milton Academy Girls' School (her school) played their annual match. Well into the game at some scramble for the ball (she played center, I center half), I found myself flattened on the field, seeing stars. A year later when our Bennington hockey coach announced the first practice I was assigned a center half position and there, playing center, was the Milton Academy flattener. We looked at each other, pointed fingers at each other, cracked up together. From then on we became fastest of friends and were on the same team about everything for evermore.

Clytie and I both majored in the sciences. We spent most of our four years in the labs and when we weren't there we were working on the Farm. (In 1941 this country was at war and to contribute as much as we could to the war effort, we farmed our fields, growing our own vegetables, raising chickens by the thousands, pigs and beef in lesser numbers.) After she graduated (I think Clytie is the only alumna who earned a B.S. degree as

well as a B.A.), she went to the family estate in Plainfield, NJ, where she oversaw the family farm—chickens, turkeys and Guernseys.

The last time Clytie was at Bennington (for our 50th Reunion), she stayed with me. We had a marvelous time with our classmates that entire weekend but we also had time for heart-to-hearts after hours. Now that Clytie has died, I think back on that visit together as having been particularly rich. It wasn't that I didn't see Clytie fairly often, and talk by telephone frequently. It was just that we both knew the future was no longer forever, that our physical selves were not as invincible as was true on that hockey field. We had a lot to remember together and say to each other.

Clytie had an active life until the day she died. She and husband Abe (Albert) produced four wonderful children and she had a "passel" of grandchildren. She, her sister and two brothers were brought up in a close family and their parents taught them well about love and respect for each other and the responsibilities that go with privilege. Clytie was extraordinarily generous in every way, and particularly in her attitudes towards others. She had a bright mind and a ready sense of humor. She met the adversities and griefs of her life with strength and grace. She was a valued and constructive member of the Bennington Board of Trustees from 1960 to 1963 and again from 1970 to 1977. She always labored in the College's vineyard effectively and faithfully.

Clytie's loss to this College will be telling. Her loss to her friends is heart-felt and profound.

CLASS OF 1958

Marnesba Hill Brown, 56, died May 18, in Fort Pierce, FL, where she had recently moved from Atlanta. Mrs. Brown served as dean of students at Mount Holyoke College and as associate dean for student affairs at Yale. She attended Bennington and graduated from Spelman College. In the latter days of the Carter administration, she was appointed director of U.S.

Peace Corps programs in Belize. She was active in African-American affairs and, while living in Africa, worked for UNESCO. She directed several youth programs in New York City, was a member of the board of directors of the YWCA in New Haven, CT, where she also worked with the Urban League and the NAACP. Mrs. Brown was a member of the Committee for the Concerns of Women Administrators in New England Colleges and Universities, the National Association of Black Social Workers, and the New England Deans' Association. Survivors include her husband, Charles Brown of Fort Pierce; four stepsons and six stepdaughters, all of the Bahamas; three sisters; and 29 grandchildren.

CLASS OF 1989

Andrew Stuart Tucker, age 29, of Randolph, NH, died May 26 in a highway accident. He was traveling on the Parks Highway in Denali State Park near Wasilla, AK, on his way to begin work a summer job at the Byers Creek Ranger Station. A 1984 graduate of the Wellesley (MA) High School, Andrews received his B.A. from Bennington in 1989, with a major in the visual arts. After graduation, he worked as a sculptor and self-employed carpenter and moved to Randolph in 1994. He maintained a strong interest in the environment. After completing a course at the Colorado Outward Bound School the previous summer, in 1986 Andrew worked as a member of the trail crew of the Randolph Mountain Club. In 1987 he spent a semester in Alaska with the National Outdoor Leadership School. This spring, before driving to Alaska, he had completed an EMT course at Northeastern University.

Andrew is survived by his parents, Dan and Edith Tucker of Randolph, NH, sisters Margaret Tucker '84, a second-year graduate student at CalArts in Valencia, CA; Susan McMillan Tucker of Manchester, NH; and Sarah Tucker of Boston; and cousin Constance McMillan Carpenter '46. A memorial service, at which his longtime friend and

companion Maisie Todd '93 spoke, was held at the Randolph Church on June 4. Other Bennington graduates attending were Brian Dunne '90, Luke Claymon '87, Andrew Cohen '88, Anthony Hauck '88, Shay Totten '90, and Jessica Kell '90.

This is an edited text of Maisie Todd's remarks at the memorial service for Andrew Stuart Tucker.

A few weeks before Andrew left on his trip, I sent him a book called *Letters from Alaska*. Since there will be no letters from Alaska, this is my letter to Alaska.

I stand here now, before all of the people you loved and who loved you, privileged to speak about you with the family who gave you your life and those you drew into it, most of whom knew you longer than I did. But we knew each other well, didn't we?

When we met, almost exactly four years ago, I was a scared college girl. You watched and guided me into being a

woman. I would not be the same without your great love, the kind of love I had thought only a parent was capable of. You taught me how to see myself, realize myself. Your loyalty constantly dazzled me.

Your world was one of principles. I know that they sometimes got in your way, but your code of simplicity and generosity was uncommon and enlightened.

...Your first love was your art. Art for you was in the creation. After you cut and welded the steel and polished it down, you placed the sculptures outside to rust and change with the weather. In this, you taught me how to let go, how to respect the process more than the product. You loved just being around creation. In the endless hours you spent in the art building at Bennington, you not only made your own art, but also helped your friends make theirs. One of your pieces, perhaps my favorite, you called "Wings

of Steel." I look at it now and see you: angular and balanced, reaching upwards fearlessly into the open air.

Your work was unseen, too. Many of the houses in Wellesley and Randolph have been touched by you. You are in the storm windows, the carefully-laid insulation, and in the well behind the Barrows' house.

We climbed these mountains together, ignoring our quivering muscles as we tried to impress each other with our agility. We laughed when we collapsed in pain as we reached the bottom, limping for a week afterwards.

I loved our conversations on those walks. You told me about your family's great history, which, of course, involves several diagrams. We spoke of religion, our lives as artists, our friends, and of death. You told me you weren't afraid to die.

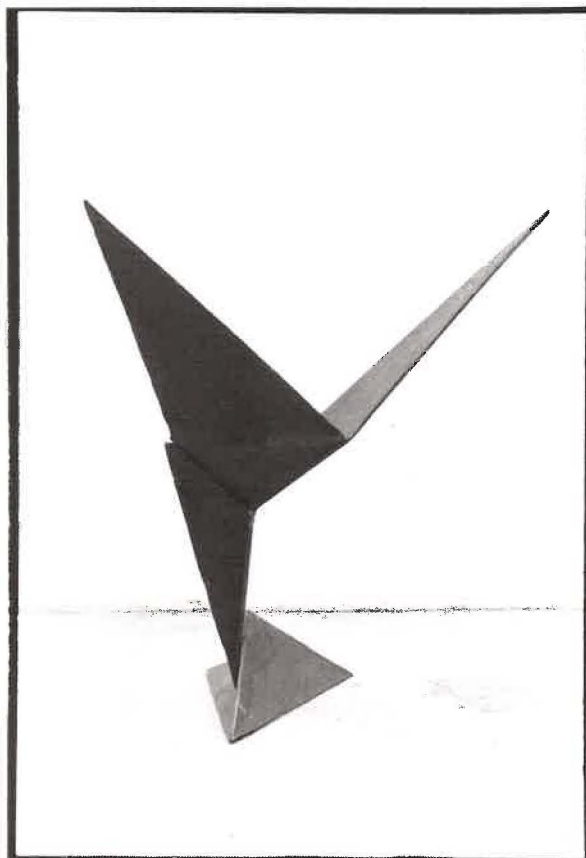
It is of great comfort to all of us, I think, that you died in a place you loved, and that you were happy. I wish we had been with you. I hope you felt we were.

I feel your life right now more than your death. I know that each of us has a part of you. We will continue your life. You will be navigating your family on their hikes up these mountains. You will be there during their dinners. You will be with your friends when they're making their art, and when they're flying their model airplanes. And you will be with me, carrying me as you once did four years ago when I was tired, prodding me along when I stumble, applauding when I do something well, and reminding me to live simply and with love.

I am less afraid to die, Andrew, knowing that anywhere you are I'd be safe, too.

We received word of the deaths of Marcia Savage Klopman '39, Natalie (Kimball) McMillan '39, and Frances Harris '46 too late to include their obituaries in this issue. Their full obituaries will appear in the February issue of Quadrille.

***Wings of Steel*, made by
Andrew Tucker, 1989;
mild steel, concrete,
sandblasted;
55 x 44 x 23**





During her commencement address, Irene Borger quoted a poem of Mary Oliver's, "Wild Geese," the first line of which is, "You do not have to be good." At the close of her talk, Borger recalled the line and said she wanted to mention a time she was "bad." Then she presented President Coleman with a photograph she had "liberated" from the College during her senior year. Borger had been fascinated by the characters pictured in the photograph, she admitted, though she never knew who they were.

Anyone out there who does know?



REUNION REGISTRATION OPTIONS

PLAN 1

Classes of 1940 and 1945, 50th and 55th Reunion celebration plus entire weekend, Thursday through Sunday.

\$175 per person



PLAN 2

Reunion/Alumni Weekend, Friday through Sunday. Includes registration, Friday and Saturday cocktails and dinner, Sunday breakfast and lunch, and all events. (Saturday breakfast and lunch are on your own or may be purchased at Commons Dining Halls.)

\$105 per person



PLAN 3

Includes registration, Saturday cocktails and dinner, Sunday breakfast and lunch, and all events. (Saturday breakfast and lunch are on your own or may be purchased at Commons Dining Halls.)

\$70 per person



PLAN 4

Registration and events only. (Meals are on your own or may be purchased at Commons Dining Halls.)

\$25 per person

In the unfortunate event that you must cancel your Reunion reservation, please notify the Alumni Office **by October 5, 1995**. We will be happy to process a full refund if notified by this date.

REUNION 1995 REGISTRATION FORM



NAME _____ CLASS YEAR _____

GUEST _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

PLAN 1: \$175 per person X NUMBER OF PEOPLE _____ = \$ _____

PLAN 2: \$105 per person X NUMBER OF PEOPLE _____ = \$ _____

PLAN 3: \$ 70 per person X NUMBER OF PEOPLE _____ = \$ _____

PLAN 4: \$ 25 per person X NUMBER OF PEOPLE _____ = \$ _____

TOTAL ENCLOSED* \$ _____

* 1985 and 1990 take 10% discount off total.

I authorize you to use my MasterCard or VISA Card (*circle one*).



CARD NUMBER _____ NAME OF CARDHOLDER _____

EXPIRATION DATE _____ AMOUNT _____

SIGNATURE _____ DAYTIME PHONE _____

Please make all checks payable to Bennington College.

Please return by **October 1, 1995 to:** Alumni Office,
Bennington College, Bennington, VT 05201

ACCOMMODATIONS

Since the College is in session, no on-campus facilities are available. Please make your reservations directly with hotel/motel.

RAMADA INN
802-442-8145
800-228-2828

PARADISE MOTOR INN
802-442-8351

NEW ENGLANDER/
BEST WESTERN
802-442-6311
800-528-1234

OTHER QUESTIONS?

Call the Alumni office
at 802-442-5401,
ext. 368

BENNINGTON REUNION '95

OCTOBER 12-15, 1995

**There's still
time to register for
Reunion '95!**

Celebrating the Classes of 1940, 1945, 1950, 1955, 1960, 1965, 1970, 1975, 1980, 1985, 1990

October 13, 14 & 15

(October 12 for the Classes of 1940 and 1945)

Reunion '95 Weekend offers alumni and guests a unique opportunity to enjoy a spectacular array of colors during a lovely autumn weekend in Vermont, while interacting with faculty and students.

HIGHLIGHTS

- Bennington Composers Concert. Includes the world premier of the 2-piano version, *Keys to the City* by Tobias Picker, performed by Tobias Picker and Allen Shawn. Additional works by Allen Shawn and Yung Wha Son.
- Attend Student/Alumni Art Show.
- Eighth annual "Reunion Market" gives alumni the opportunity to buy and sell their work.
- Attend certain classes with current students and faculty.

- Visit the New Media Center during the Open House. View the student-produced admissions CD-ROM.
- Have breakfast with Lydia English and Robert Waldman, the Deans of the College.
- Learn more about community service at Bennington during a panel discussion with students, faculty, and alumni.

SCHEDULE SUBJECT TO CHANGE

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